

# 孔子学院

CONFUCIUS INSTITUTE

三星伴月 千载蜀魂

Visiting Sanxingdui — A Portal to Ancient Shu

中英文对照版 BILINGUAL VERSION IN CHINESE AND ENGLISH / 2022年第2期 / 总第72期 / 双月刊 BIMONTHLY

国际刊号: ISSN 1674-1781 / 国内刊号: CN11-5658/C

孔子  
学院

## Confucius Institute

主管：中华人民共和国教育部  
主办：中国国际中文教育基金会

Directed by Ministry of Education of the People's Republic of China  
Produced by Chinese International Education Foundation

编辑出版：《孔子学院》编辑部  
协 办：上海外国语大学  
总 编 辑：赵灵山 李岩松  
副总编辑：郁云峰 张 静  
主 编：朱亚军 张雪梅  
副 主 编：毛小红 钱明丹  
编 辑：赵 裴 卢偲怡 张 磊  
主 审：张爱玲 王 欣  
审 校：张丽丽 于 帆

Published by Editorial Office of *Confucius Institute*  
Co-produced by Shanghai International Studies University  
Editor-in-Chief: Zhao Lingshan, Li Yansong  
Associate Editor-in-Chief: Yu Yunfeng, Zhang Jing  
Managing Editor: Zhu Yajun, Zhang Xuemei  
Associate Managing Editor: Mao Xiaohong, Qian Mingdan  
Editor: Zhao Pei, Lu Siyi, Zhang Lei  
Peer Reviewer: Zhang Ailing, Wang Xin  
Proofreader: Zhang Lili, Yu Fan

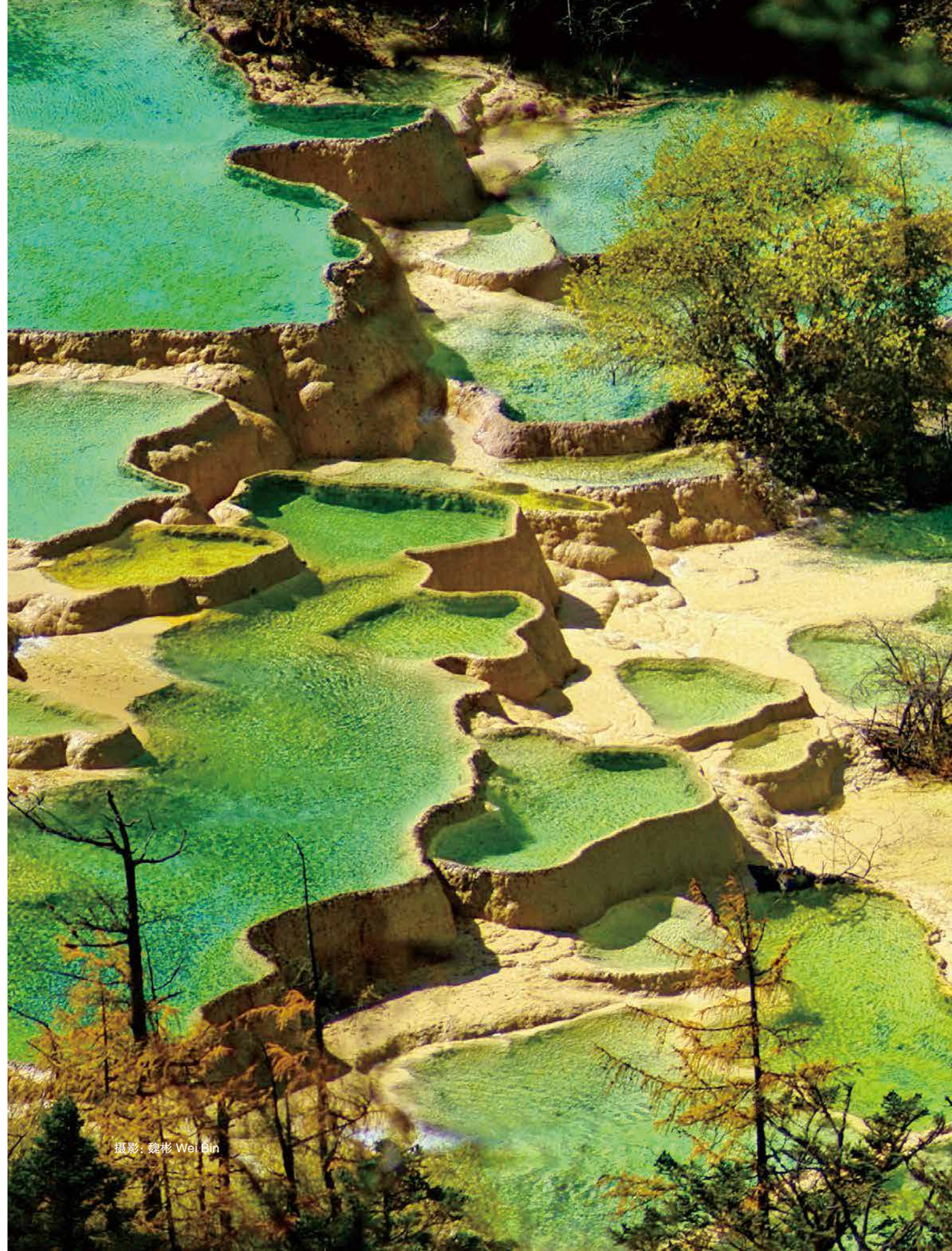
设 计：张灵芝 陈绿竞（特约）  
排 版：上海景皇文化发展有限公司  
印 刷：上海中华商务联合印刷有限公司  
国际连续出版号：ISSN1674-1781  
国内统一刊号：CN11-5658/C  
邮发代号：80-172  
定 价：RMB 16/USD 5.99

Art Editor: Zhang Lingzhi, Chen Lvjing  
Typesetter: Shanghai Jinghuang Culture Development Co., Ltd.  
Printer: C&C Joint Printing Co.,(Shanghai) Ltd.  
ISSN: 1674-1781  
CN11-5658/C  
Price: RMB 16/USD 5.99

编辑部地址：北京市海淀区学院路 15 号  
邮政编码：100083  
编辑部电话：0086-10-63240631  
网 站：www.ci.cn  
上海编辑部地址：上海市虹口区大连西路 550 号  
电 话：0086-21-35373252  
投稿邮箱：ci.journal@ci.cn  
刊名题字：欧阳中石  
内文题字：寂度山翁  
封面摄影：三星堆博物馆

Address: 15 Xueyuan Street, Haidian District, Beijing, China  
Postal Code: 100083  
Telephone: 0086-10-63240631  
Web: www.ci.cn  
Address(Shanghai): 550 Dalian Road (W), Shanghai, China  
Telephone(Shanghai): 0086-21-35373252  
Submission E-mail: ci.journal@ci.cn  
The Masthead is inscribed by Ouyang Zhongshi  
Article titles are inscribed by Jidu Shanweng  
Cover photo: Sanxingdui Museum

摄影：魏彬 Wei Bin



# 目录

## CONTENTS



## 文化视窗

### CULTURAL HORIZONS

- 04 三星伴月 千载蜀魂  
吴维羲 李翔
- 14 川剧变脸：中国地方戏剧中的魔幻符号  
尹松涛
- 20 川味：辣的文化与艺术的结晶  
赵雪
- 04 Visiting Sanxingdui — A Portal to Ancient Shu
- 14 *Bian Lian*: Magical Symbol of Local Opera Art in China
- 20 Sichuanese Cuisine: The Elevation of Spice to an Art

## 汉语学习

### LEARNING CHINESE

- 26 汉语的构词法与构形法  
范晓
- 34 汉语颜色词的象征意义  
慕文萍
- 40 成语故事：乐不思蜀  
张稼硕
- 42 蜀人苏东坡与《赤壁怀古》  
张慈贇
- 46 袁野与其作品《诡秘之主》  
周冰 陈若希
- 26 Chinese Word Formation and Inflection
- 34 Cultural Connotations of Chinese Color Terms
- 40 Idiom Story: Forgetting One's Home
- 42 Su Dongpo and His Most Famous Poem
- 46 Yuan Ye and *Lord of Mysteries*

## 当代中国

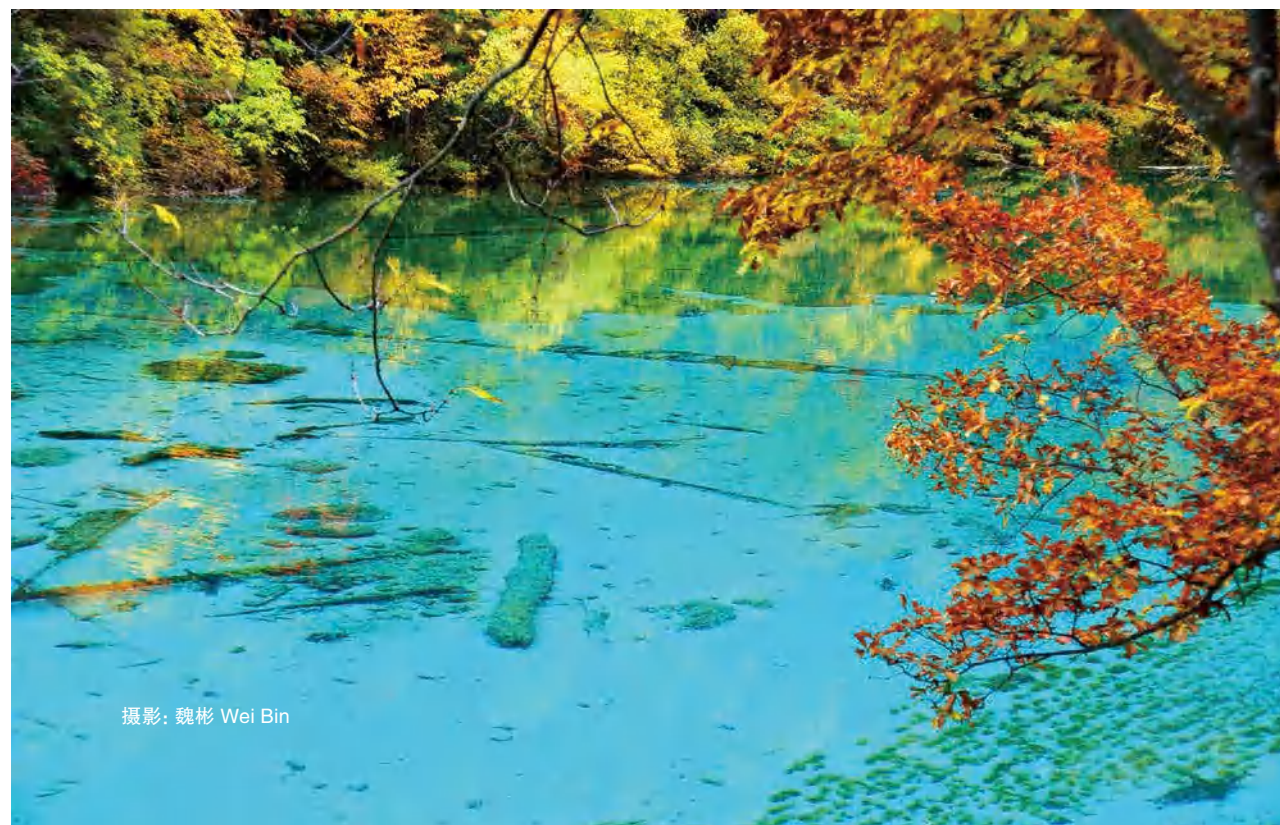
### CHINA NOW

- 50 宽窄巷子，一条最成都的老街  
寻梦
- 58 一个遥远小山村的巨变  
赵林 周波
- 64 感悟中国——来华留学生学习生活散记  
李查 杜梅等
- 50 *Kuan & Zhai Alley: The Quintessence of Chengdu*
- 58 *A Distant Mountain Village's Transformation*
- 64 *Impressions of China — A Collection of Stories from International Students Studying in China*

## 孔院链接

### CONFUCIUS INSTITUTE LINKS

- 70 把中华古诗之美带到班吉  
马峥嵘
- 74 国际中文日：全球孔院创意学中文  
中国国际中文教育基金会
- 70 *Bringing the Beauty of Chinese Ancient Poetry to the University of Bangui*
- 74 *Confucius Institutes Worldwide Celebrate International Chinese Language Day with Creative Cultural Activities*



摄影：魏彬 Wei Bin

## Intro:

The featured city of this issue is Chengdu in Sichuan, the land of abundance.

Here you will be able to enjoy a feast of the colorful Bashu culture — watching a face-changing performance at a Sichuan opera house, having a taste of the local cuisine, and walking down the labyrinthian alleys. You will also hear the signature voices of Sichuan, whether they are from the past, like from Su Dongpo (1037–1101 AD), the great poet, or from the present, like the latest trending celebrity writer. Here you will also experience the breathtaking Sanxingdui culture, which is 3,000-year-old, and be amazed by the great ancient Chinese civilization.

# 成

Chengdu

# 都

## 导语:

本期主题城市为成都，《孔子学院》带你走进“天府之国”四川。

你会饱览川剧变脸、川菜艺术、宽窄巷子等多彩的巴蜀文化，会欣赏到蜀人苏东坡的千古绝唱、网红作家的最新力作，你还会和我们一道走进沉睡了三千年、一醒惊天下的“三星堆”文化遗址，再次领略和惊艳伟大的中华古代文明。

# Visiting Sanxingdui — A Portal to Ancient Shu

三星伴月  
千载蜀魂

作者：吴维羲 Wu Weixi  
李翔 Li Xiang  
翻译：杨祯辰 Yang Yichen

2022年的虎年春节联欢晚会上，舞蹈《金面》以三星堆发现为创意，上演了一场穿越时空的相遇：这场相遇不仅是当代少女与戴古蜀金面具青年的邂逅，也是现代社会与古代文明的一次对话。戴上古蜀金面具，跟随青铜大立人的脚步，观众们仿佛穿越千年，梦回古蜀，触摸到了那尘封已久的历史记忆，揭开了古蜀文明的神秘面纱。

At the Spring Festival Gala of the Year of Tiger in 2022, a dance entitled "The Golden Face", inspired by the discovery of Sanxingdui, transported its audience through time and space. The dance was more than a story about a modern-time girl meeting a young man wearing an ancient Shu gold mask. Rather, it was a dialogue between modern society and an ancient civilization.

Like the girl in the dance who put on the mask, led by a bronze man, the audience travelled through thousands of years and entered the ancient Sichuan, also known as the Shu kingdom, lifting the veil of a long-lost civilization.



## 三星堆遗址：发现与发掘

三星堆遗址位于四川省广汉市三星堆镇鸭子河南岸，南距省会成都市约40公里，东距广汉市区约7公里，是一处由众多古文化遗存分布点组成的庞大的古文化遗址。

三星堆遗址发现于20世纪20年代末，是迄今我国西南地区发现的分布范围最广、延续时间最长、文化内涵最丰富的古文化遗址。遗址平面呈南宽北窄的不规则梯形，总面积约12平方公里，其文化堆积距今约4500—2800年。遗址核心区域面积约3.6平方公里，为古蜀国都城遗址，年代大约相当于商代。

所谓“三星堆”，有广狭两义。广义的“三星堆”概指整个三星堆遗址，狭义的“三星堆”则特指三星堆古城内一段长约200米的“土梁埂（gěng）”（埂：地势高起的长条地



方)上三个起伏相连的“黄土堆”。“三星堆”位于遗址中心区域南端(今三星堆镇三星村内)，与其北面形如新月的月亮湾隔河相望，其形态和布列形式宛若三颗星辰与月相随，故得“三星伴月”之美名。清·嘉庆《汉州志》已有“伴月三星”“三星伴月堆”的明确记载，可知这是一处得名甚早的人文景观。

三星堆遗址已确定的文化遗存分布点有30余处。遗址内涵包括大型建筑、普通房址、祭祀坑、墓地等，已出土陶器、玉石制品、青铜制品、黄金制品等数以万计，具有鲜明的地方文化特征，自成一个文化体系，被中国考古学者命名为“三星堆文化”。

“三星堆文化”是于1987年命名的青铜时代考古学文

化，以三星堆遗址为典型遗址，主要器物组合为小平底罐、高柄豆、豆形器、鸟头把勺和盃(hé)等。主要分布于四川盆地，其核心分布区域为成都平原，影响范围北至汉中盆地，东至峡江地区，南至云贵高原并远及越南北部。

堆列三星，地藏万宝。1986年，三星堆1号、2号“祭祀坑”，出土青铜大立人像、青铜神树、青铜面具、金面罩、金杖、象牙等上千件珍贵文物，其年代为商代晚期(距今3250—3100年)，所揭示的一种独特青铜文化引起轰动，被认为是20世纪最伟大的考古发现之一。随后发现三星堆东城墙、南城墙、月亮湾小城和大型宫殿基址等重要遗迹，逐步廓清了三星堆古城分布范围。专家们认为，三星堆文化面貌既呈现独特性，又与中原地区、长江中游地区夏商时期古文化有着紧密联系。



沉睡数千年，一醒惊天下。三星堆遗址祭祀区考古发掘工作从2020年3月重新启动发掘至今，共计发掘面积1202平方米，发现“祭祀坑”6座、灰坑78座、灰沟55条、柱洞341个、房址4座、墓葬2座，初步摸清了祭祀区的分布范围和内部布局。

截至目前，6座“祭祀坑”出土编号文物12000余件，近完整器超过2300件，另提取完整象牙450余根。其中部分文物的造型和纹饰前所未见。祭祀区这一重大考古发掘成果，丰富了三星堆遗址的文化内涵，进一步证实了“古蜀文明是中华文明重要组成部分”这一基本认识，为中华文明多元一体的历史进程研究提供了更多的实物资料。

## Sanxingdui Ruins: Discovery and Excavation

The Sanxingdui Ruins are located on the south bank of the Yazi River in Sanxingdui Town, Guanghan City, Sichuan Province. It is a huge archaeological site, about 40 kilometers south of the provincial capital Chengdu and about 7 kilometers east of the urban area of Guanghan, is composed of a number of excavation pits where a great many of ancient relics have been unearthed.

Discovered in the late 1920s, the Sanxingdui Ruins are by far the largest, most long-lasting and culturally sophisticated ancient sites discovered in southwest China. The trapezoid-shaped site, wide in the south and narrow in the north, occupies a total area



of about 12 square kilometers and is estimated to be about 2,800 to 4,500 years old. The core area of the ruins is about 3.6 square kilometers. It is considered the ruins of the capital of the ancient state of Shu at a time corresponding to the Shang dynasty (ca. 1600–1046 BC) in central China.

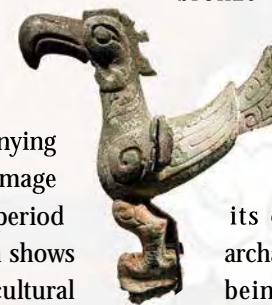
The term “Sanxingdui” can be defined in two ways. In the broad sense, “Sanxingdui” refers to the entire Sanxingdui Ruins, while in the narrow sense, it specifically refers to a section of the ancient city of Sanxingdui that extends for about 200 meters long, namely so called *tulianggeng* (*geng* means a longstrip of high terrain) with three undulating “yellow earth mound”.

Sanxingdui is located at the southern end of the central area of the ruins (now in Sanxingdui Village, Sanxingdui Town). To its north across the river is the Yueliangwan Bay (Moon Bay). The crescent moon shaped bay, together with the three mounds of the ruins, creates the fascinating image of “three stars accompanying the moon”. There are clear records of this image in *Hanzhou Chronicles* edited in the Jiaqing period of the Qing dynasty (1796–1820 AD), which shows that Sanxingdui had gained the status of a cultural site very early on.

There are more than 30 pits where cultural relics have been identified at the Sanxingdui Ruins. Items unearthed include the remains of large-scale

architecture, houses, sacrificial pits, cemeteries, as well as tens of thousands of artifacts made of pottery, jade, bronze or gold, all bearing distinctive local cultural characteristics, evidence of the existence of a cultural system of its own. Chinese archaeologists call this culture the “Sanxingdui Culture”.

The “Sanxingdui Culture” gained its official status in 1987 as a bronze-age archaeological culture, with the Sanxingdui Ruins being the focus of its discovery. Some of the most evaluable artifacts unearthed are *xiaopingdi guan* (jar with tapered profile and small, flat bottom), *gaobing dou* (high-stemmed bowl or dish), *douxing qi* (bean-shaped utensil), *niaotou bashao* (bird-headed



spoon) and *he* (pitcher).

The culture was mainly distributed in the Sichuan Basin with its core area on the Chengdu Plain. The scope of influence of the culture extends to the Hanzhong Basin in the north, the Xiajiang Region in the east, the Yungui Plateau in the south and as far as to northern Vietnam.

Sanxingdui is a treasure trove of wonders. In 1986, at the "Sacrificial Pits" No. 1 and No. 2, thousands of precious cultural relics came to light, including bronze statues, bronze sacred trees, bronze masks, gold masks, gold rods, and ivory artifacts dating back to the late Shang dynasty 3,100 to 3,250 years ago. The unique bronze culture revealed at the time and is considered to be one of the greatest archaeological discoveries of the 20th century.

With the subsequent unearthing of important ruins such as the East City Wall of Sanxingdui, the South City Wall, the small town of Yueliangwan and the base site of a large palace, the image of the Sanxingdui ancient city started to become clearer.

Experts believe that the cultural landscape of Sanxingdui is not only unique, but also closely related



to the ancient culture of the Central Plains and the middle reaches of the Yangtze River in the Xia and Shang dynasties.

Sanxingdui just keeps fascinating the world. Since the restarting of the archaeological excavations

of the sacrificial area of the Sanxingdui Ruins in March 2020, researchers combed a total of 1,202 square meters, identifying six "Sacrificial Pits", 78 ash pits, 55 ash ditches, 341 pillar caves, four housing sites, and two tombs. The distribution scope and the internal layout of the sacrificial area are now reconstructed.

So far, extracted from the six "Sacrificial Pits" are more than 12,000 cultural relics (now numbered), 2,300 near-complete artifacts, and 450 complete ivory tusks, the shape and decoration of some of which have never been seen before.

These archaeological breakthroughs manifest the cultural values of the Sanxingdui Ruins, and provide further support to the basic understanding that "the ancient Shu civilization is an important part of Chinese civilization", offering more tangible materials for the study of the historical process of the diversification and integration of Chinese civilization.

## 古蜀文明：走进公众生活

自三星堆遗址重新发掘以来，无数专家学者、考古爱好者、海内外游客把目光聚集到中国西南部这片神奇的土地上。三星堆博物馆，成为又一个长期霸榜的“文博界顶流”。

人们对文物考古的关注度及参观文博场馆的热情持续高涨，传统的博物馆图片陈列与文字讲解模式已经无法满足大众的需求。为了拉近文物与观众的距离，三星堆博物馆创新推出开放式文物修复馆，并于2021年12月正式开馆，面向公众开放。观众可以透过玻璃幕墙，观察文物修复的过程、了解文物修复的技术方法，现场见证一件件残损文物“死而复生”的奇迹，在感受古蜀文明瑰宝魅力的同时，也能了解文物修复背后的故事。此外，馆内还经常更新展示柜中的文物，第

一时间与观众分享三星堆考古发掘和文物保护的最新成果。

为了让这些破土而出的文物真正“活”起来，三星堆博物馆还结合当代年轻人的审美趋向，以三星堆文物为灵感，不断推出别具一格的文创产品。面具冰淇淋、考古盲盒、潮流饰品、办公文具等品类丰富的文创产品，吸引着游客们的眼球，并引起社交媒体平台上的打卡热潮。玻璃罩内古朴厚重的文物走出了博物馆，真正走进了公众的生活。



## Ancient Shu Entering People's Life

Since the restart of the Sanxingdui excavation, countless experts, scholars, archaeological enthusiasts, and tourists at home and abroad have turned their attention to this magical piece of land in southwest China. As a result of its fans' undying enthusiasm, the Sanxingdui Museum has become one of the most followed museums in China.

Meanwhile, the traditional exhibition mode of graphic display with textual information can no longer meet the needs of the public, who are now showing increased interest in cultural relics and more desire to see them with their own eyes. In order to narrow the distance between the cultural relics and the visitors, the Sanxingdui Museum launched a sector featuring an open demonstration of the restoration of cultural relics in December 2021.

Now visitors, standing behind a glass wall, can observe and learn about the technical methods of cultural relics restoration, bearing witness to the miracle process of breathing life into the broken pieces

of history. The demonstration will allow the visitors to not only enjoy the charms of the treasures of the ancient Shu, but also learn the stories behind their restoration.

In addition, the museum regularly updates its exhibits, sharing with the visitors the latest achievements of archaeological excavations and cultural relics protection at Sanxingdui.

In order to make the cultural relics truly come to life, the museum has released a series of creative products, combining Sanxingdui elements with today's youthful trends. The mask ice cream, archaeological blind boxes, accessories, stationery are only some of the popular products winning the hearts of visitors and trending on social media. Thanks to them, what seem to be fragments of an ancient and distant civilization are no longer confined by the glass frames, nor the museum walls, but have truly entered the life of the ordinary people.

## 古蜀之眼：再现古蜀文明

未来，观众还将有机会在三星堆博物馆新馆中感知神秘璀璨的古蜀文明。新馆位于三星堆博物馆园区内，占地面积66亩，建筑面积约5.5万平方米，是现有场馆建筑面积的5倍，现仍在建设中，计划于2023年年底正式开放。新馆将设立6个常展厅和1个临展厅，除了展示三星堆1、2号“祭祀坑”文物，还将展示新一轮考古发掘出土的重要文物。目前，三星堆博物馆已延请北京大学、中国社会科学院考古研究所、四川大学、四川省文物考古研究院、中国博协陈列艺术委员会等机构的著名专家学者组成新馆陈列顾问委员会，旨在广集众智、通力合作，为观众呈现一部具有国际水准的精品陈列。

新馆外形设计独具匠心，取意于三星堆最有特点的文物

之一——眼形器。青铜眼形器、铜眼泡等文物，是古蜀人眼睛崇拜的体现，也是古蜀人希望通过眼睛探索未知、追求超越的体现。它们穿越时空，仿佛在和观众默默对话。

建成后的新馆还将具备智慧博物馆的功能，这个功能可以让新馆突破藏品展陈的时空限制，丰富藏品的展陈方式，扩展展陈内容，提升与游客的互动，将文物、遗迹和智慧城市融为一体，让游客切身感受“古城古国古蜀文化”。

千载蜀魂，三星永耀。不到三星堆，你永远不知道自己的想象力有多贫乏。三星堆的考古成果证明了古人的创造能力和艺术想象远超我们的认识，而这份创造力与想象力正是源自于中华文明的开放包容、兼收并蓄。未来，三星堆遗址还有很多未解之谜等待着人们去探索和发现。

## New Efforts to Recreate Ancient Shu

The Sanxingdui Museum is now constructing a new sector, which will give visitors the opportunity to learn more about and even experience the mysterious and brilliant ancient Shu civilization. As part of the Sanxingdui Museum Park, the new sector will cover an area of 66 acres and a construction area of about 55,000 square meters, five times that of the existing venue.

Scheduled to be open to public at the end of 2023, the new sector will contain six permanent exhibition halls and another hall for temporary exhibition. In addition to displaying the cultural relics of the "Sacrificial Pits" No. 1 and 2, it will also be the place where items unearthed from the newest round of archaeological excavations greet the world.

Currently, the museum has invited established experts and scholars from Peking University, the

Institute of Archaeology of the Chinese Academy of Social Sciences, Sichuan University, the Sichuan Provincial Cultural Relics and Archaeology Research Institute and the Display Art Committee of Chinese Museums Association, etc. to form an advisory committee for the new sector, aiming to create a high-quality display up to international standards.

The architecture of the new sector of the museum draws its inspiration from Sanxingdui's signature eye-shaped relics. As represented by the bronze and copper artifacts with big or protruding eyes, these items are the embodiment of the eye worshipping culture of the ancient Shu people, and their desire to explore the unknown and transcend their limitations. The new sector's display mode will allow these tokens of our ancestors' longings to travel through time and space,



图片：三星堆博物馆供 Sanxingdui Museum

and to communicate more directly with their visitors.

Employing a smart museum system, the new sector will break the temporal and spatial constraints of traditional exhibition. Its adoption of an innovative and informative display mode will provide its visitors with a more interactive touring experience — a realistic journey to the Shu kingdom.

The stars of Sanxingdui will never dim. Only when one visits Sanxingdui will one realize there is a much greater world than they can ever imagine.

The archaeological discoveries of Sanxingdui show that while the creative and artistic imagination of the ancient people were yet to be understood by the contemporary people, it can be appreciated as evidence of the openness and inclusiveness of the Chinese

civilization.

In the future, the many unsolved mysteries of Sanxingdui will continue fascinating those who have a curious mind. 🎨

### 作者简介：

吴维羲，三星堆博物馆学术研究部部长、副研究馆员，三星堆管委会专家评审组成员。研究方向为艺术史、陈列学。

About the author: Wu Weixi, associate-researcher, head of Academic Research Department of Sanxingdui Museum and member of the Expert Review Group of Sanxingdui Management Committee. Research interests: art history and display studies.



作者：尹松涛 Yin Songtao  
翻译：汤敏 Tang Min

# 川剧变脸： 中国地方戏剧中的 魔幻符号



## Bian Lian: Magical Symbol of Local Opera Art in China

川剧是中国最著名的地方戏剧之一，流行于四川中东部、重庆、贵州及云南部分地区。据历史记载，川剧始于唐代，得益于当时蜀地发达的版画艺术和巫术文化。川剧曾被称为“川戏”，至清末民初“川剧”的名称才出现。至今，川剧已有千余年历史。而在川剧中，以“变脸”为代表的脸谱艺术具有非常重要的地位，已然成为川剧的重要标志。

川剧脸谱颇具地方特色。不同的脸谱形式，表达不同的寓意。以眉、眼脸谱为例：龙纹一字眉，又名“寿字眉”，专用于项羽脸谱；泰山眉，多

用于足智多谋的武将或元帅脸谱；虎须眉，表示勇猛性格；狮尾眉，表示爽直好义；豹眼，用于一般武将；鱼尾眼，用于智勇双全的将帅和侠士；慧眼，俗称“三只眼”，用于灵官、雷公等神话人物；等等。同时，川剧脸谱的不同颜色，也有其不同的含义。黑色代表正直、坦率、鲁莽；白色代表

奸诈、阴险；红色代表不健壮、实则勇武过人；黄色代表骁勇、凶暴；等等。不同的脸谱形式和不同的色彩组合，形成了川剧脸谱丰富的文化寓意，加上川剧演员瞬间变幻、难以捉摸的换脸表



摄影：绵阳艺术剧院 Mianyang Art Theatre

One of the most celebrated local art forms, Sichuan Opera, is popular in southwest China, including mid and eastern Sichuan Province, Chongqing City, Guizhou Province, and parts of Yunnan Province. It is recorded that Sichuan Opera originated in Tang dynasty (618-907 AD) in Shu state (today's Sichuan Province), a place with thriving printmaking art and a strong witchcraft culture. It was initially known as *chuanxi* (川戏, literally meaning "Sichuan Play"), and it was not until the late Qing dynasty in the early 20th century that it became known as *chuanju* (川剧, literally meaning "Sichuan Opera"). Today, at the core of the Sichuan Opera performance is the facial makeup art, represented by *Bian Lian*, or the art of face-changing.

differently, represent different professions and personality traits of the roles. Take the shape of eyebrows. *Shouzimei*, eyebrows that resemble the Chinese character "寿", is used exclusively for Xiang Yu, the king of West Chu. *Taishanmei*, an eyebrow pattern with a vertical line between the two eyebrows,

usually represents resourceful military commanders. *Huxumei*, the tiger's whisker-shaped eyebrows, symbolizes daring courage. *Shiweimei*, the lion's tail-shaped eyebrows, represents forthrightness and loyalty. On the other hand, the shape of the eyes reveals a lot about the characters, too. For instance, *Baoyan*, the leopard eyes, is for ancient warriors. *Yuweiyen*, the fishtail eyes, is for military marshals who are both intelligent and courageous. *Huiyan*, the wisdom eye, with a third eye on the forehead of the performer, is used primarily to represent

The facial makeup employed in Sichuan Opera performances impresses the audience with distinct local features. The cosmetics, when styled

演，剧中的形形色色人物的复杂情绪和各种心态都被充分地呈现出来，观众也被带入了一个匪夷所思的魔幻世界。从本质上讲，川剧变脸可视为川剧艺术中塑造人物内心世界的浪漫主义的特殊技法。

关于川剧变脸的起源，有两种说法：一种认为来源于唐代的“代面”歌舞形式。舞者起初都戴着面具，后来因为面具影响了演员表情的展示和感情的传达，便有了在脸上画脸谱

mythological characters, such as Ling Guan (a Taoist deity) and Lei Gong (the Thunder God).

The colors are carefully chosen, and each has its distinctive symbolic meaning: black symbolizes integrity, candidness, and sometimes brashness; white suggests craftiness and treachery; red seems to indicate weak health but is in effect associated with valor; yellow stands for both bravery and ferocity.

The differently-styled face makeups, the appealing color patterns, and the astonishingly quick moves by the mysterious performers all work together to distinguish Sichuan Opera culturally. The bewildered audience are invited to a magical world, where they re-live the stories and experience the complex feelings of the roles. In essence, *Bian Lian* is a unique, romantic technique for the artists to present the inner world of their characters.

No one knows for sure how *Bian Lian* came into

花纹的涂面艺术。另一种则归结为汉唐时期四川地区流行的驱鬼、打鬼的傩戏。打鬼戏里神佛鬼怪的角色样貌都很奇特，无法用真人的面孔来模仿，只能将奇特的构思画在演员的脸上，慢慢地就形成了川剧脸谱，并逐渐成为一门绝技，一种独特的中华文化艺术形式。

川剧变脸技法主要分为三种：“抹脸”“吹脸”和“扯脸”。

“抹脸”是将化妆油彩



摄影：绵阳艺术剧院 Mianyang Art Theatre

being. However, there are two popular origin stories. Some people believe that the art form evolves from the art of *Daimian* performance in the Tang dynasty. In the beginning, the performers all wore facial masks. But they later found that the masks prevented the performer from expressing their emo-

tions, so they decided to paint their faces with brightly-colored patterns instead, and that is the earliest practice of facial makeup. Other people reckon that the art form originated from the Nuo opera, a religious performance aiming to drive away evil spirits in Sichuan in Han and Tang dynasties. Back then, the performers decided that the best way to re-produce the unusually ferocious appearance of the evil characters would be for the performers to have their faces painted. As time goes by, the culture of Sichuan Opera facial makeup becomes

涂在脸的某一特定部位，变脸时用手往脸上一抹，便可变成另外一种脸色。这种技法讲究的是一个“快”字，需在电光火石之间，完成油彩的涂抹，瞬间实现脸谱转换。

“吹脸”是演员根据剧情变化和角色情绪变化的需要，将事先准备好的彩色粉末吹扑在脸上的相应位置，使脸立刻变成另一种颜色，达到变脸的效果。

“扯脸”需要事前将不同的

a unique technique and a distinctive cultural symbol of China's art forms.

Sichuan Opera performers have a few ways to practice the face-changing magic: *Molian* (quick-smearing), *Chuilian* (powder-blowing), and *Chelian* (mask-pulling).

*Molian*: the performer smear, quick as lightning, the greasepaint hid somewhere on their face to change their appearance. The face-changer needs to complete the move in the blink of an eye.

*Chuilian*: the performer blows the colorful powders concealed in their palm or somewhere else to their face in a flash. The change of facial makeup allows the audience to quickly spot the invisible emotional twists of the characters as the story unfolds.

*Chelian*: the performer goes on the stage wearing layers of pre-painted, satin face masks, each with a silk thread attached. During the show, the artist uses the dance moments as a distraction

脸谱画在一张张绸缎类的材料上，每张脸谱都系一根丝线，再将脸谱一张张地贴在脸上。随着剧情的演变，在舞蹈动作的掩护下，演员通过拉线完成变脸，从而把观众带到一个魔术般的奇妙境地。

运用“扯脸”技法的川剧变脸，一般更换脸谱数量为7—8张。然而，川剧变脸大师彭登怀先生创造了川剧变脸吉尼斯纪录，仅用25



摄影：绵阳艺术剧院 Mianyang Art Theatre

to quickly whisk away one layer, leaving the audience astonished and amused.

A Sichuan Opera artist employing the *Chelian* technique is usually able to change their face masks seven or eight times in one performance. But Peng Denghuai, a Sichuan Opera master, sets

the Guinness World Record by changing 14 face masks in merely 25 seconds. He travelled to over 30 countries, including the UK, France, Russia, Japan, Korea, Italy, the Netherlands, Argentina, Singapore, Malaysia, and Thailand. The shows he staged there allow the foreign audience to appreciate the exceptional charm of Sichuan Opera *Bian Lian* close up and in person.

Apart from the three face-changing skills mentioned above, *Yunqi Bianlian*, a fourth and less well-known method, is adopted occasionally on stage. This unusual technique requires the

秒就变换了14张脸谱。近些年，他出访了英国、法国、俄罗斯、日本、韩国、意大利、荷兰、阿根廷、新加坡、马来西亚、泰国等30多个国家，他表演的川剧变脸的绝技，让外国朋友近距离感受到了川剧变脸的魔幻、神奇和魅力。

除以上三种主要川剧变脸技法之外，“运气变脸”也偶尔在川剧中使用。所谓“运气变脸”，顾名思义，就是指川剧演员运用气功而使脸色在红、白、青几色间切换，以表达角色的不同情绪。这种技法不属于普通变脸技法，需要演员具有深厚的气功基础。至今为止，只有极少数川剧演员能完成运气变脸。已故著名川剧演员彭泗洪先生，在川剧《空城计》中扮演诸葛亮时，运用气功而使脸由红变白，再由白转青，旨在表现和演绎诸葛亮紧张情绪放松后，又产生些许后

performer to master the art of Chinese qigong (literally meaning “the cultivation of qi, the vital life force”). With proficient qigong skills, the performer alters the face color between red, white, and black to show the different moods of the role. Only a few master performers have been skillful enough to use this technique over the years. But Mr. Peng Sihong, the late famous Sichuan Opera artist who played Zhuge Liang, the intelligent military strategist of Chu state, in the show *The Empty Fort*. As the character went through a series of complex emotions, from tension to short relief and then to fear, the qigong master breathed life into the character by seamlessly changing the colors of his face from red to white and then to black.

In 2006, Sichuan Opera was among the first in

怕的内心世界。

2006年，川剧艺术成功入选四川省国家级第一批非物质文化遗产。非遗传承人培训班的开设、戏曲进校园等活动的举办，让川剧从舞台走进了越来越多人的生活之中。如今，川剧变脸表演在荧屏内外随处可见。无论是近年来火热的选秀节目，还是川渝地区的旅游景点、戏园茶馆，甚至是在全国各地的火锅店、商场中，都能看到变脸表演者的身影。川剧变脸和川菜、大熊猫等一道成了成都的“城市名片”之一，是海内外游客来成都观光体验必不可少的旅游项目之一。随着川剧变脸由四川一隅走向世界，相信喜爱它的人会越来越多。

Sichuan Province to be declared national intangible cultural heritages. Afterward, training courses are held, and campus performances are staged to pass on this art form. Therefore, Sichuan Opera has become much more familiar to many people. Today, *Bian Lian* performances are seen everywhere: popular talent shows on TV, tourist sites, theatres, tea houses, and even hot pot restaurants and shopping malls in Sichuan and beyond. *Bian Lian* performance, together with the spicy Sichuan food and the giant panda, has become the new cultural symbol of Chengdu City. It is now a must-see for tourists from home and abroad. Now, as this dazzling art form goes out of Sichuan and towards the center of the global stage, it will undoubtedly capture a larger audience's hearts. 📺



# Sichuanese Cuisine: The Elevation of Spice to an Art



## 川味·辣的文化 与艺术的结晶

作者：赵雪 Zhao Xue  
翻译：George Fleming

辣

百馐百味百盘饌，一菜一格一品花。川菜作为中国八大菜系之一，以其种类之多样、味道之丰富而备受人们青睐。川菜具有鲜明的地方特色，口味以麻辣辛香为主，加以清鲜醇浓调和，烹饪手法别具一格，在中华美食中占据重要地位，也以其独特的“辣”而闻名中外。

早在古代，巴蜀地区就已经形成食辣的风俗。晋代《华阳国志》中谈及蜀人“其辰值未，故尚滋味；德在少昊，故好辛香”。这说明四川以“辣”为主的饮食文化历史悠久。当地饮食不仅重视强烈的味觉感受，还喜好具有刺激性的辛香味。这种“尚滋味”“好辛香”的饮食习惯逐渐成为一种地域特色，并一直传承到现在。如今，一提起四川美食，人们首先会想到火锅、辣子鸡、毛血旺、麻婆豆腐、串串香等辛辣的菜肴，而一联想到这儿，人们便总会情不自禁地吞咽口水，心里仿佛燃起一团食欲之火焰。



Each dish has its own style, and a hundred dishes have a hundred different flavours. One of China's eight traditional regional cuisines, Sichuanese food is well-received for its wide variety of dishes and rich palate. Sichuanese food has a strong identity of its own. The base flavours are mouth-tingling, spicy, scorched-spicy, and aromatic. These are then combined with different condiments or sauces to accentuate fresh or heavier flavours and cooked using unique techniques. Sichuanese cuisine thus holds an important place in Chinese cuisine, and is famous for its special spicy flavour both in China and around the world.

What is now Sichuan has been home to a spicy cuisine since ancient times. The Jin-dynasty *Chronicles of Huayang* records that the Sichuanese “favour stronger flavours because of their climate; blue skies

are rare, so they enjoy scorched or spicy flavours.” This is evidence that the Sichuanese preference for spicy food has a long history. The Sichuanese not only prefer a stronger sensory experience; they like particularly stimulating flavours like scorched or aromatic. The preferences recorded in that ancient text gradually developed into a regional hallmark that has continued to this day. Today, the first thing that comes to mind when one mentions Sichuanese food is scorching-spicy hot dishes like hotpot, Chongqing spicy chicken, *maoxuewang* (duck blood curd, chicken gizzard and tripe), *mapo tofu*, and chilli oil skewers. Just the thought of these dishes makes one salivate, and one's appetite is immediately kindled.

Sichuan is known as “the spice-eaters' paradise”, and countless spicy fans have travelled to Sichuan simply for a gourmet tour. Sichuanese dishes are



四川被称为“嗜辣者的天堂”，无数拥趸前往四川只为一品川菜之美。四川人做菜讲究麻辣鲜香、油大味厚，除了善用葱姜蒜，还常用“三椒”，即辣椒、花椒和胡椒。不少人认为这一饮食习惯与当地的气候条件有关。相传，在古代，由于川渝地区湿度较大，当地人大多患有由内至外的发冷症状，而具有辛香味的“三椒”可以有效促进血液循环，排出体内湿气。于是，为了祛湿御寒，当地人经常在菜肴里加些花椒和胡椒。而后辣椒传入中国，也自然成为川渝人民的防寒好物和餐桌美味。长此以往，“无辣不欢”逐渐成为了四川餐饮文化的标志性符号。

tingling, spicy and aromatic, and there is an emphasis on lots of oil and strong flavours. In addition to the heavy use of scallions, ginger and garlic, Sichuanese chefs regularly use three peppers: chilli pepper, Sichuan peppercorn, and black pepper. Many people believe Sichuanese cuisine is determined by the local climate. It is said that in antiquity, because of the humid climate of Sichuan, the local people were afflicted with a deep coldness right through their bodies. They believed that the three peppers, with their pungent and aromatic flavours, could boost circulation of the blood and expel the moisture from their bodies. Therefore, in order to achieve this effect, the Sichuanese would often use Sichuan peppercorn and black pepper in their cooking. Later on, the chilli pepper was also introduced to China and naturally became a useful tool in combating the cold climate and as a fine addition to a tasty meal. Over time, insisting on spicy food for every meal became a hallmark of Sichuanese food culture.

辣

说起川渝地区的“辣文化”，其中最具典型性的当属火锅。火锅是现代中国最为流行的美食之一，尤其受年轻人的推崇。四川火锅锅底多以牛油或清油炒制而成，口感敦厚，麻辣辛香。涮菜品种极为丰富，不管是常规食材还是创意菜品，皆可入锅，几乎是“万物皆可涮”。毛肚是火锅涮菜里一道独特的菜品，深受人们喜爱。别看它的外表形似质地粗糙的黑布，其口感可谓火锅涮菜中的集大成。毛肚易熟，为保持其爽脆的口感，涮毛肚的手法是极为讲究的。用筷子夹住一片毛肚，放入滚沸的火锅中“七上八下”，烫到毛肚微卷即可食用，切不可时间过长，否则毛肚便硬如干柴，食而不知其味。除了丰富的菜品，火锅通常还配有几十种蘸料供食客自行搭配。正因如此，“众口难调”的问题用一顿“火锅”便可轻松化解。食客

The most classic example of Sichuanese “spice culture” has to be hotpot. Hotpot is one of the most popular modern Chinese dishes, particularly so among younger people. The base soup of the hotpot is normally prepared from butter or vegetable oil; it has a rich flavour and contains all the tingling, spicy, scorched-spicy and aromatic notes. There is a huge range of vegetables that can be paired with a hotpot. Both traditional and innovative choices suit hotpot; almost “anything goes”. Beef tripe is a very special and popular dipping for hotpot. Although tripe looks like a coarse, black cloth, its texture may be the decisive ingredient in hotpot. Tripe cooks quickly, so in order to retain its light and delicious flavour it must be cooked in exactly the right way. Hold a piece of tripe deftly with a pair of chopsticks, and quickly dip it “eight or nine times” in the boiling water. When the tripe begins to curl up, it is ready to eat: do not cook it for too long, otherwise it will become hard, dry and tasteless. In addition to the diverse range of foods cooked, hotpot also involves several dozen sauces for people to dip their cooked food in. Because of this, hotpot is the perfect solution for catering to a table of people with very different tastes. Guests sit together, eating while

们围炉而坐，边烫边食，看着水雾腾起，闻着肆意香气，好不快活！

除了涮火锅，四川当地的炒菜也是一绝。譬如，川渝名菜辣子鸡丁。抓起一把花椒和切碎的干红椒放进凉油热锅中煸炒，葱姜蒜一并下锅，煸香后放入鸡丁等主菜，炒至七分熟，放入剁好的青绿小米椒与鲜红朝天椒，倒入盐和鸡精，加以酱油着色，最后少许白糖提鲜，这辣子鸡丁便可出锅了。油亮的红中带着深邃的褐褚，辣而不呛，口感极佳。油煸辣椒籽的香味萦绕于齿间，久久不能散去。体验过这不同凡响的热烈后，再来一碗清甜爽口的冰糍粑，好不惬意！正是一切热烈和兴奋都偃旗息鼓，一切欢愉和喧闹都终归平静，并非冷场，而是安逸与满足。

they cook; steam and all kinds of aromas fill the air, making for a wonderful atmosphere.

In addition to hotpot, Sichuan has other first-class local dishes. One of these is the famous spicy diced chicken. Throw a handful of Sichuan peppercorns and finely sliced, dried red pepper with cold cooking oil into a pre-heated wok and stir-fry. Then, add scallions, ginger and garlic together, and once the aromas are released, add the diced chicken and other main ingredients. Once these are mostly done, add chopped green tabasco peppers and fresh red cluster pepper, as well as salt and chicken seasoning, then soy sauce to add colour. Finally, add a small amount of sugar to bring out the flavour: the spicy diced chicken is ready to eat. Mixed in with the bright red colours are deep brown, spicy but not choke-inducing, spicy diced chicken is absolutely delicious. The aroma of stir-fried chilli peppercorns lingers in the mouth. After this burst of hot flavour, a bowl of cool and refreshing ice-cold sweet *laozao* (fermented rice wine) is the perfect antidote. It is a great way to climb down from the highs of the spicy chicken and restore a sense of calm, peace and content.



实际上，与四川人相比，湖南人嗜辣的程度毫不逊色。但是，四川与湖南的辣是不一样的辣——四川辣得麻，湖南辣得鲜。我们从川菜烹饪的泼辣手法便可窥得一二。大把的花椒和胡椒在热油里炸出麻香，加入辣椒进行煸炒，这样经过“三椒”加工过的油麻辣而醇香，只要闻一下都能获得满满的幸福感。

如今，“辣”不仅是川渝饮食文化的象征，更成为了中华美食的独特标志。在中华料理中，“辣”并不是一味追求爽快和刺激，而是将多种滋味融合为“辣”的统一表征，再通过食客的味蕾将多层次的品味品鉴出来，从而获得一种极致的享受与满足感。这种“辣”，辣得层次分明，辣得恰到好处，时而如千军万马在唇齿间奔走，时而在味蕾上奏出和谐美妙的交响乐曲，时而在齿颊间洒落出一条璀璨星河……

It is not just the Sichuanese who love spicy food: the people of Hunan are just as big fans. However, the type of spice eaten differs between these two regions. Whereas Sichuanese cuisine uses tingling-hot peppercorns, Hunanese spice has a fresher feel. The Sichuanese cooking technique of *pola* is illustrative. Add a large handful of Sichuan pepper and black pepper to a wok of hot oil until the flavours are released. Then add chilli pepper and stir-fry. The oil will then contain the flavours from all three peppers; the release of aromas by itself is wonderful.

Today, “spicy” is no longer just a feature of Chongqing and Sichuanese cuisine. It has become a unique marker of Chinese cuisine. In Chinese cuisine, “spicy” is not just about simple pleasure or the kick of the peppers, but about combining different flavours into one “spicy” flavour. Customers’ taste buds can detect the many layers of flavour, giving them a wonderful experience. There are clear layers to Sichuanese spiciness; it is just the right amount; sometimes it feels like an army marching on one’s tongue, sometimes like

辣

在中国，“辣”不只是作为一种饮食特点而存在，它已经逐渐融入人们的社会生活，影响着人们的个性特点和生活态度。一曲《辣妹子》传唱至今，其中所描绘的直爽豁达的“辣妹子”形象也成为经典，展现了川渝、湘楚等地区浓郁的人文风情和地域文化。而在中国文学中也有过对人物性格“辣”的刻画。例如，《红楼梦》中，王熙凤因其爽利泼辣、嚣张跋扈的性格而得一个“凤辣子”的译名，也因此成了中国文学史中的典型性人物。在民间，“吃辣能当家”这样的土谚，也一如这鲜红的辣椒深深地扎根于人们心中的土地。“辣”在中国已经不仅仅是一种味觉感受，而逐渐作为一种文化融入人的日常生活，作为一种艺术丰富人的体验，塑造人的情感。

one’s taste buds are creating a beautiful symphony, or there are shoots of flavour darting around one’s mouth.

In China, spiciness is more than a flavour; it is gradually becoming part of people’s lives, influencing their personalities and attitudes towards life. Song Zuying’s hit song *Spicy Girl* with its lyrics about a frank girl who lives life on her own terms has become a classic with its portrayal of the customs and local culture of Sichuan, Chongqing, and Hunan regions. Chinese literature also depicts “spicy” characters. For instance, in *The Story of the Stone*, Wang Xifeng is nicknamed “Hot Pepper Feng” for her arrogant and domineering character, making her a classic character in Chinese literary history. Folk sayings like “If you can handle spicy food, you can handle life” are as much a part of the cultural DNA of China as the chilli peppers growing in the soil. In China, spiciness is more than a taste: it is evolving into a culture that is part of everyday life, and an art form that enriches people’s experience and shapes their emotions. ㊟



词是能在句子中自由运用的最小的语言单位。如果把句子比作建筑物,那么词可以说是句子的基本建筑材料。词的存在有两种形式:一种是原形词,也称“词汇的词”,即在词典里通常列出的形式,如“学生”“学习”等;另一种是变形词(非原形词),它是原形词在使用中的变化形式,如“学生们”“学习了”等。原形词的构成方法称作构词法,它涉及词汇和语法。变形词在使用中通过变化其形式而增添某种语法意义的方法称作构形法,它纯粹是语法上的问题。

Words are the smallest linguistic unit that can be used freely in a sentence. In other words, the word is like the fundamental construction material of a sentence. There are two forms of words in Chinese. First, there are prime words, commonly known as “vocabulary words”, which are usually listed as lexical dictionary entries, such as *xuesheng* (Student) and *xuexi* (learn). Second, there are variational/non-prime words, which is the variations of a prime word in use, such as *xueshengmen* (students) and *xuexi-le* (learned). In the Chinese language, the composition of prime words is called word formation, which involves the application of lexicon and grammar, while inflection concerns the change of the word forms and the gaining of grammatical meanings, and is purely a grammatical phenomenon.

首先,讲一讲汉语的构词法。从结构上分析,汉语的原形词可分为两大类:单纯词和合成词。

Let's first take a look at the Chinese word formation. Structurally speaking, Chinese prime words can be divided into two categories: simple words and complex words.

单纯词由一个语素构成,所以也可称为单语素词。汉语的单纯词多数为单音节的,也有少数是多音节的,其中有的是联绵词,如“蜘蛛”“徘徊”“翩翩”等;有的是摹声词,如“乒乓”“叮当”等;有的是音译外来词,如“葡萄”“咖啡”等。

合成词由两个或两个以上语素构成,所以也可称为多语素词。汉语的构词法,重点是要讲合成词的构词方式。合成词可分为两种:复合词和派生词。

复合词由两个或两个以上词根复合构成,根据

词根间的结构关系,复合词的构成方式主要有联合式(也称并列式)、偏正式、支配式(也称动宾式)、陈述式(也称主谓式)、重叠式和后补式。后补式有两种:一种是动补式(核心成分为动词性语素,构成的复合词是动词),如“看见”“改良”等;另一种是名补式,如“马匹”“纸张”等。

三个或三个以上词根构成的复合词,往往由上述几种构词方式错综地综合构成,且内部结构具有层次性。例如:

Simple words are composed of a morpheme, and are therefore also called single-morpheme words. Most of the simple words in Chinese are

monosyllabic, with a few exceptions of polysyllabic words, some of which are interlinked words, such as *zhizhu* (spider), *paihuai* (wander), *pianpian* (elegant). Other examples in this category include phonetic words, such as *pingpong* (table tennis) and *dingdang* (jingle), and transliterated foreign words, such as *putao* (grape) and *kafei* (coffee).

Complex words are composed of two or more morphemes, and are therefore also called multi-morpheme words. When we discuss the word formation of the Chinese language, we mainly focus on the formation of complex words. Complex words can be divided into two types: compound words and

derivational words.

Compound words are composed of two or more roots. The major composition modes, given the structural relationships between the roots, are: coordinative (also parallel), endocentric, dominant (also verb-object), declarative (also subject-predicate), reduplicative and post-complementary. There are two types of post-complementary modes: verb-complementary mode, with the core component being a verb morpheme and the resulting compound word being a verb, such as *kanjian* (see) and *gailiang* (improve), and noun-complementary mode, such as *mapi* (horse) and *zhizhang* (paper).

Compound words composed of three or more roots are often products of hierarchical combinations of the above-mentioned word-forming modes. For example:

展览馆 (“展/览”是联合式,“展览/馆”是偏正式)  
照相机 (“照/相”是支配式,“照相/机”是偏正式)  
*zhanlanguan* (exhibition hall): *zhan-lan* is coordinative, and *zhan-lan + guan* is endocentric.  
*zhaoxiangji* (camera): *zhao + xiang* is dominant, and *zhao-xiang + ji* is endocentric.

派生词由词根和词缀构成,词缀附加在词根上。根据词缀附加在词根上的位置,汉语派生词的构成方式主要有:前加式(词缀+词根)、后附式(词根+词缀)。

汉语里有些语素跟词缀类似,可称类词缀,包括类前缀和类后缀,类前缀有“小”“准”“超”“非”等,类后缀有“者”“员”“家”“性”“化”“于”“度”等。三个或三个以上语素构成的派生词,内部往往由

复合式和派生式综合构成,且有层次性,如“皮夹子”“手指头”“字眼儿”等。

Derivational words are composed of roots and their attached affixes. Given the position of the attached affix, there are two major types: prefix (a x+root) and suffix (root+a x).

Some morphemes in Chinese are similar to affixes, and therefore can be called semi-affixes, which are further divided into class prefixes and class suffixes. Examples of class prefixes are *xiao-* (small-), *zhun-* (quasi-), *fei-* (non-) and *chao-* (super-). Typical class suffixes include *-zhe* (-person), *-yuan* (-member), *-jia* (-master), *-xing* (-ity), *-hua* (-ize), *-yu* (at/to) and *-du* (-degree). Derivational words composed of three or more morphemes are often products of hierarchical compounding and derivation, such as *pi-jia-zi* (wallet), *shou-zhi-tou* (finger) and *zi-yan-er* (word).

**接着,再讲一讲汉语的构形法问题。汉语的构形法主要有两种:附加法和重叠法。**

**Then, let's talk about the inflection of Chinese words. There are mainly two modes of inflection in Chinese: addition and reduplication.**

**1. 附加法。**指在原形词上附加有某个构形词缀(有的语法书称为“助词”)来表示该词所增添的某种语法意义。汉语构形词缀附加在原形词上的位置有三种形式:后附式、前加式、中插式。相应地形成三种构形词缀:构形后缀、构形前缀、构形中缀。





**1. Addition:** The addition mode refers to the attachment of a inflectional affix (named “auxiliary word” in some grammar books) to a prime word to indicate the adding of a certain grammatical meaning. There are three places a inflectional affix can appear: behind the prime word, before it, and as an insertion within it. Correspondingly, there are three types of inflectional affixes: inflectional suffixes, inflectional prefixes, and inflectional infixes.

(1) 后附式。指一个原形词后边附着有构形后缀的形式。汉语的构形后缀主要有“们”“了”“着”“过”“起来”“下去”等。

(1) Suffix: The suffix refers to the inflectional affix attached behind a prime word. Major examples include *-men*, *-le*, *-zhe*, *-guo*, *-qilai* and *-xiaqu*.

们——附加在某些指人名词后边表示“多数”或“群”的语法意义，如“老师们”“学生们”“作家们”等。

*-men*: used after a noun referring to a person to indicate its *plural* form, such as *laoshi-men* (teachers), *xuesheng-men* (students) and *zuojia-men* (writers).

了——附加在动词后表示动作行为的“完成”或“实现”的语法意义，如“吃了(饭)”“写了(文章)”“走了”等。

*-le*: used after a verb to indicate the *completion* of an action, such as *chi-le (fan)* [ate (meal)], *xie-le (wenzhang)* [wrote (an article)], *zou-le* (left).

着——附加在动词后表示动作行为的“持续”或“正在进行”的语法意义，如“(正在)玩着”“(正)病着”“(大门)关着”“唱着(歌)”等。

*-zhe*: used after a verb to indicate the *continuity* of an action, such as *(zhengzai) wan-zhe* (be playing), *(zheng) bing-zhe* [(being) sick], *(damen) guan-zhe* [(the door) is closed], *chang-zhe (ge)* [be singing (a song)].

过——附加在动词后表示动作行为的“经历”(曾经发生)的语法意义，如“去过(北京)”“看过(这部电影)”“玩过(三次)”等。

*-guo*: used after a verb to indicate a *past* experience or action, such as *qu-guo Beijing* [have been to (Beijing)], *kan-guo (zhebu dianying)* [have watched (this movie)], *wan-guo (sanci)* [have played (three times)].

起来——附加在动词后表示动作行为“开始”的语法意义，如“笑起来”“打起来”“讨论起来”等。

*-qilai*: used after a verb to indicate the *beginning* of an action, such as *xiao-qilai* (start to laugh), *da-qilai* (start to fight) and *taolun-qilai* (start to discuss).

下去——附加在动词后表示动作行为“继续”的语法意义，如“说下去”“看下去”“玩儿下去”等。

*-xiaqu*: used after a verb to indicate the *progression* of an action, such as *shuo-xiaqu* (continue talking), *kan-xiaqu* (continue watching) and *wan-er-xiaqu* (continue playing).

某些形容词在言语里使用时，如果要表示事物性状的变化，有时也可以在原形形容词后边附加“了”“着”“过”“起来”“下去”等，分别表示性状的“出现”“持续”“曾经发生”“开始显露”“继续”等语法意义。例如，“(天已经)黑了”“忙了(三天)”“(从来没有这样)忙过”“(从没)骄傲过”“(再这样)忙下去(身体要累垮了)”。

To indicate changes in the property of a matter, sometimes suffixes like *-le*, *-zhe*, *-guo*,

*-qilai*, *-xiaqu* are attached behind a prime adjective, corresponding to a specific grammatical meaning as is stated above. For example, *(tian yijing) hei-le* [(the sky has) turned dark], *mang-le (santian)* [have been busy (for three days)], *(conglai meiyou zheyang) mang-guo* [(never) have been (so) busy], *(cong-meijiao'ao-guo)* [(never) have been proud], *(zai zheyang) mang-xiaqu (shenti jiuyao kua-le)* [(if we continue) being (this) busy, (we will be exhausted physically)].



(2)前加式。指一个原形词前边添加构形前缀的形式。汉语的构形前缀极少,语素“第”似可看作构形前缀,它们可附加在数词前表示“序数”的语法意义,如“第一(名)”“第十(排)”“第一百六十二号”。

(2) Prefix: The prefix refers to the inflectional affix attached before a prime word. There are very few prefixes in Chinese. One of the rare examples is the morpheme *di-*. It can be attached before a numeral to indicate the grammatical meaning of “sequence”, such as *di-yi (ming)* [the first (name)], *di-shi pai* (the tenth row), and *di-yibailiushi'er hao* (No. 162).

(3)中插式。指一个原形词中间插有构形中缀的形式。汉语的构形中缀也很少,公认的主要有“得”和“不”。

(3) Infix: The infix refers to the inflectional affix attached as an insertion within a prime word. There are very few inflectional infixes in Chinese. Two widely-acknowledged examples are *-de-* and *-bu-*.

得——插加在动词性后补式复合词里表示“可能”的语法意义,如“看得见”“抓得住”等。

*-de-*: inserted between a verb and its post-complement to indicate *possibility*, such as *kan-de-jian* (can see) and *zhua-de-zhu* (can catch).

不——插加在动词性后补式复合词里表示“不可能”的语法意义,如“看不见”“抓不住”等。

*-bu-*: inserted between a verb and its post-complement to indicate *impossibility*, such as *kan-bu-jian* (cannot see) and *zhua-bu-zhu* (cannot catch).

**2. 重叠法。**指采取原形词整体重叠或内部语素重叠的形式来表示该词所增添的某种语法意义。汉语的构形重叠主要有以下几种:

**2. Reduplication:** The reduplication mode refers to the adding of grammatical meanings through repetitions of either a whole prime word or the constitutive morpheme(s) of a prime word. There are mainly three types of morphological reduplication in Chinese:

(1)名词重叠。有一部分单音节名词通过词的整体重叠的形式表示“逐指”(每一)或“遍指”(全部)的语法意义,如“人人(有责)”“家家(欢乐)”“事事(称心)”等。

(1) Reduplication of nouns: Some monosyllabic nouns repeat itself to express the grammatical meaning of “every” or “all”, such as *ren-ren (youze)* [everyone (has responsibility)], *jia-jia (huanle)* [every family (is happy)] and *shi-shi (chenxin)* [everything (is satisfactory)].

(2)动词重叠。动词整体重叠的形式可以表示“尝试”或“短暂”的语法意义,如“想想”“讨论讨论”等。某些双音节动词通过内部语素重叠可表示“多次”或“反复”的语法意义,如“摇摇晃晃”“指指点点”等。

(2) Reduplication of verbs: The repetition of a whole verb (phrase) can indicate the grammatical meaning of “trying” or “brief duration”, such as *xiang-xiang* (try thinking) and *taolun-taolun* (try discussing). Some two-syllable verbs can express the grammatical meaning of “multiple times” or “repeatedly” through a repetition of its internal morphemes, such as *yao-yao-huang-huang* (keep



wobbling) and *zhi-zhi-dian-dian* (keep pointing fingers).

(3)形容词重叠。形容词可通过整体重叠的形式表示性状程度加深的语法意义,如“高高(的)”“长长(的)”“清清楚楚”“普普通通”等。

(3) Reduplication of adjectives: The repetition of an adjective word/phrase can express the grammatical meaning of a deepening of its degree, such as *gao-*

*gao (-de)* (fairly tall), *chang-chang (-de)* (fairly long), *qing-qing-chu-chu* (fairly clear) and *pu-pu-tong-tong* (fairly ordinary).

汉语的变形词一般不列入词典,除非某个变形词已演变为“词汇的词”。

Variational words are generally not included in Chinese lexical dictionaries unless they have gained the status of a “vocabulary word”. 📖



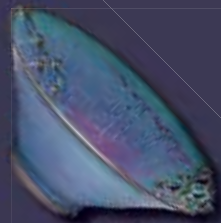


## CULTURAL CONNOTATIONS OF CHINESE COLOR TERMS

青、赤、黄、白、黑，作为中国传统五大正色，除其本义外，还表示不同的象征意义。这些象征意义是汉语颜色词在人们使用中积淀而成的，体现了古典中国的文化深韵与审美意趣。

*Qing, Chi, Huang, Bai, and Hei* are traditionally deemed the five pure colors in China. Each having its unique cultural implications and connotations, they showcase the charm of Chinese culture and aesthetics.

作者：慕文萍 Mu Wenping  
翻译：汤敏 Tang Min



# 汉语颜色词的象征意义



## “青”

作为先秦五色之首，体现人们对草木树植或山岚碧波等自然物事的原始视觉辨识。“青”的本义就是指草木的颜色，后延伸至绿色、黑色。在古人“五行说”中，木为东方之行，青色是东方之色，所以“青”可以表示东方之义。“青”是一抹让人轻松愉悦的明快色彩，象征青春洋溢、朝气蓬勃。青又分“芽绿、青葱、豆青、翠缥”等颜色，其中“翠缥”一词描绘出一种淡青而轻盈的“绿”，仿若雨后的青梅，细软的绒毛被雨露所浸，透着一层朦胧胧的湛清新意。

特别是历代中国文人，他们擅于把玩言语的乐趣，将汉语的颜色词置于掌故、诗文之中，令读者见“色”起意。譬如，张为的《秋醉歌》有句“翠微泛樽绿，苔藓分烟红”，其中的颜色词饱含葱蔚潏润之气，彰显不同的色值和古典美，衍生出丰沛的情境意象。

Chinese literati have long been passionate masters of appreciating and presenting the beauty of language. They carefully choose the words in their literary works, essays, anecdotes, and poems, thus never failing to amaze the readers. For instance, the Tang poet Zhang Wei wrote in his *Qiuzuige* ("Tipsy at an Autumn Night") that "The mountain forest glows with a unique jade green of the ancient drinking vessels, the moss has turned magenta, the color of the rosy, misty clouds (翠微泛樽绿，苔藓分烟红)". His refined diction enables the readers to feel the foggy but refreshing environment of an autumn night, imagine the subtlest differences in the color hues, and better appreciate the beauty of the Chinese language and the poetic imagery.

The first of the five pure colors in ancient China, *Qing* describes the natural blue-greenness of plants, mountains, and crystal clear waves. In the beginning, it only referred to the colors of grasses and trees; later, it is also used to represent the colors of other shades of green and black. According to the Theory of the Five Elements, Wood is the essential element of the Oriental East. Therefore, *Qing*, the color of the woods, is the Oriental color. *Qing* is a bright, refreshing color symbolizing youth and vitality in Chinese. It's worth mentioning here that *Qing* is a generic term that can be further categorized into *yalu* (bud green), *qingcong* (fresh green), *douqing* (pea green), *cuijiao* (light green), and so on. The last one, *cuijiao*, describes a light, quiet, and misty shade of green. It is like the hazy glistening of freshness from the greengage plums with their tiny, tender hairs bathed in water after a drizzle.

## “赤”

即红色，已然嬗变成为中式美学的底色。在中国文化中，但凡表达喜气、福气和美好之意，都离不开这一抹红色，遂有了“中国红”的叫法，它体现了中国人在精神和物质上的美好追求。古代文人还常用“殷”“丹”“绯”“赫”“绛”“朱”来表示红色，复合词“檣丹、朱殷、岱赭”等也指红色。无论是宝石、旗帜，还是妆奁镜台上的梳妆染具，红色或表示喜庆、光明之意，或传达激情奔放、赤诚浓烈的心绪。

*Chi*, or red, is the most symbolic color of Chinese aesthetics. It is associated with joy, luck, and happiness, hence the auspicious term “Chinese Red”. *Chi* symbolizes the Chinese people's wishes for spiritual and material wellbeing. In ancient China, people had a variety of terms to refer to different shades of red, including *yin*, *dan*, *fei*, *he*, *chi*, *jiang*, and *zhu*, as well as compound words such as *qindan*, *zhuyin*, and *daizhe*. In China, the color red is everywhere. Pieces of jewelry and items on the dressing table can be in red, giving out a sense of celebration and prosperity; banners and flags can also be in red, bringing out strong passion and patriotism in people.



## “黄”

本义是指金子或向日葵的颜色，古时贵为“官色”，平民百姓不能使用。土地被奉为万物中心，其代表色黄色也极具声望。之后，黄色日渐演化为皇家宫殿、祭坛庙宇等场所的御用建筑色。“黄”的主要象征义是指华贵、尊荣。“黄”可细分为不同层次。例如，“金黄”在民间农事中指代麦浪翻涌时的农桑丰收之色；“明黄”昭示帝王龙袍冕旒上的气运之色；“姚黄”则对应牡丹花瓣层层绽开时的明亮绚烂、华荣逸雅之色。当然，在现代汉语里，黄色并不总是表示美好寓意，有时还用来指称带有明显色情的东西。

*Huang*, or yellow, originally referred to the color of the gold or the sunflowers. It also represents the land. Since land is of utmost significance for the Chinese people in ancient times, this color has long been closely connected with power and prestige. In ancient China, *Huang* was an imperial color used exclusively by the authorities in royal palaces, altars, and temples. While *Huang* symbolizes prosperity and nobility, there are multiple hues of it, and they each have their own connotations. For instance, *jinhuang* (gold-yellow), the color of the grown wheat in autumn time, stands for harvest in China's rural culture. *Minghuang* (bright yellow), the color of the imperial robe and throne, stands for solemnity and authority. *Yaohuang* (light yellow), the elegant color of a blooming peony flower, stands for wealth and grace. Nonetheless, not all connotations of *Huang* are good. In fact, *Huang* is sometimes associated with pornography in China.



# “白”

最初之义指“日出或日落时的天色”。白色代表纯洁，象征圣洁优雅、超凡脱俗。中国古人尤爱白色，有相关词“玉頿、白练、霜色”等记录在典，不胜枚举。张至龙在《山矾花》中有云：“漫山白蕊殿春华，多贮清香野老家”。在称赞他人品性高洁或处世清白时，中国人常借“白璧无瑕、白首一节、白藿同心”等含有“白”字的溢美词语。在汉民族文化中，白色还与死亡、丧事相联系，如“红白喜事”中的“白”指的就是丧事。

*Bai*, or white, was initially used to describe the color of the sky at sunrise or sunset. It symbolizes purity, elegance, and unworldly transcendence. Ancient Chinese were ardent admirers of *Bai*, creating a large number of alternatives for it, such as *yuping*, *bailian*, and *shuangse*. In his poem, *Shanfanhua* ("The Caudate Sweetleaf Flower"), the Song poet Zhang Zhilong wrote, "The white, beautiful caudate sweetleaf flowers are in full bloom in the mountains in late spring, giving out refreshing, elegant fragrance in the wild (漫山白蕊殿春华，多贮清香野老家)". The color white is also used to highlight a person's integrity and uprightness. For instance, the Chinese would say *baibiwuxia* (as flawless as a white jade), *baishouyijie* (remain a person of integrity even when one's hair has turned white), and *baidiaotongxin* (not affected by vanity, like *baidiao* the wild grass). *Bai* is also associated with death and funeral in the Han culture. The Han people would use *hongshi* (the red event) to refer to the weddings, and the *baishi* (the white event) to refer to the funerals.



# “黑”

本义指从烟囱里升腾出的烟，像墨和煤那样的颜色。其象征义则指刚直坚毅、严正无私、神秘高贵等。汉语里，表示黑的词语还有“淄”“黯”“黛”“褐”“百草霜”“阑夜”“鹤羽”“煤黑”等。黑色一方面象征严肃与正义，如传说中的“黑脸”包公；另一方面由于黑色本身黑暗无光，“黑”又有阴险、恐怖、毒辣的寓意。譬如，杀人劫货的店叫“黑店”，恶人之间的打斗或较量叫“黑吃黑”等。

汉语里的颜色词寓意丰富多彩，散发出灵气之幽、文化之韵、意境之美。颜色词犹如一扇门，能让我们走进并探究博大精深的中华文化，把汉语之美、文化之美带给并展示于世界。

*Hei*, or black, is the ink-like or coal-black color of the smoke coming out from the chimney. It stands for firm determination, divine justice, and mysterious elegance. There are different terms in Chinese for different shades of black, such as *zi*, *an*, *dai*, *he*, *baicaoshuang*, *lanye*, *queyu*, and *meihei*. On the one hand, black is a symbol of solemnity and justice. For example, the "Black-faced Bao Gong", a highly fictionalized character in Chinese culture, is a judge of extreme honesty and uprightness. On the other hand, since black is a dark, gloomy color, it implies deception, horror, and cruelty. For instance, a *heidian* (literally meaning the black inn) is an inn that robs and kills its guests, and *heichihei* (literally meaning black eat black) refers to the brutal fights between gangs.

These rich color terms demonstrate how Chinese writers are able to use the language in a flexible, innovative, and inspiring way to give their readers a taste of the great profoundness of Chinese culture. These words help to open the door to a wonderful new world, where readers and language learners marvel at and learn to appreciate the splendor of the Chinese language and the Chinese culture. ㊟

# 成语故事：乐不思蜀

## Idiom Story: Forgetting One's Home

作者：张稼硕 Zhang Jiashuo

人们在外地住久了往往会想家，但有的时候，如果在新的地方过得很开心，他们可能会不再那么惦记自己的家乡了。中国成语“乐不思蜀”（lè bù sī shǔ），经常用来形容这种感觉。

这个成语最早与三国时期（公元220年—公元280年）蜀汉末代统治者刘禅有关。

公元263年，魏军拿下了蜀汉国都城临近的一座城池，刘禅决定向入侵者投降。之后，刘禅被带到魏都洛阳，因为他的臣服而被赐予了房子和一些仆人。

一天，刘禅和他的旧臣们去拜访魏国丞相，以感谢魏国

对他的优待。魏相为刘禅设宴。在晚宴上，丞相命艺人们表演了魏、蜀的歌舞。

表演让刘禅的随从们非常想念家乡，只有刘禅看起来很开心，似乎很享受的样子。于是，魏相问刘禅：“你不想念你的家乡蜀汉吗？”这位前蜀汉统治者说：“没有。我在这里很快乐，所以我一点也不想念蜀汉。”旧臣们对他的回答感到惊讶，把他视作叛徒。

《三国演义》中有一首诗形容刘禅为“穷君，逍遥于外，忘国忘我”。可能正因如此，如今“乐不思蜀”这句话是带有贬义的，往往指沉溺享乐而忘却故土、家乡和责任的人。

People tend to become homesick after a long stay in other regions. But, sometimes, if they're having a very good time in the new place, they may care less about their homeland.

The Chinese idiom *le bu si shu* or “being so happy as to forget the home country” is often cited to describe such a feeling.

The phrase was first used by Liu Shan, the last ruler of the Kingdom of Shu Han during the Three Kingdoms Period (220–280 AD). In 263 AD, when the troops of the Kingdom of Wei seized a town near the capital of the Kingdom of Shu Han, Liu decided to surrender to the invaders.

Later, he was taken to Luoyang, the Wei capital, where he was offered a house and some servants because of his submission.

One day, Liu and his former aides went to visit the Wei prime minister to express his appreciation of the lenient treatment meted out to him by the Wei regime. The Wei prime minister threw a dinner

party for Liu. At the party, the prime minister ordered some artists to perform both Wei and Shu songs and dances.

The performances made Liu's aides very homesick, and only Liu looked happy and seemed to be enjoying himself. So, the Wei prime minister asked Liu: “Don't you miss your homeland of Shu Han?”

The former Shu Han ruler said: “No. I'm very happy here, so I do not miss Shu Han at all.”

Other people at the party were surprised by his answer and looked upon him as a traitor.

In the *Romance of the Three Kingdoms*, there is a poem describing Liu as a “poor ruler who enjoyed his life abroad and forgot his own country”.

Probably because of this, today the saying *Le Bu Si Shu* still has a derogatory connotation and often means someone who indulges in pleasure and forgets his home and duty. 孔

# 「蜀人苏东坡与赤壁怀古」

作者：张慈贇 Zhang Ciyun  
诗词翻译：赵彦春 Zhao Yanchun

## Su Dongpo and His Most Famous Poem

**苏**轼(公元1037年—公元1101年)，别号“东坡”。据说，他的号来自黄州东门外的乡野东坡，那是他首遭流放的地方。苏轼是北宋(公元960年—公元1127年)文人大家，其才多面，其人旷达。时至今日，他的诗文书画仍为世界各地成千上万的“苏粉”们所欣赏，乃至顶礼膜拜。

苏轼出生在位于今天中国西南部的四川省眉山市，其父苏洵和弟弟苏辙也同为文学大家。5岁起，苏轼便跟随知书达礼、熟通古今的母亲习文弄墨。他天资聪颖，又勤奋过人，7岁时，便精通经史子集了。19岁时，年轻的苏轼科举高中，进

**S**u Shi (1037–1101 AD), also known by his pseudonym Dongpo, was a prestigious and versatile scholar of the Northern Song dynasty (960–1127 AD). Reportedly, Su took his pen name from a rural place called Dongpo (Eastern Slope) in today's Hubei Province in central China, where he lived during his first exile.

Today, his poems, paintings, calligraphy and essays are still widely admired by millions of his fans all over the world.

Su was born in Meishan in today's Sichuan Province in southwest China. Both his father Su Xun and his younger brother Su Zhe were famous writers.

At the age of five, Su began to learn reading and writing from his mother, who was a well-educated woman.

Thanks to his diligence and exceptional talent, the boy became well versed in the Chinese classics when he was only seven.

Su passed the imperial civil service examinations

士及第，不久便入仕为官。

然而，才华横溢的文人苏轼与当时的宰相王安石及其党派，在政见上常常不和。苏轼经常以诗文批评王氏变法，尤其是对政府在盐业上实行的垄断做法。因此，苏轼屡遭贬谪。由于政治流放，多年来他一直过着宦游不定，四处为家的动荡生活。

苏轼一生仕途坎坷，但在中国诗词史上，却留下了浓墨重彩的一笔，扮演着举足轻重的角色。他的诗词自成一派，抒情豪放，所谓“一切景语皆情语”，常常将深厚的个人情感和

政治诉求融于对自然周遭生动的描摹绘写之中。他留给世人 to obtain the prestigious title of Jinshi (or “Presented Scholar”) when he was 19. As a result, he later served in a number of government offices.

However, this highly talented scholar seemed to be always at odds with a political faction headed by the then prime minister, Wang Anshi.

Su frequently wrote poems and essays criticizing Wang's reforms, particularly the government monopoly on the salt industry.

Therefore, Su was banished several times and lived in political exile for many years in various places around the country.

Despite the vicissitude of his official career, Su played a crucial role in the history of Chinese poetry.

He founded a school of expressive poetry and he often combined vivid descriptions of natural scenes with deep personal emotions and political anxieties. More than 2,300 of his poems and 800 letters have survived.

Among them, “Reflecting on the Past at Red

2300余首诗词、800余封家书。其中，尤以《赤壁怀古》《江城子》《临江仙》以及不胜枚举的佳篇等最为知名。

流放与宦游生涯，也使得苏轼的足迹遍布大江南北，留下了宝贵而丰富的文化遗存。其中，中国东部浙江省的省会杭州市内的西湖上，就有一道由苏轼负责兴建，并以他的姓氏命名的“苏堤”，可谓名满天下。苏轼还将优雅的诗句驱遣于笔端，赞美杭州以及西湖的盛景，写道：“欲把西湖比西子，淡妆浓抹总相宜。”诗中的“西子”指的是西施，中国古代最有名的美人之一。

Cliff,” “Jiang Chengzi,” “The Immortal by the River” and quite a few other poems are deemed the most notable.

His career as a public servant and his life in exile took Su to many parts of the country, and he left behind a rich trove of cultural heritage.

For instance, Hangzhou, the capital of today’s Zhejiang Province in east China, boasts a causeway across the famous West Lake, which is named after the scholar, for he was responsible for its construction.

Su also wrote many beautiful poems to praise the ethereal scenes of the city and its lake. In one poem he wrote:

“People tend to liken the West Lake to the Lady of the West,

Plainly dressed or gorgeously adorned, she always looks best.”

Here, the “Lady of the West” refers to Xi Shi, one of the most famous beauties in ancient China.

Many other localities around the country have

即便今日，仍旧有许多地方纷纷修亭筑桥、塑像建所，用以展示他的诗文书画，纪念他的伟大文学和艺术成就。

苏轼病逝于中国东部的常州，享年64岁。

《念奴娇·赤壁怀古》是苏轼豪放词的代表作之一。这首词通过对月夜江上壮丽美景的描写、对古代战场的凭吊和对风流人物的追念，曲折地表达了诗人怀才不遇、功业未就的愤懑之情。全词借古抒怀、雄浑苍凉、大气磅礴、境界宏阔，将写景、咏史、抒情融为一体，给人以撼魂荡魄的艺术力量，被誉为古今词坛之绝唱。全词如下：

also built pavilions, bridges, statues and memorial halls to exhibit Su’s poems, paintings, calligraphy and lyrics.

Su died at 64 in Changzhou in east China after a long period of political exile.

“Reflecting on the Past at Red Cliff – To the Tune of Niannujiao,” is one of the most representative of Su’s free spirit poetry. In this poem, through elegant description of the charming moonlit river at the ancient site of a famous battlefield and deep reflections on the feats of past heroes, Su implicitly vented his frustration caused by his unfulfilled ambitions and failure in his political career.

So, by effectively combining depiction of scenery, musing on the history and natural expression of personal feelings, Su created a sublime and stunning poem that emanates a mind-blowing artistic power.

No wonder, this poem has always been deemed as one of the very best in Chinese poetry.

The whole poem reads as follows:

大江东去，  
浪淘尽，  
千古风流人物。  
故垒西边，  
人道是：  
三国周郎赤壁。  
乱石穿空，  
惊涛拍岸，  
卷起千堆雪。  
江山如画，  
一时多少豪杰。  
遥想公瑾当年，  
小乔初嫁了，  
雄姿英发。  
羽扇纶巾，  
谈笑间、  
檣櫓灰飞烟灭。  
故国神游，  
多情应笑我，  
早生华发。  
人生如梦，  
一尊还酹江月。

The Long<sup>1</sup> pours east,  
Washing o  
Top talents of all time.  
The buttress west,  
As is said,  
Is Red Wall<sup>2</sup>, where Zhou warred  
Stripped stones thrown high,  
Waves sweep the bank,  
Furl miles of snow.  
The vast vistas show  
Heroes come and go.  
Tracing back to that time,  
When Zhou married Qiao,  
He was in prime.  
A fan in hand,  
With all smiles,  
He wiped out his hard foes.  
I roam here now;  
God of Time should beam  
To my gray hair.  
Life is a dream.  
Toast to the moon downstream. ㊟

<sup>1</sup> the Long: *Changjiang*, the Long River or the Yangtze River, the longest river in China, originating from the Tangkula Mountains on Tibet Plateau, flowing through 11 provincial areas, more than 6,300 kilometers long, the third longest river in the world.

<sup>2</sup> Red Wall: *Chibi*, in today’s Jingzhou, Hubei Province, famous for the Red Wall Battle between Cao Cao’s one million troops and the ally army of Shu and East Wu.

#### 译者简介：

赵彦春，上海大学教授，上海大学翻译研究与出版中心主任，国际学术期刊*Translating China*主编，国际汉学与教育研究会会长等；翻译学归结论的创立者，以诗译诗、以经译经的倡导者和践行者。

#### About the translator:

Zhao Yan-chun: Professor of English at Shanghai University, Director of Shanghai University Center for Translation and Publishing, Editor of *Translating China*, President of International Sinology and Education; A founder of translation reductionism, an advocator and practitioner of translating Poesie into Poesie, and Classic into Classic.



# 袁野与其作品 《诡秘之主》

作者：周冰 Zhou Bing  
陈若希 Chen Ruoxi  
翻译：龙超 Long Chao

## Yuan Ye and *Lord of Mysteries*



**袁**野，网名“爱潜水的乌贼”，四川乐山，起点中文网白金作家，曾为联合国可持续发展中国青年倡议人，先后担任四川省作家协会副主席、四川省网络作家协会主席、中国作家协会全委会委员等，并荣获第二届“中华文学基金会茅盾文学新人奖—网络文学新人奖”。主要作品有《灭运图录》(2011)、《奥术神座》(2013)、《一世之尊》(2014)、《武道宗师》(2016)、《诡秘之主》(2018)五部。

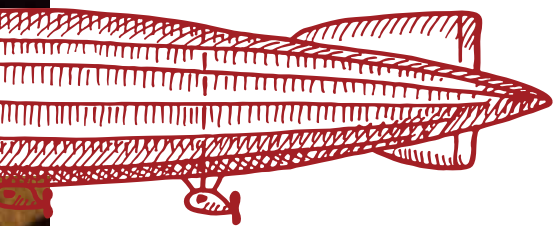
《诡秘之主》共包含“小丑”“无面人”“旅行家”“不死者”“黑皇帝”“倒吊人”“愚者”“诡秘之主”八部，约447万字。小说主要讲述了主角克莱恩“穿越”到一个类似于工业革命时代英国的世界中，依靠源堡空间，建立塔罗会，通过一个个身份的不断探索，最终成为“愚者”来拯救世界的故事。小说从追寻乌托邦气质的欧美蒸汽朋克文化和展现人类面对宇宙、面对未知世界时渺小、虚无感的克苏鲁题材出发，将玄幻、魔幻、异世大陆等题材综合

**Y**uan Ye, or more dearly known as “Cuttlefish That Loves Diving” on the Internet, was born and raised in Leshan, Sichuan Province. He is a platinum-certified writer on one of the largest literary websites in China—Qidian Chinese. Once a member of the Chinese youth advisory group on the United Nations Sustainable Development Goals, Yuan also wore the hats of the Vice President of Sichuan Writers Association, the President of Sichuan Network Writers Association and a member of the National Committee of China Writers Association, and so on. In the meantime, he was awarded “the Best New Writer in Internet Literature” under the Best New Writers category at the second annual Mao Dun Literary Awards hosted by the Chinese Literature Foundation. Yuan’s major works include *Mieyun Tulu* (*The Parchment of Fatal Fortune*, 2011), *Aoshu Shenzuo* (*Throne of Magic Arcana*, 2013), *Yishi Zhi Zun* (*Lifetime Greatness*, 2014), *Wudao Zongshi* (*Master of Wu*, 2016) and *Guimi Zhi Zhu* (*Lord of Mysteries*, 2018).

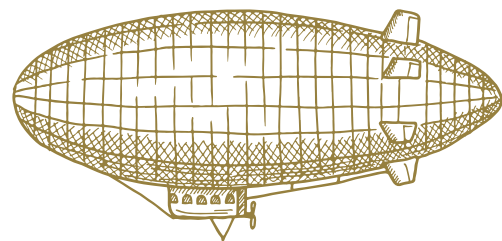
*Lord of Mysteries* consists of eight installments, which are titled “Clown”, “Faceless”, “Traveller”, “Undying”, “Red Priest”, “The Hanged Man”, “Fool” and “Lord of Mysteries”, totalling approximately 4,470,000 in word count. The series traces the protagonist Klein Moretti’s journey of being transmigrated to a parallel world that

resembles England in the industrial age where he takes advantage of the power of the Sefirah Castle to build the Tarot Club. After rigorous explorations of different identities available, Klein eventually obtains the identity of the “Fool” and saves the world. While adopting a utopian model of the steampunk genre and dousing it with nihilistic sentiments typically found in Cthulhu myths in its confrontation with the unknown world and universe, the series blends such different literary elements well together as fantasy, magic, parallel universe to construct a narrative that not only tells the hero character Klein’s

《诡秘之主》是“一部提升了网文品格，融汇了人文内涵的典范之作”，它为玄幻小说如何与现实相连开拓了一定的空间，为网络文学精品化转型提供了极具可行性的操作样本。



《诡秘之主》一经推出，就获得不错的口碑。尤其是自2019年翻译出版以来，在海外翻译作品排行榜上一直名列前茅，并在2020年度中国作家协会评定的中国网络文学海外影响力榜中排名第一。



growth, struggle and glory, but also underlines the author's shrewd insight on the world itself.

Upon its first appearance, *Lord of Mysteries*

received positive feedback online. Its English translation, published in 2019, has been consistently sitting at the top spots on overseas sales charts for translated works. In 2020, the series was ranked No. 1 on the Overseas Impact chart for Chinese Internet Literature selected by China Writers Association. In what follows, we will analyze its success from three points.

First of all, the author holds a meticulous attitude towards his literary creation. As much as *Lord of Mysteries* is a fantasy, it is premised on a solid understanding of the objective reality. The writing engages in an "archaeology of knowledge" by referencing works such as *Studies on Marriage and Family Life of the English Middle Class in the Victorian Era* and *The People of the Abyss*. As such, one finds a realistic, grounded and nuanced portrayal of the economic, cultural, social and traditional life in the Victorian era. Moreover, the author actively interacts with readers after each volume is done. He shares with them the losses and gains from his writing process, revealing at the same time what his plans are for modifications and the next sequel. Such a meticulous way is in a class of its own in the domain of Internet literature, paving a solid foundation for the elevated qualities of his works.

Secondly, the success of the series lies in its creative fashion of world-making and system-building. On the one hand, *Lord of Mysteries* inherits narrative strategies that are present in current Internet literature, such as transmigration and killing of monsters. On the other hand, it employs unconventional literary devices,

起来，既呈现了主角克莱恩的晋级、“奋斗”与荣光，又传达出作者对世界的尖锐认知。

《诡秘之主》一经推出，就获得不错的口碑。尤其是自2019年翻译出版以来，在海外翻译作品排行榜上一直名列前茅，并在2020年度中国作家协会评定的中国网络文学海外影响力榜中排名第一。我们主要从以下几个因素，来探究一下这部作品的成功奥秘。

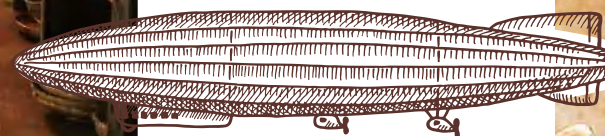
首先，是作者审慎的写作态度。《诡秘之主》为幻想类作品，但幻想总要基于现实。小说参考了《维多利亚时期英国中产阶级婚姻家庭生活研究》《深渊居民：伦敦东区见闻》等众多著作，“知识考古”倾向明显，作品中有关维多利亚时代的经济、人文、社会、风俗等呈现还原，细腻到位，栩栩如生。作者在每一部结束时还会与读者进行读写互动，叙述自己写作过程中的得失，阐明下一步的改正措施和写作打算。这种审慎的态度和做法，在网络文学界独树一帜，也为其作品的精品化奠定了坚实的基础。

其次，是创新性的世界设定与体系架构。《诡秘之主》一方面利用了现有网络文学的写作套路，如穿越、打怪等，但另一方面它又有反套路，如对西方神秘学、克苏鲁背景、卡巴拉神秘学等的融合，22条有趣的晋升途径、220种魔药、220种“职业”的晋升体系设定等。这使得小说虽然以常见的“穿越”设定作为切入点，但是在世界设定与体系架构上则与众不同，凸显出新颖与炫目、“小众”与陌生、复杂与经典。



第三，是幻想里的现实关怀与人文之思。阅读《诡秘之主》，我们能感受到这是一个非凡者的世界，但这同时也是一个普通人的世界。小说有着各类非凡性的因素，而在现实的生活中总能找到它们的底色。比如，主角克莱恩有自己的家人、朋友、同事，他也需要赚钱养家，需要研究投资和消费……从某种意义上讲，《诡秘之主》从生活体验出发，回到世界与人的本体进行思考。从幻想中来，到现实中去，让魔法、玄幻映照和谱写现实，它在呈现世界复杂与混乱的同时，观照的是人与人性，在返乡与回归之途中实现的是超越的旨意。

《诡秘之主》是“一部提升了网文品格，融汇了人文内涵的典范之作”，它为玄幻小说如何与现实相连开拓了一定的空间，为网络文学精品化转型提供了极具可行性的操作样本。



drawing from Western occultism, Cthulhu mythos, mystical Qabalah, that comprise 22 interesting pathways, 220 kinds of magic potions, 220 trajectories of "profession", and so forth. In doing so, although the story sets out as another transmigration story, its unique world-making and system-building breathe a refreshing breath of air, bedazzling the readers in all of its "niche", strangeness, complexity and canonical potential.

Lastly, the key to its success has to do with the humanistic concerns and reflection present in this fantastical series. Upon reading *Lord of Mysteries*, we can distinctly tell that it is a world full of greats but also one of the ordinary. The supernatural elements portrayed in the work can always be traced back to a sense of rootedness in physical reality. For instance, like us, the protagonist Klein also has his own family, friends, colleagues; he needs to earn a living to support his family; he studies investment and consumerism. In a way, *Lord of Mysteries* predicates itself on lived experiences and attempts a reflection of the ontological world and humanity. It is deeply mired in fantasy, and yet it vows to dive back into the depths of realism. As such, fantasy and magic become the very prism through which the real life is reflected. In presenting a world in a complex entropy, the work sheds a light on humanity and human conditions. As the main character attempts his journey back home, the nature of such a journey is eventually elevated to a transcendent metaphysics.

*Lord of Mysteries* is "a representative work that transcends the generic confines of Internet literature by incorporating into it elements of humanistic concerns". It opens up a space where the fantastic meets the realistic, thereby providing a feasible model for quality creations of Internet literature. ❹

作者系四川网络文学发展研究中心研究员。

The author is a research fellow at Sichuan Network Culture Research Center.

# 宽窄巷子

一条最成都的老街

# KUAN & ZHAI ALLEY:

## The Quintessence of Chengdu

作者: 寻梦 Xun Meng  
 翻译: George Fleming

Chengdu is the sort of city that once you visit, you never want to leave. Many people become intoxicated by the leisurely, humorous and slower pace of life in Chengdu. Kuan & Zhai Alley is one of Chengdu's most lively areas; it is known as Chengdu's "business card and client reception room"; the area is a microcosm of everything that is authentically Chengdu, and is a place where modern Chengdu residents come to reminisce about the city's past.

成都，一个“来了就不想走”的城市。成都人那种休闲、幽默和慢节奏的生活方式让许多人沉醉于此。而宽窄巷子就是成都最具生活气息的地方，被誉为“成都的名片和会客厅”，是老成都原汁原味的缩影，也是现代成都人挥之不去的怀旧情结。

宽窄巷子始于清康熙年间，距今已有三百多年历史了。当时，清廷为防窜扰西藏的准葛尔部，派八旗兵驻防成都，修筑少城作为八旗军营及家眷住处。叛乱平定后，清廷选留千余兵丁驻守成都，在当年少城的基础上修筑了满城，今天的宽窄巷子也就是满城的旧址。

宽窄巷子以前被叫作“兴仁胡同”和“太平胡同”，直到民国初年才改名为“宽窄巷子”。清朝时，驻防此地的八旗兵都是北方人，因此这里的建筑多为北方胡同四合院的形式，而在川西能保存有这么一片北方建筑群落，也算是一件了不起的事情。可以说，宽窄巷子是成都“千年少城”城市格局和百年原真建筑格局的最后遗存，也是北方胡同文化和建筑风格在南方的“孤本”。

The complex dates from the reign of Emperor Kangxi of the Qing dynasty, almost three centuries ago. At that time, the Qing court was facing incursions by the Dzungars in Tibet. The government therefore stationed Eight Banner armies in Chengdu, and built the Shaocheng fort as a garrison for them and their families to live in. After the rebellion was quelled, the Qing court retained a garrison of over a thousand soldiers in Chengdu. They built another fortress on the foundations of the Shaocheng fort, the Mancheng fort, which is the location of today's Kuan & Zhai Alley.

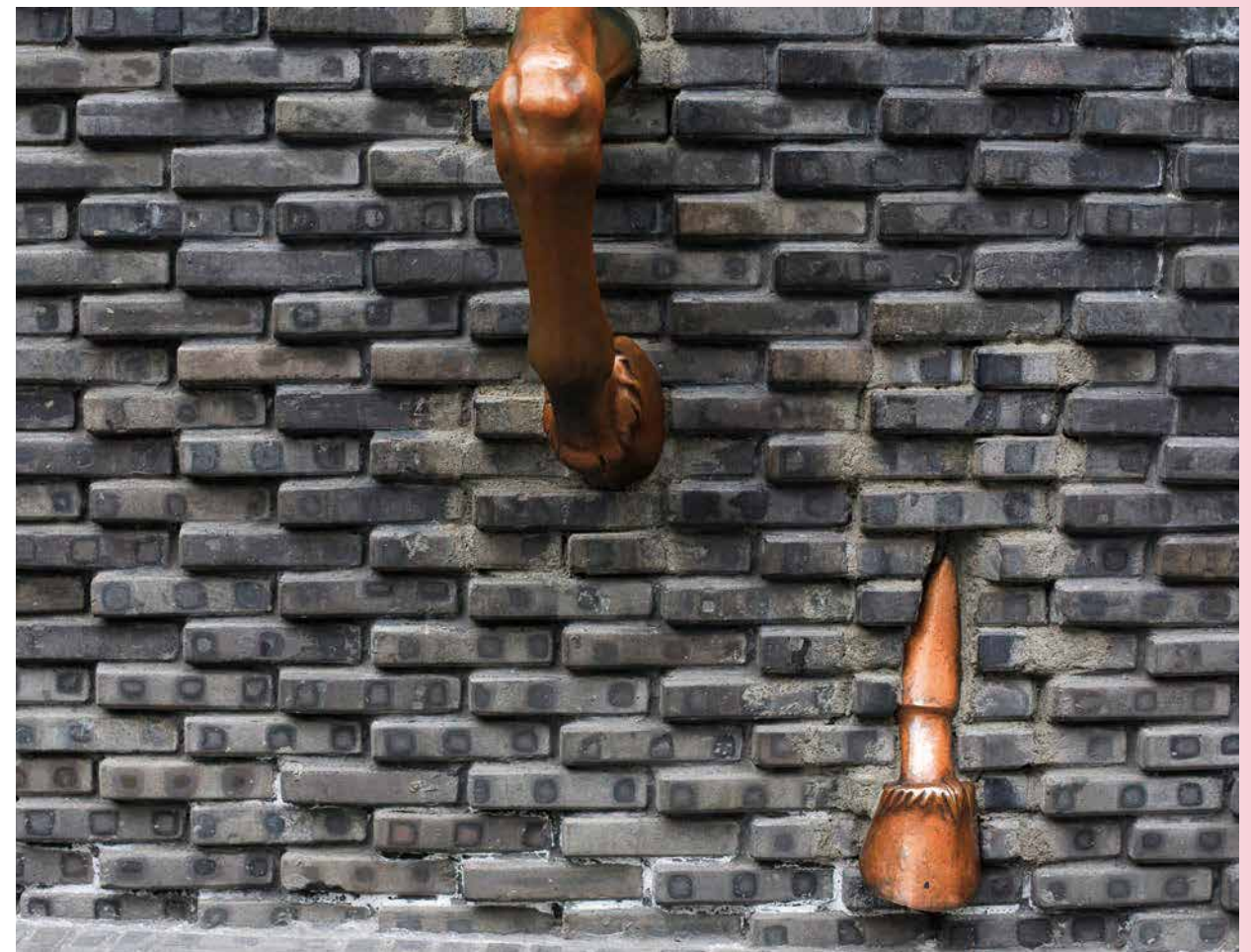
Kuan & Zhai Alley used to be known as "Xingren Alley" and "Taiping Alley"; it was only in the early years of the Republic of China period that the area gained its modern name. During the Qing dynasty, the Eight Banner troops who were garrisoned in the city were from northern China. Many buildings were therefore constructed in the style of northern Chinese alleys (hutongs) or courtyard houses. It is truly rare for such an area of northern-style buildings to be preserved in western Sichuan. Kuan & Zhai Alley is arguably the last vestige of Chengdu's millennium-old Shaocheng fort layout and some century-old architecture; it is also the only surviving example of northern hutong culture and original architecture in southern China.

宽窄巷子由宽巷子、窄巷子和井巷子组成，青黛砖瓦的四合院落很是精致，有一种精益求精的气质。巷子两旁少城和原真建筑随处可见。店铺沿街即为市，吆喝声不断，引得游客们驻足观望，品茶休憩。

巷子内各式建筑错落有致。高者层楼耸立，飞檐凌空。低者透透迤迤，蝉连毗邻，门户相对。可谓回廊转折，曲径通幽，花明柳暗。每一个院落的设计是那样的含蓄，那样的富有文化底蕴。铜扣的双木门，厚实的木门槛，门厅两侧摆放着奇美的盆景、或古琴、或茶几、或字画，门厅正中是木雕的屏风，透过屏风，院中美丽的景致、别具一格的家俬隐隐约约。

The area actually consists of Kuan, Zhai and Jing alleys surrounded by exquisite four-wall courtyard houses of green brick and white tile. At the two ends of the alleys, the Shaocheng fort and original buildings are everywhere to be seen. The street is lined with shops, the air is filled with the cries of merchants hawking their wares, and tourists stop to admire the view or take a tea break.

Along the alleys, different styles of architecture nevertheless fit seamlessly together. The taller buildings tower above like a forest, their eaves turned upwards. The lower ones snake along, almost glued together, their front doors facing one another. Together, these buildings create a feeling of walking along a winding colonnade full of interesting views. Each courtyard has its own understated sense of design, full of culture. These dwellings have double wooden entrance doors with copper knockers, sturdy wooden thresholds, and beautiful flowerpots on either side, or perhaps guqin instruments, or tea tables, or calligraphy. In the middle of their courtyards stand carved wooden screens, behind which one can catch glimpses of unique, exquisite furniture.





摄影·魏彬 Wei Bin

当和煦的阳光行云流水般地轻洒于古街上时，整个宽窄巷子都散发着既古老又文明的气息，穿行在巷子之间，恍如徜徉于历史的长河之中。

一街一风景，一巷一世界。老成都的闲适，新成都的时尚，都能在巷子里找到。盖碗茶、豆花饭，这些恬静的市井生活场景仍在这儿顽强地再现。随处可见的茶馆、酒吧、西餐厅，吃喝玩乐应有尽有，彰显着现代人的时尚、浪漫和自由。

Walking along the ancient streets bathed in warm sunlight, the whole area emanates an aura of ancient civilization; weaving between the alleyways, you feel a connection to history.

Every street has its own unique views; every alley is like a world of its own. You can find leisurely old Chengdu and fashionable new Chengdu, all in its alleyways. 3-piece tea sets, tofu rice; these features of laid-back urban living are still going strong in Chengdu. The ubiquitous teahouses, bars, Western restaurants, and other eating or entertainment venues that cater to every taste, are testament to modern Chengdu residents' sense of style, romance and freedom.



摄影·魏彬 Wei Bin

不论是老成都人还是外来的游客，只要身处这宽窄巷子里，总能不由自主地融入到这种安逸、闲适的氛围中——躺在街面的竹椅上，享受愉快的餐点，或者沏上一壶春茶，体会古人闲适高雅的生活情调。

成都号称“天府之国”，而宽窄巷子就是天府之国的灵魂。要了解成都，就要先走进宽窄巷子，因为这里古今交汇，传统与现代交融，启迪你的灵感，抚平你的心灵，给你所需的一切。

Whether it's born-and-bred Chengdu residents or visitors from other places, as soon as one sets foot in Kuan Alley or Zhai Alley, one is infected by the sense of ease and leisure all around — the desire to lie on a bamboo chair facing the street, or enjoy a lovely meal; or brew up a pot of spring-harvested tea, and experience the elegant, leisurely lifestyle enjoyed by residents here since ancient times.

Chengdu is known as the “Heavenly State”, and Kuan Alley and Zhai Alley are the soul of the Heavenly State. If you want to get to know Chengdu, then you need to set foot in these two alleys, because here, past meets present, and tradition meets modernity; the place inspires you, calms you, and gives you everything you need. ☺



摄影：魏彬 Wei Bin



双石村位于四川省江油市青莲镇西南部，占地8.71平方公里。地形以低矮丘陵为主，环境优美、交通便利，共有三千多人居住在这个美丽的小山村。村民们以种植莲藕、折耳根(一种特色蔬菜)及养殖生猪为主要产业。

Located in southwest Qinglian town, Jiangyou city, Sichuan Province, Shuangshi village covers an area of 8.71 square kilometers. More than 3,000 people live in this beautiful small mountain village built on a range of low hills, enjoying both a beautiful environment and convenient transportation.

The people here make a living mainly by growing lotus roots and "fold ear roots", a local specialty commonly known as fish mint, as well as breeding pigs.

# 一个遥远 小山村的巨变

## A DISTANT MOUNTAIN VILLAGE'S TRANSFORMATION

作者：赵林 Zhao Lin  
周波 Zhou Bo  
翻译：杨祎辰 Yang Yichen

### ○ 昔日贫穷落后的小山村

“榆柳荫后檐，桃李罗堂前。暧暧远人村，依依墟里烟。狗吠深巷中，鸡鸣桑树颠。”双石村有着陶渊明诗歌中描写的美景和怡然自得的生活，宛如世外桃源，但优美的风景背后也传递着贫穷落后的讯息。

过去的双石村，村民采用传统模式进行农业生产，光、水、肥的利用完全是基于经验和直觉，没有科学的标准。这种靠天吃饭的生产理念和方式，使村民在自然灾害面前显得十分无助。每当病虫害发生时，村民们苦不堪言，只能依靠农药来解决，这牺牲了农产品的安全和品质，也使农业收益没有保障，导致百姓生活水平普遍较低。

加之，双石村因地域偏僻、师资匮乏，百姓观念落后，教育发展不被重视，这也成为了制约双石村发展的又一大因素。

### ○ A village once backward and impoverished

In front I have peach trees here and plums there;  
Over back eaves willows and elms cast glooms.

A village can be seen in distant dark,

Where plumes of smoke rise and wa in the breeze.

In alley deep a dog is heard to bark,

And cocks crow as if over mulberry trees.

(written by Tao Yuanming, translated by Xu Yuanchong)

This is what it is like to live in Shuangshi. The life here is as beautiful and carefree as the one depicted in the great ancient poet Tao Yuanming's *Guiyuan Tianju* ("Return to Nature"); however, there was a time when poverty and backwardness hid behind the paradise-like views.

The villagers used to follow a traditional model for agricultural production, relying almost entirely on their experience and intuition in the use of light, water and fertilizer with no regards to scientific laws. This kind of experience-based production model left them vulnerable in the face of natural disasters.

Whenever there were attacks of pests or diseases, the villagers would use pesticides as their only solution. This not only sacrificed the safety and quality of the produce, but also created income insecurity, leading to an overall low life quality for the villagers.

In addition, there was a lack of qualified teachers

### ○ 人工智能运用于农业生产

近十年来，“5G”和人工智能技术给双石村带来了无限活力，昔日贫穷落后的小山村发生了巨变。

伴随着“5G+智能物联网”的建立，双石村不仅实现了对种植业和养殖业的全流程指导和监管，还实现了从培育到成品销售的全过程数字化管理、全程动态追踪以及产值与成本的精确计算。虫情测报仪、气象站等远程测报设备能够实时采集环境参数、生长态势、土壤墒情、病害病原、虫害趋势等农情要素，对农业生产进行全方位的数字化、智能化、自动化监控，并链接给科研院所、土壤专家团队以及农资服务提供商，使他们能够以监测数据为参考，为农户提供针对性强、匹配度高的种植方案。这些极大地提高了生产效率，保障了农户收益最大化。村民的人均年收入从2012年的1.2万元增长到了2020年的

in this remote part of the world, which, together with certain local traditions, caused inadequate attention to education. This became yet another major factor restricting the development of Shuangshi.

### ○ New agriculture in AI era

In the past ten years, 5G technology and artificial intelligence (AI) have breathed new life into Shuangshi, transforming this once improvised and backward small mountain village from head to toe.

Thanks to the establishment of the "5G+ Intelligent Internet of Things", the villagers can not only take full control of the farming and breeding processes in terms of both operation and supervision, but also digitally manage and dynamically track the whole processes from cultivation to sales, which allows them to accurately calculate output values and costs.

Remote measuring and reporting equipment such as insect detectors and meteorological stations can collect data on the environment, growth trends, soil moisture, diseases and pathogens, pest trends and other agricultural information in real time, while carrying out all-round digital, intelligent, and automated monitoring of agricultural production. Scientific research institutes, soil experts, and agricultural resource service providers will directly access these data so as to offer farmers targeted planting plans. All this has greatly improved the local production efficiency and ensured maximum

2.5万元。

随着物联网、大数据、空间信息、智能装备的发展，双石村已经建成了农业服务、测报与监管、防灾减灾等多功能融合的农业服务系统。该系统能够为双石村的管理人员和农户双向提供及时有效的农业信息采集、数据管理、控制作业、分析决策、质量追溯等服务，推进了这个小山村向农业生产智能化、信息化、数据化快速转型。

#### ○ “5G+”走进寻常百姓生活

“5G+”和人工智能技术不仅改变了双石村村民的生产模式，还为村民的生产生活带来了诸多便利，大家的生活幸福指数也日益提升。

“5G+智慧农业”“5G+美丽乡村”“5G+直播带货”等农村信息化平台，为双石村村民提供了网上农产品产销咨询、健

income for the farmers. As a result, Shuangshi villagers' annual income per capita has increased from 12,000 yuan in 2012 to 25,000 yuan in 2020.

Thanks to the Internet of Things, big data, spatial information, and intelligent equipment, Shuangshi has managed to build an agricultural service system that integrates agricultural services, measurement, reporting and supervision, and disaster prevention and mitigation. The system can provide timely and effective agricultural information collection, data management, operation control, decision-making analysis and quality tracking among other services for both the managers and the farmers of Shuangshi. All this has rapidly transformed this small mountain village into one supported by an intelligent, digitalized and data-driven agricultural production mode.

#### ○ New life in 5G+ era

5G+ and AI technology have not only changed the production mode in Shuangshi, but also brought a lot of convenience to the life and work of the villagers, leading to increased happiness on a daily basis.

Platforms such as “5G+ Smart Agriculture”, “5G+ Beautiful Countryside” and “5G+ Live Commerce” provide the villagers with multiple services including consultation on health issues, online agricultural marketing, rural tourism, and online live e-commerce.

New technologies can also be found in many

康咨询、乡村旅游网络宣传、网络直播电子商务等服务。

在双石村的公共管理、地质灾害预警、公众财产安全保障等方面也能找到新科技的身影。村内的重点企业、农家乐、河道、农田、垃圾堆放点等重点区域都设立了监控网络，实现了安全管理智能化。村民们足不出户，就可以看到自家田地的画面，也能在第一时间收到小范围气候变化等信息。当人们不小心踏入变压器所在的危险区域时，数字虚拟围栏会触发云广播并立刻发出警报，防止事故发生。

#### ○ 人工智能助力乡村教育

“人不可以不就师矣”，兴办教育的意义十分重大。近年来，随着“5G”和人工智能技术走进双石村的学校，这里的孩子可以享受到优质的在线教学和教师资源。城乡教育的鸿沟逐步缩小，师资短缺和资源配置问题得到了解决。例如，学生可以

other aspects of the life in Shuangshi, from public management to the early warning of geological disasters, and to the safeguarding of public property. Monitoring networks have been set up in key spots such as major enterprises, farm resorts, rivers, farmland, and garbage disposal areas to realize intelligent safety management. The villagers can now keep full tabs on their fields at home, and receive notification the moment the weather changes in the area. Other types of instant notification include cloud broadcasting and warning alarms triggered by accidental trespassing into a dangerous zone, such as the vicinity of a power transformer.

#### ○ Rural education boosted by AI

As Wang Fu, a Chinese historian, poet, and philosopher during the Eastern Han dynasty, said in his *Qianfu Lun* (“Critical Essays of Qianfu”), “A man must be taught.” Education is of immense importance.

In recent years, with the promotion of 5G and AI technologies in the schools of Shuangshi, the young students there can now enjoy high-quality online teaching and have access to a more extensive pool of outstanding teachers. This gradually narrowed the gap between the education quality of the region and that of the urban areas, and solved the problems of staff shortage and imbalanced allocation of teaching resources.





利用智能手机小程序进行诗歌朗诵和英语听、说、读能力的训练，并实时得到反馈和评价，在训练记忆力的同时，也能提高普通话和英语水平。

人工智能技术为这里的教师提供了强大的技术支持。教师可以通过OCR等技术对学生作业及考试试卷中的内容进行自动识别，实现学生作业、考卷的线上批阅，从而降低了教师的阅卷负担；扫描及线上存储功能，能保存教育数据，提高了教师的教学管理效率。

人工智能技术还能助力教师因材施教。根据双石村学生的历史学习数据，它能够预测学生未来的学习表现，智能化推荐最适合学生的学习内容，从而高效、显著地改善学生的学习效果，拓展学习空间，真正体现“以学生为中心”的教学理念。

从2012年开始，双石村的三一农场创办了“国际志愿者交流项目”。十年来，这里迎接了来自欧洲、美洲、澳洲及亚洲45

For example, the students can now use smart phone apps for poetry recitation and exercises of English listening, speaking, and reading, and receive real-time feedback and evaluation, improving not only their memory but also their Mandarin and English proficiency.

The local teachers have also benefited from the AI technical support. They can now use OCR and other technologies to automatically identify the students' handwriting in their homework and exam papers, and to grade them online. This reduces the teachers' workload, and, with the help of the online storage of the scanned data, can also improve the efficiency of their teaching management.

AI technology can also help teachers cater to students' individual needs. Based on a student's learning records, the technology can predict his or her learning performance and intelligently recommend the most suitable learning content. This will efficiently and significantly improve the student's learning outcome, expand his or her learning space, and truly reflect a student-centered teaching and philosophy.

Since 2012, the Sayi Farm in Shuangshi has been running an "International Volunteer Exchange Project". In the past ten years, the farm has welcomed more than 400 international volunteers from 45 countries in

个国家的400余位国际志愿者。他们融入到了当地生活和生产之中，深度学习和体验了中国乡村文化。志愿者中不乏农业生产、食品加工、生态环境保护等领域的专家和大学生，他们对双石村的生猪养殖、污水处理、农作物研究以及农村旅游开发等方面提出了宝贵的建议。国际友人的到来，为双石村带来了更多的文化交流的机会。

今日的双石村，随着“5G”和人工智能技术的广泛应用，变得更加安全、整洁、高效、现代，农业生产更加智能化，教育、医疗、体育、娱乐等方面得到了很大的改善。双石村建成了四川省第一个橄榄球场，还辟建了一个国际标准的露营地。乡村旅游业日益兴旺，国内外游客纷至沓来。

双石村欢迎你来做客！在这个美丽的小山村，你会遇到好客的村民，能品尝到天然可口的食物，还能见证高科技给这个小山村带来的巨变。

Europe, America, Australia and Asia. They blended in with local life and production, and learned about and experienced Chinese rural culture first hand.

Many of the volunteers are experts and college students in the fields of agricultural production, food processing, ecological and environmental protection, having left the villagers with valuable suggestions on pig breeding, sewage treatment, crop research and tourism development. Their arrival has brought more opportunities for cultural exchanges between Shuangshi and the world.

Today's Shuangshi village, with the wide application of 5G and AI technology, has become safer, cleaner, and more efficient. Particularly, huge strides have been made in modernizing agricultural production, education, medical care, sports, and even entertainment.

It is in Shuangshi where visitors will find the first rugby field in Sichuan Province, in addition to an international standard camping field. Today we see rural tourism booming day by day in Shuangshi and tourists from home and abroad pouring in.

Welcome to Shuangshi village! Here you will meet hospitable people, enjoy natural and delicious food, and see for yourself the huge changes that high-tech has brought to this small mountain village. 孔

# Impressions of China — A Collection of Stories from International Students Studying in China

翻译: 李睿 Li Rui

## 感悟中国—— 来华留学生学习生活散记

## 李查

| Gordon Martins Richard  
Michel Thomas

成都理工大学法国留学生

GORDON MARTINS RICHARD  
MICHEL THOMAS, French  
student in Chengdu University  
of Technology

### 在现代中国， 做什么都很便利

我在中国生活四年半了，时刻都能感知到周边的巨大变化，时刻都能体会到生活的丰实和便利。

初到大学时，学校统一安排宿舍，轻松解决了住宿问题。真是经济实惠啊！在成都，越来越多的地铁线路被修建，而且公交网络也相对发达。百度地图和高德地图等应用软件，让我们在陌生的城市也能迅速找到自己的方向和目的地。

这里街道上到处都是小商店，你需要的东西，很有可能只需步行几分钟就能在附近的商店买到，价格通常也相当便宜。不想出门买药或其他商品时，可以叫外卖服务。外卖让我们在30分钟左右，就能享受到市内各处的美食。这里的网购让全世界的商品变得触手可及。在步行不到5分钟距离的楼下，就可以取到心仪的包裹。

### In modern China, everything is so convenient

I have been living in China for four and a half years. Every minute of the day, I could feel the changes that are taking place around me. I'm so impressed by the abundance of goods and convenience of life here.

When I first arrived on campus, the university had already arranged dorms for us, which saved me the trouble of finding accommodation on my own. Most important of all, it saved me a ton of money! In Chengdu, new subway lines are added each year, and it is easy to get around by bus. With Baidu Maps and Amap navigation apps on my phone, I can easily find my way around, even if I'm in an unfamiliar place.

Grocery stores are everywhere, and it's easy to get what you need in a store within a few minutes' walk, and at low prices. When you don't feel like going out, you can order takeaways on your phone, and they will arrive at your doorstep in half an hour, ready for you to enjoy. Online shopping in China is so simple that it feels as if goods from all over the world were just one click away. It would only take a few minutes to go downstairs and pick up the packages you have ordered.



## 杜梅 | Do Thi Mai

西南科技大学越南留学生

DO THI MAI, Vietnamese student in Southwest University of Science and Technology

### 中国的美食真的太多了!

在中国，每个地方都有自己的特色美食。我所在的地区是四川，所以不用说，你们也知道我吃得最多的是川菜。我对川菜了解得也最多，其他菜系我吃过很少，所以也不是很了解。来中国之前，我是不吃辣也不吃麻的食物。到四川的第二天，我第一次品尝四川火锅，我吃得特别辛苦，一边吃一边哭，实在太辣了！我当时很不理解，中国人怎么会吃这么辣的东西？但是，现在我已经爱上四川火锅了。以前多么辣！现在多么香！

川菜的特点是味厚，味重，味丰。我现在做饭也会放很多调料，以前做饭我是完全不放辣椒，现在非放不可。这里我给大家推荐一些四川特色美食，如果你们有机会来中国，可以品尝一下：四川火锅、麻婆豆腐、重庆酸辣粉……

## There are so many delicious foods in China

In China, every place has its own distinctive food. I'm studying in Sichuan, so naturally, I eat a lot of Sichuan food. Compared with other regional cuisines, which I have not had the chance to taste yet, I'm familiar with local Sichuan food. Before I came to China, I never ate things that are hot or that make my mouth numb. On my second day in Sichuan, I tried the hot pot for the first time in my life. I still remember how funny I was, trying to swallow food down with tears in my eyes. At that moment, I just did not see how Chinese people would eat things this hot. Look at me now, a die-hard fan of Sichuan hot pots. The spicier it is, the tastier it smells!

Sichuan cuisine is known for its layered, zesty, and rich flavors. When I cook now, I would add a lot of seasonings. In the past, I never put peppers in my food, but now it has become a habit. I highly recommend some of my favorite Sichuan dishes. Next time when you have the chance to visit China, remember to check out the Sichuan hot pot, Mapo tofu, and Chongqing hot and sour noodle soup.



## 阿丽娜

| Alina Slavhorodska

西南民族大学乌克兰留学生

ALINA SLAVHORODSKA, Ukrainian student in Southwest Minzu University

## I like Chinese people



I come from Ukraine and have been studying Chinese in Chengdu for four years. I had no idea of what China was like at first, but now I have fallen in love with the country.

Chinese people are very hospitable and friendly. They care about their face, so they learn to hold their emotions in check. Sometimes I don't understand what they think because they don't express their feelings openly. For example, some Chinese people smile, not necessarily because they are happy or polite. They also smile when they are not satisfied with things.

I think Chinese men generally behave like real gentlemen. They are very responsible and hardworking. However, there are also those who may have achieved success professionally but rarely give time to their family. They are so busy that all they care about are their business. In China, networking is very important. People like to spend time socializing with their friends.

Chinese women care about their looks. This is especially true in Sichuan. Chinese women look younger than their age, so it is difficult to tell exactly how old they are. I'm so envious of this trait. Chinese women like to have fair skin, whereas us in the West like to get tanned. This shows our different taste of beauty.

In China, the elderly people live a happy life. They would get together to dance and play mahjong to spice up their life.

China has a lot of skyscrapers. Everything seems automated. Sometimes it feels like I have walked into the future in a time machine. I enjoy my life in China very much. Although I could not live here forever, I have no doubt that China will become an indispensable part of my life.

### 我喜欢中国人

我来自乌克兰，已经在成都学了四年汉语了。最初，我不了解中国，现在我却爱上了她。

中国人非常好客，也很友好。他们害怕没面子，所以会控制自己的情绪。有时候我不懂，因为他们不公开表达情感。比如说，中国人笑，不一定是因为开心或者有礼貌；当不满意时，他们也可以微笑。

我觉得中国男人是真正的绅士，他们非常负责和勤奋。但是，有一些成功的中国男人，也有一些不好的地方，他们的工作很忙，在家时间很少，外面有很多事。在中国，人脉很重要，所以人们经常应酬。

中国女性注重自己的仪表，尤其是四川女孩。中国女性看起来比实际的年龄年轻，猜不出她们的年纪，所以我真的很羡慕她们。中国人喜欢白皮肤，外国人喜欢日光浴，审美不一样。

在中国，老人生活得很快乐。老人们聚在一起跳舞和打麻将，很有活力。

中国有很多摩天大楼，什么都是自动化的，有时候感觉是坐着时间机器进入了未来。我很喜欢在中国的生活，虽然不能一辈子住在这里，但是中国成了我生活中不可缺少的一部分。

## 伊莎 | Isha

西南民族大学英国留学生

ISHA, British student in  
Southwest Minzu University

### 在中国“一起吃饭”很重要

这是我住在中国的第九年。我的祖国和中国之间存在许多文化差异，而了解这些差异很有趣。

在我的国家，人们通常在晚上下班后或晚餐后待在家里，因为天黑后走到外面的路上被认为不安全，并且许多店铺关门时间比较早。所以，人们更喜欢和家人待在一起，在家里平安度过晚上这段时间；而在中国，情况完全不同。许多人会在晚间选择和家人或者与同小区朋友一起外出散步，街上也经常能看到中年人跳舞。中国的晚上挺热闹，餐馆和街头小吃摊营业至凌晨也是常态，人们总可以在这些地方继续品尝美食，畅聊生活。

在中国文化中“一起吃饭”非常重要。人们围坐在圆桌四周，分享着各种各样的美食，每个人都可以从桌上选择自己喜爱的食物。重要的是，一起吃饭，人们谈天说地，可以增进感情，结交新朋友。在饭桌上，好像有不少事情都能办成；而在英国，人们在正方形或者长方形的桌子上吃饭，同时为了满足自己的口味，每个人都有自己的菜单单人单份。

在这里，我结交的中国朋友们会把我当成他们家庭的一部分。这给了我一种无比温暖的感觉，让我十分感动。

### “Eating together” is important in China

This is my ninth year living in China. There are so many cultural differences between my home country and China, and it's so interesting to learn about these variances.

Back home, people usually stay at home at night after they return from work or have dinner, simply because it is not deemed safe to walk outside after it gets dark. Many shops close early. People enjoy spending the evening with their families at home. But things are completely different in China. Chinese people like to take a walk with their family or neighbors in the evening,



and middle-aged people are often seen dancing in public places. The streets are very lively at night. It is perfectly normal to see restaurants and food stalls open after midnight and find people hang out with their friends and check out all kinds of delicious food.

It is critically important to eat together in Chinese culture. Chinese people like to sit down around a round table and share different communal dishes. Everyone picks up food from these dishes to their own plate. When people eat together, they can talk about whatever that interests them, and this easily helps them build relations and make new friends. It seems a lot of business can be done in this way. In England, people eat by square or rectangular tables. To meet individual needs, everyone orders their own food and eats separately.

Here, the Chinese friends I have made always treat me as part of their family. I feel so touched by the warmth they shower on me.

## 叶云薇

| Yeap Yun Wei

成都大学中国-东盟艺术学院  
马来西亚留学生

Yeap Yun Wei, Malaysian student  
at College of Chinese & ASEAN Art,  
Chengdu University

### 蜀绣改变了我的人生

我生于马来西亚的华裔家庭，从小就被教导饮水思源，莫忘根本。长大后，我成了一名汉服设计师，在马来西亚拥有自己的小小工作室。

记得2015年，歌手李宇春在春晚上的一曲《蜀绣》，一下就吸引了我的目光，我呆呆地站在电视机前听完了整首歌曲。之后，我上网搜索了蜀绣的相关资料和图片，一幅幅巧夺天工、绣工精细的蜀绣成品出现在我眼前，那是机器所无法复制的美啊！惊叹之余我暗自下定决心，将来有机会一定要学习蜀绣。

2018年，我被成都大学中国-东盟艺术学院录取，并且成功申请到奖学金，家境清寒的我终于实现了中国留学梦。来到成都，我开始深入学习和研究华夏服饰、色彩、工艺和纹样，尤其对刺绣产生了浓厚的兴趣。学校为了拓展我们的文化和艺术视野，专门为我们留学生准备了很多文化体验活动。比如，观赏中国戏曲演出、体验陶艺和剪纸、参加巴蜀文化讲座、参观杜甫草堂等。

成都生活安逸，文化底蕴深厚，拥有学习服饰艺术的最佳环境。茶馆、麻将馆、路边临时搭起的棋盘，配上冬日难得的阳光，在享受优美的成都风景时，会激发你的艺术灵感和无限遐思……

### Shu embroidery changed my life

I was born in a Chinese immigrant family in Malaysia. Since an early age, I was taught never to forget my roots. Now I have grown up to become a Hanfu designer. I also own a small studio in Malaysia.

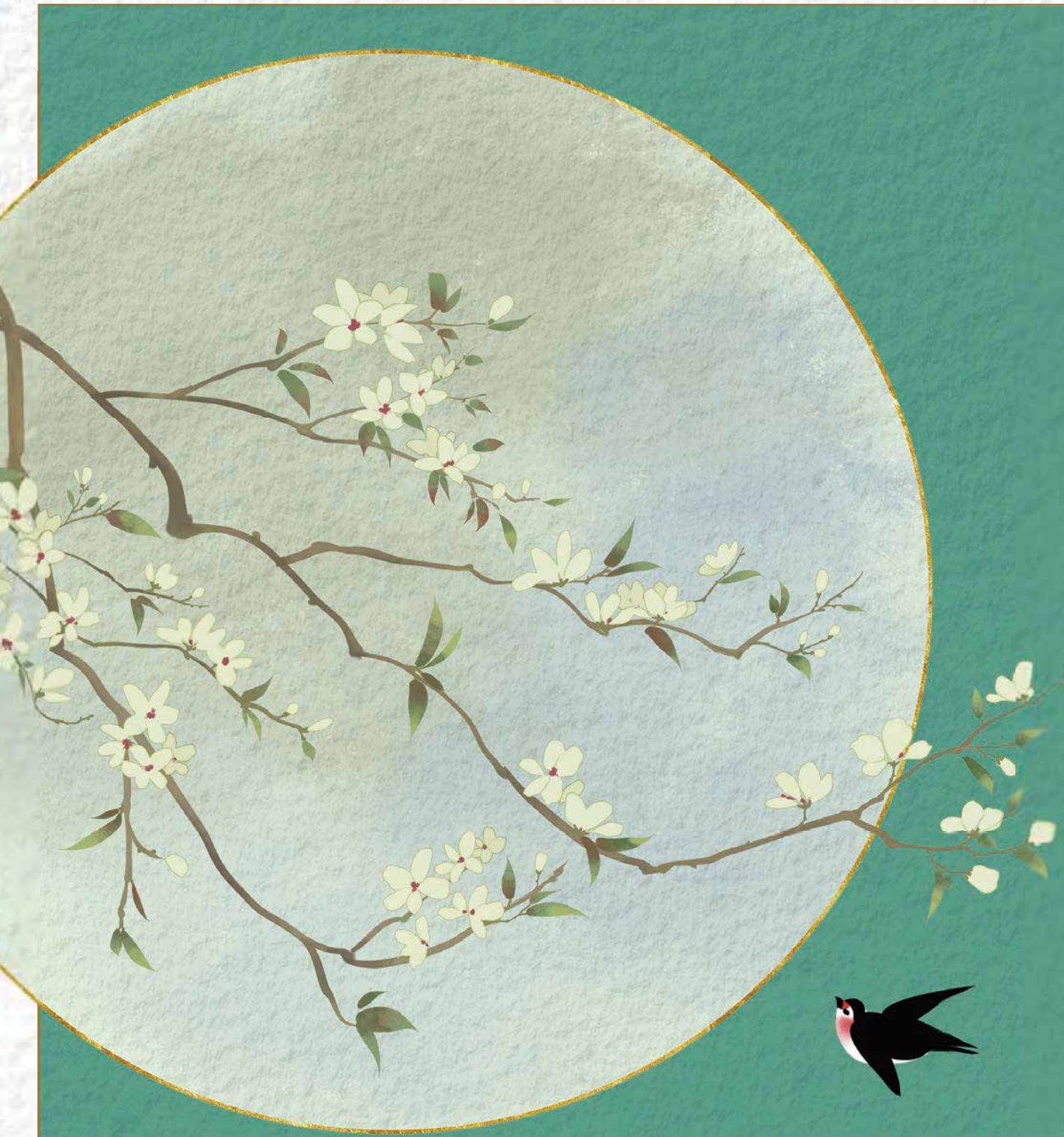
I still remember, back in 2015, on China's televised Spring Festival Gala, I heard a song called *Shu Embroidery* (蜀绣) sung by Chinese pop singer Chris Lee (李宇春). I was so captivated by it that I stood there watching until the whole performance was over. Next thing I knew, I started to search the Internet for all the



information and images related to Shu embroidery. I was so amazed by its workmanship and beauty, and I knew for sure this was an art that can never be replicated by machines! At that moment, I made up my mind to learn this artform if given the opportunity one day.

In 2018, I was accepted into the College of Chinese & ASEAN Art of Chengdu University on a scholarship. Coming from a humble background, I finally made my dream of studying in China a reality. After I came to Chengdu, I began to study the Chinese costumes, colorwork, craftsmanship, and patterns in a systematic way. To help to expand our cultural and artistic horizons, the college have arranged a variety of cultural events for us international students. For example, we have been taken to see the Chinese operas; there were specially organized pottery and paper-cutting classes and lectures on Sichuan culture and customs; we were also taken to visit the thatched cottage when the ancient Chinese poet Du Fu used to live.

Chengdu is a city blessed with a leisurely pace of life and rich cultural heritage. It offers the best environment for me to study the costume art. The teahouses, mahjong halls, and the roadside chessboards that I see on the streets are so unique in different seasons of the year that they provide an infinite source of inspirations ...



作者：马峥嵘 Ma Zhengrong  
 翻译：李睿 Li Rui

把中华古诗之美  
 带到班吉

Bringing the  
 Beauty of Chinese  
 Ancient Poetry to  
 the University of  
 Bangui





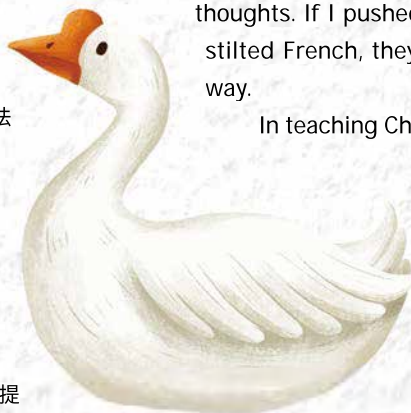
去年6月1日，中非共和国班吉大学孔子学院迎来了第一批学生，我负责上语音课。除了常规的拼读练习，我决定教学生们古诗。一来古诗朗朗上口，充满韵律感；二来希望学生们体会到古诗的文字之美和意境之美。

第一次教授古诗，考虑到能容易使用法语解释等因素，于是我在小学一年级的古诗里，精心选择了《咏鹅》这首诗。小吕老师逐字标注了法语解释，又把每个句子连接起来，进行了全文释义。

虽然课前练习了多次，我在课堂上还是讲得结结巴巴，学生们好像也没有理解。这让我出了不少汗，只好求助外方院长了。可是，他误将“鹅”解释成“非洲雁”，学生们更加迷惑了，因为非洲雁的羽毛是墨绿色或黑白色，这与诗中“白毛”的含义无法对应起来。

经过一番解释，最终学生们还是明白了“鹅”是一种什么样的家禽，也理解了诗中“白、绿、红”的含义。学生们很开心，称赞这首诗写得美，是一幅色彩艳丽而丰富、充满生活气息的图画。

随着古诗学习的深入和我的法语水平的提



On June 1, 2021, the Confucius Institute at the University of Bangui in Central African Republic welcomed in the first group of students. I was tasked to teach them Chinese phonetics. When preparing the teaching content, I added five-character quatrain poems in addition to the regular phonics exercises. I made this decision for two reasons: first, Chinese ancient poems are known for their rhymes, tonal meter, and cadence; second, I hope the students can come to appreciate their brevity, and evocative beauty.

This was the first time I taught Chinese poetry to foreign students. To better explain the poems in French, I chose *Yong e* (“Ode to Goose”) as the first poem to teach the first grade students. Ms. Lv, a colleague at the Confucius Institute, kindly helped me annotate each character in French, and explained to me in French the meaning of the whole poem.

Although I had practiced many times before class, I still stuttered in front of the students. Worse still, they didn't seem to understand me at all. This troubled me a lot, so I turned to the foreign director of the Confucius Institute for help. However, he mistranslated “goose” into “African goose”, which made the students more confused, because African geese are either dark green or black and white, which are poles apart from the “white” goose that appears in the poem.

It eventually took more explaining for the students to understand what “goose” is as a Chinese poultry, and they also came to know what the “white”, “green”, and “red” represent in the poem. They all became very happy and were full of praise for the dynamic scenes depicted in the poem.

As our poetry class progressed and as my French became more fluent, I found the students developed new understanding of the Chinese ancient poetry, and grew more motivated, and more active in interacting with me in class. Every time I finished my explanation, there were always students eager to share their thoughts. If I pushed them to “Expliquez” (explain) in my stilted French, they would also laugh at me in a joking way.

In teaching Chinese ancient poems at the University of Bangui, it is important to take the natural environment differences between China and Central Africa into account. We must help the students recognize the concepts described in the poems from the environment

升，学生们对古诗的理解更加透彻，对古诗的学习兴趣也更浓烈，我与学生们之间的课堂互动也更加频繁。每次我解释完一个句子，总有学生在下面试着说出自己的理解。当我指着他们，用不够标准的法语说“Expliquez”（解释一下）时，总能惹来周围同学的一阵窃笑。

在班吉教古诗，要注意中国和中非自然环境的差异。所选古诗中的语境要尽可能与周边环境相契合，否则在教学时会遇到麻烦。在选择《春晓》这首诗时，我就有一些犹豫，因为中非在赤道附近，一年没有四季，只有雨季和旱季，学生们不懂春天的概念。幸好法语中有一年四季的说法，我用上了法语课本里学到的“Le commencement de l'annee et tout est tres beau.”（一年的开端，一切都如此美好。），再结合“一年之计在于春”这句中国俗语进行解释，学生们慢慢地理解了“春”的概念，懂得了“春”在中国人心中的重要地位，也明白了为什么中国古诗中经常出现“春”这个道理。

教古诗的目的不单纯是让学生们读懂古诗、理解古诗，更主要的是让他们爱上古诗，爱上中国文化。有一次，我在学生中间边走边检查，看一看他们的汉字是否写得“缺胳膊少腿”。一个男同学嘴里念念有词，我一听这不是前一段时间我们学习过的古诗《春晓》吗？于是，我问他是否喜欢这首诗，他回答：“特别喜欢，太美了！”这句“太美了”，让我很感动，也特别有成就感。

我先后教了这批孔院学生八首古诗。尽管学生们学习古诗的数量不够多，学习的时间也不够长，但学习的效果十分理想。通过学习古诗，同学们爱上了汉语，更爱上了博大精深的中国文化。

作者系中非共和国班吉大学孔子学院院长。  
The author is the Chinese Director of the Confucius Institute at the University of Bangui in Central African Republic.

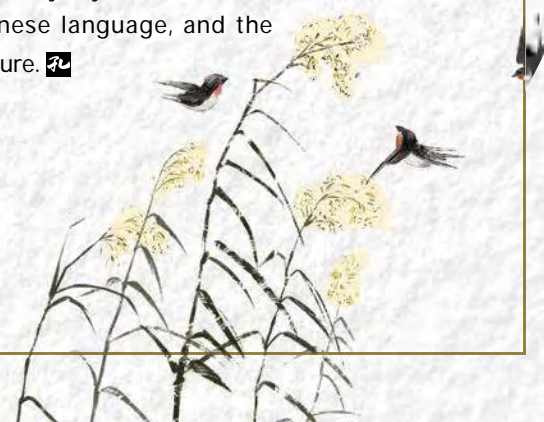
教古诗的目的不单纯是让学生们读懂古诗、理解古诗，更主要的是让他们爱上古诗，爱上中国文化。

they are familiar with, otherwise, they would run into learning difficulties. For example, I initially had some hesitation in choosing to teach the poem *Chun Xiao* (“Spring Dawn”), this is because, being near the Equator, Central African countries only have rainy and dry seasons. There is no way for the students to

understand what spring means. Fortunately, there are phrases that express similar ideas in French. So I used the expression “Le commencement de l'annee et tout est tres beau.” (At the beginning of the year, everything is so beautiful.), which I picked up in a French textbook, and the Chinese idiom “A year's plan starts with spring.” (一年之计在于春。) to describe the meaning of the poem. I was so glad this strategy worked! The students gradually understood the concept of “spring”, and the significance it holds in the minds of Chinese people. They also came to understand why the character “春” (spring) would often appear in Chinese ancient poems.

The purpose of teaching Chinese ancient poems is not simply to let students understand what each line means, but to instill in their hearts a love for ancient poetry and Chinese culture. In one class, as I walked in the classroom to check if the characters the students wrote missed “arms and legs” (written in correct order and with accurate strokes), I heard one boy chanting something in a low voice. Moving closer, I recognized it was the poem “Spring Dawn” we had just learned a few days ago. I asked if he liked this poem, and he replied promptly, “Sure. It's so beautiful!” His answer made me feel so touched and accomplished.

I have now taught a total of eight poems to my students at the Confucius Institute. Although we still have much more to learn, and still need to devote more time, I am very proud of the effects. Through the ancient poetry, my students have fallen in love with the Chinese language, and the profound Chinese culture. 🌸



# CONFUCIUS INSTITUTES WORLDWIDE CELEBRATE INTERNATIONAL CHINESE LANGUAGE DAY WITH CREATIVE CULTURAL ACTIVITIES

作者：中国国际中文教育基金会 CIEF  
翻译：李睿 Li Rui

联合国在每年  
中国农历节气“谷雨”设立

“联合国中文日”，以纪念“中华文字始祖”仓颉造字的贡献。

2022年4月20日，是第13个“联合国中文日”，也是第3个“国际中文日”。

全球80余所孔子学院(课堂)举办了“国际中文日”系列庆祝活动，孔子学院(课堂)师生及当地民众踊跃参与，多家主流媒体相继采访报道。

Every year, at the start of the sixth solar term “Guyu”, or “Rain of Millet”, in Chinese lunar calendar, the United Nations celebrates the Chinese Language Day, to pay tribute to Cangjie, the inventor of Chinese characters. This year’s Chinese Language Day falls on April 20, 2022. It is the 13th United Nations Chinese Language Day and the 3rd International Chinese Language Day. To mark the occasion, over 80 Confucius Institutes (Classrooms) around the world held a range of cultural activities. The celebrations received enthusiastic response from students, teachers and local people and were widely reported by multiple mainstream media outlets.



德国莱比锡大学孔子学院联合埃尔福特应用科技大学孔子学院、杜伊斯堡-埃森大学鲁尔都市孔子学院，共同举办了“芽泡茶”线上品茶活动。德国茶叶鉴赏家、医师和汉学家苏朗先生(Wieland Schulz)为参与者耐心地讲解了冲茶奉茶技艺。

In Germany, the Confucius Institute at Leipzig University, joined the Confucius Institute at Erfurt University of Applied Sciences and the Confucius Institute Metropole Ruhr at the University of Duisburg-Essen to host an online tea tasting workshop on the spring Pu’er tea. Wieland Schulz, German tea connoisseur, physician, and sinologist, gave a detailed presentation on how Chinese tea is brewed and served.

# 国际中文日 全球孔院创意学中文



保加利亚书法家伟熙(Silvi Velev)讲解了中国书法的起源、演变过程和基本特点，现场演示了运笔要领和美学构图，手把手指导学生书写汉字。

Bulgarian calligrapher Silvi Velev presented to the audience the origin, evolution, and features of Chinese calligraphy, followed by a live demonstration on the techniques and principles of composition of Chinese calligraphy artwork. He then led the participants step by step in writing Chinese characters with ink and brush.

阿根廷布宜诺斯艾利斯大学孔子学院，发布了“国际中文日”海报并录制视频，庆祝“国际中文日”。  
In Argentina, the Confucius Institute of the University of Buenos Aires celebrated the International Chinese Language Day with a special-designed poster and a video message.



哈萨克斯坦朱巴诺夫大学孔子学院举办了2022年“国际中文日”汉字文化及中国书法体验活动。通过汉字文化讲解、汉字书写体验、中国书法欣赏等互动环节，学员们感知了汉字魅力，体验了中国文化。

In Kazakhstan, to mark the International Chinese Language Day 2022, the Confucius Institute at the Aktobe Regional State University named after K. Zhubanov held a festival that featured presentations on the culture behind Chinese words, hand-on practice of Chinese calligraphy, and an exhibition of Chinese calligraphy rolls. The interactive sessions gave the participants a taste of beauty of the Chinese language and culture.





保加利亚索非亚孔子学院鲁塞大学孔子课堂举办了“七彩华裳·语你同行”中国文化体验活动，介绍“联合国中文日”的起源和中国传统服饰。学生们身着汉服，编织中国结，品尝中国传统美食。

In Bulgaria, the Confucius Classroom at the University of Ruse, under the Confucius Institute at Sofia University St. Kliment Ohridski, organized a Chinese cultural activity entitled “Colorful Chinese Dresses — Talking with You”. The highlights of the event included presentations on the origin of the United Nations Chinese Language Day and on traditional Chinese costumes. The students, dressed in Hanfu, learned how to make Chinese knots, and tasted various traditional Chinese food.

美国亚利桑那中医孔子学院以书法展示、中医义诊和传统乐器演奏的形式展示中国文化，当地民众近距离感受了中国传统文化的精妙和中国传统乐器的魅力，并体验了耳针、推拿、拔罐和刮痧等传统中医治疗。



In America, the Confucius Institute of Chinese Medicine in Arizona presented Chinese culture by organizing a Chinese calligraphy performance, free traditional Chinese medical therapy sessions, and a show performed with traditional Chinese musical instruments. Through the activities, the participants got a closer look at the diversity of Chinese traditional culture and the charm of traditional Chinese musical instruments. They also experienced first-hand the most famous traditional Chinese medical therapies, such as ear acupuncture, Chinese style massage, cupping and scraping.

法国卢瓦尔孔子学院开展了中国结制作、中国书画学习、折纸艺术演示、中国风干花设计、茶艺欣赏和麻将、象棋体验课等系列活动，吸引了大量昂热和雷泽及卢瓦尔大区其他地方民众。



In France, the Institut Confucius des Pays de la Loire organized a series of workshops themed on Chinese knot-making, Chinese painting and calligraphy, Chinese origami art, dried flower arrangement, tea appreciation, and held classes on mahjong and Chinese chess. The workshops draw many locals from Angers and Razor and other parts of the Loire region to attend.



毛里塔尼亚努瓦克肖特大学孔子学院举办了“美丽中国·花样剪纸”文化体验活动。教师贺斯琴讲解了中国剪纸的历史沿革与当代风貌，参与者兴致勃勃，积极动手描画、剪裁，乐在其中。



In Mauritania, the Confucius Institute of the University of Nouakchott Al Aasriya (UNA) held a paper cutting workshop entitled “Beautiful China — Paper Cutting”. Professor He Siqin of the Confucius Institute first introduced the participants to the history of Chinese paper cutting and its different contemporary styles. Then the whole group tried their hand at drawing design sketches and cutting different patterns.

阿塞拜疆巴库国立大学孔子学院举办了“国际中文日”中国语言文化体验活动。首先进行了茶艺表演，之后，大家共同学习了“联合国中文日”和“国际中文日”的由来和意义，并参与了“识字”“绕口令”“传声筒”等中文游戏。



In Azerbaijan, the Confucius Institute of Baku State University organized diverse Chinese language and culture activities that started off with a Chinese tea ceremony, followed by a presentation on the origin and significance of the United Nations Chinese Language Day and the International Chinese Language Day. The event culminated in a series of interactive Chinese fun games to test who recognize the most Chinese characters, who can speak a tongue twister fluently and who can pass a word fast and accurately.





马来西亚砂拉越科技大学孔子学院中外方院长和全体教师来到中国能建集团承建的马来西亚砂拉越州巴勒水电站建设工地，与30余名当地员工一起，开展书法比赛、剪纸比赛、古诗朗诵比赛等中国文化活动。

In Malaysia, teachers of the Confucius Institute at University College of Technology Sarawak (UCTS), including its Chinese and foreign directors, visited the Baleh Hydroelectric Power Plant, which was being constructed by the China Energy Engineering Group (CEEG). They joined over 30 local employees of CEEG to celebrate the occasion with games on Chinese calligraphy, paper-cutting, and traditional Chinese poetry recitals.



南非德班理工大学孔子学院联合德班理工大学和德班威金斯高中，

共同开展了武术体验进校园活动。学生们在学习中文的同时，了解了中国武术文化，并体验了健身气功——五禽戏。

In South Africa, the Confucius Institute of the Durban University of Technology (DUT), held a martial arts festival on campus in collaboration with DUT and the Wiggins High School (WHS). Apart from Chinese language learning, the event opened a window on Chinese martial arts culture and provided the students a chance to practice a classical Chinese qigong exercise called *Wu Qin Xi* (Five Animal Frolics).

南非西开普大学中医孔子学院在南非历史最悠久的康斯坦奇亚酒庄举办了茶品鉴活动。当地民众分别品尝了中国的绿茶、乌龙茶、红茶和普洱茶，并饶有兴趣地穿上中国少数民族服饰。

In South Africa, the Confucius Institute of Chinese Medicine at University of the Western Cape held a Chinese tea tasting workshop at Groot Constantia, South Africa's oldest wine farm. Locals participating in the workshop tasted Chinese green tea, oolong tea, black tea and Pu'er tea, and had great fun trying out various costumes of China's ethnic groups.



英国赫尔大学孔子学院邀请参与者识认象形字、匹配象形字和现代汉字图片，了解汉字发展历史。一些对汉字感兴趣的参与者在孔院教师的指导下体验汉字书写。

In UK, the Confucius Institute at University of Hull (CIUH) held an interactive picture show of Chinese characters. The participants learned the evolution of Chinese writing styles by recognizing and matching Chinese pictographs with their modern counterparts. Those interested in Chinese characters also tried writing Chinese characters guided by the CIUH teachers on site.



## 《孔子学院》征稿函

《孔子学院》由中国国际中文教育基金会主办、上海外国语大学协办，是拥有标准国际连续出版物刊号（ISSN）和中国国内统一刊号（CN）面向全球发行的出版物。该刊为双月刊，有中英、中法、中西、中俄、中德、中意、中葡、中阿、中泰、中韩、中日 11 个中外文对照版。

## 现需征稿，主题如下：

1. 国际中文教育，如教学、研究、考试；
2. 孔院故事，以个人视角讲述孔子学院故事，尤其欢迎在特色孔子学院、示范孔子学院、孔子学院联盟中发生的故事；
3. 中华文化、跨文化交流、当代中国社会生活。

## 投稿须知：

1. 文稿完整，包括题目、正文、署名和作者简介。
2. 字数为 800-3000，中文、外文、中外文对照皆可。欢迎提供配图，请附图片说明，不低于 3MB，以附件形式发送。
3. 咨询、投稿邮箱：ci\_journal@ci.cn。编辑部将在收稿 10 个工作日内回复作者并确认收稿信息。

免责声明：投稿稿件要求原创、首发，稿件中不得含有任何违法内容，不得侵犯他人名誉权、隐私权、商业秘密等合法权益，否则引发的法律责任由投稿人承担。一经投稿，即视为作者同意将作品多语种的修改权、复制权、汇编权、翻译权、信息网络传播权及电子数码产品版权等著作权（署名权、保护作品完整权除外）在全球范围内转让给《孔子学院》编辑部。

《孔子学院》编辑部

Contribute papers to *Confucius Institute*

## Aims &amp; scope

*Confucius Institute* is a bimonthly journal published jointly by the Chinese International Education Foundation (CIEF) and Shanghai International Studies University (SISU) for the global audience. It collates the voices and experiences of Chinese language learners and opens a window to the Confucius Institutes worldwide. Each issue comes in 11 bilingual editions, including Chinese-English, Chinese-French, Chinese-Spanish, Chinese-Russian, Chinese-German, Chinese-Italian, Chinese-Portuguese, Chinese-Arabic, Chinese-Thai, Chinese-Korean, and Chinese-Japanese, to cater for a diverse range of needs.

## Subscription information

We are looking for Articles on global Chinese education, for instance, on Chinese language teaching, research, and testing; Original stories of Confucius Institutes, including personal stories, and stories that take place at Confucius Institutes, Global Model Confucius Institutes, and Confucius Institute/Classroom Leagues; Observation and reflections on Chinese culture, cross-cultural communication, and social life in contemporary China.

## Submission guidelines

Your manuscript should start with a title page that contains the author's name, short bio and contact information. The main text should be no less than 800 words and no more than 3,000 words. Your manuscript can be written in a single language (in Chinese or in any of the 11 languages listed above), or in bilingual format. Please supply captions to figures, charts, tables, artwork, and photographic images used in the manuscript. Each image must be uploaded separately and should be at least 3 MB in size. Please send your contribution to ci\_journal@ci.cn. The editorial team will contact you within 10 working days upon receiving the manuscript. For further information, please also email us at ci\_journal@ci.cn.

Prior to submission, please confirm that:

The contribution is your own work.

The contribution has not been published before.

The contribution contains no libelous or unlawful statements, does not infringe upon the privacy, and trade secrets of others, and does not contain any material that might cause harm or injury. Otherwise, the contributor shall bear legal liabilities arising therefrom.

Once the contribution is submitted, except rights of attribution and integrity, the author transfers the copyright of the work to the journal, which includes but is not limited to the right to modify, reproduce, compile, translate, disseminate, and publish the work in any digital form within the journal's global distribution network.

The Editorial Office of *Confucius Institute*

匈牙利佩奇大学中医孔子学院的学生们，通过拍摄短视频、绘制手抄报、学唱中文歌、举办汉语小讲座、编排古诗情景剧等形式，感受中国文化的魅力。



In Hungary, the students from the Confucius Institute of Chinese Medicine at the University of Pécs celebrated the International Chinese Language Day by making short videos and hand-drawn posters, singing Chinese songs, giving mini lectures on Chinese language, and performing skits adapted from traditional Chinese poems. The hands-on activities gave the students a greater understanding of Chinese culture.



西班牙马德里孔子学院的学生们，学习并分享了唐代诗人孟浩然的《春晓》、贺知章的《回乡偶书》等，唐诗爱好者还为大家展示和介绍了中西双语版《唐诗三百首》。师生一同在朗诵中品味中华文化经典。

In Spain, the students from the Confucius Institute in Madrid performed with their teachers a recital of Chinese poems featuring *Chun Xiao* ("Spring Dawn") by the Tang dynasty poet Meng Haoran and *Hui Xiang Ou Shu* ("Writing on Returning Home") by He Zhizhang. Fans of the Tang poetry introduced the students to the Chinese-Spanish bilingual edition of *Three Hundred Tang Poems*. The joint performance provided a chance for the participants to gain a renewed appreciation of Chinese classic literary works. 孔



# 孔子学院

ci.cn

## 孔院人的云上家园



CONFUCIUS INSTITUTE

孔子学院全球门户网站 (ci.cn) 以服务全球孔院学员、教师为出发点，设有“中文课堂”“学术天地”“文化视窗”“活动空间”“合作伙伴”等重点栏目。同时，网站还将为所有孔院配套设置具备信息展示、资源获取、课程管理、对外联络等功能的独立子站，推动各孔院线上线下融合发展，更好实现数字化转型，实现全球孔院互联互通！



ci.cn

即刻登陆 ci.cn，体验不一样的云端孔子学院！

RMB 16/USD 5.99

ISSN 1674-1781



9 771674 178227