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石库门：承载上海历史与文化的符号

STONE-FRAMED GATE HOUSES: A UNIQUE SYMBOL OF SHANGHAI'S CULTURAL HERITAGE

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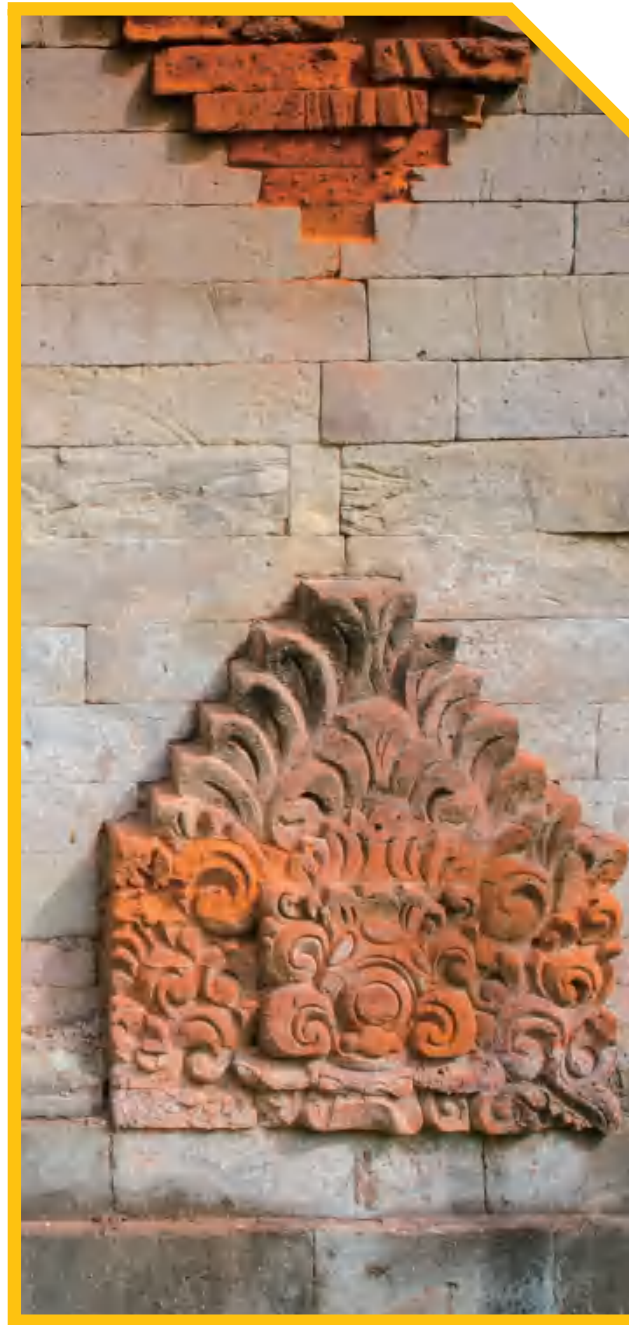
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- 04 | 石库门：承载上海历史与文化的符号
Stone-framed Gate Houses: A Unique Symbol of
Shanghai's Cultural Heritage
- 18 | 金山农民画：当代中国民间艺术之瑰宝
Jinshan Peasant Paintings: a treasure of contemporary
Chinese folk art
- 24 | 大洋彼岸的中国皮影戏
Traditional Chinese Shadow Puppetry in the U.S.

汉语学习
LEARNING
CHINESE

- 32 | 国际中文教育“当地化”的再思考
——访著名语言学家、北京语言大学教授李宇明先生
International Chinese Education ‘Localisation’:
A New Perspective
— Professor Li Yuming, renowned linguistics expert,
Beijing Language and Culture University
- 42 | 成语故事：对牛弹琴
Idioms: Lute Before Cattle
- 46 | 年度热词“破防”
Expression of the Year “POFANG” Explained
- 48 | 一个车夫
A Rickshaw Boy



当代中国
CHINA NOW

- 54 | 记者眼中的进博会
CIIE Through the Eyes of the Media
- 66 | 雪乡，冬天里的童话世界
Snow Town: A Winter Fairy Tale

孔院链接
CONFUCIUS
INSTITUTE
LINKS

- 76 | “最·孔院”短视频精彩纷呈，下一个“孔院达人”就是你
“ZUI · Confucius Institute 2021” Short Video Collection Successfully Held, and “Confucius Institute Star” Unveiled
- 78 | 从无到有：一位孔院院长学习中文的故事
How a Confucius Institute Director Started to Learn Chinese as a Beginner

目录
CONTENTS



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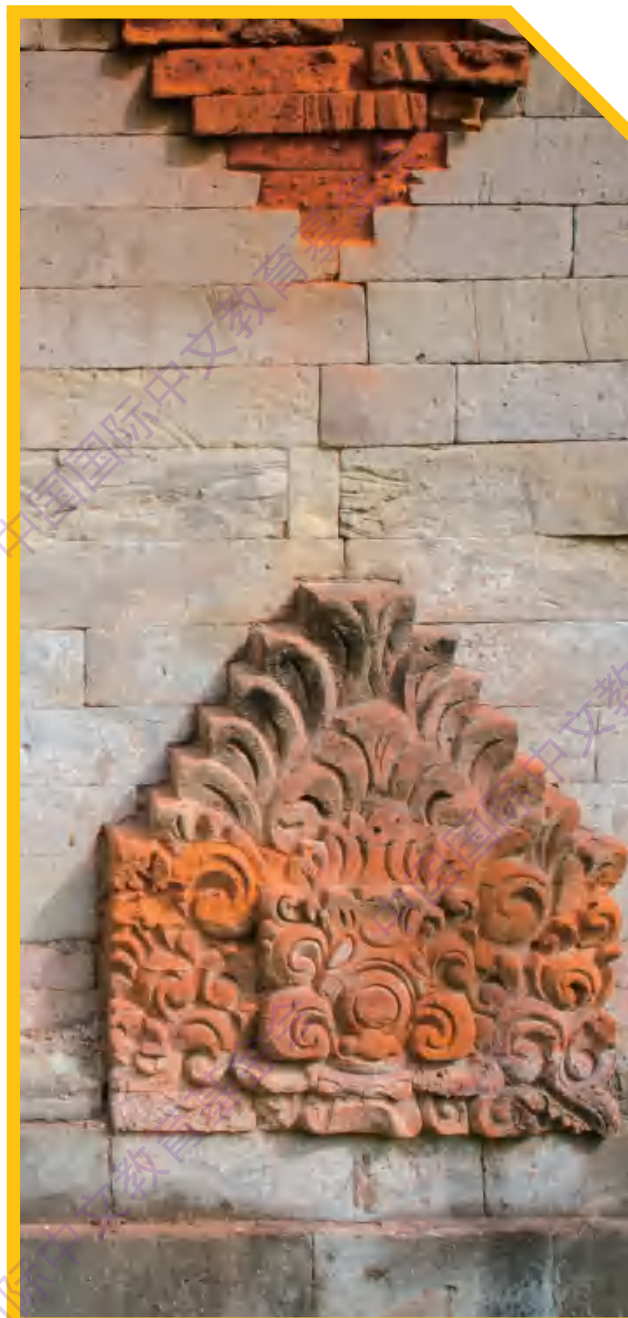
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目录 CONTENTS



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石库门住宅不仅是一种独特的建筑风格，也是城市历史的重要组成部分，更是其文化和社会发展中必不可少的元素。

STONE-FRAMED GATE HOUSES: A UNIQUE SYMBOL OF SHANG- HAI'S CULTURAL HERITAGE

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承载上海历史与文化的符号

/// 作者 | 张慈贇 Zhang Ciyun
中文翻译 | 杨其帆 Yang Qifan





生活在中国广袤大地上的人们，顺应各地的地理、气候和文化，因地制宜创造出了各具特色的民居风格。诸如北京的四合院、陕北黄土高坡上的窑洞、湿热南方高高架起的吊脚楼、东南地区的福建土楼、东北地区的泥砖房等等。

同样地，上海也有其别具一格的“石库门”住宅。这一独特的建筑风格融合了东西方文化元素。在上海的不少地区，石库门老建筑经过重新修整，被保留为城市遗产的一部分，在新时代依旧焕发光彩。

石库门建筑是用砖木构造、沿巷而建的两到三层联排式房屋，最早出现于太平天国时期（公元1851年—1864年）。周边地区的富商、地主和官宦为躲避战乱，一时间纷纷涌入上海。外来人口的增多迅速提升了住房需求，在沪的外国开发商趁此良机建造了大量民居——石库门建筑应运而生。

这些新式建筑融合了江南传统民居的建筑特色。譬如，踏入正门后往往便身处前庭。正门门板由乌漆实心厚木制成，门框则是石质材料，因而被称为“石库门”，意即“用石头箍成的门”。门楣形状各异，如半圆形、正方形、三角形或梯形，且常常以精美的石雕或浮雕装饰。

People living in different regions across China historically developed their own distinctive styles of dwellings, adapting them to local geography, climate and culture. Courtyard houses were the most common abode in Beijing. Some people in regions of the Loess Plateau in northwest China lived in cliff caves, while those in wet southern areas often built homes on stilts. Earthen houses featured in Fujian Province in southeastern China, while adobe houses dominated in the northeast.

Shanghai, too, has its own iconic dwellings called *shikumen*, or stone-framed gate houses. The architectural style, unique to the city, combines both Chinese and Western elements. In parts of Shanghai, some of these old dwellings have been renovated and preserved as part of the city's heritage.

Built of wood and red bricks, the two- or three-story townhouses were joined by common side walls and arranged along lanes. They first appeared in the 1860s,

during the Taiping Rebellion (1851-64), when rich merchants, rural landlords and government officials from surrounding regions fled to Shanghai to escape peasant rebellions. The foreign developers in the city took advantage of the opportunity to build residential buildings to meet the incomers' needs.

The new buildings integrated many distinctive architectural features of traditional dwellings in areas south of the Yangtze River. For instance, *shikumen* usually have front courtyards immediately inside the main gates. The gates themselves are constructed of thick wood and painted black. They are framed by stone, hence the name stone-framed gate houses, or *shikumen*. The gate heads come in a variety of shapes, such as semicircles, squares, triangles or trapezoids. They are commonly decorated with elaborate stone carvings or reliefs.

不同于国内其他地区常见的东西二厢房式民居，石库门住宅在布局上往往只向一边开间，或独立成间。在房屋一楼，穿过前庭即可到达会客厅；一楼靠后的地方，一般是厨房。在会客厅和厨房之间，有楼梯通向二楼的主卧。拾级而上约三分之二的位罝，通常又有一个平台引向“亭子间”，其下是一楼的厨房，其上则是二楼用来晾晒衣物的后露台。

和中国大多数民居一样，石库门住宅通常坐北朝南，以获得良好采光。但厨房、亭子间和后露台朝北，采光稍逊。其中，“亭子间”不仅空间狭小、光线阴暗，且天花板较低，往往是整座住宅中最不适宜居住的空间，因此多被当作储藏室或仆人的休憩处。

The sitting room on the ground floor of a *shikumen* is located immediately behind the courtyard. Unlike the courtyard dwellings in other parts of the country, which usually have two side wings, *shikumen* houses often have one side wing or no side wing at all.





At the back of the house on the ground floor is the kitchen. And between the sitting room and the kitchen, there is a staircase leading up to the main front room a level above.

About two-thirds of the way up the staircase, there is usually a landing that provides access to a room called *tingzijian*, or “pavilion room.” It is sandwiched between the kitchen below and a back terrace above used to air laundry.

Because it is small and dark, with a low ceiling and facing north, the pavilion room was the least favorite space in the house, relegated to storage or maid’s quarters.

Like most dwellings in China, *shikumen* houses usually face south to benefit from sunshine. But the kitchen, pavilion room and back terrace have colder northern exposures.

早期的石库门住宅家居设施并不完善，但在后来的几年里，新的石库门建筑增设了宽敞的浴室、欧式壁炉和屋顶烟囱，宜居程度大大提高。到了20世纪中叶，上海的市中心便遍布石库门住宅。因其沿巷而建，又被称为“里弄式住宅”。

石库门住宅不仅是一种独特的建筑风格，也是城市历史的重要组成部分，更是其文化和社会发展中必不可少的元素。这些社区创造了属于自己的“街巷文化”，以别具特色的户外游戏和紧密团结的邻里关系著称。住户在屋外围坐一圈，喝茶闲聊；小贩们走街串巷，兜售商品——这便是石库门社区最常见的景象。

中国许多著名的学者、作家、记者、艺术家、教育家和革命家都曾居住过这样的房屋。

Some *shikumen* houses have two pavilion rooms, called the “second-floor *tingzijian*” and the “third-floor *tingzijian*.”

Above the main front room on the second floor, some houses have dormers that provide extra storage or could even be used as a small guest room.

Early *shikumen* houses did not have many household amenities, but in later years, new construction added spacious bathrooms, European-style fireplaces and rooftop chimneys.

By the mid-20th century, Shanghai's downtown area was dominated by such residential buildings, also known as "lane houses."

Shikumen houses are not only a unique architectural style, but also an integral part of the city history and an essential element in its cultural and social development. For example, the *shikumen* alleyways created their own "lane culture," with distinctive outdoor games and close-knit communities of people who sat outside gossiping over tea. It's also common to see peddlers wandering in the lanes and plying their wares.

Many famous Chinese scholars, writers, journalists, artists, educators and revolutionaries once lived in such houses.

然而，石库门建筑也经历过危难时刻。早些年为了发展需要，许多石库门房屋被夷为平地，给现代商场、摩天大楼、高架道路和其他城市项目让路。

在这一建筑风格的鼎盛时期，石库门里弄曾约有9,000条，占全市城区全部居住面积的60%以上。但随着越来越多上海居民搬进公寓大楼或别墅，这一数目减少到不足2,000条。

好在近些年，市政府和遗产保护倡导者已牵头维护这些标志性建筑。政府拨款为旧房修复提供资金，并配备现代设施改善居民的居住条件。

However, in more recent times, many *shikumen* houses have been razed to make way for modern shopping malls, skyscrapers, elevated roads and other urban renewal projects.

During the peak period, there were about 9,000 *shikumen* lanes, accounting for more than 60 percent of all residential buildings in the city's urban area. The number has since been reduced to less than 2,000, with most Shanghai residents now living in apartment blocks or villas.





/// 摄 | 单民豪 Shan Minhao



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In recent years, however, the city government and heritage advocates have taken the lead in trying to protect this signature architecture. The government has provided funding to restore some of the old houses, refitting them with modern amenities.

步高里：迈向更高一步

2007年，当地政府和—个文化保护委员会共同出资650万元（约合99.8万美元）改造了“步高里”———个初建于1930年、位于旧法租界的著名石库门街区。“步高里”的原名为法文“Cité

Bourgogne”，意即“勃艮第之城”，中文名由此音译，寓意“迈向更高一步”。

“步高里”位于上海市区建国路西侧的陕西南路。里弄的房子曾是多位名人的故居，20世纪中国文学巨匠巴金就曾在此居住。1989年，该地区被纳入市政府遗产保护范围。

随后的翻新工程基本上保留了原有的里弄房屋，并通过清理门面、增设现代公共设施进行了全面升级。

与此同时，还有一些开发商将旧街区的里弄房屋改造成热门旅游景点。最成功的两个案例便是如今的新天地和田子坊。

Cité Bourgogne, Stepping up Renovation

In 2007, the local government and a cultural protection committee jointly forked out 6.5 million yuan (US\$998,000) to revamp Cité Bourgogne, a renowned *shikumen* precinct built in 1930 in the former French Concession. Cité Bourgogne, meaning “city of Burgundy” in French, is called Bugaoli in Chinese, which translates literally as “a step up.”

Located at South Shaanxi Road near West Jianguo Road in downtown Shanghai, the lane houses there include the former residences of several luminaries, including Ba Jin, a giant in 20th century Chinese literature. In 1989, the area was put under city government heritage protection.

The ensuing renovation project largely preserved the original lane houses, upgrading them with cleaned-up facades and modern public utilities.

At the same time, some developers renovated old blocks of lane houses into popular tourist attractions. The two most successful examples are Xintiandi and Tianzifang.

新天地：别开一番天地

上海新天地占地3万平方米，位于市中心的核心地段。

上世纪末，该地区曾经破败不堪，到处是摇摇欲坠的房屋和狭窄逼仄的弄堂。香港开发商瑞安集团大展蓝图，设计了一套雄心勃勃的改造计划，欲将该地重建为艺术、购物、餐饮和娱乐中心，试与纽约时代广场或伦敦皮卡迪利广场媲美。

瑞安集团先是花费数百万元搬迁了2,300多户约8,000名居民。接着，听从美国建筑师本杰明·伍德（Benjamin Wood）的建议，开发商决定尽可能多保留旧房屋，而非将其全部拆毁。为了在改造的同时保留原貌，建设者充分利用旧砖、旧石和旧木材对房屋外部进行修整，内部则用时尚装饰和现代化设备进行完善。

如今，新天地分为一南、一北两个街区。大多数经过改造的石库门房屋坐落在北街区，它们摇身一变成高档精品店、包罗全球各地风味的餐厅、咖啡馆、酒吧和旅店。南街区的特色则是一幢玻璃外观的购物中心。在这里，人们可以在各色美食广场、商店和电影院里尽情享乐。

白天，新天地是一处熙攘热闹的购物场所；到了晚上，它活力不减，又是人们享受城市夜生活的好去处。该街区深受当地人，尤其是年轻人、白领，以及国内外游客的青睐。走在新天地的街巷里，你还极有可能偶遇国内和国际名流。

后来，上海新天地的成功改造经验进一步在全国各地的老城区重建中得到复制和推广。

Xintiandi Shanghai, Opening a New Horizon

Xintiandi Shanghai, or literally “New Heaven and Earth in Shanghai,” occupies 30,000 square meters in the heart of the downtown district.

Near the end of the last century, this area was a rundown district of crumbling lane houses and small alleys. Hong Kong-based developer Shui On Group designed an ambitious plan to rebuild the area into a center of art, shopping, dining and cultural entertainment, similar to Times Square in New York or Piccadilly Circus in London.

Shui On spent millions relocating more than 2,300 households of about 8,000 residents. Then, following the advice of U.S. architect Benjamin Wood, the developer decided to preserve as much as possible of the old houses instead of pulling all of them down. To renovate dilapidated *shikumen* houses, the builders tried their best to preserve their original appearance by making use of old bricks, stones and timber on the exteriors, while interiors were remodeled with stylish décor and modern equipment.

Xintiandi is now divided into the South Block and the North Block. Most of the revamped *shikumen* houses sit in the North Block, housing mainly upscale boutiques,



/// 摄 | 单民豪 Shan Minhao

restaurants with global cuisines, cafes, bars and hotels. The South Block features a mall in a posh glass building. Here, one can find food courts, shops and cinemas.

During the day, Xintiandi is a popular shopping venue; at night it becomes a vibrant city nightlife spot. Today, the area is popular with locals, especially young people and white-collar workers, and tourists from home and abroad. It's also an ideal place to brush shoulders with Chinese and international celebrities.

Later, the Shanghai Xintiandi model has been copied in the renovation of old city districts around the country.

田子坊：不走寻常之路

与新天地相比，田子坊的改造模式可以说是不走寻常路。



位于市中心一条狭窄街道上的田子坊，前身曾是小弄堂、老式石库门房屋、破旧仓库厂房的汇集地。

这里的石库门房屋大多可以追溯到20世纪30年代。而到了20世纪90年代，该社区已变成了一片颓败的景象：废弃的工厂无人问津，空中电话线缆和各种电线缠绕交织，成堆的废弃垃圾和肆意晾晒的衣物使街道看起来拥挤不堪。



转折点发生在 1998 年。当时，一批当地知名艺术家、摄影师、手艺人搬进田子坊，将废弃的仓库、厂房改造成了工作室和作坊。

渐渐地，该地区演变成为一个艺术和手工艺“飞地”。越来越多的人被吸引前来参观，各色咖啡店、工艺商店和艺术画廊也随之层出不穷。

如今，田子坊已成为上海一大旅游景点。与宽敞靓丽的新天地风格不同，这里的游客挤在仍然狭窄的小巷里，怡然自得地沉浸在老石库门里弄的氛围里。

虽然石库门不再是城市中常见的房屋样式，但那些保留下来的石库门建筑却总能为艺术品、小说、戏剧和电影提供故事背景，成为文学家、艺术家们的灵感源泉。

石库门里新旧并存，传统与现代元素相得益彰，俨然是承载上海历史与文化的独特符号。一方面，公众对石库门所孕育的城市文化遗产和珍贵记忆的认识不断加深；另一方面，保护老建筑的努力和探索也一直在路上。



Tianzifang, Walking Down a Different Path

Compared with Xintiandi, Tianzifang is a very different version of *shikumen* renovation.

Located on a narrow street in the city center, Tianzifang used to be a labyrinth of small alleyways, old *shikumen* houses, and dilapidated warehouses and factories.

Most of the *shikumen* houses there dated back to the 1930s. But by the 1990s, the neighborhood had become a shabby area with abandoned factories, tangles of phone and electrical wiring overhead, piles of discarded junk and laundry hanging out over the roads.

Change began in 1998, when a group of well-known local artists, photographers and craftsmen moved into Tianzifang and turned deserted warehouses and factory buildings into studios and workshops.

As a result, the precinct evolved into an arts and crafts enclave. Then more people came to visit and more coffee shops, craft stores and art galleries proliferated. Tianzifang has now become a major tourist attraction in the city.

Unlike wandering around the ritzy and spacious Xintiandi, visitors here jostle in the still narrow alleyways, absorbing the atmosphere of old *shikumen* lanes.

Today, *shikumen* is no longer a common housing style in the city, but those that remain often are used as backdrops



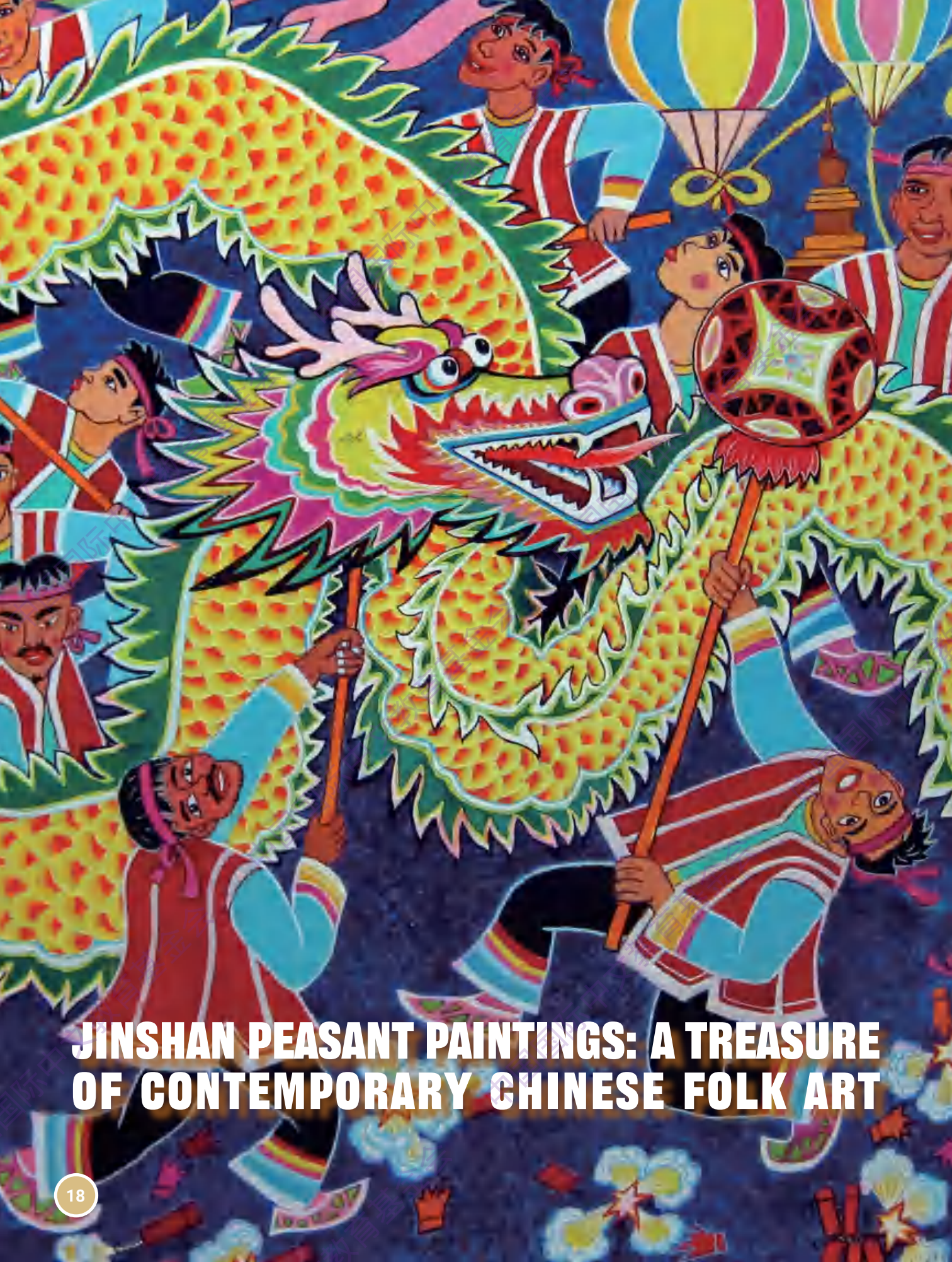
/// 摄 | 单民豪 Shan Minhao

for artworks, novels, dramas and movies.

Efforts to preserve the old buildings continue, amid heightened public awareness that *shikumen* represent a precious piece of memory that defines the city's cultural heritage.

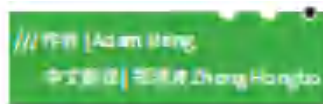
张慈贇：资深英文媒体人，著名翻译家，《上海日报》英文版创刊总编辑。

Zhang Ciyun, a senior journalist, famous translator, and the founding Editor-in-Chief of *Shanghai Daily*.



JINSHAN PEASANT PAINTINGS: A TREASURE OF CONTEMPORARY CHINESE FOLK ART

金山农民画： 当代中国民间艺术之瑰宝



1981年，“中华人民共和国当代画展”在美国纽约举行。美国前国务卿亨利·基辛格博士和夫人南希出席画展。南希被画展中的乡村艺术品深深吸引，这些作品是由一群来自上海边远的小镇——金山镇的农民创作的。1982年10月，基辛格夫妇访问上海时，南希提出希望能够看到更多的金山农民画。

金山农民画开拓者吴彤章和曹金英、陈芙蓉两位艺术家一起，将50幅金山农民画送到基辛格下榻的酒店，给基辛格夫人南希甄选。

南希买了五幅作品，称赞这些二维画有乡土气息，色彩好。其中一幅名为《迎新客》的画是吴彤章47岁的夫人张新英女士创作的。是基辛格来访的前一年她才开始拿起画笔学画画。

在张新英这张静物画上，摆放着青花茶壶和四只白色茶碗，中央是盛满水果的朱漆果盘，深色格子花纹的桌布为衬底，洋溢着对前来就餐的客人的热情。

1996年，联合国教科文组织授予张新英“一级民间工艺美术家”称号。

基辛格夫妇纽约居所收藏的其他四幅金山农民画分别是陈芙蓉的《重阳节》、曹金英的《鱼塘》、阮章云的《福喜》、陈卫雄的《斗牛图》。

In 1981, former U.S. Secretary of State Dr Henry Kissinger and his wife Nancy attended a contemporary Chinese painting show in New York. Nancy was so taken by the rustic artworks created by farmers from the outlying Shanghai town in Jinshan that she insisted on seeing more of the paintings when the couple came to Shanghai for a visit in October, 1982.

Wu Tongzhang, founding father of the famous farmer art there, took 50 paintings to Mrs Kissinger, accompanied to her hotel by fellow artists Cao Jinying and Chen Furong.

She bought five works, praising the two-dimensional paintings of rural life as vibrant with life and color. One of them, entitled “Ready for Guests,” was painted by Wu’s wife Zhang Xinying, 47, who first picked up a paint brush a year before the Kissingers’ visit.

Zhang’s still life depicts a blue-and-white porcelain teapot, four white porcelain cups, and a crimson lacquer plate loaded with fruit. The table is draped with a checkered cloth in a scene brimming with hospitality toward guests coming to dinner.

In 1996, Zhang was awarded the title of “class-A folk” artist by UNESCO.

The other four works that ended up in the Kissingers' New York home were Chen's "Double-Ninth Festival," Cao Jinying's "Fishpond," "Fortune Wealth" by Ruan Zhangyun, and Chen Weixiong's "Bullfight."

金山农民画萌芽于20世纪50年代，即中华人民共和国成立后不久。当时，它主要出现在乡镇宣传画上，草根艺术家的创作空间有限。

20世纪70年代，金山文化馆老师吴彤章接手金山区的民间艺术工作后，这种艺术形式开始兴起。

吴彤章走访了金山的乡镇，看了农民保存下来的纪念品和物品。他特别喜欢为嫁妆制作的女性刺绣作品，这些作品以花鸟鱼虫人为主要题材，造型夸张、色彩明快、构图饱满。

“刺绣作品深深打动了我，”吴彤章回忆道。“它们展示了农民的艺术天赋和独特审美。我意识到金山是发展这一艺术形式的沃土。”

文化馆从当地村庄找来能织善绣精剪的农村妇女，举办民间艺术创作学习班。

这些人中，曹金英、阮四娣和陈芙蓉脱颖而出，成为当地金山农民画的代表性人物。

这些农民画家从瓷器、传统玩具、泥塑、皮影戏、漆画、剪纸、灶头画和刺绣等各种民间艺术中汲取了艺术养料，描绘了江南农村乡土生活的场景。

The farmer art genre in Jinshan began in the 1950s, shortly after the People's Republic of China was founded. At that time, it mainly featured in public posters, which gave the grassroots artists little creative leeway.

The art genre started to take off in the 1970s when Wu Tongzhang, an official with the Jinshan cultural bureau, took over the helm of the district's folk art program.

Wu visited rural towns in the area and examined memorabilia and goods kept by farmers. He was especially taken by women's embroidery works made for dowries, which featured flowers, birds, fish, insects and human figures, all with exaggerated shapes in bold colors and tight compositions.

"The embroidery works greatly touched me," Wu recalls. "They exhibited the farmers' artistic talents and unique aesthetics. I realized that Jinshan was a fertile ground for the genre to develop."

The cultural bureau recruited women from local villages who were skilled in embroidery, weaving and papercuts to become folk-art apprentices.

Among them, Cao Jinying, Ruan Sidi and Chen Furong went on to become leading figures of the local art genre.

The farmer painters have borrowed elements from a wide array of folk arts, including porcelain, traditional toys, clay sculpture, shadow plays, lacquer painting, paper-cutting, kitchen mural paintings and embroidery. Their artworks feature scenes of day-to-day rural farm life in the lower reaches of the Yangtze River.

1977年，吴彤章将160多件金山农民画作品送到上海美术馆展出。从此，金山农民画家声名远播。

一年后，金山向北京中国美术馆的农民艺术展送去了九件作品，其中一幅是曹金英的《鱼塘》，陈列在博物馆入口处的广告牌上。

这幅画是一幅蓝色的印花布图案，上面装饰着鱼、莲花、一艘载有两个女孩的船和一只嘴衔着鱼的鸟。

有趣的是，《鱼塘》和其他八件展品都是在展览前一年在金山的一个鸡圈里创作的。男生睡在围栏里，而女学员则住在附近的一间平房。于是，北京艺术评论家们评价这九件作品：“鸡窝飞出了金凤凰”。

1980年初，中国美术馆举办了为期一个月的金山农民画展，引发了民间艺术家向金山农民画家学习的狂热，金山艺术在国家艺术舞台上的地位正式确立。

同年9月，140件金山农民画在布鲁塞尔博览会上展出。中国文化部前部长孙家正称这一绘画流派为“中国的毕加索”，而其他人则称之为“东方马蒂斯”。

In 1977, Wu took more than 160 works to the Shanghai Fine Arts Museum for an exhibition. The artists' fame started to spread.

A year later, Jinshan submitted nine artworks to a farmer art exhibition at the National Art Museum of China in Beijing. One of the nine, Cao's "Fish Pond," was featured in the show's billboard at the entrance to the museum.

The painting is a blue calico design, adorned by paper-cut patterns of fish, lotus, a boat with two girls aboard, and a bird with a fish in its beak.

Interestingly, "Fish Pond" and the other eight exhibits at the museum were all created in a chicken pen in Jinshan a year before the exhibition. Male art students slept in the pen, while female trainees lodged in a nearby bungalow. That gave rise to Beijing art critics dubbing the nine works "golden phoenixes flying out of a chicken coop."

In early 1980, a month-long exhibition of Jinshan farmer paintings was held at the museum. It sparked a frenzy among folk artists to learn from Jinshan artists and established the genre's status on the national art scene.

In September that same year, 140 farmer artworks were exhibited at the Brussels Exposition. Former Chinese culture minister Sun Jiazheng called the painting genre "China's



Picasso," while others dubbed it "Oriental Matisse."

为什么这门艺术如此吸引外国人？也许是因为它包含了现代西方艺术的元素。

乍一看，金山农民画质朴土气，但仔细观察这些色彩大胆而富于表现力的二维画作后，马蒂斯和法国野兽派艺术流派的作品浮现在脑海中。马蒂斯本人就是东方艺术的爱好者。色彩的主观运用，如蓝色的竹子和亮黄色的麻雀，以及扭曲的图像也让人不由联想到印象派艺术作品。

可以肯定的是，早期的金山农民艺术家可能不知道梵高、毕加索或马蒂斯。他们的灵感完全来自他们自己的生活 and 周围的事物。

1981年10月，当波士顿美术馆在上海博物馆展出美国名画时，一些金山农民花了几个小时来到市中心观看这些艺术品。表现主义画家杰克逊·波洛克的作品尤其吸引了他们。

农民艺术家并不回避西方现代主义。相反，他们在自己的作品中融入了西方现代主义的一些元素。

《迎新客》的作者张新英说，她喜欢毕加索，尽



管她并不能完全看懂他的作品。张新英也是中国当代著名画家程十发的粉丝。

1988年，中国将金山农民艺术的发源地金山命名为“现代民间绘画之乡”。2006年，该村被列入“中国元素”名单，其中包括长城、黄河、大熊猫和京剧的化妆艺术。

2007年，金山农民艺术被列入中国“非物质文化遗产”名录。

Why does the art appeal so much to foreigners? Perhaps because it contains elements of modern Western art.

At first glance, the Jinshan paintings seem to be rustic and simple, but after taking a closer look at the two-dimensional pictures of bold and expressive colors, the works of Matisse and the French Fauvist school of art come to mind. Matisse himself was a fan of Oriental art. The subjective use of color, such as blue bamboo and bright yellow sparrows, and distorted images are also reminiscent of Impressionist artworks.

To be sure, early farmer artists probably had no idea who Van Gogh, Picasso or Matisse were. Their inspiration came solely from the narrow realm of their surroundings.

In October, 1981, when the Museum of Fine Arts in Boston exhibited American masterpieces at the Shanghai Museum, some Jinshan farmers traveled several hours to the city center to see the artworks. They were especially taken by the work of expressionist painter Jackson Pollock.

The farmer artists didn't shun Western modernism. Rather, they incorporated some of its elements into their own works.

Zhang, who painted "Ready for Guests," said she likes Picasso though she doesn't fully understand his works. She is also a fan of Cheng Shifa, one of China's leading contemporary painters.

In 1988, China honored the birthplace of Jinshan farmer art with the title "modern folk painting village." In 2006, the village was included in a list of "China Elements," which included the Great Wall, the Yellow River, the giant panda and Peking Opera's facial make-up art.

In 2007, Jinshan farmer art was designated part of China's "intangible cultural heritage."



大海彼岸的 中国皮影戏



TRADITIONAL CHINESE SHADOW PUPPETRY IN THE U.S.

/// 作者 | 李明洁 Li Mingjie

翻译 | Kilian O'Donnell

中国传统皮影戏是中国蔚为大观的民间艺术之一。演员借助灯光，在幕布后操纵驴皮木偶在幕布上唱念做打，演绎出令人惊叹的中国故事。

自 20 世纪初以来，影视的兴起以及日后社会历史发展进程中的动荡与坎坷，使皮影戏的流行程度逐渐下降。虽然 2011 年皮影戏入选联合国教科文组织的人类非物质文化遗产名录，可在中国却很少能看到正宗的表演。

Traditional Chinese shadow puppetry is one of the country's most spectacular folk arts. Behind a large screen, backlit so that it's translucently illuminated, handmade donkey-hide puppets dance across the stage, acting out a wide range of stories from China's formidable canon of classics.

Since the beginning of the 20th century, the rise of movies and television, and later the attacks on traditional folk arts during the Cultural Revolution, have sent the popularity of shadow puppet performance into a gradual decline. Although it was added to UNESCO's list of intangible cultural heritage of humanity in 2011, it is rare to see an authentic performance in China.

然而，在大洋彼岸的美国，一直有人在坚持表演中国皮影戏。让这“皮影之花”绽放在大洋彼岸的，最初是一位男士，随后是三位女士传承接力，直至今日。

这位男士就是美国东方学家贝特霍尔德·劳费尔 (Berthold Laufer)，中国皮影最初就是他带到美国的。1902 年，掌握多门东方语言的劳费尔受雇于美国自然历史博物馆来到中国。在旅行期间，他花了当时堪称巨款的 600 美元，买下了一个即将倒闭的北京皮影戏班，以及它所有的戏台、剧本和皮影偶。他还用蜡筒留声机记录了一些演出音像。

1908 年至 1934 年，劳费尔成为芝加哥菲尔德自然历史博物馆的人类学部主任。在前 15 年里，他走遍了全国各地，收集了各个朝代大约 1.9 万件文物。

1923 年，他结合自己和博物馆的收藏，举办了一个名为“东方戏剧”的展览。展览的重头戏就是他收藏的中国皮影，在当时引起了轰动，同时吸引了宝琳·班顿 (Pauline Benton) 的注意。也正是她，让这些躺在博物馆里的中国皮影，在美国开始了新一轮的百年传奇。

Practitioners in the United States, however, managed to preserve the art form throughout the last century and into the present. The remarkable story of how this happened begins with a man, before becoming inextricably entwined with the lives of three women.

Shadow puppet shows were first brought to the U.S. by Berthold Laufer, an American Orientalist. In 1902, Laufer, who knew many East Asian languages, explored China at the behest of the American Museum of Natural History. During his travels, he spent the then considerable sum of \$600 on a near-bankrupt Beijing puppetry troupe, acquiring all its screens, scripts, and mannequins in the process. He also used wax phonograph cylinders to record puppetry performances.

Between 1908 and 1934, Laufer served as the lead anthropologist at the Field Museum of Natural History in Chicago. He spent the first 15 years in the role traveling across China, collecting an estimated 19,000 cultural artifacts from various time periods in the country's history. In 1923, he brought his collection together for an exhibit titled "Oriental Theatricals." Headlined by his collection of Chinese shadow puppets, the exhibition caused a sensation and drew the attention of Pauline Benton, a woman who would take the alluring images of China's puppeteers off the museum shelves and resurrect them for a new century and a new country.

班顿的父亲是一位颇有名望的大学学者，当她还是个孩子的时候，就跟随父亲走遍了欧洲和亚洲。1923 年，她去北京看望姨妈艾玛·孔纳兹 (Emma Konantz) 女士，当时是燕京大学的数学教授，是位热爱收集古玩的中国通。在姨妈家的院子里，班顿第一



/// 1976年，乔·韩佛瑞表演《牛魔王》

Jo Humphrey performs the 'Bull Demon King', 1976. Courtesy of Li Mingjie

次观看了皮影戏表演——《竹林记》，当那位女将军在逼真的烟雾效果面前飞过屏幕时，班顿一下子就着迷了，连她自己也没有想到皮影戏就这样走进了她的生活并相伴一生。

在姨妈的帮助下，班顿结识了会说英文的河北滦州皮影世家传人李氏，他教班顿皮影戏。很快，班顿就成为这个传统中由男性主导的领域里唯一的女性表演者。她承诺将传承这门民间艺术，即使当时皮影戏已有没落之势了。

1932年，班顿在纽约成立了红门剧社。1936年，她最后一次离开中国时，带回了上百件定制皮影和一整套道具和乐器。

When Benton was a child, she followed her father, a university scholar of some repute, across Europe and Asia. In 1923, she travelled to Beijing to visit her aunt, Emma Konantz, a professor of mathematics at Yenching University in Beijing and a lover of Chinese culture. In the courtyard of Konantz's home, Benton first witnessed

a shadow puppet performance – a retelling of the play “The Burning of the Bamboo Grove.” The sight of the protagonist, a female general, flying across the screen in front of lifelike smoke effects enraptured Benton and stayed with her for the rest of her life.

With her aunt's help, Benton was introduced to an English-speaking Christian convert by the name of Li Tuochen. Li, a native of the nearby coastal town of Luanzhou in Northern China's Hebei province and a master of shadow puppetry, taught Benton the craft and she soon became the only female performer in what was a traditionally male-dominated field. She pledged that she would carry on the tradition, which even then was beginning to show signs of decline.

In 1932, Benton established the Red Gate Shadow Players in New York and in 1936, as she left China for what would prove to be the last time, she took with her hundreds of made-to-order shadow puppets and a complete set of props and instruments.

在大萧条和第二次世界大战期间，红门剧社在美国各地巡回演出。剧社用英语演出了许多中国传统戏剧，部分依靠班顿姨妈或劳费尔编译剧本，部分依据美国观众的喜好再改编。为了使这些故事栩栩如生，剧社的表演者自创乐曲演奏中国传统乐器月琴、二胡和锣等。他们的表演在当时反响热烈，甚至一度受邀在罗斯福总统执政时期的白宫演出。

班顿一直坚持出演到因脑癌过世前的两年。1974年，依据她的遗嘱，红门剧社的皮影，一半捐赠给博物馆，另一半与戏台、笔记和书籍一起封存在一个木箱子里，希望能等到真正懂得它们价值的人。

似乎是命中注定，那个人很快出现了：乔·韩佛瑞 (Jo Humphrey)，前南加州大学戏剧专业的学生。20世纪40年代，韩佛瑞就读的马萨诸塞州高中举办了一场红门剧社的演出。韩佛瑞对戏剧和中国文化都很着迷，她认为中国皮影把自己的两大爱好完美地融合在了一起。韩佛瑞在1972年一次展览中偶然看到了劳费

尔的皮影戏收藏，当时参与整理这批文物并协助策划了中国皮影特展，反响特别好，大家都对皮影表现出了强烈的好奇心。然而，在内心深处，韩佛瑞想知道她是否真的能让皮影起死回生。由于当时正值动荡年代，访问中国是不可能的。20世纪70年代中期，韩佛瑞开始组织一个长达半年的皮影工作坊。此后不久，1976年，她在纽约成立了“悦龙皮影剧团”。

韩佛瑞在担任“悦龙”的编剧和导演近25年之后，于1999年退休。凭着自己对戏剧、中国古典文学及历史的丰富知识，韩佛瑞带领团队将许多中国传统剧目改编成了皮影戏，其中就有著名的《草船借箭》和《火焰山》。起初，她在博物馆里刻制影偶，并让演员用英语、广东话和普通话，录下不同版本的台词对话，再配上中国音乐，让演员们配合录音来操纵影偶。尽管与中式唱腔相比，韩佛瑞的版本乡音已改，但是忠于原著的魅力仍使其风头不减。

Over the course of the Great Depression and World War II, the Red Gate Shadow Players toured all over the United States. The troupe staged English-language productions of a number of traditional Chinese plays, relying in part on translated scripts either funded by Benton's aunt or carried out by Laufer and partly on story elements written to appeal to American tastes. To bring these tales to life, the troupe's performers sang the original lyrics and tunes composed using traditional Chinese instruments such as the yueqin or moon zither, the erhu or two-stringed fiddle, and the gong. Their performance was enthusiastically received, even earning them an invitation to perform at the White House, in front of President Franklin D. Roosevelt.

Benton continued to perform until the final two years of her life, when brain cancer forced her to retire. Upon her death in 1974, her will stipulated that half of the Red Gate Shadow Players' puppets were to be donated to a museum, while the other half, along with the group's stages, notes, and books, were to be sealed inside a wooden box and await the arrival of someone who could put them to good use.

As if by miracle, that someone soon appeared: Jo Humphrey, a former drama student at the University of Southern California. During the 1940s, the Massachusetts high school, where Humphrey studied at, hosted a performance by the Red Gate Shadow Players. Humphrey, who was taken with both drama and Chinese culture, came to see shadow puppetry as the perfect blend of her two greatest passions. Humphrey came across Laufer's collection of shadow puppets in 1972 and later showcased the collection at a number of well-received exhibitions. At heart, however, Humphrey wondered whether she could truly bring the puppets back to life. In the mid-1970s, Humphrey started to organize a six-month shadow puppetry workshop. Not long afterward, in 1976, she established the Yueh Lung Shadow Theatre in New York City.

Humphrey retired in 1999 after spending nearly a quarter-century as Yueh Lung's playwright and director. She brought a rich knowledge of ancient Chinese literature and drama to the role, and led the group as it adapted a number of classic Chinese shadow puppet plays, including "Borrowing Arrows with Straw Boats" and "Monkey King and the Mountain of Fiery Tongues." At first, she made replicas of the puppets in the museum and had actors record their lines in English, Cantonese, and Mandarin. She then set these lines to music and played them over the puppets as they moved. Although this represented a formal departure from the operatic vocal style traditionally associated with Chinese shadow puppetry, the stories she told and the medium she used to tell them remained faithful to tradition.

20世纪90年代初，韩佛瑞的作品引起了班顿的老朋友麦希娜·卡伦的注意，为了实现班顿的遗愿，她找到了韩佛瑞并转交了蒙尘已久的一箱皮影。获赠后，韩佛瑞不仅拥有了更多丰富的演出皮影，她也把其中的部分精品装裱起来举办巡展。1993年，“悦龙皮影剧团”更名为“金山传统影戏学会”。

上世纪80年代初，纽约大学戏剧专业的学生冯光

字经常和同学一起在皇后区公寓的走廊里演戏嬉闹，哼唱中国传统戏曲。韩佛瑞立即欣赏到冯的戏剧功底，并很快邀请她加入自己的团队，担任翻译、声乐演员和中国传统戏剧教师。

虽然冯对传统皮影戏了解甚少，但她很快就迷上了这门深深植根于中国戏剧精髓的古老技艺。一个偶然的机，冯遇到了康涅狄格州大学木偶戏专业的毕业生史蒂芬·凯派林(Stephen Kaplin)，这是当时全美国唯一的木偶戏专业。当时凯派林正在纽约大学攻读表演艺术硕士学位。

In the early 1990s, Humphrey's work came to the attention of one of Benton's old friends, Mercina Karam, who sought Humphrey out in order to carry out Benton's last wish. Once in possession of Benton's trove, Humphrey not only had more fresh puppets with which to work, but could also mount some of the finest pieces of Benton's collection

and bring them on tour as a traveling museum exhibition. In 1993, the Yueh Lung Shadow Theatre was renamed the Gold Mountain Institute for Traditional Shadow Theatre.

Back in the early '80s, Kuang-Yu Fong, a theatre student at New York University, would often get together with her classmates in the hallway of her apartment in Queens to hang out and sing pieces from traditional Chinese operas. Humphrey had an immediate appreciation for Fong's background in drama and she soon invited her to join her team as a translator, vocal performer, and teacher of traditional Chinese drama.

While Fong had little background in traditional shadow puppetry, she soon grew fascinated with the ancient craft, so deeply embedded in the marrow of Chinese drama. By chance, Fong soon met a graduate from the University of Connecticut's program in puppetry, the only such program





/// 2015年，冯光宇（左）和凯派林（右）在芝加哥表演《火焰山》

Kuang Yu Fong (left) and Stephen Kaplin (right) perform 'Flaming Mountain' at the Field Museum in Chicago, 2015. Courtesy of Li Mingjie

in the U.S. The man, Stephen Kaplin, was then a student pursuing a master's degree in the performing arts at New York University.

凭着对皮影的共同喜爱，很快，两人结成了事业伙伴和生活伴侣。1995年，他们成立了“中国戏剧工作坊”。当韩佛瑞在1999年退休时，她坚信冯和凯派林是最适合继承这一传统的人。她将金山传统影戏学会的全部家底都交给了“中国戏剧工作坊”，于2001年正式合并。

20多年来，中国戏剧工作坊自编自导自演了30余部原创作品。如果说班顿和韩佛瑞对皮影的贡献重在传承的话，冯和凯派林则更多表现在传承基础上的创新。凯派林为百老汇音乐剧《狮子王》制作了全部

皮影，工作坊还通过木兰、红线女、余赛花和秋瑾四位女将的历史故事讲述了中华民族“忠、孝、节、义”的传统价值观。跨越千年，手法却极为酷炫极少中英台词，配合独特的中国传统乐器古筝、琵琶和二胡等现场演奏。工作坊在表演时将皮影呈现在幕布上，配合道具转换田园、战场、家庭等故事背景。

Fong and Kaplin's shared passion for puppetry brought them together, both professionally and romantically. In 1995, they founded the Chinese Theater Workshop. When Humphrey retired in 1999, she was firm in her belief that Fong and Kaplin were the ones best positioned to carry on the tradition. The entire inventory of the Gold Mountain Institute for Traditional Shadow Theatre was given to the Chinese Theatre Workshop and the two groups formally

merged in 2001 under a new name, Chinese Theatre Works.

Over the past 20 years, Chinese Theatre Works has produced, directed, and staged over 30 original productions. While Benton and Humphrey were primarily concerned with preserving the art, Fong and Kaplin have used this earlier conservation work as a basis for innovative new performances. Kaplin personally made all the shadow puppets for the Broadway adaptation of “The Lion King,” and in “Mulan: Holding Half the Sky,” the troupe used the historical tales of four women warriors — Mulan, Hongxian, She Saihua, and Qiu Jin — to depict traditional values valorized by the Chinese, including benevolence, righteousness, propriety, wisdom, and belief.

With a narrative arc stretching across millennia, largely wordless scripts, and the unique sounds of traditional Chinese zithers, lutes, and pipes, the company’s spectacular performances see the colored silhouettes of puppets dash across the screen, while further props evoke the countryside, battlegrounds, and homes in which the stories take place.

中国皮影曾一度呈现没落之势，直到最近开始复兴。而在大洋彼岸的美国，这些戏剧家，与中国并没有血缘关系，却把他们的一生奉献给了远离他们本土文化的中国民间艺术。让他们聚在一起的是对皮影的欣赏与热爱，这是一种跨越国家和文化的艺术。在班顿未发表的笔记中，她曾写道：“中国服装、艺术、建筑、信仰、历史和传说的秘密，都安静地留存在皮影人物的形象中。”

当韩佛瑞被问到为什么她这样一个美国人会如此精通《水浒传》、《西游记》和《三国演义》等中国经典小说时，她说，皮影戏的创作者就是中国的莎士比亚，这些故事结构纯熟、戏剧张力饱满，早已成为经典，所包含的智慧与道德是属于全世界的。

我们的许多文化遗产都陈列在博物馆里，它们被保存了下来却也失去了活力。劳费尔、班顿、韩佛瑞、冯、凯派林对皮影戏的热爱和坚持，不仅使中国文化焕发了新的生机，融入美国元素后也使其更加丰满。他们的经历表明，即使是皮影这种极富中国特色的文化遗产也能证明人类对真善美的追求是心同理通的，文明互鉴，艺术永恒。

While Chinese shadow puppetry was fading in popularity until its recent cultural resurgence, across the ocean in the U.S., many dramatists, some of whom had no blood ties to China, have devoted their lives to a folk art far removed from their native cultures. What united them was a quiet appreciation for the aesthetics and art of puppetry, one that stretched across countries and cultures. In her unpublished notes, Benton wrote: “The secrets of Chinese costumes, arts, architecture, religion, history, and mythology were all held in the quiet forms of the shadow figures.”

Similarly, when Humphrey was asked why she, an American, was so well versed in Chinese classics like “Water Margin,” “Journey to the West,” and “Romance of the Three Kingdoms,” she said that while the artistry behind shadow puppets was quite simple, the form of performance had the potential to be even more magical than movies or shows featuring live actors. Their stories and characters may be quintessentially Chinese, but their heroes and villains, princes and princesses, all speak to our shared humanity.

Much of our cultural heritage is conserved for display in museums, where it loses its vitality. With their passion and enthusiasm for shadow puppetry, Laufer, Benton, Humphrey, Fong, and Kaplin not only revived a swath of Chinese cultural history, but also enriched it with local American elements. Their lives speak to how even the most seemingly exotic cultural heritage testifies to the interconnectedness between civilizations.



INTERNATIONAL CHINESE EDUCATION 'LOCALISATION': A NEW PERSPECTIVE

— Professor Li Yuming, renowned linguistics expert, Beijing Language and Culture University

国际中文教育“当地化”的再思考

— 访著名语言学家、北京语言大学教授李宇明先生

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采访者: 李先生, 您好! 感谢您在百忙之中接受我们的采访。早在2017年, 您曾发表《汉语国际教育“当地化”的若干思考》一文, 提出了国际中文教育当地化的观点, 引发了学界广泛关注和讨论。转眼四年过去了, 您在这方面又有哪些新的思考和高见?

李先生: 的确, 国际中文教育当地化, 一直是我关注和研究的问题。当地化是指汉语教育逐步融入当地因素, 并逐渐发展当地特色的一种趋势。中国学界对这个问题的关注始于21世纪, 特别是最近十年, 在“教材、教师、教学、教学大纲”四个方面的讨论最多, 其中讨论教材当地化的文献就几乎有60%。近年来, 业界在当地化方面已有不少举措和推进, 也积累不少经验。随着形势的发展和变化, 对当地化的要求更加迫切。我认为, 当前亟待解决的是观念层面的当地化问题。

国际中文教育当地化, 最为重要的是观念, 即如何认识和如何对待当地化。在这方面, 我要强调四点:

Confucius Institute: Professor Li, thank you for taking time out of your busy schedule. In 2017, you published an article titled “Some Reflections on ‘Localisation of International Chinese Education’”, which drew widespread attention and fostered discussion in academic circles. Four years on, how do you view this topic?

Professor Li: International Chinese Education (ICE) has been my focus and subject of my research for a long time. ‘Localisation’ in this context refers to the gradual adjustment of ICE courses to reflect local conditions and practices. This issue has been a focus for the Chinese academic community since the turn of the millennium, and even more so in the past decade. The debate has centred

mainly on four topics: materials, teachers, teaching, and syllabi, with almost sixty-percent of the literature talking about localisation of teaching materials. Schools have also taken steps to localise their syllabi directly, gaining much experience in the process. A changing international landscape is also driving a more urgent need for localisation. I believe that at present, the most pressing issue is how we define localisation.

At the heart of ICE localisation is how we define and treat the issue. I would emphasize four key areas:

1. 国际中文教育发展的必然要求

1949年以来，国际中文教育（对外汉语教学、汉语国际教育）已经走过70年历程，可以分为“请进来”“走出去”“携起手”三阶段。这三个阶段是“迭代”发展的，也可以看作三种教育模式。在“请进来”阶段也有“走出去”，在“走出去”的近20年时间里，“请进来”也有大发展。“走出去”没有替代“走进来”，反过来还促进了“走进来”，将来仍然如此。

教育是面向教育者的事业，即使是“请进来”，也必须考虑教学的适应性，对不同的学习者要有不同的教学策略。在“走出去”阶段，70多个国家把中文纳入国民教育体系，180多个国家和地区开展起中文教育。此时的国际中文教育，与“请进来”阶段相比，应该采取不同的对策，其主要内容就是中文教学的“当地化”，这不是愿不愿意当地化或能不能够当地化的问题，而是国际中文教育“走出去”之后的必然要求，是“教学适应性”这一教育规律使然。当地化的程度还可以作为衡量国际中文教育发展水平的重要指标。

2. 对学习及当地国的主动适应

教育必以学习者为中心。国际中文的教学效果，必须要考虑学习者的各种情况，如语言、文化背景、年龄、学习动机、学习条件等。只有充分考虑上述学习者的特点，满足学习者当下汉语学习的需求和未来发展需求，才能获取较好的中文教学效果。当地化，其实就是对学习者的“教学适应”，体现的是“以学习者为中心”的教育理念。

此外，教育不仅要适应学习者，也须对学习者的国家和地区做出必要的适应。就国际中文教育而言，中国是“目的语国”，学习者所在的国度（地区）是“当地国”。既是在当地国进行中文教育，就必须在外语教育政策、外语教学传统、课程体系、课时安排、师资配备、教学大纲、教学内容、教学方法、教学评价等方面有所适应。这种在教学安排等方面对当地国的适应，也是一种当地化。这些适应，不仅表现在教师、教材、教法等具体的教学活动中，还表现在一些软环境的适应上。

3. 目的语国、当地国及学习者的角色

在当地化进程中，目的语国自然是促进者。这种促进在“请进来”阶段是“我为中心”，包揽众多甚至是大部分事务；而在“走出去”“携起手”的阶段，目的语国应从“我为中心”逐步转变为国际中文教育的引导者、支持者。引导者，是指引导国际中文教育在世界各地的发展，发挥当地国办学的积极性，使之成为中文教育在当地的推动者和实施者。而支持者，就是在教材理念、管理、标准、教师、教材、教法、资源乃至资金等方面，根据当地国的需求提供及时有效的支持，使国际中文教育得以进行并可持续发展。当局决策者、教育机构、教师、社会等也都需要有相应转变。

当地国开展中文教育，自然有教育投入，但也有教育红利。这教育红利包括满足当地国公民的中文学习需求，培养当地国需要的汉语人才，提供中文教学的就业岗位，也包括因之而扩大与中国的经贸合作和文化交流，与当代中国及未来中国携手而行。故当地国理应是中文教育的积极主办者，当地国、学校、教学专家应逐渐成为本国中文教育的重要力量，也是国际中文教育当地化的主导性力量。

学习中文需学资、时间等方面的投入，更有机会成本问题。学习者学习中文，对其今后的就业或职业发展具有很大潜力，这是他们学习中文的附加值，中文教育要根据当地学习者的学习需求和动机，主动适应，以提高教学有效性和针对性。

4. 当地化的相对性

国际中文教育今后的发展必定发生当地化现象。当地化可以是一种趋势，是一个过程。例如，由不怎么注意当地因素转变为比较重视当地因素，在教材编写、教学过程等有机融入当地要素，积极探索当地因素在中文教育中的作用等。当然，由于各地情况不同，当地化的程度和当地化的表现也不尽相同或必有不同。这是“当地化的相对性”。“当地化”并非一定要达到、也不需要达到“彻头彻尾、彻里彻外”的“当地”程度，关键是国际中文教育中哪些应该当地化，哪些可以当地化，而哪些不能当地化，要区别对待，不能一概而论。

1. The inevitable demand for ICE

ICE (Chinese as a Foreign Language, International Chinese Education) has been developing for seven decades in the PRC, in a journey we can divide into three stages: learning from other countries; sharing China's experiences; and cooperation. Each stage in this journey has been an iteration; each represents a different educational model. There was actually some overlap between the first and second stages in this journey, with sharing of China's experiences lasting some twenty years, during which time China herself learned much from others. These stages not only overlap; they are complementary, and will continue to be so in the future.

The educational sphere is nothing without its educators, and even when China is learning from other countries' experiences, we must always consider the suitability of teaching methods and have specific strategies for different audiences. During China's sharing of its own experience, over 70 countries have added the Chinese language to their national curriculum, and Chinese-language education is now available in over 180 countries and regions. Compared to its earliest inception, ICE today requires a new strategy. At the core of ICE should be localisation, which is an

inevitable part of ICE's journey to other countries. The degree of localisation is also an important indicator for evaluating how developed ICE is in a particular area.

2. Taking the initiative in adapting to the learners' environment and home nation

Education must be learner-centred. The effectiveness of ICE must fully consider the conditions of Chinese language learners: their native language, cultural background, age, motive for study, and study conditions. Only by fully understanding these characteristics of Chinese language learners and by meeting not only their current language learning needs but also future professional development needs, can such education be successful. Localisation can be understood as 'teaching adaptation', as symbolised by the 'learner-centred' educational principle.

Teaching not only needs to adapt to the student; it must adapt to the student's home country and region. In ICE terms, China is the 'target language country', as opposed to the learner's current country or region, i.e. the 'country of study'. In the country of study, educators must adapt their syllabi in terms of foreign language teaching policy, foreign language teaching traditions, course system, teaching schedule, teaching staff, overall syllabus, course content, teaching methods and assessment, among other areas. All of these adaptations are a form of localisation. These changes can be seen not only in the form of teachers, materials and teaching methods; they are present in the soft environment as well.

3. Target language country, country of study and the role of the learner

The target language country naturally plays a key role driving the localisation process. The target language country's role is almost all-encompassing, particularly in the first stage; in the second stage and third stages, the target language country (i.e. China) should shift from

being the centre of attention to a guide and supporter of international Chinese education. Being a guide means providing a path for Chinese education around the world, encouraging local initiatives to develop ICE, and encouraging local authorities to take up the mantle of driving and implementing Chinese education. Being a supporter means providing prompt and effective support in terms of syllabus design, management, standards, teachers, teaching materials, teaching methods, and resources, even funding, as needed by the country of study. Such support allows ICE to be implemented and develop sustainably. Policy-makers, educational institutions, teachers, and society all need to adapt.

Chinese language education naturally requires investment, but it comes with a dividend. This dividend includes the fact that it meets local demand for Chinese language study, trains up Chinese-speaking talent needed locally, creates Chinese-language teaching positions, and it also includes expanded trade and cultural links with China, as well as collaboration with China in the future. Therefore, the country of study should be a proactive driver of Chinese language education, with the state, schools, teaching experts gradually taking on a more central role.

Studying Chinese requires investment in terms of fees and time; there is also an opportunity cost. A value-added part of studying Chinese is a huge potential boost to learners' employment or career prospects. Chinese language education needs to be tailored to the needs and motivations of learners, to ensure a more effective and targeted curriculum.

4. Localisation is relative

ICE will inevitably become more localised in the future. Localisation is not only a trend but a process. For instance, it involves a gradual shift towards valuing local factors and incorporating these into writing and editing of teaching

materials and the teaching process; as well as efforts to explore the role of local factors can play in Chinese education. Of course, every local situation is different, so the degree of localisation and what it looks like in practice will differ. This is what I mean by 'localisation is relative'. Localisation does not need to be absolute; but it is crucial to categorise which elements of Chinese language education should be localised and which cannot; there cannot be a blanket approach.

采访者: 李先生, 刚才您对国际中文教育观念当地化的阐释很全面, 既深刻又具体。此外, 当地化还有什么表现呢?

李先生: 观念层面的问题解决了, 我就接着谈谈教育管理的当地化问题。这里所说的, 主要是“入境问俗”, 如何融入当地, 在具体实施方面进行适应。这方面我主要讲两点:

Confucius Institute: Thank you for your insightful and comprehensive explanation of localisation in the ICE context. Are there any other expressions of localisation?

Professor Li: Let's look at localisation in terms of educational management. The key to good management is following local practices. I think there are two main topics here:

1. 教学大纲当地化问题

教学大纲当地化, 是国际中文教育向前发展的一种表现, 也是国际中文教育当地化的重要步伐。简单地说, 教学大纲的主要任务有两方面: 第一, 制定课程内容标准; 第二, 为落实课程内容标准而对教材编写、教学方法、教学评价等提出建议。

中文教学内容, 须遵从中文规律和中文的基本使用习惯, 这大概没有多少需要特别当地化的问题。但是, 教什么、不教什么、什么是重点、用什么方法教、用什么样的教材、怎么评价教学有效性、怎样进行评

价、评价的结果发生什么效用等，是需要切合当地国和学习者的实际的，其中包括学制、学时、师资状况等，是需要当地化或必须当地化的。比如，汉字与汉语拼音教学，在日本、朝鲜半岛等传统的汉字文化圈中，在东南亚等华人华侨分布较多的地区，就可能较重视汉字教育，而在使用拼音文字的国家，教不教汉字、教多少汉字、用什么方法教汉字、先教汉字还是先教汉语拼音，这些问题各地区、各年龄段、学术理念不同的教师等可能会有不同选择。再如，由于第一语言、已有外语基础、文化习惯的不同，不同地区也可能表现出中文学习难点的不同，例如语音、词汇与语法的学习难点，有关礼貌、问询、告别、赞扬、道歉等的中文习惯等，这种情况必然会影响到各地教学大纲的制定。

此外，中国、当地、世界其他地方都有特殊名物，特殊名物不仅表述着不同的历史、地理与文化，也影响词汇的教学选择和课文编写。“长城、黄河、天安门、孔子、李白、鲁迅、《道德经》、《论语》、《史记》、《人民日报》、高铁、微信、快递小哥”等中国的古今名物，选不选，选哪些；当地的特殊名物选不选，选哪些；世界其他地方的特殊名物，如《圣经》、尼罗河、华盛顿、大本钟、埃菲尔铁塔、柏林墙、莫斯科、富士山等，选不选，选哪些，这也是教学大纲当地化的一类问题。

国际中文教学主要培养学生使用中文的能力。然而，要使用好中文，必然要了解中华文化，了解中国人的审美情趣和中国人的思维习惯。这就需要适应当地国的教育方针，培育学生良好素养的同时，国际中文教学既要构建学生的中文知识、培养使用中文的能力，又要在文化、审美、思维习惯等方面“知华”。

课程不是孤立的，不同年龄段的同一课程要纵向关联，与其他课程也要横向配合。国际中文课程不同年龄段的纵向关联，主要考虑教学知识的榫接，但也受当地学制、课时等影响；困难较大的是课程的横向配合，而这又非常重要，它牵涉到“课程贡献度”的大问题。一门课程在学生教育发展中的贡献度大，就

是重要课程；贡献度小，就没有课程地位。进入当地国国民教育体系的中文课程，必须重视“课程贡献度”问题。

国际中文课程教学大纲的面貌，既取决于中文、中华文化的特质，也受制于当地国教学管理的各种因素，需要不同程度的当地化。教学大纲在教学中具有重要地位，要制定好，必须是中国与当地国的有机结合，中国专家与当地国教育官员、专家的真诚有效合作，且要不断调适，逐步完善。

2. 师资当地化问题

教学是以学生为中心，但是教师却起着主导的关键作用。国际中文教育的发展，特别是在国外基础教育阶段的发展，必须实现师资的当地化。

师资当地化是个漫长而艰难的过程，需要一代懂中文又能够教中文的年轻人成长起来。有了足够量的当地中文师资，才能够有切合实际的中文教学大纲，才能够有适合当地学习的中文教材，才能使中文为当地国发展做出独特贡献。喀麦隆的杜迪（Nama Didier Dieudonne）博士与中国学者一起编写的《你好喀麦隆》中文教材，一起修订的“喀麦隆汉语课程大纲”，就很适合喀麦隆的中文教学。师资当地化，还可使中文教育在当地扎下根来，具有抗击各种风雨的能力；可使当地的中文学习者有一个大容量的就业领域，可为当地的中文教研活动和其他中文活动提供支持，可以逐渐在当地发展中文家庭教育，可以在一定范围内营造当地的中文生活。

师资当地化的意义如此重大，应特别重视制定中文师资发展规划，包括对中文师资的数量要求和中文水平、教学能力等资质要求，也包括达到这样规模、资质的有效举措。就当前的情况来看，多数国家的中文师资仍以中国派出为主，这在国际中文教育的早期阶段是必须的、可行的，也是取得了成就的；但是随着国际中文教育的快速发展，师资当地化应成为当务之急。

为国际中文教育发展而进行的教师教育，可有短期培训和学历教育等多种形式。教师教育的对象可以是中国学员，但更应招收当地国学员。教师教育可以办在中国，把学员“请进来”，但更应注意在当地国办教师教育，中国教育专家“走出去”。教师教育不管是短期培训还是学历教育，不管是办在中国还是办在当地国，都应当是中国与当地国的携手合作。只有携手合作的教师教育，教育内容才能切合当地国实际，也便于学员上岗就业。要之，国际中文教育的教师教育，也需要“走出去”，需要“当地化”。

1. Syllabus localisation

A localised syllabus is a sign of ICE development, and an important step in ICE localisation. Put simply, a syllabus serves two purposes: it sets the content standards for courses; and it provides suggestions on teaching material writing, teaching methods and assessment to meet the content standards.

Chinese language teaching content should follow the basic rules of Chinese and how it is used; not much localisation is needed. However, the choice of exact content and the scope of the syllabus, the focus, teaching methods, teaching materials, evaluation of course effectiveness, and post-evaluation actions, need to be tailored to the country of study and learners' actual circumstances. These include the study system, class hours, and teaching staff; these elements need, or perhaps must be, localised. For instance, syllabi may lean towards the teaching of Chinese characters rather than pinyin in countries that have traditionally used Chinese characters, such as Japan and the Korean peninsula, or areas with a substantial Chinese diaspora, such as South-east Asia. In countries that use an alphabetic script, teachers may make different choices on whether to teach Chinese characters, the scope of character vocabulary, teaching methods, and whether to teach pinyin or characters first. These decisions will cater to different regions, the age of the students, and

academic philosophy of the teachers. Another example: students' difficulties in learning Chinese may differ, due to their native language, existing language base, different cultural habits and different regions. Students may struggle with pronunciation, vocabulary and grammar, or with expressing etiquette, enquiries, saying goodbye, praise, or apologies in Chinese. Syllabus design should take these differences into account.

Furthermore, countries around the world including China and countries of study all have their own unique vocabulary, which represents a different history, geography and culture, and also influences the choice of vocabulary to be taught in the classroom and writing of teaching materials. How do we choose which Chinese vocabulary to teach, for example, “Great Wall”, “Yellow River”, “Tian’anmen”, “Confucius”, “Li Bai”, “Lu Xun”, the *Tao Te Ching*, the *Analects of Confucius*, the *Records of the Grand Historian*, *People's Daily*, “high-speed rail”, “WeChat”, or “courier guy”? How or which of China's local specialities do we choose to teach? Looking around the world, which of these would we include in the curriculum: the Bible, the Nile, Washington, Big Ben, the Eiffel Tower, the Berlin Wall, Moscow, Mount Fuji, etc. The scope of the vocabulary taught is just one issue to address when localising the syllabus.

ICE focuses mainly on training up students in Chinese speaking proficiency. However, in order to use the language properly, you must understand Chinese culture, including Chinese aesthetics and how Chinese people think. Such localisation must align with the educational policy of the country of study. As part of providing quality teaching to students, ICE needs to equip students with factual knowledge of Chinese and ability to use the language, and also instruct them in the culture, aesthetics and mind-set of the Chinese.

Course do not exist in isolation; there should be continuity

in teaching a given course across different age ranges, and there should also be coordination with other courses. The point behind an interlinked system of Chinese courses is the smooth progression of knowledge; however, there are limits due to local school systems and teaching hours. A particular difficulty is how to coordinate these different courses, and at the heart of it is deciding the contribution of each individual course. A course that contributes a lot to a student's educational development is important; those that contribute less will be crowded out of the curriculum. Therefore, when Chinese courses are added to local curriculums, this issue must be given proper discussion.

When designing a Chinese syllabus, the particular features of the Chinese language and Chinese culture will be balanced against the limits set by local educational authorities; these factors will define the level of localisation. Any high-quality syllabus will come about as the result of a close partnership between China and the country of study; Chinese experts working in good faith with local education officials and experts, and with constant adjustments as needed.

2. Staff localisation

Teaching is student-centred, but teaching staff play a guiding role. ICE development, particularly at the foundational level, requires the use of local teachers.

This is a long and arduous process; it needs a generation of young people who not only understand Chinese, but are capable of teaching it. It is only when there are enough local Chinese teachers, that a more realistic Chinese language syllabus with appropriate Chinese learning materials becomes possible. At that point, Chinese language can begin to contribute to the development of the country of study. The “Bonjour Cameroun” Chinese textbook series co-edited by Dr. Nama Didier Dieudonne and Chinese scholars, and their amended Chinese language

syllabus of Cameroon, are good examples of Chinese teaching localisation. The use of local Chinese teachers allows the Chinese language to put down roots in the local area that survive the test of time; it also provides plentiful employment for local students of Chinese, provides support for local Chinese teaching and research activities, and lays the groundwork for a gradual development of at-home Chinese language education, in turn developing Chinese as a community language.

Such is the importance of local Chinese teachers that a plan should be drawn up for the development of such a teaching force, with requirements on the number of teachers and their Chinese proficiency, teaching competency and other areas. Development plans should include effective initiatives to deliver a sufficiently large and qualified teaching force. Most of the Chinese teachers in other countries have been sent there by China. This was a necessary, feasible step in the initial development of ICE, and it bore fruit; however, with the rapid development of ICE today, a top priority is localising Chinese teaching staff.

This can be achieved by short-term training, full-time courses, and other methods. Teacher training should be offered to Chinese-national teachers, but more importantly, to students in the local country of study. Students can be invited to China for training, but the focus should really be on holding courses in the local country of study, supported by Chinese educational experts. No matter whether the method of teaching is a short-term training or a full-time course, or whether the course is held in China or abroad, it should be the product of a collaboration between China and the country of study. International collaboration is the key to ensuring that the course content is suitable for the country of study; collaboration also helps students find employment as teachers. To summarise, ICE teacher education needs to be a fusion of Chinese expertise and local needs.

采访者: 关于教育管理当地化的问题, 您讲得真精彩! 这对教学活动会有什么影响吗?

李先生: 好的, 我接着讲一讲教学活动的问题。这个问题是国际中文教育的核心问题, 如同篮球比赛的“投篮环节”一样重要, 涉及教师、学生、教材、教育资源等诸多因素。前面已经讲过师资当地化的问题, 这里主要谈谈教材、教育资源当地化和线上教育对当地化的影响。

Confucius Institute: Thank you for your insights into education management! Does this have an impact on teaching?

Professor Li: Yes, I'll talk a bit about that. This is a core issue in ICE; it's as crucial as shooting hoops is to basketball and it involves everything: teachers, students, materials, and resources. I've already talked about teacher localisation, so let's look at teaching materials and resources, and the impact of online teaching on localisation.

1. 教材和教育资源的当地化

教材当地化是国际中文教育当地化研究最多的问题, 也是争论的焦点所在。国内有位学者将当地化中文教材概括为四个要素, 即教材容量本土化、生词注解母语化、难点讲解对比化、部分话题本土化。我比较赞同这个观点。教材中除中国相关话题之外, 还应该适当编入一些学生熟悉的当地话题, 让当地话题进入教材和教学的多个环节, 十分重要。第一, 从学生生活出发学习语言, 符合教育学规律。语言教学不能只有语言学知识体系, 不能只看教师的方便, 更要从学生出发, 充分利用学生的生活阅历来进行学习。在学习中文的过程中, 不仅学习了中文和中国文化, 也了解了本国的语言与文化, 激发学习兴趣。第二, 有助于用中文表达当地生活。学中文是为了用中文, 用中文了解中国, 用中文表达自己, 用中文从事工作。“用中文”就是“中文生活”, 培育学生的“中文生活”, 需要兼顾“中国”“当地”两个关键词。在教

材中融入当地话题, 在教学活动中用中文讨论当地话题, 不仅有助于学习中文, 更有助于形成学生的“中文生活”。

教学除了使用教材之外, 还要有许多教育资源的配合, 比如教师用书、双语词典或学习词典、课外读物、广播节目、影视作品、相关的语言文化活动、“中文角”、虚拟“中文社区”等。教育资源的丰富合用与否, 也直接关乎中文教育质量。与教材相比较, 这些教育资源更需要当地化。

2. 线上教育与当地化问题

通过计算机辅助教学到今日的慕课和智慧教育, 教育信息化已经走过 30 余年, 取得了丰硕的研究成果和应用成效。2019 年底以来, 新冠 (COVID-19) 疫情爆发, 波及全球, 交通熔断, 人员流动严重受阻, 经济发生危机, 线上语言教学成为常态。即使疫情消除, 河清海晏, 时和岁丰, 语言教育 (包括其他教育) 恐怕也不会完全回到线下, 而最大的可能是线下线上融合教育。在这种新常态之下, 国际中文教育又遇到新的发展机遇及挑战, 需要尽快跨出三大步:

第一步, 迅速适应。利用现有语言教育技术及装备, 建立起线上教室或平台; 让教师、学生具有基本的上网讲课、听课技能; 将现有语言教育资源迅速集聚网上。使国际中文教育能够享用 30 年的教育技术成果, 通过技术赋能立足线上。

第二步, 机制、技术创新。根据线下线上融合教育的要求, 创新线上教育技术与装备; 重建教学组织, 以利用线上优势帮助教师更好上课, 帮助学生更好学习; 探索新时代的教育支撑体系, 包括教育技术、教育资源、教育管理的支撑。特别是通过创新, 创设新的语言教育形态和场景, 使国际中文教育实现当地化、个性化和智能化。

第三步, 形成新规范新模式。将前两步成果用政策、规范的方式巩固下来, 形成线下线上融合教育的规范和模式, 使国际中文教育在线上也能够立得住、

行得稳、走得远。

在“三步跨”的过程中，也都有处理好国际中文教育当地化的问题。第一，“机器适应”的当地化。线上技术装备各地发展不平衡，比如网络的通畅度、线上教学的技术装备水平、各种软硬件及信息流的互洽程度、师生掌握信息化技术与装备的水平、线上教育成本等，各地都有所差异。国际中文线上教育必须仔细了解各地情况，与当地国一起制定合适的线上教育教学方案，对师生进行相关技能的当地化培训。第二，网络资源使用的当地化。网络就是一张大网，所有善心学者和单位都可以把自己的研究、教学成果上传网上。至于各地教师和学生如何获得授权使用？如何选择适合自己的资源？解决这些问题，涉及知识产权、费用（包括零费用）、选择能力等，各地可能会有不同的解决方案，具有当地化的特色。

1. Localisation of teaching materials and resources

Teaching materials localisation is a real focus for ICE localisation research; it is also the most controversial. One Chinese scholar here in China has summarized the localisation of Chinese-language teaching materials into four categories: localisation of course content; the use of native language notes for new vocabulary; comparison of difficult areas; and localisation of some topics. I'm in favour of this characterisation. In addition to China-specific topics, teaching materials should include some local topics that students will be familiar with. It is very important to incorporate these local topics across the materials and teaching process. Firstly, language study should be relevant to students' daily life and align with educational norms. Language teaching must be about more than just linguistics; it must meet the needs of students rather than simply be about what is convenient for the teacher. Learning should thoroughly tap the students' life experiences. As students learn Chinese, they should not only learn the Chinese language and Chinese culture; they should also learn about their own language and culture,

which will spark greater engagement. Secondly, they need to learn how to describe their lives in their own country, but in Chinese. Students learn Chinese in order to put it to use; they learn about China through the language, and express themselves in Chinese; they can also use Chinese as a working language. "Using Chinese" actually means "living in Chinese"; so in order to get students "living in Chinese", we must strike a balance between their own country, and China. The inclusion of local topics in students' study materials, and discussion of local topics in Chinese helps students not only to learn the Chinese language but also to "live in Chinese".

In addition to teaching materials, there are many resources that teachers can use, such as books for teachers, bilingual dictionaries or learner dictionaries, expanded reading materials, radio programmes, television and film, relevant language and culture events, Chinese corners, virtual Chinese-language communities, etc. Choosing suitable teaching resources has a direct impact on the quality of teaching. Compared to teaching materials, teaching resources are in more urgent need of localisation.

2. Online education and localisation issues

Education digitalisation has been under way for over three decades, from computer-assisted instruction, to MOOC and smart teaching. In that time, much progress has been made in both research and practice. Since late 2019, with the outbreak of COVID-19 across the globe, transport links have been cut, movement of people has been severely impacted, and economies have been pushed into crisis; online language teaching has become the norm. Even with the eradication of the pandemic and restoration of normalcy, it is unlikely that language teaching (and other teaching) will go fully offline again; instead, a hybrid model is likely here to stay. Given this new normal, ICE faces new development opportunities and challenges. We need to very quickly take three steps.

First: adapt. We must leverage existing language education technology and equipment to build up online classrooms or platforms; we need to equip teachers and students with the basics of online class teaching and learning; and we need to swiftly place existing language teaching resources online. By so doing, we can ensure that ICE reaps the benefits of the past three decades' advances in technology, enabling ICE to succeed online.

Second, we need innovation in mechanisms and technology. A hybrid online-offline teaching model requires new online teaching technology and equipment; we need to reorganise teaching organisations in order to use the online advantage to help teachers teach better; and we need to explore ways to create a new teaching support system that includes technology, resources and management. In particular, the creation of new language teaching forms and scenarios will help ICE become localised, personalised, and smart.

Third, we need new teaching regulations and models. This means consolidating the gains of the first two steps with policies and regulations that support hybrid online-offline education, and thus ensuring ICE can develop sustainably online in the long-term.

Each step in this process requires getting ICE's localisation issues right. Firstly, there are technological constraints. Different regions have varying levels of technological development, such as access to a fast internet connection; the level of online teaching equipment; and the compatibility of a host of hardware, software and information flows. Furthermore, teachers and students' comfort with digital technology and equipment, and online teaching costs, all vary from region to region. Online ICE must take into consideration all of these local factors and teaching organisations must work with local countries of study to draw up a suitable online study plan and provide localisation skills training to teachers and students.

Secondly, localisation of internet resources. The Internet is an unfettered space where scholars and organisations can share their research and teaching outcomes. But how can teachers and students across different regions gain access to these resources? How do they select the right resources for their needs? Solving these questions involves intellectual property, fees (or fee-free), capacity to choose etc. Each region may have its own highly localised solution.

采访者: 关于国际中文教育问题,您主要讲了三个“当地化”,即认识观念的当地化、教育管理的当地化和教育活动的当地化。您讲得真好!既有宏观层面的理论探索,又有微观层面的具体举措。深入浅出,有理有据,令人信服。谢谢您!

李先主: 不客气!希望这次访谈能对国际中文教育有所帮助,特别是能对国际中文教育的当地化有所启示和借鉴。

Confucius Institute: You have talked about levels of localisation, namely conceptual, education management, and teaching activities. Thank you very much! You have shared both the theoretical macro-view and the specific initiatives required. Thank you for your succinct and compelling analysis. Thank you!

Professor Li: You're welcome. I hope I have provided some insight into international Chinese education, and I especially hope I have promoted the advance of localisation of ICE.

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Professor Li Yuming, renowned linguistics expert, Beijing Language and Culture University. Professor Li's research focus is on the study of Chinese grammar, theoretical linguistics, language development in children, and language planning.

成语故事:

对牛弹琴

IDIOMS:

LUTE BEFORE CATTLE



/// 作者 | 张稼硕 Zhang Jiashuo
中文翻译 | 杨其帆 Yang Qifan



纵使两种语言多么不同，我们似乎总能在二者之间找到对应的表达。

例如，当英文母语者说“对着砖墙说话”或“献珠予猪”时，中文母语者会自然而然联想到成语“对牛弹琴”。

这个成语源于一个故事，原意是启示演讲者用观众能听懂的语言发表演讲。

牟融是东汉（公元25年—公元220年）末年的一位著名学者，多年来潜心钻研佛经。

一天，他为一群儒家学子讲授佛教。在传授时，牟融未曾使用佛经中的一个词。相反，他反复引用儒家经典中的段落和词句来解释佛教的要旨。

一位听众打断了牟融，问他为什么在演讲中从不使用一句佛语。

于是，牟融给在座的儒家学子讲了一个故事：

很久很久以前，有个才华横溢的音乐家，姓公明名仪，擅长弹琴。一次，公明仪外出游玩，随身带着他心爱的琴。看到郊外风景秀丽，他心情舒畅，不禁想弹奏一曲。可环顾四周，空无一人，只有不远处一群正在吃草的牛。他想：“那就弹给牛听吧！”于是放下琴，席地而坐，弹了起来。

然而，牛自始至终低着头在附近吃草，对音乐没有任何反应。

公明仪懊丧地站起身来，准备离去。谁知，在他收拾琴的时候，无意间碰到一根琴弦，发出有点像小牛叫的声音。那老牛蓦地停止吃草，抬起头来四面张望。见没有小牛，就摇了摇尾巴，又低头吃起草来。

见此情形，公明仪意识到，动物并不是听不到音乐，而是听不懂音乐。

于是，他改用古琴模仿牛虻、蚊子和家蝇的声音。果然，牛又一次停下来，专心听起音乐。

牟融最后解释道，他用儒家术语向儒家学者解释佛经，也是出于同样的原因。

今天，“对牛弹琴”这一成语仍然被频繁使用，但更多是指对着石碑吹吉格舞曲，或给一群目不识丁的文盲朗读莎士比亚的作品。



It seems that no matter how different two languages may be, it is always possible to find matching expressions.

For example, when English speakers say, “talking to a brick wall” or “casting pearls before swine,” the Chinese are very likely to quote the idiom *Dui Niu Tan Qin*, or “to play the lute to the cattle”.

This expression derives from a story that originally means one should address the audience in a language that it recognizes.

Mou Rong was a well-known scholar who lived in the late years of the Eastern Han Dynasty (25–220 AD) and had spent many years studying the Buddhist scriptures.

One day, the scholar gave a lecture on Buddhism to a group of Confucianists. During the lecture, Mou never used a single word from the Buddhist sutra. Instead, he repeatedly quoted paragraphs and expressions from the Confucian classics to explain the gist of Buddhism.

One guy in the audience interrupted Mou to ask why he never used a single Buddhist term in his lecture.

Mou explained by telling the gathered Confucianists a story.

“A long, long time ago, Gong Mingyi, a highly-talented musician who was best known for his lute performance, went on a trip in the countryside carrying his beloved lute with him. He felt so intoxicated by the bucolic beauty of the surrounding scenery that he decided to sit down and play the lute to express his happy feeling. However, when he looked around, the musician couldn’t see a soul anywhere to appreciate his performance. Instead, he spotted a herd of cattle grazing not so far away.

“Well, let me just play the lute for the cattle there, Gong said to himself. Then, he sat down on the ground, put the lute on his lap and began to play.

“But, the cattle kept grazing around and showed no reaction to the music.

“Gong was disheartened by this. So, he stopped playing and was set to leave. Just then, he accidentally touched a string of his lute, producing a sound like a calf mooing. Instantly, a big cow raised her head and looked around. After finding no calves nearby, the cow flipped her tail a couple of times and went back to grazing.

“After carefully observing the expressions of the cattle, the musician realized that it was not that the animals did not hear the music but that they could not understand it.

“Gong then started to play the lute again, imitating the sound of gadflies, mosquitoes and houseflies. Just as he expected, the cattle stopped grazing and listened attentively to the music.”

The scholar concluded the story by saying that for the same reason, he had used Confucianist terms to explain the Buddhist canon to a group of Confucianists.

Today, the idiom is still frequently used, but it refers to the act of whistling jigs to a milestone or reading Shakespeare to a group of illiterate log heads.



年度热词“破防”

/// 作者 | 丁晓花 Ding Xiaohua
翻译 | 李睿 Li Rui

“POFANG” EXPLAINED

2021年12月6日，“2021年度时代网络用语”由国家语言资源监测和研究中心发布，“破防”在列；中国唯一一本以“纠错”为特色的语言杂志《咬文嚼字》发布了2021年度十大流行语，“破防”也在其中；而作为年轻人活跃的重要阵地B站，2021年年度热词出炉，“破防”荣登榜首。

“破”是一个汉字，读 pò，其基本义是指完整的东西受到损伤而变得不完整。由“破”字组成的常见词有：破坏、破碎、打破、突破等；“防”也是一个汉字，读 fáng，其本义为堤坝，引申为防备、防守等意思。由“防”字组成的常见词有：防暴、防尘、提防、国防等。

然而，“破防”一词远不是“破”和“防”两字的简单相加，而是另有新的意义。“破防”最开始是电子游戏用语，指突破对方的防御，使对方失去防御能力。现在这个词已远远超出游戏领域使用的范围，它常用来表示遇到或看到一些事或信息后，内心深处被触动，心理防线被突破。

作为网络用语，“破防”具有口语化、趣味性的特点。不受标准语言规范的约束，追求个性表达，具有创造性，这正是年轻网民的特色与追求。“破防”体现了网络语言生成的新模式，它既传承传统的汉字文字规范的基因，又融于社会发展的新领域和语言文化的新背景，是一种融合，也是一种创新。

譬如：

1. 当听到知名体育明星猝然离世的消息时，我们可以说：破防了！24号永远活在我心中。
2. 当听到新冠病毒变异的消息时，我们可以说：破防了，活着不易！
3. 当电视上播出一幕幕感人画面时，我们就可以说：今晚演出的第一个节目就让我破防了！
4. 当要提升点击量或关注度时，我们可以使用如下标题：疫情下的广西让人破防了 / 一再“破防”反映民心所向

在重复中创新，年轻人“破防”乐此不疲。其实，像2013年风靡的“我和我的小伙伴都惊呆了”、2017年的“惊不惊喜意不意外”“还有这种操作？”、2019年的“房子塌了”、2020年的“我裂开了”等，都有类似的内容和情绪表达。网络用语具有一定的时效性，每一个年代的网友们都在网络世界认真、执着地寻求着属于自己的年度声音与记忆，或许这声音与记忆是短暂的，但难能可贵的是，他们主动将兴趣点从网络游戏的虚拟世界转移到波澜壮阔的现实世界中来，并坚持寻求变化、保持不一样的特质，这也许是新生代的另类追求和别样人生。

On December 6, 2021, “破防” was picked by China’s National Language Resources Monitoring and Research Center as one of the Top Expressions on the Internet in 2021. Coincidentally, the phrase also made its way into the top ten buzzwords by *Yaowen Jiaozhi*, China’s only language magazine featuring linguistic nuances and error correction. “破防” was also chosen by Bilibili, the most popular Chinese video sharing website among young people, as its top expression of the year.

“破”, pronounced “pò” in Mandarin, describes how a thing becomes broken due to damage. Some typical phrases containing “破” include “破坏” (destruction), “破碎” (break up), “打破” (break down), and “突破” (break through). “防”, pronounced “fáng”, originally describes a dyke, but its meaning has been extended to mean the use of precautions and defensive measures. “防” is frequently used in phrases such as “防暴” (anti-riot), “防尘” (anti-dust), “提防” (guard against), and “国防” (national defense).

Notably, when combined, “破防” takes on more meaning than the combination of its two comprising characters.

“破防”, originally used only in video games, expresses how one player breaks through the opponent’s defense line and weakens its defensive capability. But the phrase has now been used far beyond gaming. If someone sees or experiences something touching, he/she will feel overwhelmed and become emotionally vulnerable.

As an Internet catchphrase, “破防” is colloquial and figurative. The way it is used is highly individual, creative, and is not bound by language conventions. These features appeal to the tastes of young netizens. “破防” serves as a typical example of how a new Internet meme rises to popularity. It not only carries the original meaning of its two Chinese characters, but also fits in with the changes in social, linguistic, and cultural developments. This is evolution and innovation.

The following sentences show how “破防” is used in different contexts.

1. WHEN WE HEAR OF THE SUDDEN DEATH OF A WELL-KNOWN SPORTS STAR, WE CAN SAY:

It is such a shocking and sad news! I will always remember him as a player who plays in No. 24 jersey.

2. WHEN WE HEAR OF A NEW STRAIN OF THE COVID-19 VIRUS, WE CAN SAY:

The virus is **breaking the medical line of defense**. We need to be more careful!

3. WHEN WE SEE TOUCHING SCENES OF A TV SHOW, WE CAN SAY:

The first TV program tonight **moved me to tears!**

4. IF WE WISH TO GRAB ATTENTION OR INCREASE CLICK RATES, WE MIGHT USE THE FOLLOWING TWO HEADLINES:

Be ready to be overwhelmed by Guangxi’s response to the COVID-19 pandemic

What **overwhelms** us is what makes us stronger

Expressions such as “破防” represent the breakthroughs young people make to the Chinese language. In fact, we have seen a slew of similar trending phrases in recent years, such as “我和我的小伙伴都惊呆了” (My friends and I are so stunned.) in 2013, “惊不惊喜意不意外” (Are you taken by surprise or not?) and “还有这种操作?” (Are you kidding me? How could this happen?) in 2017, “房子塌了” (The house collapsed/one’s reputation has been ruined.) in 2019, and “我裂开了” (Oh my God. I’m so cracked up/screwed.) in 2020. Catchphrases come and go. They are created to celebrate, or poke fun at current events and popular culture. Although they generally have short lifespans, they show that young netizens are taking the initiative to adapt the language of the virtual world to describe elements of real life that they all relate to. As fun and funky expressions, they have become a defining feature of how the young generation communicate in the digital age and live their life in a different way.

/// 作者 | 张培基 Zhang Peiji



A RICKSHAW BOY

一个车夫

/// 作者 | 巴金 Ba Jin
翻译 | 张培基 Zhang Peiji

这些时候我住在朋友方的家里。

有一天我们吃过晚饭，雨已经住了，天空渐渐地开朗起来。傍晚的空气很凉爽。方提议到公园去。

“洋车！洋车！公园后门！”我们站在街口高声叫道。

一群车夫拖着车子跑过来，把我们包围着。

我们匆匆跳上两部洋车，让车夫拉起走了。

我在车上坐定了，用安闲的眼光看车夫。不知不觉吃了一惊。在我的眼前晃动着一个瘦小的背影。我的眼睛没有错。拉车的是一个小孩，我估计他的年纪还不到十四。

“小孩儿，你今年多少岁？”我问道。

“十五岁！”他很勇敢、很骄傲地回答，仿佛十五岁就达到成人的年龄了。他拉起车子向前飞跑。他全身都是劲。

“你拉车多久了？”我继续问他。

“半年多了。”小孩依旧骄傲地回答。

“你一天拉得到多少钱？”

“还了车租剩得下二十吊钱！”

我知道二十吊钱就是四角钱。

“二十吊钱，一个小孩儿，真不易！”拉着方的车子的中年车夫在旁边发出赞叹了。

“二十吊钱，你一家人够用？你家里有些什么人？”方听见小孩的答话，也感到兴趣了，便这样地问了一句。

这一次小孩却不作声了，仿佛没有听见方的话似的。他为什么不回答呢？我想大概有别的缘故，也许他不愿意别人提这些事情，也许他没有父亲，也许连母亲也没有。

These few days I have been staying in the home of my friend Fang.

One day, it had rained until we finished supper. The sky was gradually clearing up, and the evening air was nice and cool. Fang suggested that we go to the park.

“Rickshaw, rickshaw!” we called out from a street corner. “To the back gate of the park!”

Soon we found ourselves surrounded by a group of rickshaw men with their vehicles.

No sooner had we each quickly got on a rickshaw than the rickshaw pullers started to run.

Seating myself leisurely, I was surprised when my eye fell on the swaying thin back of the rickshaw boy. Oh my, it's a small kid! He must be no more than fourteen.

“Kid, how old are you?” I asked.

“Fifteen!” he answered with so much self-assurance and pride as if he had already come of age at fifteen. He took hold of the shafts and started running ahead — the very picture of unflagging energy.

“How long have you been in this trade?” I continued.

“More than six months,” said he with no less pride.

“How much do you earn a day?”

“After paying the rent for hiring the rickshaw, I still have 20 strings of cash left!”

I understood it was equivalent to 40 cents.

“20 strings of cash!” the middle-aged man pulling Fang’s rickshaw chimed in admiringly. “No easy job for a small kid to earn that much.”

“20 strings of cash!” Fang put in, showing interest in what the small kid had said. “Is it enough for your family to live on? How big is your family?”

The small kid kept quiet as if he had not heard Fang’s question. Why didn’t he answer? I guessed there must be something behind it. Maybe he didn’t like to be asked about it at all. Maybe he had no father, nor even mother.

“你父亲有吗？”方并不介意，继续发问道。

“没有！”他很快地答道。

“母亲呢？”

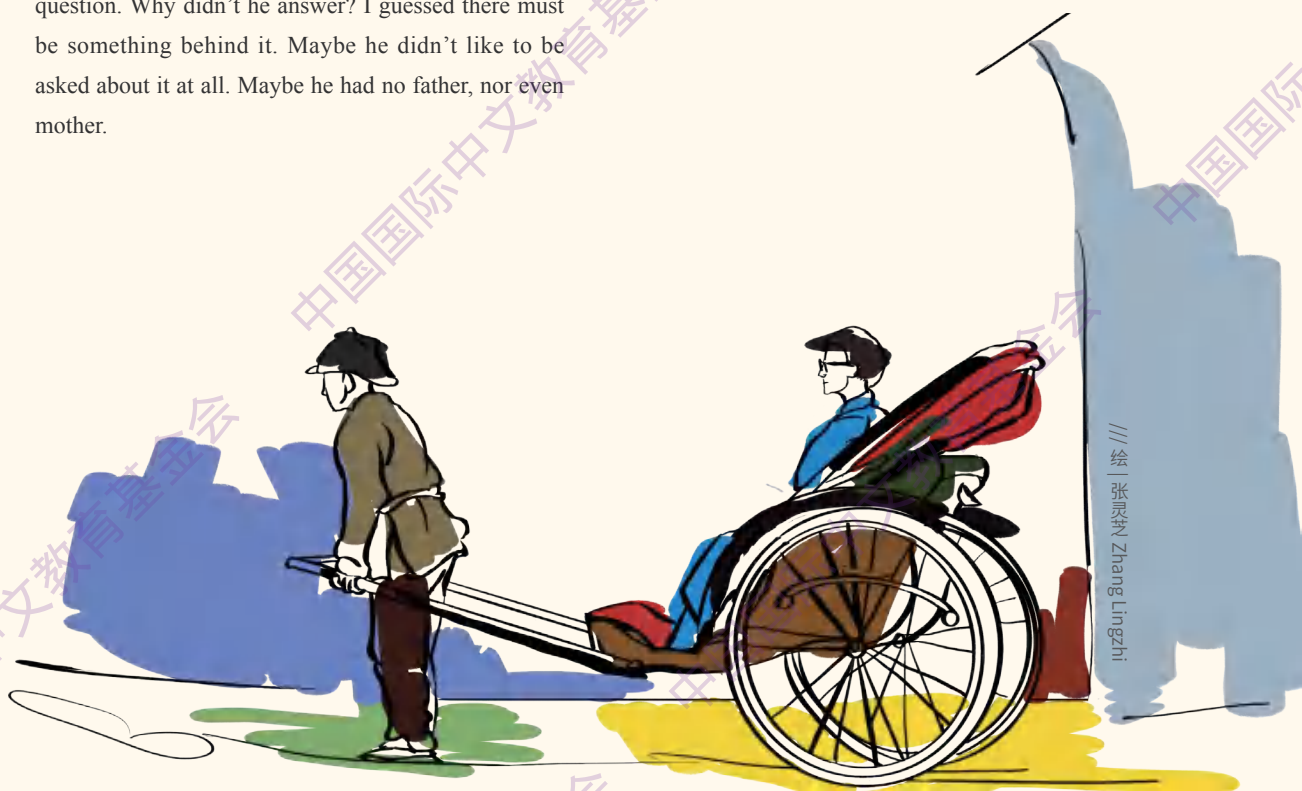
“没有！”

他短短地回答，声音似乎很坚决，然而跟先前的显然不同了。声音里漏出了一点痛苦来。我想他说的不一定是真话。

“我有个妹子，”他好像实在忍不住了，不等我们问他，就自己说出来：“他把我妹子卖掉了。”

我一听这话马上就明白这个“他”字指的是什么人。我知道这个小孩的身世一定很悲惨。我说：“那么你父亲还在——”

小孩不管我的话，只顾自己说下去：“他抽白面，把我娘赶走了，妹子卖掉了，他一个人跑了。”



这四句短短的话说出一个家庭的惨剧。在一个人幼年所能碰到的不幸的遭遇中，这也是够厉害的了。

“有这么狠的父亲！”中年车夫慨叹地说了。“你现在住在哪儿？”他一面拉车，一面和小孩谈起话来。他时时安慰小孩说：“你慢慢儿拉，省点力气，先生们不怪你。”

“我就住在车厂里面。一天花个一百子儿。剩下的存起来……做衣服。”

“Do you have a father?” Fang, nevertheless, kept on questioning.

“No!” The reply was unhesitating.

“A Mother?”

“No!” The answer was as laconic as firm, apparently in a different tone. There was a note of pain in his voice. I thought he might not have told the truth.

“I have a younger sister,” said he without being asked, as if impatient of his own reticence. “He sold her.”

I immediately understood who was meant by “he”. I realized this boy must have been suffering great misery in his life. “Where’s your father now?” I demanded.

He went on without answering my question, “He took drugs, he deserted my mother, he sold my sister, he ran away.”

The four short sentences spoke volumes for the family tragedy. **What bitter experiences he must have gone**

through since early childhood!

“What a heartless father!” sighed the middle-aged rickshaw man. “Where do you live now?” He kept up the conversation with the little boy while running along with the rickshaw. “You’d better slacken your pace a little bit to conserve your energy,” he said. “The gentlemen won’t care.”

“I live in *chechang*. For that I have to pay a rent of 100 coppers daily. I put away what’s left to buy ... clothes.”

“一百子儿”是两角钱，他每天还可以存两角。

“这小孩儿真不易，还知道存钱做衣服。”中年车夫带着赞叹的调子对我们说。以后他又问小孩：“你父亲来看过你吗？”

“没有，他不敢来！”小孩坚决地回答。虽是短短的几个字，里面含的怨气却很重。

我们找不出话来了。对于这样的问题我还没有仔细思索过。在我知道了他的惨痛的遭遇以后，我究竟应该拿什么话劝他呢？

中年车夫却跟我们不同。他不加思索，就对小孩发表他的道德的见解：

“小孩儿，听我说。你现在很好了。他究竟是你的天伦。他来看你，你也该拿点钱给他用。”

“我不给！我碰着他就要揍死他！”小孩毫不迟疑地答道，语气非常强硬。我想不到一个小孩的仇恨会是这样地深！他那声音，他那态度……他的愤怒仿佛传染到我的心上来了。我开始恨起他的父亲来。

As 100 coppers was equal to 20 cents, he could save up 20 cents a day.

“The child is a real marvel,” the middle-aged rickshaw man said to us with a note of admiration. “He knows how to save up money for clothes.” Then he again asked the child, “Did your father ever come to see you?”

“No, he dared not!” The brief answer, uttered in an uncompromising tone, showed great grievance against his father.

Words failed us. His answer had taken me by surprise. What could I say as regards his misfortune?

The middle-aged rickshaw man, however, reacted otherwise. He unhesitatingly aired his opinion from a moral point of view.

“Listen to me, kid. You’re now doing quite well. After all, he’s your father. You should give him some money when he comes to see you.”

“No, I won’t!” the boy answered unhesitatingly in a forceful tone. “I’ll beat him up when I meet him.” I was surprised that the hatred he harbored against his father should be so deep-seated. His tone, his attitude, his hatred ... seemed to have affected me deeply. I too began to hate his father.

中年车夫碰了一个钉子，也就不再开口了。两部车子在北长街的马路上滚着。

我看不见那个小孩的脸，不知道他脸上的表情，但是从他刚才的话里，我知道对于他另外有一个世界存在。没有家，没有爱，没有温暖，只有一根生活的鞭子在赶他。然而他能够倔强！他能够恨！他能够用自己的两只手举起生活的担子，不害怕，不悲哀。他能够做别的生在富裕的环境里的小孩所不能够做的事情，而且有着他们所不敢有的思想。

生活毕竟是一个洪炉。它能够锻炼出这样倔强的孩子来。甚至人世间最惨痛的遭遇也打不倒他。

就在这个时候，车子到了公园的后门。我们下了车，付了车钱。我借着灯光看小孩的脸。出乎我意料之外，它完全是一张平凡的脸，圆圆的，没

有一点特征。但是当我的眼光无意地触到他的眼光时，我就大大地吃惊了。这个世界里存在着的一切，在他的眼里都是不存在的。在那一对眼睛里，我找不到承认任何权威的表示。我从没有见过这么骄傲、这么倔强、这么坚定的眼光。

我们买了票走进公园，我还回过头去看小孩，他正拉着一个新的乘客昂起头跑开了。

The middle-aged rickshaw man, having met with rebuff, fell into silence. The two rickshaws kept moving along Beichang Street.

I couldn't read his countenance without seeing his face. However, judging from what he had said, he was evidently living in a world of his own — bereft of home, love or warmth, and flogged by the scourge of life. But he acted unyieldingly and was filled with bitter hatred. He was using both hands to bear the burden of life. He was never scared or discouraged. He could achieve what children from well-to-do families could never do, and he had ideas that they didn't dare to have.

Life is a melting pot which hardens the will of children like him so that they are able to withstand the bitterest blows of life ever.

Just then we found ourselves at the back gate of the park. We got off and paid the fares. As I eyed the boy by lamplight, I unexpectedly saw a very ordinary round face with plain features. I was, however, surprised when I met his eyes— eyes which looked down upon everything of this world and showed no indication of regard for authority. I had never seen eyes showing so much pride, indomitability and resoluteness.

While entering the park after buying the tickets, I turned round to take a last look at the boy. Holding his head high, he was about to start running with a new customer on his vehicle.

巴金(1904–2005)，中国当代著名作家、翻译家，原名李尧棠，字芾甘，四川成都人。他的主要作品包括长篇小说爱情三部曲《雾》《雨》《电》，激情三部曲《家》《春》《秋》，抗战三部曲《火》以及小说《寒夜》《憩园》，散文《随想录》等。译作有长篇小说《父与子》《处女地》等。

Ba Jin (1904–2005) is a world-famous contemporary writer and translator. His original name is Li Yaotang, with a courtesy name called Fugan. He was born in Chengdu, Sichuan province. His major works include the novel love trilogy *Fog, Rain, Electricity*, passion trilogy *Home, Spring and Autumn*, the Anti-Japanese War trilogy *Fire*, the novel *Cold Night, Rest Garden*, and the prose *Random Thoughts*. His translations include the novels *Father and Son, Virgin Land* and so on.





记者眼中的进博会

CIEE THROUGH THE EYES OF THE MEDIA

/// 作者 | 刘姿慧 Liu Zihui
翻译 | 李睿 Li Rui



进博会，全称中国国际进口博览会，其展馆坐落在美丽的上海西郊，因状如“四叶草”，人称“四叶草”展馆。它是世界上第一个以进口为主题的国家级展会。在这个巨大的“四叶草”展馆，你会看见如万花筒般缤纷的万国奇货，听见络绎不绝的人流用各种语言说着“你好”，真切地感受到货物“大海”般的体量。

The China International Import Expo (CIIE) is the world's first import-themed national-level exhibition. It is held at the National Exhibition and Convention Center that looks like a sprawling four-leaf clover on the western edge of Shanghai. Inside, visitors are dazzled by the range of exotic goods on display, greeted by people in various languages, and can experience for themselves the volume of goods transacted every second.

首发、首展齐亮相

全球首发、亚洲首秀、中国首展——在进博会的新品发布平台，每天首发、首展的新品活动多达数10场。

从老百姓欢迎的红啤梨、植物肉，到先进的除菌净味仪、手术机器人……参展商看中的不仅是进博会的“聚光灯”效应，更是这里加速新品落地的“助推力”。

亚洲首秀的数字化手术平台、心腔内超声导管诊断系统……强生携 70 款首秀产品前来，包括 7 款全球首秀、3 款亚洲首秀和 60 款中国首秀。“我们希望在进博会平台上，迎来更多展示、对话、合作的机会，”强生全球资深副总裁、中国区主席宋为群说，“这也是强生一再选择来进博会首发首展的原因。”

记者发现，越来越多的参展商选择用中国元素跟中国消费者“打招呼”。比如，全球首发的乐高悟空小侠新套装，用乐高形象讲述新美猴王的故事，带来趣味纷呈的玩乐体验；“舞限”“武极”系列运动服饰以东方古典舞蹈为灵感，兼具古典韵味与运动活力；爱茉莉太平洋带来全球首秀的“吕”品牌防脱系列产品主打草本护发，配方中的铁皮石斛、人参等中药成分让中国消费者倍感亲切。

在新品发布平台，展商携首发商品争分夺秒“秀”出风采，折射出中国市场的“万有引力”。

New product launches

CIIE has become a platform for companies to showcase interesting ideas and products. As many as 10 product launches were held here each day.

New products span from food and agricultural products to consumer goods and medical equipment and healthcare products. Many exhibitors use the expo to announce their products, test them, and turn them into successes.

Johnson & Johnson debuted 70 products this year, including its first surgical robotic platform and intracardiac echocardiography system for the Asian market. While 60 products are first released in China, 7 will be made their debut globally and 3 in Asia. “Through CIIE,

we hope to have more opportunities to show our products and more opportunities for dialogue and cooperation,” said Song Weiqun, senior vice-president of Johnson & Johnson and chairman of Johnson & Johnson China, “this is the reason why we choose CIIE as the launch site.”

An increasing number of companies have included prominent Chinese elements in their products. Inspired by China’s classical Monkey King story, Lego’s latest Monkie Kid series set out to give players a new fun experience. Sportswear company Adidas unveiled new clothing lines featuring classical oriental dance design. Beauty and cosmetics conglomerate Amorepacific also introduced Chinese herbal ingredients, such as dendrobium candidum and ginseng, to the formula of its first tonic shampoo product.

At CIIE, exhibitors were racing against each other to showcase their latest offerings, demonstrating their recognition of the “pull” of the Chinese market.

“低碳”产品成亮点

在新发展理念引领下，进博会现场刮起阵阵“绿色低碳风”。从汽车到日常用品，“低碳”“零碳”“可持续”成为进博展区的热门关键词。

在汽车展区，氢和电成为了很多展商的低碳动力选择。丰田全球首发的氢燃料电池系统，通用汽车全球首发的悍马超级电动皮卡，现代汽车集团中国首秀的氢动智能无人运输车，米其林中国首秀的全球首辆氢能源赛车等等。其中，米其林的氢能源耐力赛车一亮相就成为了全场焦点。“整车采用大量空气动力学套件，除了水蒸气之外没有其他排放。”米其林相关



负责人伟书杰 (Kamran Vossoughi) 表示, “创新是引领发展的第一动力, 米其林希望在中国经济高质量发展中抓住机遇、赢得未来。”

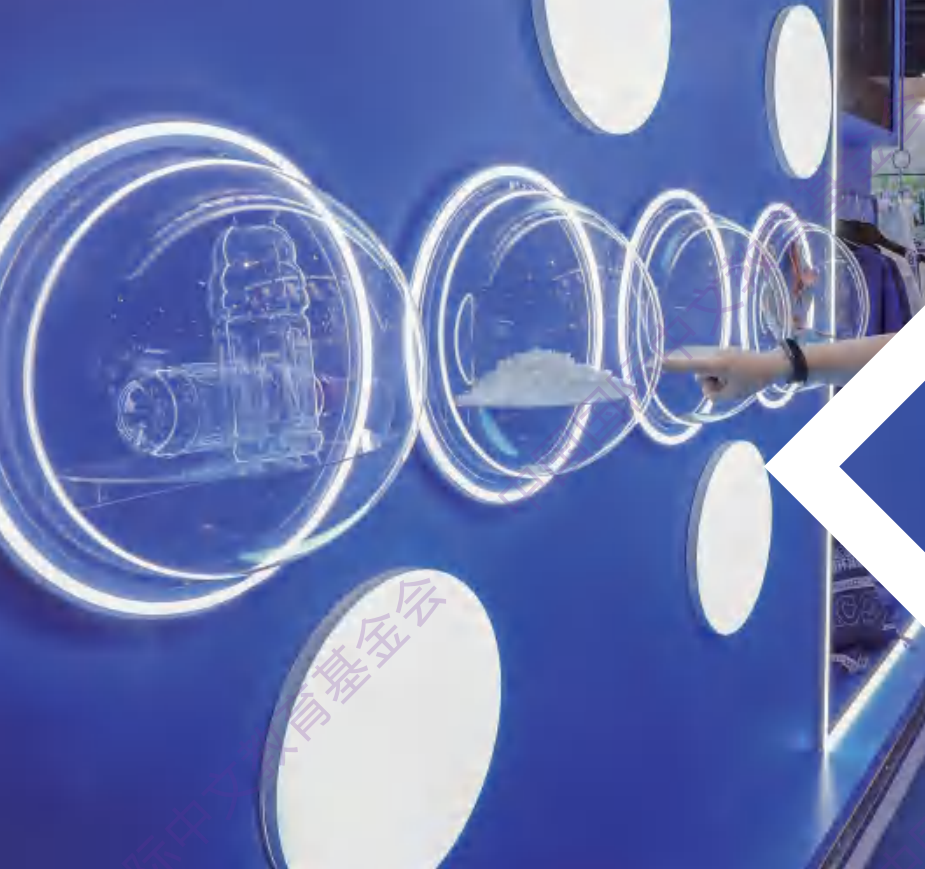
在消费品展区, 联合利华的展台围绕一面可让观众亲手种草的“可持续墙”展开, 通过互动体验, 倡导参观者加入减碳行动。同时, 联合利华新推出的一款“空气”洗衣凝珠也吸引了不少目光。这款凝珠表面活性剂中的碳, 并非来自化石燃料, 而是通过碳捕捉技术获得的。在宝洁展台一隅, 一把来自安徽潜山宝洁希望小学的长椅显得有些“格格不入”。工作人员告诉记者, 这把长椅是由废弃塑料瓶回收利用“重塑”而成的, 外形虽不炫目, 但骨子里透出“低碳环保”气质。

进博会通过实施碳中和项目等举措, 努力打造发展的“绿色标杆”, 让可持续发展成为连接世界的新语言。

Low carbon products

In view of China's commitment to sustainable development and technological innovation, many exhibitors have put “low carbon” high on the agenda. “Low-carbon”, “zero-carbon” and “sustainability” have become buzzwords in goods ranging from cars to daily necessities.

In the auto exhibition area, big carmakers were vying to present their newest hydrogen and electricity power solutions. New releases included Toyota's world's first hydrogen fuel cell system, GM's world's first Hummer



super electric pickup, Hyundai's first hydrogen-powered smart unmanned vehicle for China, and Michelin's world's first hydrogen-powered racing car, which became an instant sensation the moment it made its appearance. As Kamran Vossoughi, who oversees the company's China operations, pointed out, "This vehicle uses many aerodynamics kits, so the only thing it emits is water vapor." "Innovation is the key engine for development. As China develops rapidly, Michelin is very confident of the opportunities and of the future the country represents."

At the expo's consumer goods area, Unilever set up a "Sustainable Action Wall" at its booth, which allowed visitors to plant real grass and engage in more carbon reduction initiatives. The company also released a new laundry capsule, which is the first laundry product on the market that uses carbon capture technology instead of fossil fuel in making detergent surfactants. At P&G's

booth, a plastic bench, made from recycled bottles by students of the company-funded primary school in neighboring Anhui Province, grabbed a lot of attention. Its practical design testifies P&G's low carbon green commitment.

By hosting these initiatives, CIEE wishes to set a "green benchmark" and make sustainable development a common goal across the world.

冰雪元素受热捧

走进“四叶草”展馆北登录厅南部，1200平方米的场地上皑皑“雪山”拔地而起，片片“雪花”飘落其间。由中国银行上海市分行推出的“燃情冬奥·中

银冰雪嘉年华”正在火热进行，VR滑雪、冰壶、桌上冰球、冰球射门等项目，让现场观众近距离感受冰雪运动的魅力。在VR滑雪机上，现场观众穿戴着VR设备在雪山峭壁间尽情穿梭、自由翻腾，身临其境地感受冰雪世界的速度与激情；在超人气冬奥比赛项目“冰壶”体验中，进营、占位、击打，参与者在出手间体会冰壶运动的魅力与优雅；来自法国的运动品牌迪卡侬把欧洲最高峰——勃朗峰运动胜地的景象带到了进博会，在雪山风光之下，打造了一站式滑雪体验区。

意大利运动时尚品牌FILA在本次进博会上全球首发一款与VIST联名的专业滑雪服。色彩拼接的设计与字母主题让整套服装看起来更加时尚。“我们希望让更多的中国消费者了解冰雪运动，传播爱生活、爱运动的生活方式，助力冬奥会带动三亿人参与冰雪运动。”FILA大中华区总裁姚伟雄对记者说。

迪卡侬也全球首发了创新滑雪板SKI FIRST TURN KID，帮助1-4岁小朋友轻松体验真实的冰雪乐趣，在他们心中种下冰雪运动的种子。“我们非常看好中国冰雪运动的未来。”迪卡侬中国区副总裁王亭亭说。

赏雪滑冰，边逛边玩。在进博会，你可以提前感受冬奥的热情、冰雪的魅力。

Snow and ice sports on site

At the south end of the North Hall, visitors were transported to a world of snow-capped mountains. On this 1,200 m² site, a special ice carnival sponsored by Bank of China's Shanghai Branch was in full swing. Using virtual reality (VR) technologies, visitors can swish down the

cliffs and do mid-air flips, or they can try their hand at the curling competition of the Winter Olympics by throwing or blocking virtual stones. French sporting goods retailer Decathlon also set up several themed spaces including a Mont Blanc sports resort, a camping site and training rooms to create a one-stop ski experience.

The Italian sports fashion brand FILA joined Italian ski brand VIST to premier a professional ski apparel featuring bold color blocking and fashionable alphabet themes. “With the Beijing 2022 Winter Olympics coming soon, we hope to get more Chinese consumers interested in ice and snow sports and take up the lifestyle of sports,” said Yao Weixiong, president of FILA Greater China.

Decathlon also launched the world's first SKI FIRST TURN KID targeting children aged 1 to 4. The company hopes the product will give kids fun experience and inspire their love for the sport. “We are very optimistic about the future of China's ice and snow sports,” said Wang Tingting, vice president of Decathlon China.

At this year's CIIE, come and experience for yourself the charm of the Winter Olympics and the thrill of ice and snow sports.

艺术珍品抢人眼

本次进博会首次设立了文物艺术品专区，专区面积逾1200平方米，共吸引来自英国、西班牙等11个国家和地区的20家境外机构参展。佳士得、苏富比、富艺斯等顶级拍卖行也悉数参加。今年共申报文物艺



Artworks on display

This year, CIIE for the first time established a 1,200-square-meter cultural relics and art section. The exhibition hosted 178 artworks, with a total estimated value of 2.35 billion yuan. It attracted 20 overseas agencies from 11 countries and regions, including renowned auction houses such as Sotheby's, Christie's and Phillips.

The artworks displayed included Zhang Daqian's *Weijiang River* and *Wuting Lake*, Fu Baoshi's *Reading Elite*, Guan Shanyue's *Wind Outside the Great Wall*, Claude Monet's *The Pointe Du Petit Ailly*, and Amedeo Modigliani's *Beatrice Hastings in Front of a Door*.

术品 178 件，申报总货值 23.5 亿元。大批中外艺术巨匠的精品力作走出“高冷”的博物馆和拍卖行，“奔赴”进博会，带来了一场前所未有的文化艺术盛宴。

漫步进博会文物艺术品专区，可以欣赏到众多馆藏级作品，从张大千的《味江》《五亭湖》、傅抱石的《高人读书图》、关山月的《塞外雄风》，到莫奈的《小艾莉的海角》、莫迪利亚尼的《门前的阿特丽斯·哈斯丁》，可谓满目珍品、应接不暇。

除了名家珍藏，民间艺术家的创意巧思也给进博会增添了不少色彩。叙利亚艺术家的木板彩绘画描绘着古罗马的历史遗迹，巴基斯坦的喜马拉雅盐灯带来世界屋脊的光亮，津巴布韦的石雕刻画着部落酋长的睿智沧桑……这些民间作品展示的是手艺，传播的是文化。当进博会遇上艺术品，观众们带走的不仅是有形的商品、可预期的商机，更有看不见的精神愉悦和享受。



“网红”零食再续缘

The exhibition also hosted many creative folk artworks. The wood paintings of Syrian artists depict the historical relics of ancient Rome; the Himalayan salt lamps of Pakistan bring the light from the roof of the world, and the stone carvings of Zimbabwe depict stories of their tribal chiefs. These art pieces put craftsmanship and culture on full display and give visitors a delightful aesthetical experience.

泰国的椰子水、马来西亚的榴莲冻干巧克力、韩国的松松肉松蛋糕……这些再熟悉不过的“网红”零食，都与进博会有着“不解之缘”。

2019年第二届进博会期间，现任泰国副总理兼商业部长朱林曾到盒马展台为泰国椰青“带货”，由此开启了盒马与泰国椰青的故事。自进博会首次“牵手”后，盒马的自有品牌“盒马椰子水”应运而生。随后，猴棒椰厚椰乳、猴棒椰椰子味气泡水等商品陆续推出，椰子卷等新品也正在研发中。“进博会的平台能够帮助



中国企业与更多国际客商连接，能够引入更多更好的国际供应链资源。”已经连续4次参加进博会的盒马商品品牌中心总经理肖路这样告诉记者。

同样因为订单采购“买”出新商机的还有来伊份。2018年首届进博会上，来伊份携旗下进口产品品牌亚米初次亮相；2019年第二届进博会上，新品榴莲冻干巧克力大受欢迎；2020年，来伊份携全新的榴莲味巴旦木巧克力三度赴约。来伊份在进博会上推出的每一款新品都成为了名副其实的“网红”爆款单品。在今年的第四届进博会上，来伊份与马来西亚贝纳丝再续前缘，继续将榴莲冻干巧克力、提拉米苏系列巧克力等系列产品引入中国。

“好丽友，好朋友！”作为进博会的“老朋友”，知名休闲食品品牌好丽友携原产于世界各地的好丽友·派再赴“东方之约”，来自中国、俄罗斯、越南、韩国、印度的五国好丽友·派首次齐聚，给全球“派友”带来意外惊喜。“进博会是一个全球性盛会，我们很高兴能参与其中。我们是亲历者，更是受益者。”中国好丽友副总经理郑浩英说。

从“全球买手”到“全球定制”，海外零食商家纷纷恋上中国市场，打造中国口味的“网红”爆款零食。

Launching pad for hot-selling snack food

Some of the popular snacks exhibited at the expo included Thailand's coconut water, Malaysia's freeze-dried durian chocolate, and South Korea's pork floss cake. They all became hugely successful after making their debut at CIIE.

Back in 2019, at the second CIIE, Thailand Deputy Prime Minister, and Commerce Minister Jurin Laksanavisit did a livestreaming promotion of Thailand's coconuts for the supermarket chain Hema. Thanks to the success of the event, Hema soon launched its own branded Thailand coconut water, followed by its coconut milk bar and coconut flavored bottled soda. The company is now planning to roll out new coconut rolls. "CIIE helps link Chinese companies with international suppliers and resources," said Xiao Lu, General Manager of the Hema Branding Division, who has attended the CIIE for 4 years in a row.

Local snack food retailer Lyfen also benefited from business opportunities brought by its international suppliers. At the first CIIE in 2018, Lyfen introduced a new brand Yongme representing its imported snack foods; at the second CIIE in 2019, it launched freeze-dried durian chocolate, which became instant success; in 2020, its new durian flavored almond chocolate went on sale at CIIE. Every snack food the company launched here has since become hot-selling products. This year, Lyfen and Malaysia's Bennis Chocolate jointly introduced freeze-dried durian chocolate and tiramisu chocolate.

Better known for its Chinese name "Haoliyou", which means "good friend", South Korean Choco-Pie maker Orion is also an "old friend" of CIIE. This year, it surprised many by displaying its Choco-pies from China, Russia, Vietnam, South Korea, and India. "As a global event, we are so glad to be part of CIIE. We are not only a witness

of CIIE's growth, but also one of its beneficiaries," said Zheng Haoying, deputy general manager of Orion Food in China.

From "global outsourcing" to "smart localisation", international snack makers have seen huge potential of China's market and have succeeded in making popular treats and snacks for Chinese consumers.

线上、线下同呈现

第四届进博会一大亮点，是首创“线上国家展”。

进入网站，循着鼠标的轨迹，图片、视频、3D模型依次展开，各参展国的发展成就、优势产业、文化旅游、代表性企业一览无余，真正实现了“足不出户，遍览全球”。

爱琴海、热气球、橄榄油、传统特色地毯……进入土耳其的线上国家展，浓厚的异域风情扑面而来。土耳其贸易部副部长图拉加伊表示，作为“一带一路”沿线的重要国家，土耳其希望通过这次进博会促进对华商品和服务贸易，进一步加强两国经贸合作。

在希腊线上展示的企业列表里，一名参展商乔治代理的酒厂赫然在列。“线上展览无疑能让更多中国消费者了解我们的产品。”乔治表示，面对中国消费升级的大趋势，把希腊最好的橄榄油、美酒、蜂蜜推荐给中国消费者才是他最大的兴趣。

据悉，今年有15个国家线上参展，其中，刚果（布）、基里巴斯、毛里求斯、所罗门群岛、巴勒斯坦五国是首次参加进博会。由于疫情影响，这些国家难以参加线下展，线上国家展为他们参与这场全球盛宴开辟了“云窗口”。



爱尔兰今年也以线上形式参与进博会。爱尔兰驻华大使安黛文表示：“进博会一如既往地释放了令人鼓舞的信号，表明了中国对扩大对外开放的坚定决心、对促进贸易自由化和基于规则的多边贸易体系的支持，这完全符合爱尔兰的利益。”

四年了，四届进博会越办越好。进博会形式在变，环境在变，面孔在变，数字在变；但初心不变，韧性不变；期待不变，真诚不变。变与不变之间，“四叶草”繁茂常青，迎接八方来客。

我们翘首以盼下一届进博会办得更加精彩，我们张开双臂迎接世界客商再度云集上海。

CIIE going online

Another highlight of this year's CIIE is the Online Country Exhibition, which is the first of its kind in the event's history.

Using technologies such as 3D modeling and multimedia, the digital pavilions showcase the economic development and culture of participating countries and allow more people to tour the world at home.

Logging onto Turkey's national pavilion, visitors are greeted with images of the Aegean Sea, hot air balloons, olive oil, and traditional Turkish hand-made carpets. According to Turkey's Deputy Minister of Trade Rıza Tuna Turagay, as an important country of the Belt and Road Initiative, Turkey hopes to promote trade in goods

and services with China through CIIE, and further strengthen the economic and trade cooperation between the two countries.

Greece is another participating country of the online expo. As one Greek wine company representative George pointed out, online exhibitions offer the best promotional opportunity for their products. As Chinese consumers gets more savvy, his company will do all it can to introduce the best olive oil, wine, and honey to Chinese consumers.

A total of 15 countries joined the online event this year, among which Congo (Brazzaville), Kiribati, Mauritius, Solomon Islands, and Palestine participated in the expo for the first time. Given the travel restrictions caused by COVID-19 pandemic, they welcome the chance to participate virtually.

Ireland switched to the online expo this year. According to Eoin O'Leary, Irish Ambassador to China, "The CIIE sends encouraging signals of China's determination to open its market, and of its support for trade liberalization and a rule-based multilateral trading system. This also serves Ireland's interest."

Four years on, CIIE has become more inclusive, professional, and digital. It is accessible in more diverse formats and draws increasing number of participants. Its success demonstrates China's unwavering commitment to opening-up and economic cooperation. The "four-leaf clover" will continue to welcome visitors and exhibitors from all over the world and create more success stories.

A photograph of a winter landscape. The scene is dominated by snow-covered trees and a path. The trees are heavily laden with snow, and their branches are intricate and detailed. The path is a mix of snow and dark, possibly wet, ground, suggesting a recent snowfall or melting. The overall color palette is cool, with various shades of blue, white, and grey. The lighting is soft, creating a serene and quiet atmosphere. The text is overlaid on the image, centered horizontally and slightly above the middle vertically.

看过雪乡的人，都觉得它像纯净可爱温馨诱人的冰雪童话。

Whoever has been to this snow town is mesmerized by its pristine beauty.

雪乡，
冬天里的童话世界

**SNOW TOWN:
A WINTER FAIRY TALE**

/// 作者 / 摄影 | 石英 Shi Ying
翻译 | 李睿 Li Rui



看过雪乡的人，都觉得它像纯净可爱温馨诱人的冰雪童话。从山上到山谷，从村落到院落，从屋顶到屋下，从街里到街外，从树林到树丛，从雪乡人家到雪岭林场，它浑身上下都披满了皑皑白雪，雪色成了它唯一的颜色。只是看着它，就能感受到这雪乡有种魅力。

我喜欢这种魅力，也愿追逐这种魅力。这是一种鬼斧神工般的亦真亦幻的魅力，是一种大自然造化的唯它独有的魅力。循着这种魅力就会自然而然地找到它。

Whoever has been to this snow town is mesmerized by its pristine beauty. Mountains, valleys, courtyards, roofs, houses, streets, woods, bushes, and forest farms ... Everything looks as if it is from a fairy tale under a magical white cover. You will fall under its spell the moment you lay eyes on it.

I fell in love with the town years ago and would go out of my way to visit it whenever I had the chance. The town exudes a unique ethereal charm. You will feel it the moment you set foot on it.



它的名字叫双峰林场。那是张广才岭和老爷岭交汇处的山脚下，林海雪原的深处，一个横亘在山坳里的白茫茫的雪乡小镇。此起彼伏的白雪像是淹没了它，只有房顶的小烟囱、木栅栏和弯曲的小道儿露出了黑幽幽的颜色。

木刻楞式的小房和带有木栅栏的小院儿被厚厚的积雪裹了起来，变成了一个圆弧状和沙丘状，绒绒的，亮晶晶的，忽闪着钻石般的光芒。

蘑菇似的房顶上，小烟囱露出了黑色的尖儿；房檐下，页岩般的雪帘又长又厚，像是涌起的潮汐；院里的柴禾垛、苞米垛，被雪裹的一丝不乱，有种别样的美。

这一切，看起来都让人兴奋难抑。怪不得，它被封为了中国雪乡的摄影天堂，因为得天独厚的雪资源令它有着童话般的魅力与风采。

一大早，雪雾缭绕，却不寒冷，可人们却“武装”很严。不料，这时街头却已人流络绎，好似春潮涌动。听口音，看穿着，瞅那一脸兴奋，准是他乡来客。他们像是忘掉了一切，在雪堆里尽情地滚着，在雪地上撒欢地跑着，在雪仗中不住地呐喊着，像是不约而同呼喊一个声音——塞北的雪，你真美！

The town is formally known as Shuangfeng Forest Farm. It is located at the foot of the Zhangguangcai Mountain and Laoye Mountain, in the depths of a snow forest. The whole town is so perfectly camouflaged by snow that the only giveaways are its small chimneys, wooden fences, and black paths.

Under the thick blanket of snow, all the wooden houses, courtyards, and fences are turned into snow arcs and fluffy snow dunes, glistening like diamonds under the sun.



All the rooftops take the shape of mushrooms, with the chimneys jutting up small black tips. Ice has formed into long and thick icicles that look like waves under the eaves. In the courtyards, firewood and corncobs are stacked up in neat snow columns.


All looks so exhilarating. No wonder the town is known as a paradise for photographers in China for its unique snow sceneries.

Early in the morning, snow mist would rise from the ground, yet it does not feel freezing. Everyone is all layered up. Who would have thought that at this hour the street, like a bubbling spring brook, is already alive with people! Judging by their accents, the way they are dressed

up, and the excitement on their faces, they must have come all the way here to experience the town's beauty. Rolling in the snowdrifts, running on snow, and jumping and playing in snowball fights, they seem to have forgotten all earthly concerns. Their giggles and laughter are proof of their intoxication with the snow!

在这雪蒙蒙、雾蒙蒙的雪乡村落里，令人兴奋的是寻见那些被雪所覆盖的农家舍和山乡雪貌。那可是地道的原生态，没有粉饰，没有造作，全是天然造化使然。

近处看它，它被雪簇拥得几乎变成了一团，微微露出了那扇半截的门和窗，还有那个黑烟囱，瞧它埋



在雪里的样子，像是圣诞老人雪屋，有着迷人的色彩。这时，它会让你想象插上翅膀飞翔起来。

远处看它，雪乡的后面便是亦白亦黑的雪山雪岭雪峦，松柏在雪色掩映中如同一道印满苍翠的屏风，遍身是雪的农舍小院卧在下面，房上炊烟袅袅，天上白云萦绕，它就像一幅冰雪丹青。

高处看它，雪乡坐落在山坳里，银装素裹，头上云蒸霞蔚，碧空如洗。身后群山连绵，莽莽苍苍。那白茫茫的雪色，那家家屋顶上山包似的雪堆，似乎在告诉人们，这雪乡就是童话里的雪国，它的美景只有这里才有。

夜晚看它，一个个雪蘑菇似的农家院前，都闪耀

着一对对红彤彤的灯笼，它红得耀眼，红得就像火球，让人觉得火辣辣，它简直就把雪乡映红了，此时的夜晚被它点染的色彩斑斓，有一种迷人的浪漫。

In this secluded world, nothing is more delightful than seeing the farmhouses covered with white snow. This is the most authentic beauty, untouched by humans and free from any pretentiousness.

If you zoom in, the houses look as if they have been compressed under the weight of snow. The only thing visible are the top half of their doors and windows, and black chimneys. They stand there quietly, like Santa Claus's igloos, inviting you to come explore the surprises that lay in waiting.

Looking from afar, the whole town looks as if it just



stepped out of a watercolor painting. Against the background of snowy mountain ridges, pine trees and cypress trees stand upright like green screens. White smokes rise from small farmhouses below, and the white clouds roll in the sky.

Seen from above, the town is tucked snugly in the valley. The sky is painted into an azure blue, and the clouds flow like ribbons. The majestic mountains make for a stunning backdrop, with rooftop snowdrifts popping up here and there. Who would doubt that this scene is not from a fairy tale?

When night falls, red lanterns hanging under the eaves of the farmhouses are all lit up. Their warm glow gives the town a red hue and a romantic vibe.

人们都说，雪山的日出日落最动人。那天起大早驱车攀上了羊草山，一路都是没人深的雪道，汽车开进去就像在壕沟里穿行。

天刚泛出鱼肚白，羊草山的高坡上就已支满了三脚架，人们搓着手，跺着脚，捂着耳朵，张开惺松的双眼，期待着那轮红日喷薄而出。

太阳慢慢向上移动着身子，火球般的颜色，把山岭、山林、山路、山谷映得光灿灿。一道道丝带般的云，缠在旭日身上，一会儿移去，一会儿移来，旭日被烘托得瑰丽无比。

人们完全读懂了雪乡的灿烂黎明，于是，摁下一串串快门儿，迫不及待地收储着雪乡日出的记忆。

那一刻，趴在相机前，是任何东西也没有比它更欢欣更惬意的了。回来早饭吃得晚，却特别香，因为雪乡留下的日出画面让人开心不已。

Sunrise and sunset on mountaintops are said to offer the best views. I got up early one morning and drove my way to the top of Yangcao mountain. Snow cleared from the trek was already taller than a person. Driving there was like moving through a trench.

Before the sky even turned white, many photographers had already set up their tripods on the slopes. They kept rubbing their hands and ears and stomping their feet to fight the cold and sleepiness, all the while hoping and praying that the sun would come out soon.

Finally, the sun peeked out over the horizon. The red orb slowly moved up, setting the mountaintops, forests, roads, and valleys down below ablaze. Clouds rolled in and out around the sun, making it even more magnificent.

The views took our breath away. All we could do is to snap pictures to capture the stillness and tranquil beauty of the moment.

Behind my cameras, nothing felt happier. I did not have the breakfast that day until I returned home, and the food tasted particularly good. All I could think of was the stunning views of the sunrise.

其实，让人开心的还有那条白茫茫的雪谷，遥遥几十里难以赏尽。它是通往双峰雪乡的必由之路。路

上是山，路下是谷，听说改道后才出现的这道景观。它不仅缩短了去双峰的距离，而且把满山遍野的树挂全都亮给了行人，无论谁走到这里几乎都要停下观赏一番。

幽深的樟子松林，一望无际，都是腰口粗的树干。那仰头才见的树尖，还有长长的树枝和密密麻麻的松针，挂满了棉花糖似的厚雪，像是要把树枝压弯。林子里的雪又白又厚，清出的雪道就有半人高。阳光照进森林，斑驳的树影映在雪地上留下了千姿百态。

多年没来雪乡了，这次来发现变化很大。宾馆多了，客栈多了，娱乐点和采风点也多了，原生态的感觉更浓了。

雪乡的夜晚，带着美丽的梦又悄然而至。这时徜徉在雪花飘飞的大街小道上，看着一片片灯火璀璨、银光闪耀、游人穿梭的景象，不禁觉得雪乡让人驻足留恋，很想多看几眼，因为这里还有那么多让人拍不够的画面……

Of course, the ascent and descent of the road also presented some breathtaking views of the town's mountains and valleys. This road provides the only access to the town and has drastically cut journey time. The trees along the way, which are all blanketed in snow, also help light up the road. Whoever takes this road is bound to make a stop to drink in the beautiful sceneries.

The pine forest that stretches as far as the eye could see. Trees are so big that they must be half a meter in diameter. They are so tall that you must strain your head to see their top. Their long branches and pine needles are all covered

in snow, as if they are going to bend down the next second. The thick snow crunches under your feet, and all that is cleared from the footpath is already waist-high. The sun shines into the forest and cast various shadows on the snow.

It has been years since I last came here, but I am delighted to see so many changes. There are more hotels and inns, and more places for me to explore and take pictures. Best of all, its charm remains the same, and feels even stronger than I can remember.

As night falls, the sun goes behind the mountains and gives way to a dark sky dotted with stars. The snowflakes start to dance all around me. As lights turn on and people pass by, I cannot help feeling more attached to the place. There are so many more scenes to be captured by my camera...

石英，笔名，本名胡世英，中国摄影家协会会员，中国作家协会会员。长期潜心于摄影散记采风和手机采风，探索并建构了图文并现的二元叙事新模式，其作品深受读者的好评和喜欢。

Shi Ying is the pen name used by Hu Shiying. Shi Ying is as a registered member of the China Photographers Association, and of the China Writers Association. As a professional photographer, he uses the pictures he takes with his camera and mobile phone and beautiful text to tell a story. His works are widely acclaimed for their aesthetic beauty.



最·孔院

短视频

精彩纷呈

/// 作者 | 中国国际中文教育基金会 CIEF
翻译 | 李睿 Li Rui

下一个
“孔院达人”
就是你

“ZUI · CONFUCIUS INSTITUTE 2021” SHORT VIDEO COLLECTION SUCCESSFULLY HELD, AND “CONFUCIUS INSTITUTE STAR” UNVEILED

2021年6月，“最·孔院”短视频征集活动正式启动，历经5个月，130所孔子学院(课堂)提交了近500部精彩纷呈的作品。经过专家评审、大众投票、综合评定三个环节，最终评选出特等奖3部、一等奖6部、二等奖9部、三等奖15部、优秀奖67部。在大众投票环节，百部入围作品一共获得了389,759票，大众的热情推动了一个新奖项的诞生——“最具人气奖”，总票数超过1万的12部作品获此殊荣。积极参与活动并在幕后辛勤策划的30所孔子学院(课堂)获评优秀组织奖。

活动评委会组长、中国传媒大学教授周亭点评道：“在这些作品中，我们看到来自全世界的孔院学员们展示他们学习中文的成果，分享中文对他们生活的改变，用中文介绍自己国家的风土民情。通过语言这座桥梁，身处不同地域和文化中的人民能够沟通彼此、相互学习。”

通过此次“最·孔院”短视频活动，我们看到了一批“宝藏孔院人”，他们在孔子学院学习或教授中文，是“多语能力者”，更是两国文化交流和友谊的使者。

来自印度尼西亚乌达雅纳大学旅游孔子学院“孔院达人”代表黄玉贤(Juni)表示：“中文有句格言‘四海同春，不以山海为远’，印尼和中国友好交往的悠久历史，可以追溯到两千多年前的汉朝。在今天，两国的深厚友谊更进一步。在印度尼西亚和我一样努力学习中文、期待留学中国的学生人数，在不断增加。孔子学院和孔子课堂在印尼开展得蓬蓬勃勃，欣欣向荣。在未来我希望能做印尼中国交流合作的使者，尽我所能，为促进两国友谊做贡献。”

在此次活动中，黄玉贤和其他参赛者等23名孔院人成为了首批“孔院达人”，他们如同一颗颗闪耀的星辰遍布在全球孔院网络中，点亮中外文化交流的前程。我们期待更多“孔院达人”的出现，织就一张连接中国与多国语言文化交流的银河。

2021年揭开了“最·孔院”品牌活动的序幕，今后此活动也将持续开展。诚如中国国际中文教育基金会秘书长赵灵山所言，这些视频展示了各国人民对中文的热爱，对中文学习的热情。他们用镜头呈现精彩的中文学习瞬间，分享孔院趣事，记录学习中文如何影响和改变他们的职业或生活，在中外文化交流的过程中丰富对生活的感悟。

感谢各国参赛的孔院学员、孔子学院、中外合作机构以及关心支持国际中文教育事业的社会各界朋友。2022年，我们将继续并肩前行，精诚团结，期待更多学习者与中文结缘，期待分享更多精彩的故事。

上述“最·孔院”活动信息、“最·孔院”获奖视频和“孔院达人”获奖感言等可登陆孔子学院全球门户网站(ci.cn)观看。

Launched in June 2021, the Short Video Collection “ZUI · Confucius Institute 2021” has come to a successful conclusion. The event received close to 500 short videos from 130 Confucius Institutes (Classrooms) in a span of 5 months. All the entries were carefully evaluated by the jury and voted on by the public, with the winners being eventually selected through comprehensive evaluation. 3 Grand Prizes, 6 First Prizes, 9 Second Prizes, 15 Third Prizes were awarded, and 67 videos received the Award of Excellence. A total of 389,759 votes were cast for the shortlisted 100 entries. The enthusiastic response from the public promoted the organizer to set up a new “Most Popular Video” Prize and 12 videos were awarded for receiving over 10,000 votes. 30 Confucius Institutes (Classrooms) were awarded Excellent Participating Unit Prize for their organization work.

Zhou Ting is professor at Communication University of China and the President of the Jury. When asked about his biggest impression of the videos, he said, “The competition provides an excellent platform for the students in the Confucius Institutes all over the world to showcase their Chinese proficiency, share stories on how Chinese has changed their lives, and introduce in Chinese the traditions and customs of their country. Even though they come from different regions and cultures, the Chinese language has built a bridge for them to communicate and learn from each other.”

The event brought the talent of Confucius Institutes students and teachers in full display. Being “multilingual”, they have become ambassador of cultural exchanges and friendship between China and their home country.

Juni is among those who became this year’s “Confucius Institute Star”. He is from the Tourism Confucius Institute (TCI) of Udayana University in Indonesia. “There is a Chinese saying that goes like this, ‘Nothing, not even mountains and oceans, can separate people with shared goals and vision’. The friendly exchanges between Indonesia and China can be traced back to 2,000 years ago in the Han Dynasty. Today, the friendship between the two countries has grown even further. In Indonesia, there is an increasing number of students who study Chinese as hard as me and who wish to study in China one day. Confucius Institutes and Confucius Classrooms are growing rapidly in Indonesia. In the future, I wish to serve as an envoy of exchanges and cooperation between Indonesia and China and do all I can to contribute to the friendship of the two countries.”

This year, Juni joined the other 23 contestants to become a “Confucius Institute Star”. Like shining stars in the night sky, they spread out in the global Confucius Institute network and light up the future of cultural exchanges between China and foreign countries. We are confident that more Confucius Institute Stars will emerge and build a glittering milky way of friendship between China and the rest of the world.

As the first of its kind, the “ZUI · Confucius Institute 2021” Short Video Collection has achieved huge success. More similar events will follow in the future. According to Zhao Lingshan, Secretary General of Chinese International Education Foundation, the videos submitted by the participants are special because they demonstrate their love for the Chinese language and their enthusiasm for Chinese learning. Participants used their cameras to capture unforgettable moments of Chinese learning, share interesting stories of the Confucius Institute, record how learning Chinese has changed their careers and lives, and how it has enriched their life.

The competition has received enthusiastic support from the Confucius Institute students, faculty, and staff, as well as from Chinese and foreign educational institutions, and people from all walks of life who have a keen interest in international Chinese education. In 2022, we will continue to work together towards the event’s future success. We look forward to having more people fall in love with the Chinese language and share their Chinese learning stories in videos.

All the latest information on the event, the award-winning videos, and the award acceptance speeches of the Confucius Institute Stars can be accessed at Confucius Institute Global Portal (ci.cn).

How a Confucius Institute Director Started to Learn Chinese as a Beginner

从无到有： 一位孔院 院长学习中文 的故事



/// 作者 | 罗兰 Roula Tsokalidou
翻译 | 李睿 Li Rui

在希腊亚里士多德大学有这样一位教授，她不会说中文，但她的办公室里有几本中文书。她在国际语言会议上买了这些书，这些书对她很有吸引力。有时她会打开书看看，然后又把书放回书架。那位教授不是别人，就是我！

2018年12月，亚里士多德大学和上海外国语大学签订了合作协议，一所新孔院成立了。亚里士多德大学校长让我当孔院院长。校长问我是否愿意，我的第一反应是“……但我不会说中文”。校长却说：“可是没有其他会说中文的教授了。”我回答说：“我来试试吧！”我在心里想：现在我必须要学中文了，这样就合情合理了！

孔院的成立不是一个简单的过程。2019年底，我们的孔院刚刚准备好，上海外国语大学派的陈森老师就到了希腊。

2020年2月，我们汉语课开始了。当时招到109名学生，把他们分成了九个组。他们有大学生和上班族，年龄从18到60多岁不等，都非常渴望进入中文世界。

对我来说，2020年2月25日是一个非常重要的日子，这是我第一次参加汉语课。我还记得第一次上汉语课的情景。陈老师强调为什么汉语中声调这么重要，我看到了学生幸福的脸。我那时就想：“他是一个非常特别的老师，汉语是一种特别的语言，我要努力学习。老天爷，帮帮我吧！”但是，大家都知道，后来由于疫情，我们都转向在线教学，同时我们必须帮助学生适应新情况。陈老师和我必须继续鼓励、激励学生学习汉语。

从那时起，我便开始了汉语学习的旅程，我跟汉语的缘分也浮出了水面。作为一名语言学者，我知道所有语言都同样重要和特殊。这是语言学的基本原理。但作为孔院外方院长，我学习汉语，进入汉语世界，我个人和学术的身份也有了一些不同。换句话说，我从“Tsokalidou教授”成为了“罗老师”——一位非常开心学汉语的院长。学习和推广中文，成了我主要的学术和个人目标。现在，我完全专注于中文而不是其他任何语言。

对西方人来说，中文是一门具有挑战性的语言，主要是因为是在中文里我们使用的是字符而不是字母。字符让中文更加特别，且更有吸引力。此外，我认为汉字让中文有一种特殊的表达力，学习中文让人更愿意去思考一些哲理性的问题，思考不同概念之间的关系。

另外，对我来说，现在学习中文是生活中的一部分。汉语像一位非常严苛的“情人”一样，它要求我每分钟的空闲时间都必须和它在一起。我已经沉迷于中文，迷醉在中文词汇里，越学习越着迷。这就是为什么我常说，我不知道如何感谢我的第一位中文老师，他为我打开了中文的大门。英语中有句话说“The Greeks must have a word for it”，我觉得中国人应该也有一种特殊的表达方式。当然，现在我知道在汉语里可以这样说：一日为师，终生为父。

如今我的梦想是有一天能再回到中国，在中国大学做关于中文教材的研究，多学习汉语，体验地道的中国文化。也许这不是不可能的！

几个月前，我学了几句孔子的话：“吾十有五而志于学，三十而立，四十而不惑，五十而知天命，六十而耳顺，七十而从心所欲，不逾矩”。我现在五十多岁了，我已经准备好了去接受自己和中文的“天命”了。

(罗兰系希腊亚里士多德大学孔子学院院长)

At Aristotle University of Thessaloniki Greece, there is a professor who has a habit of keeping a few Chinese books in her office, although she could not speak any Chinese. She bought these books at the international language conferences she attended, for they looked so fun and interesting. From time to time, she would take these books out for a read, before carefully putting them back on the shelf.

In December 2018, Aristotle University of Thessaloniki entered into agreement with Shanghai International Studies University to jointly set up a Confucius Institute. Who would have thought that the Rector of Aristotle University wanted to appoint that professor as its Greek Director! As you might have guessed, that professor was me. When asked if I was interested, my first reaction was "... I'm afraid I can't speak any Chinese". "There is no other professor who can," came the Rector's reassuring words. I made up my mind at that moment: "Now the time has come for me to learn Chinese, for real! Let me give it a try!"

As it turned out, it was not easy to build a Confucius Institute from scratch. The institute was finally up and running at the end of 2019, and before long, Shanghai International Studies University

sent Mr. Chen Sen, the institute's first Chinese teacher, to campus.

Our Chinese class started in February 2020. Altogether, 109 students signed up as our first students, whom we put into nine groups. They were a divergent group of people, ranging from 18 to 60 years in age. Some were college students, while others already started work, but all of them were excited to enter the world of Chinese learning.

For me personally, February 25, 2020, became a day to remember because I had my first Chinese class on that day. I still remember how it went on and how Mr. Chen stressed the importance of tones in pronunciation in class. I saw happiness on the face of my classmates. All I could think of was: "Mr. Chen must be a special teacher. Chinese is such a special language. I must use all the time I could to learn it well!" Unfortunately, due to the spread of the COVID-19 pandemic, we were soon forced to switch to online teaching. We must concentrate our efforts on helping the students adapt to this new change. Mr. Chen and I must do all we could to keep them interested and motivated as before.

This is how I started my journey of Chinese learning and how my fate with this language was sealed. As a linguist by training, I know that one basic principle of linguistics is all languages hold equal importance and significance. But by serving as the Greek Director of the Confucius Institute, I also became a learner and explorer of the Chinese language. It gave new meaning to my personal and academic identities. I used to be called "Professor Tsokalidou", but now I became known as "Ms. Luo" — a director who is an avid Chinese language learner. Learning Chinese and promoting Chinese have now become my academic and personal mission. Out of all languages, I discover my life's calling in Chinese.

For most Westerners, Chinese is a challenging language, probably because it uses characters rather than letters, but characters also make Chinese unique and magical. Additionally, I believe characters give Chinese a special power of expression. Learning Chinese makes people more willing to ponder the philosophical questions and the relationship between different concepts.

Learning Chinese has now become part of my life. Chinese is like a demanding "lover", who asks for every minute of my free time. I'm addicted to Chinese and its vocabularies. The more I learn,

the more I fall under its spell.

This is why I often say that I don't know how to properly thank my first Chinese teacher for taking me into this wonderland. In English, we say "The Greeks must have a word for it", but I believe "Chinese people must have a similar way of expression". I'm glad that I now know of a Chinese saying which can describe my gratitude to Mr. Chen, "a teacher for one day, and a father for life".

If given the chance, I wish to go back to China one day, do research on Chinese textbooks at a Chinese university, learn more Chinese, and experience more authentic Chinese culture. I'm convinced this dream will not be beyond my reach!

A few months ago, I picked up a new saying made by the great sage Confucius: "At fifteen, I had my mind bent on learning. At thirty, I stood firm. At forty, I had no doubts. At fifty, I knew the decrees of Heaven. At sixty, my ear was an obedient organ for the reception of truth. At seventy, I could follow what my heart desired, without transgressing what was right." I am now well in my fifties, and I am ready to accept my "destiny" of learning the Chinese language.



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