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Anhui Polytechnic University

硕士学位论文

题目 《思想徽州·徽商六讲》(序言及第二讲)

汉英翻译实践报告

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专业学位类别 翻译硕士

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**A Report on the C-E Translation Practice of *Thoughts
on Huizhou - Six Lectures on Huizhou Merchants*
(Preface & Chapter 2)**

Wu Yixia

A thesis submitted in conformity with the requirements

For the degree of Master of

Translation and Interpreting

In English Translation

Supervised by Associate Professor Zhang Wenming

School of Foreign Studies

Anhui Polytechnic University

Wuhu

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At this point in my writing, as I conclude this passage, I have reached the final chapter of my thesis. It signifies the culmination of my three-year graduate journey, which began in the golden autumn of 2021 and is now concluding in the height of summer in 2024. The three years have passed like the blink of an eye. Looking back on the path I've traversed, it's filled with memories. I have spent a significant and invaluable period of my life at Anhui University of Engineering. Despite the countless farewells, my heart is filled with gratitude.

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in an unfamiliar field and successfully complete my academic journey.

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What's past is prologue. May our future be promising, and our journey ahead filled with expectations. Congratulations on our graduation!

摘 要

本文是一篇汉译英翻译实践报告。笔者所翻译的文本节选自赵焰的《思想徽州·徽商六讲》。翻译实践内容节选自书中后半部分《徽商六讲》的序言和第二讲——徽商的形成，中文译入共 11223 个字，从思想、制度、文化背景等各种内因外因分析徽商的特点和徽商从兴起到没落的整个过程。

此次翻译实践材料作者既有以故事的叙述也有自己的见解，表达了自己的思想和情感，又传播了大量的徽文化特别是徽商知识，有一定的知识性和科普性，兼具表达型文本和信息型文本的特征。笔者根据节选段落的文本特点，对于文学性部分，选择许渊冲的“三美”翻译原则作为此次翻译实践的指导理论，对于信息型文本的部分，遵从忠实的翻译原则进行处理，这对解决笔者所遇到的问题发挥了重要的作用，具有重要意义。

本次翻译实践报告共有四个重难点，一是全文有大量中国古代典籍书名；二是笔者文本中还涉及大量文化背景信息，如人名、地名、俗语等中国文化负载词；该文本的另一大难点是多谚语、诗歌，文学性突出，难度较大；四是语篇的连贯问题。对于中国古代典籍书名，笔者通过查证法、阐释法对其进行处理；中国文化负载词笔者通过借用英语中的常用表达、注释法、浅化法等翻译方法进行处理；对于谚语和诗歌，笔者从押韵及与英诗格律的一致性进行比较，试图通过韵律再现，拉近目的语读者与原诗的距离，使其能够最大程度获得汉诗的审美体验；对于语篇的连贯方面，合理调整语序，有针对性地进行省略和删减，使其符合

目的语思维 and 习惯。

通过此次翻译实践，笔者对徽文化翻译有了更深入的了解，并在实践中提高了文学翻译的能力，强化了对各种翻译方法及翻译策略的掌握。笔者希望通过对徽文化进行翻译和外宣，使更多的人了解和认识徽文化，激发国内外人们对中国传统文化的兴趣和热情，促进徽文化的传承、弘扬和交流，也希望能为学弟学妹们今后在徽文化翻译领域提供微薄的借鉴和启示。

关键词：徽州文化；徽商；“三美”；文化负载词；诗歌韵律再现

Abstract

This paper is a practical report on the translation from Chinese to English. The translated text is excerpted from Zhao Yan's *Thoughts on Huizhou - Six Lectures on Huizhou Merchants*. The translated excerpts are from the latter part of the book, the preface to "Six Lectures on Huizhou Merchants" and the second lecture—formation of Huizhou merchants. The translated Chinese text amounts to 11223 characters, analyzing the characteristics of Huizhou merchants and their rise and fall processes from various internal and external factors, such as ideology, system, and cultural background.

This practical material employs both narrative storytelling and personal insights, expressing their own thoughts and emotions while disseminating a considerable amount of knowledge about Huizhou culture, especially Huizhou merchants. It possesses characteristics of both informative and expressive texts. Based on the textual characteristics of the selected texts, the author chooses Xu Yuanchong's "Three Beauties" translation principle as the guiding theory for the literary part of the translation practice, and follows the faithful translation principle for the informational part of the text. This played an crucial role in addressing the issues encountered challenges.

There are four main difficulties in this translation practice: firstly, the text contains a large number of titles of ancient Chinese classics; secondly, the text involves a significant amount of cultural background information,

such as personal names, place names, idioms, and other Chinese cultural loaded words; the third major difficulty lies in the presence of numerous proverbs, poems, with a prominent literary nature, posing considerable challenges; fourthly, ensuring coherence in the discourse. To address the titles of ancient Chinese classics, the author utilized verification and interpretative methods. For Chinese cultural loaded words, various translation methods and strategies such as borrowing of popular English expressions, annotation, and generalization were employed. For proverbs and poems, the author compared rhyme and consistency with English poetry metrics, attempting to reproduce rhythmically to bring the target language readers closer to the original poem, providing them with the most aesthetic experience of Chinese poetry. Regarding coherence, adjustments were made to the syntax and targeted omissions and reductions to align with the thinking and habits of the target language.

Through this translation practice, the writer gained a deeper understanding of Huizhou cultural translation and improved literary translation skills, strengthening mastery of other translation methods and strategies, reaping many benefits. The author hopes to promote Chinese traditional culture and Huizhou culture through translation and publicity, stimulate domestic and foreign interest in Chinese traditional culture, enhance the inheritance, promotion, and exchange of Huizhou culture. The author also hopes to provide some guidance and inspiration for future

students in the field of Huizhou cultural translation.

Key Words: Huizhou culture; Hui merchant; Three Beauties; culturally loaded words; metrical reproduction of Chinese poetry

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Chapter 1 Task Introduction

1.1 Text Background

This paper is a Chinese-to-English translation practice report. The translated text is excerpted from the first volume of Zhao Yan's collection: *Essential Essays on Huizhou Culture—Thoughts on Huizhou - Six Lectures on Huizhou Merchants*. The book, published by Anhui Literature and Art Publishing House in 2021, provides readers with an immersive journey into the captivating world of Huizhou. It offers a comprehensive and insightful portrayal of Huizhou's history, culture, notable figures, and local customs from various perspectives. From the viewpoint of a Huizhou native, the book sheds light on the cultural heritage and distinctive mindset of the people of Huizhou. It delves into the intricacies of their business practices and explores the factors that have contributed to their success.

Despite extensive efforts to access electronic resources and conduct offline searches across multiple libraries, no English translation has been officially published. As the primary translator, I confirmed the feasibility of translating this text after consulting with my supervisor. The translated excerpts for this practice are from the preface and the second lecture of *Six Lectures on Huizhou Merchants* in the latter part of the book. The selected material consists of 11,223 Chinese characters, which aligns with the requirements of the word count of the report on translation practice.

1.2 Text Introduction

The book is a prose essay belonging to the literary genre. It is divided into *Thoughts on Huizhou* and *Six Lectures on Huizhou Merchant*. In the first half of the book, the author, through in-depth visits to several representative places in ancient Huizhou, such as Xidi, Hongcun, Wuyuan, and Xiongkun, and describes notable figures from ancient Huizhou, such as Hu Shi, Zhu Xi, Sai Jinhua, etc. From the perspective of a Huizhou native, the author presents the general ideological condition

of Huizhou, pointing directly to its core values. The essence of Huizhou, which encompasses not only an aspiration for career success and a passion for achievement but also a desire for the harmonious integration of natural landscapes, is explored in great detail. The book's second half shifts the focus to Huizhou merchants and is divided into six lectures. These lectures cover a variety of topics, including the anecdotes of Huizhou merchants, such as the famous *Stories Old and New: A Ming Dynasty Collection*, the remarkable achievements of Huizhou merchants in Yangzhou, and the notable figures within the Huizhou merchant community, such as Hu Xueyan, the renowned "red-topped tycoon." Furthermore, the book expounds on the distinct characteristics of Huizhou merchants, such as their adherence to good Confucian values and their ability to adapt and transform from Confucianism to a business-oriented mindset. The rise and fall of Huizhou merchants are explored comprehensively, analyzing various factors that influenced their trajectory, ranging from ideological, institutional, and cultural contexts to the overall development and decline of the Huizhou region. By delving into these internal and external causes, the book aims to provide readers with a holistic understanding of Huizhou merchants and the history of Huizhou itself. The translation practice report will focus on the preface and second lecture through the origin of Huizhou, the time of the emergence of Huizhou merchants, the reasons for their formation, the thoughts of Huizhou merchants, and the prosperity of Huizhou merchants, from various aspects to the reader a detailed introduction to Huizhou and Huizhou merchants.

1.3 Practice Significance

Promoting Huizhou culture is a significant objective that holds personal significance to me. As a native of Anhui with ancestral ties to Jixi, a part of Huizhou, I have enormously admired Huizhou culture since childhood. Growing up in Anhui, I have been surrounded by Huizhou culture's rich traditions and history. It has always fascinated me, and I want to contribute to its publicity and promotion. As I am majoring in translation, I see an opportunity to combine my knowledge and skills with

the Huizhou culture. I plan to introduce this unique and significant culture to a broader audience by translating various materials related to Huizhou culture. Through my translations, I aim to capture the essence of Huizhou culture and convey its rich historical and cultural connotations to the readers.

Expanding my knowledge in related fields is another crucial aspect of this translation practice report. The material of this translation practice is literary work. In the translation process, it is essential to deeply understand its background, historical context, and related cultural contents in ancient China. This not only enhances my translation skills but also enriches my overall knowledge. Therefore, this translation practice becomes a valuable learning experience that allows me to expand my knowledge and understanding of Huizhou culture.

Furthermore, this practice also serves to improve my translation skills. By translating and writing practice reports, I aim to put the translation theories learned in the classroom into practice, skillfully applying various translation techniques, improving translation ability, and exercising my Chinese and English translation and expression ability. Through my research on Huizhou culture publicity translation, I hope to contribute to Huizhou culture's dissemination, promotion, and exchange. By exploring its connotation, characteristics, and value, I aim to shed light on the significance and beauty of Huizhou culture. I aspire to provide a modest reference and inspiration for future fellow students in the field of Huizhou culture translation.

In approaching the translation of this translated text excerpt, I have adopted Peter Newmark's theory of communicative translation and the principles of translation, such as "three transformations" and "three beauties" from Xu Yuanchong. These guiding theories have proven essential in solving my challenges during the translation process. By adhering to these principles, I have ensured that the translated text captures the essence and meaning of the original while also making it accessible and engaging for the target audience.

Overall, this translation practice allows me to contribute to promoting Huizhou culture and serves as a platform for personal growth and development. It is an opportunity to deepen my understanding of Huizhou culture, enhance my translation

skills, and contribute to the broader field of translation studies. I hope my efforts can inspire others to explore and appreciate the beauty of Huizhou culture and provide feasible solutions to similar translation problems in the future.

Chapter 2 Pre-Translation Preparations

2.1 Analysis of Text Type

The book *Thoughts on Huizhou - Six Lectures on Huizhou Merchants* belongs to the literary genre and is a collection of prose essays. The language structure of the entire text is free-flowing, with a scattered form that remains focused and cohesive in its content. The book's content is filled with emotions, concentrated thoughts, and clear themes. The target audience is a diverse group, including Chinese and foreign readers interested in Chinese culture, especially Huizhou culture. Peter Newmark divided the text into three categories: i.e., expressive, informative, and evocative. The selected material for this translation practice includes narrative storytelling and the author's thoughts and feelings. He also provides extensive knowledge about Huizhou culture, particularly Huizhou merchants, showcasing his expertise and aiming to popularize the Huizhou culture. Overall, this text is characterized by both informative and expressive.

In the preface and chapters excerpted by the writer, the author utilizes a variety of local stories of Huizhou to illustrate his points, and the relationship between facts and arguments is closely intertwined and philosophical. The whole text involves a lot of cultural background information, including names of people, places, book titles, etc. Meanwhile, many literary elements, such as the classical Chinese, sayings and poems in the text, highlight its literary nature and present a higher difficulty level. Therefore, in the translation process, the writer not only needs to consider how to convey loaded information accurately but also strives to reproduce the unique style of the text. This poses a significant challenge for the translation practice.

2.2 Selection of Translation Principles and Strategies

The writer chooses Newmark's communicative translation theory as a guide, combining the theory, various translation methods, and strategies to address the problems encountered in practice. The focus of communicative translation theory is

the target language readers, and the emphasis is on the effect of the translation, trying to remove the difficulties and obstacles in reading or communication for the readers to make the communication go smoothly. Communicative translation focuses on conveying information according to the linguistic culture and pragmatic style of the target language rather than trying to copy the original text faithfully. The writer can have greater freedom to interpret the original text and remove ambiguities in communicative translation. Since the text is a composite text with both expressive and informative features, the translation process should not only consider the faithful conveyance of information from the original text but also consider the culture and background of the target audience, as well as the dissemination environment of the text. The target readers are foreigners interested in Chinese culture, especially Huizhou culture and Huizhou merchants' culture, so I strive to make the language popular, concise, and readable while maintaining both literary and informative qualities.

Due to the differences in cultural and linguistic environments, the original text contains much information about ancient Chinese idioms, such as classic books, names of people, places, and literary texts. It isn't easy to achieve the same expressive effect if only direct translation is carried out. Therefore, in the face of such difficulties, the writer needs to understand the original text and, at the same time, use translation strategies and techniques to make the processed translation accurately reach the meaning that can be understood and accepted by the target language readers.

Regarding cultural information translation, the method of direct translation or annotation can be chosen for content that does not affect the overall understanding. For the implied meaning, if only through literal translation, it is difficult for the translation to convey the textual information accurately and even less convenient for the readers to understand, then it is necessary to carry out interpretative translation or supplement the cultural information. For the expression of cultural imagery, to get closer to the language and thinking habits of foreign audiences and establish identity, borrowing of popular English expressions can be chosen, focusing on the readability and comprehensibility of the translated text.

Because there are also a lot of ancient Chinese idioms and poems in the text, the writer chooses Xu Yuanchong's translation principles of "Three Transformations" and "Three Beauties" in the translation process. For the classical Chinese sentences, the writer decides to carry out intralingual translation first, translate them into modern Chinese, then choose the interlingual translation in English, applying the principle of generalization to make them more accessible and understandable for foreign readers. As for the translation of poems, under Mr. Xu Yuanchong's "Three Beauties" principle, the author strives to reappear the original's charm while preserving the rhyme through reproduction of rhyming and conformance to metrical rules of English poetry.

2.3 Production of Glossary

Before starting the translation, the author collected bilingual versions of Huizhou culture from various sources and made them into parallel texts. This preparation proved beneficial for subsequent translation work. The author listed terms and lexemes from the original text, cross-referencing their translations using various resources, including online references and parallel texts. Since fellow translators were also working on practices related to Huizhou culture, discussions were held to standardize the translation of certain terms. This collaborative effort resulted in the creation of a glossary containing terminology and proper nouns.

2.4 Utilization of Translation Tools

I. Utilizing professional corpora such as the Database for Multilingual Translations of Typical Chinese Terms and Expressions, Key Concepts in Chinese Thought and Culture, CN keywords, and other online resources to obtain accurate translation and cultural background information.

II. Employing online dictionaries such as Collins, Longman, Eurodict, and DeepL, and Computer-Assisted Translation (CAT) tools such as SDL Trados, memoQ, etc. These tools can assist in managing translation memory and terminology databases, speeding up the translation process, and improving translation efficiency and

accuracy.

III. Proofreading tools such as Grammarly can further enhance the quality of translations. These tools helped to check for grammar and spelling errors, thereby improving the overall quality of the translation. Additionally, Xbench was used with Trados for QA checking of translations. This helped ensure consistency and accuracy throughout the translated text.

Chapter 3 Case Study

3.1 Translation of Titles of Ancient Chinese Classics

Titles serve as the soul of a book, reflecting its central ideas. They not only convey the main content of a book to readers but also play a role in attracting widespread attention. Therefore, for translators, translating the titles of books from the original language into another language that conveys the textual intent and maintains phonetic equivalence is indeed challenging. The cultural weight carried by ancient texts is an essential factor that cannot be ignored in the process of translation.

3.1.1 Verification of Proper Nouns

In the book "Thoughts on Huizhou - Six Lectures on Huizhou Merchants," there are numerous titles of ancient classics. Translating them accurately and meaningfully poses a significant challenge in this translation practice. The author not only needs to search extensively for relevant information online and offline for verification but also consult professionals to find a reasonable and reliable translation.

Example 1:

ST: 《牡丹亭》

TT: The Peony Pavilion



Analysis: After various searches in terminology databases, two records were found in the Database for Multilingual Translations of Typical Chinese Terms and Expressions. Li Keqiang mentioned in his speech at a British think tank, "Shakespeare's Romeo and Juliet is popular in China, while The Peony Pavilion

composed by the Chinese writer Tang Xianzu of the Ming Dynasty has been put on stage here in the UK" (Quoted from Inclusive Development: A Better World for All—Speech to British Think Tanks). Additionally, Zhang Guangqian was the first translator of "牡丹亭", rendering it as "The Peony Pavilion". Based on these factors, the translator chose this version.

Example 2:

ST: 《南柯记》

TT1: The Nanke Dream

TT2: A Dream Under the Southern Bough

Analysis: The initial finding was Wang Rongpei's first complete translation published in 2012, titled "南柯记: 汉英对照." This translation directly rendered "南柯记" as "The Nanke Dream". However, after further consideration, the main character in the book is Chun Yufen, who serves as the magistrate of Nanke in his dream. Direct phonetic translation might confuse readers. After further research, Zhang Guangqian translated it as "A Dream Under the Southern Bough," which the author finds more suitable for conveying the intended meaning and preserving the cultural nuances of the original text.

Example 3:

ST: 《太平广记》

TT1: the Records of the Taiping Era

TT2: the records of the Taiping era, which were compiled by Li Fang and others during the early Song Dynasty, collected lots of stories about anecdotes and unofficial history.

Analysis: Zhang Guangqian published the English version of "太平广记" as an Anthology of tales from records of the Taiping era by Foreign Languages Publishing House in 2007, and the Chinese version was punctuated and proofread by Wang Shaoying and published by the China Bookstore in 1961. The Chinese version was proofread and punctuated by Wang Shaoying, published by Zhonghua Book Company in 1961, and included in the Great Chinese Library. The later translation (TT2) supplemented author and dynasty information for better reader comprehension.

Example 4:

ST: 《宋书》

TT1: Books of Song

TT2: The History of the Song of the Southern Dynasties

[sòng shū]

《宋书》

History of the Song of the Southern Dynasties

《宋书》是一部记述南朝刘宋一代历史的纪传体史书，“二十四史”之一，由南朝梁沈约撰，一百卷，分本纪十卷，志三十卷，列传六十卷。《宋书》记载东晋恭帝元熙二年(420年)至宋顺帝升明三年(479年)间历史；其八志上溯三代秦汉，尤详于魏晋，可补《三国志》之缺。

History of the Song of the Southern Dynasties is a biographic historical work recording the history of the Song Dynasty (Liu Song) in the period of Southern Dynasties. As one of the 24 histories, it was authored by Liang Shenyue in the Southern Dynasties with 10 volumes of biographic sketches of emperors, 30 volumes of annals and 60 volumes of collected biographies. History of the Song of the Southern Dynasties records the history from the second year of Yuanxi of Emperor Gongdi of Eastern Jin (420) to the third year of Shengming of Emperor Shudi of Song (479). Dating from the Qin and Han Dynasties in the three generations, it has the details especially in the contents about the Wei and Jin period, which can be used to complement the shortage of Records of Three Kingdoms.



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The History of the Song of the Southern Dynasties

《宋书》，二十四史之一，由南朝梁沈约等人所著。沈约在齐武帝永明五年（487）奉诏撰《宋书》，写成本纪10篇、列传60篇、志30篇，共一百篇。记事始于宋武帝永初元年（420），下迄宋顺帝...

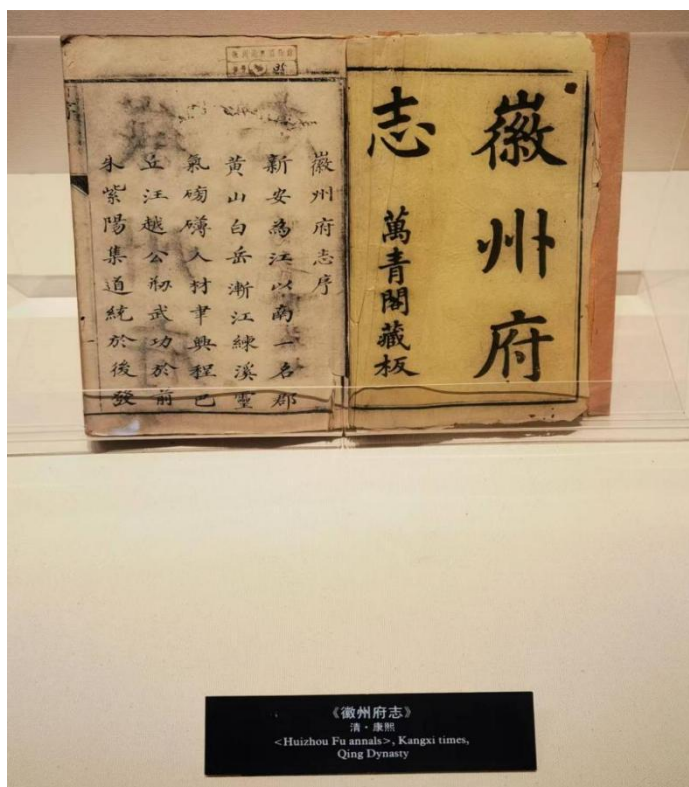
Analysis: The initial translation was TT1, found in online searches. However, further investigation in Key Concepts in Chinese Thought and Culture revealed TT2 as the translation for "宋书" with higher credibility and official standing. Therefore, the translator chose this version.

Example 5:

ST: 《徽州府志》

TT1: Gazetteer of Huizhou

TT2: Huizhou Fu annuals



Analysis: Initially, the translator chose "gazetteer", aligning with the concept of local records. After visiting various museums in Shexian and Tunxi, the author found the book in the Anhui China Huizhou Cultural Museum, along with the corresponding translation. Considering its official and well-documented nature, the author selected "Huizhou Fu Annals" as the translation.

3.1.2 Interpretation of Untranslated Titles

In the field of translation studies in China, some scholars have noticed the phenomenon of interpretation in translation, such as Huang Zhonglian said that "阐释" is a transformational activity that directly interprets the original content in the translated text. (黄忠廉, 2000: 307) Interpretation does not translate the literal meaning of the original text, but the meaning inside and outside the word, which is the externalization of the hidden meaning of the original text.

Example 6:

ST: 《环翠堂乐府》

TT: Huan Cuitang Chinese opera collection

Analysis: "Huan Cuitang" refers to a bookshop established by the late Ming

Huizhou playwright Wang Tingne in Huizhou (present-day Huangshan, Anhui Province) and Jinling (present-day Nanjing, Jiangsu Province). It created a collection of sixteen legendary plays collectively known as the "Huan Cuitang Chinese Opera Collection." Here, "opera collection" is used to convey the idea of a collection of dramatic works. To explain the cultural words, so that the target language readers can better understand the connotation of the original information.

Example 7:

ST: 《元本出相西厢记》

TT: The Original Script of "The Romance of The West Chamber"

Analysis: "元本" in classical Chinese has two meanings: one refers to a woodblock-printed book from the Yuan Dynasty, and the other refers to the original text. Since the book was published in 1610 during the Ming Dynasty, the translator chose the second meaning. "出相" refers to books with illustrations above and text below. The translator interprets the word and clears away the obstacle of understanding the original work. Therefore, the translation is "The Original Script of 'The Romance of The West Chamber.'"

3.2 A Concise Translation of Chinese Culturally-loaded Words

Regarding the concept of culturally-loaded words, different scholars offer varied definitions. In 1980, Xu Guozhang first introduced the term "culturally-loaded words" in the journal "Modern Foreign Languages". (许国璋, 1980(4): 19-25) Later, Hu Wenzhong proposed, "Culturally-loaded words are terms within a specific cultural scope that directly and indirectly reflect the national culture in linguistic vocabulary." (胡文仲, 1999: 64) Culturally-loaded words refer to those words or phrases that convey certain cultural connotations or associations that may or may not be found in other languages or cultures. Culturally-loaded words are the most significant manifestations of ethnic color and distinct cultural personality within language. Translating culturally-loaded words requires the translator to accurately and appropriately understand the beliefs, customs, aesthetic values, etc., of the foreign

culture while faithfully conveying the essence and soul of their own culture, enabling genuine communication between different cultures.

Given that *Thoughts on Huizhou - Six Lectures on Huizhou Merchants* is a collection of essays with strong literary character, featuring numerous words imbued with Chinese cultural imagery such as culturally-loaded words, people names, place names, idioms, etc., making them more accessible and understandable to readers is a major challenge in this translation practice. The translator attempts to address these issues through domestication, annotation, and generalization.

3.2.1 Borrowing of Popular English Expressions

Due to cultural differences between Chinese and English, direct translation can sometimes lead to confusion or misunderstanding for the target language readers. In such cases, it is necessary to use expressions in English that are equivalent or similar in meaning and possess distinctive cultural connotations. The goal is to minimize the exotic flavor in the translation and provide a natural and fluent translation for the target language readers.

Example 8:

ST: 无徽不成镇

TT: No Hui merchant, no town

Analysis: This proverb succinctly captures the extensive activities of Huizhou merchants in towns along the middle and lower reaches of the Yangtze River. It means that a place cannot be considered a town without Hui merchants. In English, there is a similar expression, "No pain, no gain," conveying the idea that without effort, there is no reward. The translator chose to translate it as "No Hui merchant, no town," aligning with the reading habits of the target language audience.

Example 9:

ST: 不成功便成仁

TT: To conquer or to die

Analysis: The proverb "不成功便成仁" is from the Spring and Autumn period and the Warring States period, originating from the Confucian Analects. It means that

if one is unsuccessful, one should embrace the virtue of benevolence and sacrifice. In English, there is a famous line "To be or not to be" from Shakespeare's "Hamlet," representing the choice between existence and destruction. The translator chose to transform the cultural imagery and translated it as "To conquer or to die," making it more accessible for the target language readers.

Example 10:

ST: 打秋风

TT1: get money

TT2: raise the wind

Analysis: Initially opting for free translation, rendering "打秋风" as "get money" implies seeking wealth through various means, often involving deception or taking advantage of relationships. The term is mentioned in various Chinese literary works, such as the novels "Dream of the Red Chamber" and "The Scholars". "The Scholars" has a line that reads, "像你这样大老官来打秋风", which Zhang Xincang translates as "And if you with your high and mighty airs came to bother me", translating "打秋风" as "bother me", which is a free translation. Yang Xianyi and his wife translated this sentence as "And if gentlemen like you come to raise the wind", which is a translation of "raise the wind", which is both faithful to the Chinese language and the English colloquialism "raise the wind", which means "gather funds".

Example 11:

ST: 康乾盛世

TT1: the Golden Age of the Qing dynasty

TT2: High Qing period

Analysis: At first, it was translated as "The Golden Age of the Qing Dynasty" to explain. Still, it was later discovered that there is a widely accepted term in Western scholarship, "High Qing," which was the last great age of the feudal dynasties of ancient China and specifically representing the peak period of the Qing dynasty, covering the reigns of Kangxi, Yongzheng, and Qianlong. Therefore, the translation was adjusted to "High Qing."

3.2.2 Annotation

Limited space or the genre's constraints may make it difficult to convey the cultural connotations of allusions in the translation, necessitating the use of concise wording. However, behind these condensed expressions lie many omitted details closely related to unique social and cultural backgrounds. In these cases, to preserve the ethnic and regional characteristics of the original text, annotation can be employed to provide additional information, explanations, or relevant data on key concepts, terms, and essential points to aid readers in better textual interpretation, cultural understanding, and appreciation.

Example 12:

ST: 在社会上给人们留下了“徽骆驼”的整体印象，并且产生了影响力，形成徽商。

TT: They left an overall impression of **"Hui camel", a spirit of perseverance and struggle in society**, and exerted influence, giving rise to Hui merchants.

Analysis: If translated directly as "Huizhou Camel," readers unfamiliar with the cultural background might misunderstand it as a type of camel from Huizhou. The translator chose to add an annotation to explain that Huizhou does not have camels, this term symbolizes a spirit, likening Huizhou people, especially Huizhou merchants, who are like the camels that are resilient and enduring.

Example 13:

ST: 明朝一开始，朱元璋定都南京，对于徽州的发展也起到了一定推动作用。

TT: At the beginning of the Ming Dynasty, **Zhu Yuanzhang, the first emperor of the Ming Dynasty (1368-1644)** established his capital in Nanjing, promoting Huizhou's development.

Analysis: The translator added an annotation for the emperor's name, Zhuyuanzhang, providing historical background information that he was the founding emperor of the Ming Dynasty, along with the era's dates. This helps the target language readers better understand the cultural connotations, addressing potential difficulties and obstacles arising from cultural differences.

Example 14:

ST: 比如说, 建筑上的**马头墙**和天井, 这一带都有。

TT: For example, the architectural **horse-head walls (Because the shape resembles a horse's head, an essential feature of Hui-style architecture.)** and patios are found in this area.

Analysis: The term "马头墙" refers to the top part of a gable wall in traditional Chinese architecture, resembling the shape of a horse's head, hence the name "马头墙" (ma tou qiang). The design of horse-head wall is diverse, serving functions such as fire prevention and wind resistance, making it a distinctive feature of Hui-style architecture. To prevent confusion, especially for readers unfamiliar with Chinese traditional culture, particularly Hui culture, it is advisable to provide explanatory notes. These annotations help readers in the target language better comprehend the concept and significance of this architectural element.

3.2.3 Generalization

The theory of "Three Transformations" refers to particularization, equalization, and generalization. Mr. Xu Yuanchong further explained, stating, "How can literary translation make readers 'know it, like it, and enjoy it'? In general, we can use the 'particularization, equalization, and generalization' methods, which constitute the methodology of translation philosophy. (许渊冲, 1999(02): 9)

For expressions where it is impossible or unnecessary to preserve the precise form of allusions, the generalization method can be used to explain the meaning of the original text and make special things more general.

Example 15:

ST: 因为**山高皇帝远**, 封建专制的控制比较薄弱, 这就使得徽州人有相对务实的态度以及相对解放的意识。

TT: **With weak control from feudal authoritarianism due to the remote location**, the people of Huizhou adopted a pragmatic attitude and a relative sense of liberation.

Analysis: This proverb is a Chinese saying that metaphorically implies that

remote areas are difficult to govern, allowing people to act without constraint. The translator chose Xu Yuanchong's "generalization" principle, which he expressed as "'generalization' aims to make people 'know it,' 'equalization' aims to make people 'like it,' 'particularization' aims to make people 'enjoy it.' These 'three' are the 'teleology' of our country's translation philosophy" (许钧, 2011: 255). The generalization principle includes generalizing, abstracting, reducing words, and merging into one method. The second half of the sentence is also an interpretation of the previous proverb, so the translator opted for this translation approach to facilitate a smoother reading and comprehension experience for the target language readers.

Example 16:

ST: 众多意象构成栩栩如生的画面，有着“断肠人在天涯”的感觉。

TT1: Far, far from home is the heartbroken one.

TT2: These images create a vivid picture, evoking **a sense of being heartbroken and far away.**

Analysis: This line is from the Yuan Dynasty poet Ma Zhiyuan's "Tian Jing Sha·Qiu Si". Mr. Xu Yuanchong translated it as "Westward declines the sun; Far, far from home is the heartbroken one." However, placing this line in this context is not intended for readers to appreciate this poem, rather, it metaphorically refers to wanderers far from home, expressing a certain state of mind. Therefore, the translator chose the TT2, which is more in line with the overall language style.

Example 17:

ST: 徽州人在走出去的时候，都是身上背着干粮，虽然没有“壮士一去兮不复返”的绝然境地，但身负着亲友嘱托，也背负着家族的希冀，压力之大自然是可以想象的。

TT: When Huizhou people ventured out, they carried dry rations with them. Although it wasn't a situation of "**the brave one departs, never to return,**" they were burdened with their families' expectations and their loved ones' entrusted responsibilities, resulting in immense pressure.

Analysis: Yuan Xiaoning believes that when translating at the language expression level, the strategy of "depending on the target language" should be adopted;

when translating at the cultural level, the strategy of "depending on me" should be adopted, so as to realize the binary coexistence of the English translation strategy of foreign propaganda. (袁晓宁, 2010: 61-64; 2013: 93-97) This sentence is from "The Records of the Grand Historian-The Assassins' Biography", the first sentence is "风萧萧兮易水寒", through the rendering of the external scenery of the wind and the coldness of the Yi Shui, it expresses Jing Ke's resolute determination to assassinate the King of Qin is encapsulated, and his firm will to not return without accomplishing the task, and only the next sentence is quoted here, which is aimed at shaping a somber and sad atmosphere and determination. By selectively using two opposing words "departs" and "return", it signifies a readiness to leave with no intention of return, and using the word "never" emphasizes a profound resolve in the face of his perilous mission. The author used this sentence here just to better express the determination and perseverance of Huizhou people going out to do business, so the translator chose the generalization translation method and translates it for this purpose.

3.3 Metrical Reproduction of Poetic Expressions

Phonetics is an integral part of poetry creation, involving the study of phonetics, rhythm, and rhyme in poetry. When appreciating and translating poetry between Chinese and English, phonetics plays a crucial role. The phonetic structures of Chinese and English poetry differ significantly, necessitating consideration of these factors in translation. Translators must contemplate how to preserve the phonetic beauty of poetry and create rhythm and rhyme in the translated text. Additionally, phonemes and metrical feet in poetry are vital aspects of phonetic research, significantly influencing the pronunciation and overall musicality of poems. In poetry translation, translators need to consider how to convey the phonemes and metrical feet from the original text in the translation. In summary, phonetics is a critical factor in appreciating and translating poetry between Chinese and English; translators must understand the phonetic structure of poetry and preserve the phonetic beauty of the

original text in the translation.

3.3.1 Reproduction of Rhyming

Translating Chinese poetry into English is an effective way to inherit and promote traditional Chinese poetry and culture. Translators face the challenge of translating the essence of Chinese poetry into English while maintaining its original flavor. Rhyming is a crucial feature of Chinese poetry, with various rhyme schemes ingeniously combined, creating excellent examples that encompass both phonetic and aesthetic beauty.

Example 18:

ST: 出门带着三条绳，可以万事不求人

TT: Where there are three ropes, there are always hopes.

Analysis: The original sentence conveys that if the backpack breaks, the rope snaps, or the sedan chair poles and shoulder poles break during a journey, ropes will come in handy. When necessary, they can even be used for hanging, indicating that the people from Huizhou not only endure hardships and are hardworking but also carry a belief of facing challenges with determination when venturing out for business. Initially, the translator opted for a literal translation. However, under the guidance of the mentor, considering the English idiom "Where there's a will, there's a way," expressing the idea that determination leads to success, the translation was revised to "Where there are three ropes, there are always hopes." In this sentence, "where" and "there" has the same end rhyme /eə(r)/, and "ropes" and "hopes" has the same end rhyme /əʊp/. This maintains the syllabic rhythm and is both melodious and in line with the reading habits of the target language readers.

Example 19:

ST: 新安江水峻涟漪，白岳如君亦自奇。

TT: The Xin'an River flows with ripples so fine.

Mount Qiyun, brilliant as you, does also shine.

Analysis: In the eighth years of the Wanli reign in the Ming Dynasty, Tang Xianzu formed a friendship with the Huizhou painter and calligrapher Zhan Jingfeng

in Nanjing. Zhan Jingfeng was renowned for his achievements in both poetry and painting, particularly in the realm of painting. During their conversation about their hometown, Huizhou, Zhan Jingfeng and Tang Xianzu discussed the Yellow Mountain, Baiyue, and the Xin'an River. Tang Xianzu was greatly impressed and penned the lines "新安江水峻涟漪，白岳如君亦自奇", The "白岳" here is mentioned in the previous article, "汤显祖为齐云山写了一句诗", so the translator translated it as "Mount Qiyun". The words "fine" and "shine" were chosen to emphasize the end rhyme /ain/, and the words "ripple" and "brilliant" were used to express the author's admiration for the beautiful scenery of Huizhou. In this translation, the aim is to achieve the realm of "beauty of meaning" at the same time as the "beauty of sound" and "beauty of form".

3.3.2 Conformance to Metrical Rules of English Poetry

Poetry is a rhythmic language and a typical form of the most musical language art. We have become accustomed to the orderly format and rhythm of Chinese poetry, but without an understanding of the characteristics of English poetic meter, it's difficult to appreciate its beauty. An English poem typically consists of several stanzas or strophe, each of which is divided into several lines or verse, and each line is composed of several feet. The metrical form consists of a number of stressed syllables (arsis or ictus) and unstressed syllables (thesis) arranged according to a certain rule. According to the arrangement of stressed syllables (Yang) and unstressed syllables (Yi) in each foot, the feet can be classified into different types, that is, meters. To translate Chinese poetry into English poetry with proper meter, the author has extensively referenced and studied, making diligent efforts. Below are some examples from the text.

Example 20:

ST: 前世不修，生在徽州，十三四岁，往外一丢

TT1: In a past life neglected, born in Huizhou, I was fated.

At thirteen or fourteen, cast away unabated.

TT2: A cursed prelife one must have had.

'cause born in Huizhou is so sad.

That he'll be driven to exile.

As early as a juvenile.

Analysis: This proverbial expression is highly representative of Huizhou's history and the unique customs of Huizhou merchants. The original rhyme between "修" and "丢" was initially translated with an end rhyme /tɪd/, but this disrupted the flow. Following guidance, the translation was revised (TT2) to an AABB format, with an iambic tetrameter structure, in accordance with English pronunciation rules. The whole poem is structured in neat counterpoint, each line is 8 syllables, the first two lines pressed the end rhyme /æd/, and the last two lines pressed the end rhyme /aɪl/, in terms of meaning, "cursed" and "prelife" are used in the first two lines to express the feeling of grief and discontentment with the difficulty of solving the food and clothing in the environment where they are living, and in the last two lines, the words "exile" and "juvenile" are used to vividly portraying the tradition of sending young adolescents away for commerce. This also shows the inevitability of the formation of the custom of business in Huizhou. When children of thirteen or fourteen in other places are reading aloud or playing innocently and carefree, the children of Huizhou are heartlessly "thrown out" by their parents.

Example 21:

ST: 欲识金银气，多从黄白游。

一生痴绝处，无梦到徽州。

TT1: To fathom wealth's elusive place.

Through Mt. Yellow Baiyue to embrace,

A lifetime lost in ecstatic trance.

No dreams of Huizhou can enchant dance.

TT2: To see the grandeur of wealth if you'd like.

You'd better go to Huizhou for a hike.

Of which I have in my life never dreamed.

'cause contrary to my virtues it seemed.

Analysis: This poem reflects the author's contemplation of wealth and the

reluctance to dream of Huizhou despite its reputation for affluence. In the beginning, the translator used the words "place", "embrace", "trance" and "dance" to press the same words. The four words have the same end rhyme /eis/, which has certain readability, but there are still some defects in the structure, and it can't express the meaning and emotion of the original poem well, then it was changed to TT2. The revised translation adopted the format of AABB, and each line is 10 syllables, which is an iambic pentameter, and the first two lines have the same end rhyme /aɪk/, and the last two lines have the same end rhyme /i:md/, which makes the poem readable and neatly structured. This structure also enhanced the conveyance of the author's sentiments. Although this poem is now sometimes used as a kind of propaganda for Huizhou, in terms of the author's own experience and character, this poem is neither a glorification of the beauty of the scenery of Mt. Yellow and Baiyue, nor how much it aspires to go to Huizhou, but rather a lament about his own life.

3.4 Coherence of Discourse

In linguistics, discourse refers to the actual units of language in use, constituting a coherent whole of consecutive paragraphs or sentences in the process of communication. The renowned linguist Professor Hu Zhuanglin pointed out, "Discourse refers to any natural language that expresses complete meaning in a certain context not entirely constrained by sentences." (胡壮麟, 1994: 1-19) Cohesion refers to the surface-level grammatical and lexical means used to connect various parts of the text. Coherence refers to the product of the dialogue between the text and the reader or listener. Although cohesion and coherence have different meanings, they are interrelated.

3.4.1 Logical Reconstruction of Run-on Sentences

Chinese lacks many morphological changes, and the methods and means of cohesion are not as diverse as in English. When translating from Chinese to English, blindly adhering to Chinese logic may result in unnatural English. To ensure smooth

and more linguistically narrative translations, translators need to thoroughly understand the structure of the source text, grasp the meaning, and then completely break free from the original language's syntax and sentence form. The sentences are then rearranged according to the original text's sentence structure, considering context and the target language's narrative conventions.

Example 22:

ST: 我们只能这样说, 像徽州这一块地方, 由于地理偏僻的原因, 保存相对完整, 也相对完好, 可以说是中国近代的博物馆, 比较集中地呈现了中国明清时的某些风貌。

TT: Due to its remote location, we can only say that a place like Huizhou is relatively intact and well-preserved. It can be said that it is a museum of modern China, presenting some features of the Ming and Qing Dynasties in a reasonably concentrated way.

Analysis: The traditional culture of the Chinese nation, along with the national character, has shaped the subtle and reserved characteristics of the Chinese language. The linguistic beauty of hypertext language refers to all meanings and implications beyond language itself (刘宓庆, 2011: 111). In this sentence, there is only one full stop and six commas, which is a common sentence structure in Chinese. Translating each sentence separately would not adhere to English logical conventions and would seem awkward. Therefore, the translator needs to reorganize the sentence by establishing logical relationships. The first part of the sentence discusses the relatively intact preservation of Huizhou due to its remote geographical location. The second part highlights Huizhou as a sort of modern Chinese museum, providing a concentrated presentation of the appearance of China during the Ming and Qing dynasties. In doing so, the translation appears logically coherent and well-structured.

Example 23:

ST: 浙江西南部、江苏西南部、皖南以及赣东北地区, 由于地域相连, 在很多习俗文化上都有着相近的地方。

TT: Being geographically connected, the southwestern part of Zhejiang Province and Jiangsu Province, the southern part of Anhui Province, and the northeastern part

of Jiangxi Province have similarities in many customs and cultures.

Analysis: In English, it is customary to present the result before stating the cause. Therefore, the logical structure of the sentence needs to be adjusted and rearranged. The premise of the sentence is the geographical proximity, implying that these regions share many similarities. Given that the initial phrase "the southwestern part of Zhejiang Province and Jiangsu Province, the southern part of Anhui Province, and the northeastern part of Jiangxi Province" is lengthy, placing it at the beginning might make the English sentence top-heavy. Consequently, the translator opts to reorganize the sentence order to align with the reading habits of the target language audience, ensuring a more natural expression.

3.4.2 Semantic Omission of Repetitive Information

The omission is a prevalent phenomenon in language, and omission translation is a method that corresponds to addition translation. It is mainly used to avoid redundancy, deleting words that do not align with the target language's thinking habits, language conventions, and expression styles to prevent the translation from being cumbersome and to highlight information, connecting the context.

Example 24:

ST: 所以明朝政策一松动，徽州人就登上了商业的大舞台，形成一种力量，并且在当时的经济等领域起到了举足轻重的作用，叱咤经济风云。

TT: Therefore, when the Ming Dynasty policies relaxed, Huizhou people stepped onto the stage of commerce, playing a significant role in the economy and other fields.

Analysis: Based on the characteristics of the Chinese language, some modifiers serve to emphasize, enhance momentum, or maintain structural integrity without carrying much practical meaning. For example, in the last sentence, phrases like "叱咤经济风云" and earlier expressions like "在当时的经济等领域起到了举足轻重的作用" are acceptable in Chinese, as redundant expressions are not considered cumbersome and align with the writing habits of the language. However, when directly translated into English, these sentences may seem redundant and illogical, as

they both convey the economic status of the people of Huizhou. It is not necessary to translate both sentences and when translating from Chinese to English, a concise approach can be adopted to omit such semantic repetitions.

Example 25:

ST: 在徽州其他地方，一天的工分一般都是一块钱左右，高一点的一块多，少一点的七八毛。

TT: In other parts of Huizhou, a day's wage was generally around one yuan, slightly higher or lower depending on the circumstances.

Analysis: In the latter part of this sentence, the amount varies, with slightly more than a dollar for the higher end and slightly less than seventy to eighty cents for the lower end. In Chinese, this may not seem problematic, but when translated directly into English, it may appear somewhat redundant. The phrases "一块多" (slightly more than a dollar) and "七八毛" (seventy to eighty cents), in conjunction with the earlier reference to "一天的工分" (a day's labor points worth about a dollar), essentially convey the same idea. It is not necessary to translate all of them, so the translator opted for a more concise expression, rendering it as "slightly higher or lower depending on the circumstances" and omitting the latter part.

Chapter 4 Conclusion

In this translation practice, the author encountered numerous challenges and difficulties, but ultimately completed the translation practice and gained valuable experience. In this chapter, the translator will review the most memorable aspects of the entire translation process, share key findings, analyze shortcomings, and reflect on the gains and losses in the overall translation work.

4.1 Proofreading

The importance of post-translation proofreading cannot be ignored. Proofreading is an indispensable part of the translation process, especially in Chinese-to-English translation, where the influence of native Chinese language habits may lead to less idiomatic expressions. In the process of proofreading, the thinking will also be limited, so first of all, the translator re-examines the source text and the target text in order to gain a better understanding of the style of the original text. The first step is to modify the format and punctuation, including the consistency of Chinese and English fonts and other formal issues, followed by the standardization of culturally-loaded words in the text, such as place names, Chinese titles and titles of works are correct. In terms of grammar, the translator focuses on checking whether there are problems such as single and plural words and tenses between the translation, whether the article is basically smooth and the grammar is correct. Since the original text is Chinese, the translation practice should avoid the appearance of Chinglish as much as possible, and the expression of some sentences should be polished to make them more in line with the reading habits of the target language readers.

In addition to self-proofreading, group proofreading, and tutor proofreading are also carried out, and in each proofreading process, new problems will appear, and the author constantly modifies, embellishes, and perfects the translation before finalizing it, which also makes the translation more reliable.

4.2 Reflections

Each translation practice is an accumulation and improvement in learning, expanding one's knowledge base. Through this translation practice, the author gained a deeper understanding of the translation of Hui culture, improved the ability of literary translation, and strengthened various translation methods and strategies. The following are some major findings:

The necessity of pre-translation preparation was recognized. After determining the text, the author actively consulted relevant materials, read parallel texts, analyzed the text type, and established a glossary for proper nouns. Although the pre-translation preparation takes a long time, it is very helpful for the author to better understand the content of the translation practice and speed up the translation process in the later stage. What the said above is not only for this translation practice but also for any text, one should make sufficient preparation in advance, practicing the principle of "sharpening the knife is not an error".

Translating numerous classical Chinese book titles posed a challenge. Some established and conventional translations, require extensive online and offline searches for related information and verification. For lesser-known books without established English names, the author applied interpretative translation methods to provide readers with an intuitive understanding.

Another feature of the text is that there are a significant number of classical Chinese poems. The author, after extensive study and attempts, as well as discussions with fellow students and the tutor, approached the translation from a rhythmic perspective, carefully considering aspects such as poetic form, meter, syllables, rhythm, and wording, adhering to Mr. Xu Yuanchong's "Three Beauties" principle, so as to achieve the rhyming effect while preserving the flavor of the original poem, and to bring the readers of the target language closer to the original poem, so that they can maximize the aesthetic experience of Chinese poetry.

Through this translation practice report, the author aims to be able to promote the

Hui culture to go out, in order to promote the cultural exchange and understanding between the East and the West. In this process, the author has adopted a variety of translation methods to ensure an accurate presentation of traditional Chinese culture, especially Hui culture. Despite the best efforts and many revisions, there are still some limitations for improvement:

The ability of verification needs to be strengthened. In this translation practice, there are many Chinese culturally-loaded words whose connotations and background information are challenging to be understood or found literally, and need to be obtained through various channels online and offline; without the ability to search for information, the translation will easily fall into a dilemma. The author must further enhance research skills, learn various search methods and approaches, and improve the efficiency and accuracy of translation.

Personal skills need to be improved. There are a lot of ancient Chinese poems in the translation practice, which is a great challenge for the author due to the different cultures, language structure, and expression. Some emotional colors and literary details are difficult to be fully preserved in cross-cultural translation, translating such works requires careful adjustment to convey the emotions and meanings of the original poem appropriately. How to turn them out and do it favorably, so that the readers of the target language can understand and appreciate them? This requires that in future study and life, we should not only strengthen the basic skills of English, but also pay attention to improving the Chinese language, read more Chinese and foreign classical books and masterpieces, expand our knowledge, enhance our cultural literacy and heritage, and better improve the quality of translation.

In conclusion, while this translation practice has been valuable, ongoing efforts are required to address these limitations and enhance overall translation skills.

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Appendix I: Glossary

序号	中文	英文
1	白银/银两	taels of silver
2	北宋	Northern Song Dynasty
3	长江	the Yangtze River
4	阊江	Chang River
5	成化年	Chenghua reign
6	打秋风	raise the wind
7	大运河	the Grand Canal
8	大障山	Dazhang mountain
9	东海	East China Sea
10	东印度公司	the Dutch East India Company
11	风水	Feng Shui
12	赣	Jiangxi Province
13	高邮	Gaoyou
14	故宫	the Forbidden City
15	灌云县板铺	Banpu, Guanyun County
16	贵族阶层	aristocratic class
17	国子监	the Imperial College
18	《邯郸记》	The Handan Dream
19	杭州湾	Hangzhou Bay
20	胡适	Hu Shi
21	淮河	Huaihe River
22	《环翠堂乐府》	Huan Cuitang Chinese opera collection
23	黄白之物	gold and silver
24	黄巢起义	the Huang Chao Uprising

25	黄河	Yellow River
26	黄山	Yellow mountain
27	徽杭古道	the Huihang Ancient Trail
28	徽宁古道	the Huining Ancient Trail
29	徽派建筑	Hui-style architecture
30	徽商	Huizhou merchants
31	徽州府	Huizhou Prefecture
32	徽州文化	Huizhou culture
33	绩溪	Jixi
34	《江湖绘图路程》	The Journey of the Jianghu Drawings
35	康乾时期/康乾盛世	High Qing period
36	勒迈尔	Le Maire
37	礼部	the Ministry of Rites
38	临川四梦	The Four Dreams of Linchuan
39	六股尖	Liugujian
40	马头墙	horse-head walls
41	明朝	Ming Dynasty
42	明清	Ming and Qing Dynasties
43	《牡丹亭》	The Peony Pavilion
44	幕僚制度	the ancient Chinese aids and staff system
45	《南柯记》	A Dream under the Southern Bough
46	鄱阳湖	Poyang Lake
47	祁门	Qimen
48	千岛湖	Qiandao Lake
49	钱塘江	Qiantang River
50	青弋江	Qingyi River
51	歙县	Shexian
52	歙县老街	Old Street in Shexian

53	宋金大战	Song-Jin Wars
54	《宋书》	the History of the Song of the Southern Dynasties
55	苏北	in northern Jiangsu province
56	遂昌县	Suichang County
57	太湖	Taihu Lake
58	太平军	the Taiping Army
59	太平天国起义	the Taiping Rebellion
60	汤显祖	Tang Xianzu
61	天井	patios
62	天目山	Tianmu mountain
63	万历	Wanli reign
64	汪廷讷	Wang Tingne
65	魏晋时期	Wei and Jin Dynasties
66	文革	the Cultural Revolution
67	闻家堰	Wenjia Weir
68	《文坛列祖》	A Feast of Literature
69	五代十国	Five Dynasties and Ten Kingdoms period
70	婺江	Wu River
71	吴序	Wu Xu
72	婺源	Wuyuan
73	县令	county magistrates
74	湘军	Hunan Army
75	新安江	Xin'an River
76	新浪网	Sina
77	休宁	Xiuning
78	宣和	Xuanhe reign
79	鸦片战争	the Opium War

80	盐商	salt merchants
81	一府六县	one prefecture and six counties
82	黟县	Yixian
83	《元本出相西厢记》	The Original Script of "The Romance of The West Chamber"
84	重农禁商	prioritize agriculture and restrict trade
85	中原地区	Central Plains
86	朱棣	Zhu Di
87	诸葛亮	Zhuge Liang
88	朱元璋	Zhu Yuanzhang
89	专制制度	autocratic system
90	《紫钗记》	The Purple Hairpin

Appendix II: Source Text and Target Text

Source Text	Target Text
“徽州文化”这个提法，本身来说，也许就是不准确的。文化不宜分得太细，它本来就是一种大而化之的东西，就像我们头顶上的云彩，就像空气，它是一团一团流动的，不可以太具体。我们可以说黄河文化、淮河文化，但不能提得太细了。太细了，搞一一对应，搞刨根问底，搞求证，就不对了。	The term "Huizhou culture" itself may be inaccurate. Culture should not be divided too narrowly. It is something broad, like the clouds above us, like the air we breathe. It is a mass that flows and cannot be too specific. We can talk about the Yellow River and Huai River cultures, but we cannot mention them in too much detail. It is wrong to make one-to-one correspondence, get to the root of the matter, and seek proof
徽州文化，是隶属中国南方东南部文化的。 <u>浙江西南部、江苏西南部、皖南以及赣东北地区，由于地域相连，在很多习俗文化上都有着相近的地方。</u>	Huizhou culture is a part of the culture of southeastern China. <u>Being geographically connected, the southwestern part of Zhejiang Province and Jiangsu Province, the southern part of Anhui Province, and the northeastern part of Jiangxi Province have similarities in many customs and cultures.</u>
<u>比如说，建筑上的马头墙和天井，这一带都有。</u>	<u>For example, the architectural horse-head walls (Because the shape resembles a horse's head, an essential feature of Hui-style architecture.) and patios are found in this area.</u>

可以说，这不完全是徽州的特色。而且徽州建筑，很大一部分是徽州商人有了钱之后，请了浙江东阳等地的木工、瓦工来徽州建房，建的房子是什么样？就是参照苏南和浙江等发达地区的模样。	It can be said that this is not exclusive to Huizhou. Furthermore, a significant portion of Huizhou's architecture was built by Huizhou merchants who, after acquiring wealth, hired carpenters and tilers from places like Dongyang in Zhejiang province to construct houses in Huizhou. What kind of houses did they build? It refers to the appearance of developed areas such as southern Jiangsu Province and Zhejiang Province.
你说马头墙和天井是徽州建筑，本身是不准确的。你看浙江金华附近，有一个诸葛村，据说是诸葛亮的后人在明朝的时候过来建的。我到此地一看，也是白墙黛瓦马头墙，跟徽州的建筑基本一样，村落的部局，也是讲究风水的，你能说这是徽州文化？	It is inaccurate to say that horse-head walls and patios are Huizhou architecture. For example, there is a Zhuge village near Jinhua in Zhejiang province, which is said to have been built by the descendants of Zhuge Liang in the Ming Dynasty. When I visited this place, I saw it also had white walls, tiled roofs, and horse-head walls. Like Huizhou architecture, the town's layout also emphasizes Feng Shui. Can we say that this is Huizhou culture?
<u>我们只能这样说，像徽州这一块地方，由于地理偏僻的原因，保存相对完整，也相对完好，可以说是中国近代的博物馆，比较集中地呈现了中国明清时的某些风貌。</u>	<u>Due to its remote location, we can only say that a place like Huizhou is relatively intact and well-preserved. It can be said that it is a museum of modern China, presenting some features</u>

	<u>of the Ming and Qing Dynasties in a reasonably concentrated way.</u>
因此，我们在提徽州文化时一定要对文化的本质有清楚的认识才行。所以，我强调我今天所说的徽州文化、徽商状况和精神只是一个窗口，最好大家能通过这个窗口，去了解徽州，去思考徽州。	Therefore, when we mention Huizhou culture, we must have a clear understanding of the essence of the culture. So, I stress that what I have said today about Huizhou culture, the condition, and the spirit of Huizhou merchants is only a window through which is better for you to get to know Huizhou and think about it.
说到徽州文化，不能不提的是徽商。徽商的概念多难讲啊，尤其是现在的徽商，提法上有点乱，把安徽的商人都叫作徽商了。	Regarding Huizhou culture, the Huizhou merchants cannot be left out. The concept of Huizhou merchants is challenging to define, especially in modern times when the term "Huizhou merchant" is loosely used to refer to businessmen from Anhui Province.
以前是把徽州的商人，也就是老徽州一府六县的商人，叫作徽商。就是说，只有徽州府的商人，才是徽商。	In the past, the term "Huizhou merchant" expressly referred to the merchants from Huizhou Prefecture, which consisted of one prefecture and six counties. In other words, only the merchants from Huizhou Prefecture were considered Huizhou merchants.
哪一府六县呢？就是徽州府及其所辖的歙县、休宁、黟县、祁门、绩溪、婺源。	Which prefectures and counties are included? They are Huizhou Prefecture and its subordinate counties: Shexian, Xiuning, Yixian, Qimen, Jixi, and

	Wuyuan.
徽州历史上一直有从商的传统，男人们十分之七都在外做生意，有的做做就不回来了，就在外成家立业了。这当中，有的人还惦记着乡土，填自己的籍贯时，还填徽州某某县；有的三代之后，把籍贯也改了，所以你也知道他是徽商的后代了。有的籍贯改了，但还口口相传。	Huizhou has a long history of commercials, and about 70% of the men were engaged in business, with some never returning and establishing their families and careers elsewhere. Some still remembered their hometown and listed their place of origin as a specific county in Huizhou. Some had changed their native position after three generations, so you wouldn't know if they were descendants of Huizhou merchants. In some cases, the place of origin has been changed, but it is still handed down from mouth to mouth.
像著名作家汪曾祺，他的籍贯现在已是江苏高邮人了，但他自己知道，自己还是徽州人。所以他那一年到徽州，站在歙县老街的街口，发出一声感叹，说自己祖籍是歙县人，又说几乎所有姓汪的都是徽州人。	For example, Wang Zengqi, a famous writer, is now from Gaoyou, Jiangsu Province, but he knows he is still a Huizhou native. That's why when he went to Huizhou one year, he stood at the entrance of Old Street in Shexian and exclaimed that his ancestral home was in Shexian and that almost all surnamed Wang people were from Huizhou.
还有新浪网原董事长汪延先生，他也说自己是徽州人，他说他家是康乾时期，去了苏北的灌云县板铺，然后在那安下了家。	Another example is Mr. Wang Yan, the former chairman of Sina, who also said he was from Huizhou. He said his family had settled in Banpu, Guanyun

	County, in northern Jiangsu Province during the High Qing period.
他的先祖或许也是做盐商生意跑到那个地方的。后来扬州盐商式微，清军南下，大家作鸟兽散，所以汪先生有可能是逃难的盐商的后代。因此，研究徽商，要把目光放远一点，不能紧紧盯着徽州，徽商主要的事迹在外面。	It is possible that his ancestors were salt merchants who went to that place for business. Later, when the salt merchants in Yangzhou declined, and the Qing army moved south, everyone scattered. Therefore, Mr. Wang might be a descendant of a salt merchant who fled as a refugee. Hence, studying Huizhou merchants requires a broader perspective and should not be limited to Huizhou itself, where the prominent exploits of the merchants are outside the region.
大家都知道现在形容徽州有一首非常有名的诗，那就是写“临川四梦”的汤显祖写的： <u>欲识金银气，多从黄白游。</u> <u>一生痴绝处，无梦到徽州。</u>	We all know that there is a very famous poem describing Huizhou, which was written by Tang Xianzu, who wrote "The Four Dreams of Linchuan": <u>To see the grandeur of wealth if you'd like.</u> <u>You'd better go to Huizhou for a hike.</u> <u>Of which I have in my life never dreamed.</u> <u>'cause contrary to my virtues it seemed.</u>
今天的人多以为这首诗是称赞徽州的，其实这完全是对诗表面意义的曲解。	Most people today think that this poem praises Huizhou, but in fact, it completely distorts the superficial

	meaning of the poem.
由于缺少相关资料，汤显祖写作此诗时真实的想法已不太明确。不过从时间和背景上来说，这首诗写于明末万历二十六年，也就是 1598 年。	Due to the lack of relevant information, Tang Xianzu's honest thoughts when writing this poem are unclear. In terms of time and context, however, the poem was written in 1598, the twenty-sixth year of the Wanli reign at the end of the Ming Dynasty.
当时的汤显祖，政治上失意，他原先是明朝南京礼部的祠祭司主事。这个南京礼部，实际上是一个空架子，因为真正的礼部在北京，朱棣篡权之后，在北京建立了一套同样的机构，南京这一边的仍保留，所以明朝一直有两个“朝廷”。	Tang Xianzu was politically disillusioned then, having been the head of the Ministry of Rites in Nanjing during the Ming Dynasty. The Nanjing Ministry of Rites was empty because the actual Ministry of Rites was in Beijing. After Zhu Di usurped power, he established similar institutions in Beijing while the Nanjing side remained, so there were always two "courts" in the Ming dynasty.
南京的机构都是做样子的，没什么事，也没什么权。后来，汤显祖又被下放到浙江遂昌县去当一个县官，因为没处好人际关系，官也被免了，生活上也比较穷困，心情抑郁。	The Nanjing institutions are all for the show, with little work and little power. Later, Tang Xianzu was sent down to Suichang County, Zhejiang Province, to become a county official, and because he did not get along well with people, the official was dismissed, and life was relatively poor and depressing.
这时候有一个叫吴序的徽州人，	At that time, Wu Xu, a native of

劝他去自己的家乡，说那个地方的人比较有钱，也比较重视教育，他可以去那里，以他的名气，在那里，他会生活得很好。吴序这话是什么意思呢？那就是让汤显祖去“打秋风”。	Huizhou, suggested he go to his hometown. He explained that people there were relatively affluent and paid more attention to education, and with Tang's reputation, he could go there and live a good life. What did Wu Xu mean by this? That is to let Tang Xianzu "raise the wind."
什么叫“打秋风”呢？委婉地说，就是以某种名义，向别人索取财物，投靠权贵，或者拉一点“文化赞助”。这个“打秋风”实际上并不可耻，因为当时都是这样的风气。	What is "raise the wind"? Euphemistically speaking, this term referred to seeking financial support from others, taking refuge in the powerful, or pulling a little "cultural patronage." This is not shameful because it was a prevalent practice during that era.
“打秋风”是和中国古代社会后期的幕僚制度一起发展起来的，明清时期的官员，上至总督，下至县令，周围都有一批幕僚，这些幕僚，都是由主人聘任的。	It was developed with the ancient Chinese aids and staff system in the later ancient Chinese society. During the Ming and Qing dynasties, officials from governors to county magistrates had a group of advisors around them known as "aides and staff", whom the officials themselves appointed.
他们的工资，不是国家开的，而是由官吏自己开的。他们做些什么呢？包揽主人的从起草文件到咨询政事等一切文秘事务。	Their salaries were not paid by the state but by the officials themselves. What did they do? They handled all the secretarial matters for the officials, including drafting documents and

	consulting on political affairs.
做幕僚时间有长有短，长的跟随主人南征北战，与主人相守终身；而短的只有数天、月余。于是，凡是投靠大户者，后来都被称为“ <u>打秋风</u> ”。	The duration of being an advisor could be long or short. Some would accompany their masters on military campaigns and serve them for a lifetime, while others might serve only a few days or months. Therefore, those who took refuge in the big family were later called " <u>raise the wind</u> ."
这个吴序就劝汤显祖，不行，你就来徽州吧，这里的人有钱，你随便投靠一个大户，当当幕僚，或者拉点赞助；还可以为那些有钱人写写传记和报告文学啊，凭你的文笔，一定能赚不少钱的。	Wu Xu advised Tang Xianzu to come to Huizhou, believing he could quickly join a wealthy household as an advisor or obtain some sponsorship. Tang Xianzu could also write biographies and literary reports for the rich people there. With his writing skills, he could earn a considerable amount of money.
你看很多比你资格老名气大地位高的文豪都在做这个事，像王世贞、汪道昆啊，都靠替商人写传记拿润笔费，活得多滋润啊！	Wu Xu pointed out that many literary figures who were more famous and held higher positions than Tang Xianzu were doing the same thing. They relied on writing biographies for business people to earn generous fees, and they lived pretty comfortably.
没想到汤显祖不高兴了，旧式文人一般都不太喜欢徽州人，不太喜欢那些做生意的人。汤显祖有傲气，也有傲骨，就写了这首诗。	Unexpectedly, Tang Xianzu was not pleased with this suggestion. Traditional literati of his time were generally biased against Huizhou people

	or those engaged in business. Tang Xianzu, known for his pride and dignity, wrote this poem to express his discontent.
说吴序，你的家乡那有什么了不起的，不就是“黄白之物”吗？我才不稀罕呢！黄山和齐云山那个地方，铜臭气太重了，很讨厌，我才不想去那个地方呢，到了那个地方，我就没办法做梦了，我只想痴痴地找一块净土，做我的梦。	He asked Wu Xu, "What's so exceptional about your hometown? Isn't it just full of 'gold and silver'? I don't care about it! Places like Mt. Yellow and Qiyun have a strong copper odor, which is very unpleasant. I don't want to go to such a place. If I go there, I won't be able to dream. I want to find a pure land and dream there.
汤显祖是戏剧家，有四部戏剧代表作，分别是《牡丹亭》《邯郸记》《南柯记》《紫钗记》。因为他是江西临川人，也就是现在江西抚州地区人，所以他的这四部戏，又被称为“临川四梦”。	Tang Xianzu was a playwright famous for four representative works, "<u>The Peony Pavilion</u>," "<u>The Handan Dream</u>," "<u>A Dream under the Southern Bough</u>," and "<u>The Purple Hairpin</u>." As he was from Linchuan, Jiangxi province, now the Fuzhou region of Jiangxi Province, these four plays are also known as the "The Four Dreams of Linchuan" because of his regional origins.
汤显祖在写“一生痴绝处，无梦到徽州”时是 49 岁，当时他并没有来过徽州，这首诗只能说是反映了他的一些看法，一些带有怨气的看法。	When Tang Xianzu wrote the line "Of which I have in my life never dreamed, 'cause contrary to my virtues it seemed," he was 49 years old, and he had not yet visited Huizhou. This poem

	can only be said to reflect some of his resentment views.
很有意思的是，到了汤显祖 59 岁那一年，当时住在休宁的一个大文人，也是盐商出身，叫汪廷讷，请汤显祖来了一趟徽州。汪廷讷不是正规的读书人出身，他花钱在南京国子监捐了一个生员，也就是秀才，就像现在在某某商学院报了个名，成为某某商学院的学生。	Interestingly, when Tang Xianzu turned 59, a prominent scholar and salt merchant named Wang Tingne, who lived in Xiuning, invited him to Huizhou. Wang Tingne was not from a scholarly background, but he paid for a scholar position at the Imperial College in Nanjing, similar to enrolling in a business school nowadays.
这个汪廷讷是一位徽商，也是一位戏剧家和出版家，跟汤显祖是好朋友。汪廷讷曾开设一家环翠堂书坊，不仅刊刻了自己创作的戏曲作品《环翠堂乐府》，还刊刻了《文坛列俎》《元本出相西厢记》以及当时戏曲家王磐、冯惟敏、梁辰鱼、陈所闻等人的散曲集。	Wang Tingne was a Huizhou merchant, playwright, and publisher. He and Tang Xianzu were good friends. Wang Tingne once established a bookshop called Huan Cuitang, where he not only published his dramas like <i>Huan Cuitang Chinese opera collection</i> but also published <i>A Feast of Literature</i> , <i>The Original Script of "The Romance of The West Chamber"</i> , as well as collections of miscellaneous lyrics by Wang Pan, Feng Weimin, Liang Chenyu, Chen Suowen, and other playwrights of that time.
汪廷讷晚年曾在老家休宁松萝山建了一座庄园，很多时候就住在那里。在听说了大戏剧家汤显祖写了这首诗后，汪廷讷坐不住了，便出面邀	In his later years, Wang Tingne built a mansion on Songluo Mountain in his hometown, Xiuning County, and often lived there. When Wang Tingne

请汤显祖来徽州看看。	heard that the great playwright Tang Xianzu had written this poem, he couldn't sit still and personally invited Tang Xianzu to visit Huizhou.
汪廷讷的意思是：徽州这么好，你没来过，怎能如此贬损我的家乡呢？	Wang Tingne intended to say, "Huizhou is so good, and since you haven't been here, how can you belittle my hometown like this?"
于是，汤显祖跟一个好友一起，受邀来到了徽州，来到了休宁。汤显祖在徽州攀登的第一座山，就是齐云山。	So, Tang Xianzu and a good friend accepted the invitation and came to Huizhou, specifically to Xiuning County. The first mountain Tang Xianzu climbed in Huizhou was Qiyun Mountain.
对徽州实地参观后，汤显祖对徽州印象不错，精神上也找到了慰藉，原来这个地方不只是富人多，风景和民风也如此之美啊。	After visiting Huizhou in person, Tang Xianzu had a positive impression of the place and found solace in his spirit. He realized that Huizhou was not just a place of wealth, its scenery and folk customs were also beautiful.
汤显祖为齐云山写了一句诗：“新安江水峻涟漪，白岳如君亦自奇。”他对徽州的印象一下就改变了。也因此，汤显祖先前的那首诗变成赞美徽州的语句了。	Tang Xianzu wrote a line of poetry about Qiyun Mountain: " <u>The Xin'an River flows with ripples so fine. Mount Qiyun, brilliant as you, does also shine.</u> " His impression of Huizhou suddenly changed. Consequently, Tang Xianzu's previous poem turned into a statement praising Huizhou.
根据这样的诗句理解，到徽州是	Interpreting the poetry this way,

不需要做梦的，因为徽州本身就是梦想，这样的梦是与秀美和富裕联系在一起的。	going to Huizhou does not require dreaming because Huizhou itself is a dream associated with beauty and prosperity.
当一个地方既遍地流金，又山川秀美，并且能够实现天、地、山、水、树、人之间的和谐时，又何必再去梦想什么呢？所以，把汤显祖这首诗理解为赞美徽州也不算错。	When a place is abundant in wealth, picturesque landscapes, and harmonious relationships between nature, mountains, rivers, trees, and people, why bother dreaming about anything else? Therefore, understanding Tang Xianzu's poem as praising Huizhou is not entirely incorrect.
徽州的由来	The Origin of Huizhou
我们先来说说“徽州”的由来。据《宋书》载：“宣和三年（1121年），改歙州为徽州。”古往今来，徽州地名的由来众说纷纭，主要分为因地理因素和词义因素得名两大类。	Let's first talk about the origin of Huizhou. According to <u>the History of the Song of the Southern Dynasties</u> , "In the third year of the Xuanhe reign (1121 AD), Shezhou was renamed Huizhou." Throughout history, there have been various interpretations regarding the origin of Huizhou, primarily classified into geographical and semantic factors.
因地理因素得名的说法，如清代乾隆年间的《徽州府志》里有“盖郡境存徽岭、徽溪，扬之水出焉，说者以为取诸此”。	The previous interpretation suggests that names were derived from the local geography. For example, the <u>Huizhou Fu annuals</u> during the Qianlong reign in the Qing Dynasty mentioned "Huiling" and "Huixi" within the county's jurisdiction, with the

	explanation that these names were derived from these places.
又如在《太平广记》里记载绩溪县境内有“大徽村”，徽州由此得名等。	<u>The records of the Taiping era, which were compiled by Li Fang and others during the early Song Dynasty, collected lots of stories about anecdotes and unofficial history, recording the existence of "Dahui Village" within the boundaries of Jixi County, giving rise to the name Huizhou.</u>
因词义因素得名的说法，一种是“徽”字含有“绳索、捆绑”的意思，北宋宣和二年（1120 年）十月，歙人方腊在徽州附近起义，后朝廷以“徽”字命名这块土地。我更愿意用“徽”的另一种词义去理解“徽州”的由来，那就是“徽”是美好的意思，是有山有水有文化。	The other interpretation based on semantic factors suggests that the character "徽" (hui) carries the meaning of "rope" or "binding". In October of the second year of the Xuanhe reign in the Northern Song Dynasty (1120 AD), Fang La, a native of She County, led a rebellion near Huizhou. The imperial court named the land with the character "徽" to reference this event. I prefer to interpret the origin of "Huizhou" based on another meaning of the character "徽," representing a beautiful landscape, abundant natural resources, and a rich cultural heritage.
首先，我想向大家介绍的是徽州的地理状貌。大家都知道，一个地方的地理状况，对于社会、文化乃至人	First, let me introduce the geographical features of Huizhou. As we all know, a place's geographical

的性格,影响很大。人是环境的产物,这个环境,首先是地理环境。	conditions significantly impact its society, culture, and even people's character. People are products of their environment, and the background, first and foremost, includes the geographical surroundings.
徽州濒临江浙,位居中国东南部的腹地。徽州一府六县所处的位置正好是一个盆地的中间,北面是黄山山脉,东面是天目山脉,南面是大障山脉。	Huizhou is located in southeastern China's hinterland, bordering Jiangsu and Zhejiang provinces. The position of the capital city of Huizhou and its six counties lies right in the middle of a basin. To the north is the Yellow mountain range, to the east is the Tianmu mountain range, and to the south is the Dazhang mountain range.
这个盆地很封闭,交通极为不便,只有一条新安江为主要干道,通向浙江地区。	This basin is secluded, and transportation is highly inconvenient. Only one main waterway, the Xin'an River, is Huizhou's primary artery to the Zhejiang region.
新安江发源于休宁与婺源交界处的六股尖,然后顺地形而行,从徽州盆地的腹地穿过。在发源地六股尖那,它被称为冯源,那是因源头的位置在休宁县冯村乡境内。	The Xin'an River originates from Liugujian, located at the junction of Xiuning County and Wuyuan County. It follows the terrain, passing through the hinterland of the Huizhou basin. Liugujian is called Fengyuan at its source because it is within the boundaries of Fengcun Township in Xiuning County.

在此之下，它被称为大源河；再然后，它又叫作率水；在屯溪，横江流入了率水，横江同样也是新安江上游一条重要的支流；从屯溪的率口往下，一直到歙县浦口这个地方，这条河流被称为渐江；在浦口，渐江与练江交汇，练江是新安江最重要的二级支流，在练江这一段当中，有几条重要的三级支流汇入，它们分别是丰乐河、富资水、扬之水；练江在浦口与渐江交汇后，往下，河流就称为新安江了。	Below that, it is called the Dayuan River, and further downstream, it is known as Lvshui. In Tunxi, the Heng River flows into Lvshui, which is also an important tributary of the Xin'an River. From Lvkou in Tunxi to Pukou in She County, this river is called Jianjiang. In Pukou, Jianjiang merges with Lianjiang, the most important secondary tributary of the Xin'an River. Several important tertiary branches join Lianjiang in this section, including the Fengle River, the Fuzi River, and the Lianshui River. After the confluence of Lianjiang and Jianjiang in Pukou, the river is called the Xin'an River.
新安江一直往下流，在歙县的深渡注入千岛湖，当然，原来是没有千岛湖的，那是二十世纪六七十年代建新安江水电站后才形成的，在有水电站之前，新安江过安徽境内的最后一个地方，叫街口，出了街口后，就是浙江了。	The Xin'an River continues downstream and eventually merges with Qiandao Lake in Shenxian County. It's worth noting that Qiandao Lake did not exist before the Xin'an River hydroelectric power station was constructed in the 1960s and 1970s. Before the power station, the last place the Xin'an River passed through in Anhui Province was called Jiekou, and beyond that was Zhejiang Province.
新安江到达浙江省境内后，有一段时间叫新安江，后又称为桐江、富	After entering Zhejiang Province, the river was initially called Xin'an

春江，到了杭州闻家堰，这条河流又改为钱塘江。在激起一片钱塘潮之后，这条长达千里的河流，浩浩荡荡涌入东海。	River, then Tong River and Fuchun River, until it reached Hangzhou at the Wenjia Weir, changing its name to Qiantang River. After causing the famous Qiantang Tidal Bore, this river, spanning thousands of miles, flows into the East China Sea.
就徽州而言，最重要的河流是新安江，新安江是向东流的，是徽州通向东部发达地区的主要载体。新安江在徽州境内，是干流，它还有很多支流，正好将徽州的很多地方，通过水系连接起来。	Regarding Huizhou, the most important river is the Xin'an River, which flows eastward and serves as the main conduit for Huizhou to connect with the developed eastern regions. The Xin'an River is the main river within Huizhou, but it also has many tributaries connecting various parts of Huizhou through a network of waterways.
我刚才所说的横江、练江、丰乐河、富资水、扬之水等，都是支流，它们都流向新安江。所以说，新安江真是徽州的母亲河。	The mentioned rivers, such as the Heng River, the Lianjiang River, the Fengle River, the Fuzi River, and the Lianshui River, are all tributaries that flow into the Xin'an River. Therefore, the Xin'an River is truly the mother river of Huizhou.
当然，除新安江外，徽州还有一些水系是向北或向南的，比如青弋江，就是向北流向长江的；还有婺江、闽江，是向南流向鄱阳湖的，是徽州祁门县和婺源县的重要水路。	Of course, besides the Xin'an River, some water systems in Huizhou flow north or south. For example, the Qingyi River flows northward to the Yangtze River, while the Wu River and the Chang River flow southward to

	Poyang Lake, serving as essential water routes for Qimen County and Wuyuan County in Huizhou.
除水路外，徽州只有一些崎岖的山路通向山外，比如说绩溪伏岭一带的徽杭古道，歙县许村到高甲的徽宁古道，等等。不过这些山路一般只能走人，要是运输什么的，就显得很不方便了。	Besides water routes, Huizhou only has rugged mountain roads leading to the outside of the mountains. For example, the Huihang Ancient Trail in Fuling, Jixi County, and the Huining Ancient Trail from Xucun in Shexian County to Gaojia, and so on. However, these mountain roads are usually only accessible on foot and are inconvenient for transportation.
徽州这个地方，地处群山包围之中，人多田少，尤其是歙县南部新安江两岸，几乎没有什么田地，都是石头山；种的都是玉米之类的杂粮，水稻都种不下去。	Huizhou is surrounded by mountains, with a dense population but limited arable land, especially in the southern part of Shexian County along the Xin'an River, where there are almost no fields, only bare rock mountains. The crops grown here are mainly coarse grains such as corn, as rice cannot be cultivated.
这里原来叫歙县南乡，歙县南乡一带，那是真穷，“文革”期间，不给经商，真是断了这里人的活路啊！	This area was initially called Nanxiang in Shexian County and was highly impoverished. During the Cultural Revolution, people were prohibited from business, severely affecting their livelihoods.
这里农民靠做工过日子，当时一	The rural farmers relied on labor to

个壮劳力，一天的工分，只有八分钱。那真是低，低得不能再低了。一年到头，一天一个工，累死累活，能挣多少钱！	make a living, and at that time, a strong laborer would earn only eight cents for a day's work. That was incredibly low. Working hard all year round, how much money could they earn in a day?
<u>在徽州其他地方，一天的工分一般都是</u>一块钱左右，高一点的一块多，少一点的七八毛。<u>这个地方“文革”时，吃的都是玉米糊，玉米糊吃起来都不用洗碗的，用筷子直接从中间挑着吃，吃完了，碗还干干净净的。粮食不能自给自足，木材、土特产之类的，也不给卖，所以只好穷呗。</u>	<u>In other parts of Huizhou, a day's wage was generally around one yuan,</u> slightly higher or lower depending on <u>the circumstances.</u> During that time, people in this area survived on corn paste as their primary food and didn't even need to wash the bowls. They would eat directly from the middle of the bowl using chopsticks, and the bowls would still be clean afterward. The region couldn't sustain itself with enough food, and they were not allowed to sell timber or local products, so we had to be poor.
那时候歙县最穷的，就是南乡那一带，家家门口都有一个大瓮似的东 西，那是什么呢？是土厕所。根本就没有遮掩，就那样放在那。大人、小孩包括大姑娘，就在那里坐着大小便，来人也不避讳，还会冲着人天真无邪地笑。	The poorest area in Shexian County then was Nanxiang, where every household had a large urn in front of their houses. What was it? It was an earthen toilet. There was no cover or concealment. It was just placed there. Adults, children, and even young girls would sit there to relieve themselves without inhibitions. They would even smile innocently at people passing by.

这是真事。我父亲当年曾在那里搞工作组，说那里真是让人无法活，“仓廩实而知礼节”，穷都穷疯了、穷急了，谁去管这些避讳啊！	This is a true story. My father worked in a work team back then and said it was an unbearable place to live. There's an old saying that when the granaries are abundantly stocked, the people won't go hungry. Only then can we truly understand the importance of etiquette and restraint. In such extreme poverty and hardship, who would care about taboos?
徽州历史上粮食不足，而木材、土特产和山货资源丰富，尤其是木材，对于东南部地区的人来说，还是有一定吸引力的。	In Huizhou's history, there was a shortage of food. Still, there was an abundance of timber, local specialties, and mountain resources, especially wood, which was attractive to people in the southeastern region.
所以从整体上来说，徽州人面临着土地的短缺与人口增长的压力，生存成了问题，这也就决定了徽州人必须进行商业交换，必须走向山外的广阔空间。	Therefore, the people of Huizhou faced the pressure of land scarcity and population growth, which posed a survival challenge. This determined that the people of Huizhou had to engage in commercial trade and expand into the broader space beyond the mountains.
这是最主要的，没有田，但有山，有资源，人要活命，就得想办法赚钱。	This was the most significant factor, as there were no fields, only mountains and resources. To make a living, the people of Huizhou had to find ways to earn money.
所以说，徽州的地理环境，对徽	So the geographical environment of

州人生存所造成的压力，是徽州人习惯于走到山外做生意的一个自然原因。	Huizhou and the pressures imposed on its survival naturally led the people of Huizhou to engage in business outside the mountains.
徽州虽然地处深山环抱之中，但离江浙东南发达地区较近，这也是徽商兴旺的重要原因。	Although Huizhou is located amidst deep mountains, it is relatively close to the developed areas of Jiangsu and Zhejiang Province in southeastern China. This is also a significant reason for the prosperity of Huizhou merchants.
中国的长江中下游地区，尤其是杭州湾一带，在中国历史上很长一段时间都是富庶的地方。宋朝之后，由于金国入侵，宋朝迁都临安，也就是杭州，当时杭州一带，非常发达。	The middle and lower reaches of the Yangtze River in China, especially the area around Hangzhou Bay, have been a prosperous region in Chinese history for a long time. After the Song Dynasty, due to the invasion of the Jin Dynasty, the Song capital was relocated to Lin'an, now Hangzhou. At that time, the Hangzhou area was highly developed.
徽州的东面，是睦州，也就是现在新安江水库这一带，与杭州接壤，比较富庶；北面，是南京，素来较发达。	To the east of Huizhou was Muzhou, the present-day Xin'an River reservoir area adjacent to Hangzhou and relatively prosperous. To the north was Nanjing, which has always been a developed city.
徽州跟杭州、南京、睦州、宣城、湖州等地相隔不远，自然接受它们的辐射，逐渐形成做生意的传统。	Huizhou is not far from places like Hangzhou, Nanjing, Muzhou, Xuancheng, and Huzhou, so it naturally

	benefited from their influence and gradually developed a tradition of engaging in business.
明朝一开始，朱元璋定都南京，对于徽州的发展也起到了一定推动作用。到了清朝，扬州和太湖流域地区比较富庶，徽州离这些地方也不远。	<u>At the beginning of the Ming Dynasty, Zhu Yuanzhang, the first emperor of the Ming Dynasty (1368-1644) established his capital in Nanjing, promoting Huizhou's development.</u> During the Qing Dynasty, Yangzhou and the Taihu Lake region were relatively prosperous, and Huizhou was not far from these places.
鸦片战争之后，上海崛起，徽州因距离较近而致富的机会变多，用现在的话说就是徽州容易接受发达地区的辐射。	After the Opium War, Shanghai rose to prominence, and Huizhou had more opportunities to become prosperous due to its proximity. In modern terms, we can say that Huizhou was more receptive to the influence of developed areas.
徽商产生的时间	The emergence of Hui merchants
徽商产生于何时？我要说，商业起源于商品交换，所以，从某种意义上说，只要徽州开始有人类活动，有商品交换，就有了徽商。	When did the Hui merchants emerge? I would say that commerce originated from the exchange of goods, so in a sense, as long as there were human activities and commodity exchange in Huizhou, there were Hui merchants.
徽商形成于何时，学术界似乎争论不一，有的说形成于宋，有的则说	The formation of Hui merchants has been a subject of debate in

是东晋。	academia. Some argue that they emerged during the Song Dynasty, while others say it was during the Eastern Jin Dynasty.
这些都有道理，宋朝时，尤其是南宋迁都杭州后，徽州离杭州比较近，且有新安江水路直通，应该有很多徽州人去杭州或者东南一带做生意。	Both arguments make sense. During the Song Dynasty, especially after the capital was moved to Hangzhou in the Southern Song Dynasty, Huizhou was relatively close to Hangzhou and had direct access to the Xin'an River waterway. Many people from Huizhou likely went to Hangzhou or the southeastern region for business.
当时朱熹的祖上，就是先在外做生意，并且资金回流，在歙县城内开了很多店铺。不过，徽商作为一股商业势力，作为一个商帮而言，集中地引起社会的关注，形成的时间应该是明朝中叶。	Zhu Xi's ancestors, for example, engaged in business outside and reinvested their capital, opening many shops in Shexian County. However, as a commercial force and a merchant guild, the time when Hui merchants drew significant attention and formed as a collective entity should be in the mid-Ming Dynasty.
为什么这样说？那是因为东晋也好，南宋也好，实际上他们所说的徽商只是一种单个的，也就是个人的行为，尚没有形成整体商帮，未能引起社会的普遍关注。	Why do I say that? It's because whether it was during the Eastern Jin Dynasty or the Southern Song Dynasty, the so-called Hui merchants they referred to were merely individuals engaged in commerce, and they had not yet formed a unified merchant guild or

	garnered widespread social attention.
“徽商”一词，最早出现在明代的成化年间，记载的就是在松江一带从事布业的商人。	The term "Hui merchants" first appeared during the Chenghua reign of the Ming Dynasty, documenting merchants engaged in the textile industry around Songjiang.
传统意义上的商帮一般有三个特征：一是来自同一地理区域；二是在某一领域形成相对强大和垄断的势力；三是信奉统一、独特的经商信条，也就是理念相同。	Traditionally, merchant guilds generally have three characteristics: first, they come from the same geographical area; second, they form relatively strong and monopolistic forces in a particular field; and third, they share unified and unique business beliefs or principles.
所以，我们所说的商帮，应该是针对一个具有共同经商理念的群体而言，如果是个体行为，那么还不能称之为什么商帮。	Therefore, we refer to people with common business beliefs when discussing business guilds. It cannot be called a merchant guild if it is an individual behavior.
徽商是商帮，不是个体。按这种定义来看，徽商的形成应该定在明中叶。明朝初年肯定是不行的，朱元璋可以说是历史上最不喜欢商业，也最不重视商业的一个皇帝，新中国成立初年的国策就是重农禁商。	Hui merchants are a group, not individuals. Based on this definition, the formation of Hui merchants should be placed in the mid-Ming Dynasty. It was not possible during the early Ming Dynasty because Zhu Yuanzhang, the founding emperor of the Ming Dynasty, was historically the least fond of and valued commerce. The initial policy of the newly established China was to

	prioritize agriculture and restrict trade.
那时候哪有商人呢？连迁徙和走动都是不自由的，人都被拴在了土地上，后来因为政策慢慢松动，自朱元璋的洪武年，经过朱允炆的建文年、朱棣的永乐年、朱高炽的洪熙年、朱瞻基的宣德年、朱祁镇的正统年……	At that time, where were the merchants? People's movements and activities were limited and tied to the land. Later, as policies gradually relaxed, starting from Zhu Yuanzhang's Hongwu reign and continuing through the Jianwen reign of Zhu Yunwen, the Yongle reign of Zhu Di, the Hongxi reign of Zhu Gaochi, the Xuande reign of Zhu Zhanji, the Zhengtong reign of Zhu Qizhen and so on.
一直到了成化和弘治年间，社会生活相对稳定，商业形势和社会形势不像明初那样紧张，	Until the Chenghua and Hongzhi reign, social life became relatively stable. The commercial and social situations were less tense than in the early Ming Dynasty.
徽商才开始崭露头角，形成徽州人集体打拼并致富的现象，	Then, Hui merchants emerged, forming a phenomenon of collective efforts and wealth accumulation among people from Huizhou.
<u>在社会上给人们留下了“徽骆驼”的整体印象，并且产生了影响力，形成徽商。</u>	<u>They left an overall impression of "Hui camel", a spirit of perseverance and struggle in society, and exerted influence, giving rise to Hui merchants.</u>
这样，到了隆庆和万历年间，可以说徽商的发展达到了第一个高峰，徽州人的商帮一下子在全国有名了。	Thus, during the Longqing and Wanli reigns, it can be said that the development of Hui merchants reached its first peak, and Huizhou's merchant

	guilds became well-known throughout the country.
为什么会形成徽商	Why did the Hui merchants emerge?
我在前面已经说过，徽州的自然条件，新安江便利的水路交通，徽州濒临东南尤其是与杭州距离近，以及徽州人面临的生存压力，可以说促成并催生了徽商的形成。这是硬件方面的原因，还有软件方面的，大概有以下几点：	As I mentioned earlier, the natural conditions of Huizhou, the convenient waterway transportation of the Xin'an River, the proximity of Huizhou to the southeast, especially to Hangzhou, and the survival pressure faced by people from Huizhou all contributed to the formation of Hui merchants. These are the hardware reasons. Additionally, there are also software reasons, which can be summarized as follows:
一是古徽州相对薄弱的封建思想基础。这就是说，在历史的某些阶段，徽州人的生存状态以及思想状态可能相对更加务实一些。 <u>因为山高皇帝远，封建专制的控制比较薄弱，这就使得徽州人有相对务实的态度以及相对解放的意识。</u> 而态度和意识，往往能决定很多东西。	Firstly, the relatively weak feudal ideological foundation in ancient Huizhou. This means that at certain stages in history, <u>with weak control from feudal authoritarianism due to the remote location, the people of Huizhou adopted a pragmatic attitude and a relative sense of liberation.</u> Attitude and awareness often play a decisive role in many aspects.
二是徽州人相对比较聪明，他们大都是中原地区的移民，当中有很多是北方中原地区的贵族阶层。	Secondly, the people of Huizhou were relatively intelligent. Many of them were immigrants from the central plains of northern China, including a

	significant number from the aristocratic class.
他们南迁，多是为了躲避北方蛮族的南下带来的战乱。	They migrated south to escape the wars brought by the barbarians of the north.
从时间上来说，魏晋时期、五代十国，或者唐末黄巢起义、宋金大战等时期，是中原人南迁的高峰期。这些人当初在北方，很多是贵族，受过良好的教育，也就是说，文化底蕴比较好，素质比较好。	Historically, the peak migration periods from the northern Central Plains were during the Wei and Jin Dynasties, the Five Dynasties and Ten Kingdoms period, the Huang Chao Uprising at the end of the Tang Dynasty, and the Song-Jin Wars. These people were originally nobles in the north, received good education, and had a solid cultural foundation, indicating a high level of quality.
徽州居民，大都是他们的后代。现在屯溪边上的篁墩，就是当年移民南下，到了徽州之后的发散地。所以，很多徽州移民，都知道篁墩这个地方。因为大多数徽州人是南迁的北方贵族的后代，所以徽州人无形当中，头脑灵活，能想清楚事情。	The residents of Huizhou are mostly their descendants. Today, the Huangdun near Tunxi was the dispersal area for the migrants who moved south and arrived in Huizhou. Therefore, many Huizhou immigrants are familiar with the Huangdun area. Since most Huizhou people are descendants of the northern nobles who migrated south, they have inherently agile minds and can think clearly.
三是传统和榜样的力量。在徽州，有些人赚到钱了，就为同乡树立	Thirdly, there is the power of tradition and role models. When some

了榜样，引得人们争相效仿。同时，那些成功的徽商，也为后来者提供了一些便利。	people made money in Huizhou, they set an example for their villagers, inspiring others to follow suit. At the same time, successful Hui merchants provided convenience to later generations.
比如说，徽州人曾集体创作一本《江湖绘图路程》，将在外经商必须注意的地方列为若干“规条”，内容涉及出门旅行、投宿客店、社会交际、收支账目等方面，也有一些有关商业道德上的规矩，比如“高年务宜尊敬，幼辈不可欺凌”“收支随手入账，不致失记错讹”“处事最宜斟酌，切勿欺软畏强”“买卖见景生情，不得胶柱鼓瑟”等，足见其道德和谋略。有这些前人的提醒和“传、帮、带”，徽州人从商的队伍也就越来越大。	For example, the Huizhou people collectively created a book called <i>The Journey of the Jianghu Drawings</i>, which listed several "rules" that merchants must observe when doing business outside, covering aspects such as traveling, lodging, social interactions, income and expenditure accounts, etc. It also had some rules related to business ethics, such as "Respect the elderly and not bully the young," "Record income and expenses promptly to avoid errors," "Consider carefully and never take advantage of the weak or fear the strong" and remind people in business must be adaptable and not rigidly stick to fixed ways without flexibility. These rules demonstrate their moral and strategic thinking. With the guidance and assistance of their predecessors, the number of Huizhou people engaged in business continued to grow.
最兴旺时，徽州男子十分之七，都在外经商。这在古代中国算是一个	At its peak, 70 percent of Huizhou men were involved in business. This

惊人的数字了。	was an astonishing figure in ancient China.
明朝从总体上来说，社会的动荡不大，人民基本上能够安居乐业，虽然自由度小一些，但也还是能积累财富的。	During the Ming Dynasty, overall social stability allowed people to live relatively peacefully and accumulate wealth, albeit with limited freedom.
这种超稳定的结构持续一段时间以后，开始有些效果了，农业的发展势头良好，而随着农业社会的进程，财富也随之增多，文明程度也随之提高，整个社会都在发展和变化，人民生活相对富庶，剩余物资多了一些，社会需求也多了一些了，原先只是想吃饱，现在就想吃好了。	As strength continued for a certain period, agriculture flourished, resulting in increased wealth and improved cultural development. Society was changing, and people's lives became relatively affluent. With surplus resources and increased social demands, the focus shifted from mere sustenance to seeking a better quality of life.
一方面说，好的东西自己没有，就想着要交换，有的要卖有的要买，所以说，商业需求上来了。从另一方面说，家里东西多了，自给自足已满足了，也促使进行商品交换要卖掉多余的东西。有了买，也有了卖，所以到了这个时期，政府很难抑制住商业发展了，徽商也应运而生。	On one hand, when people lacked certain goods, they sought to exchange them. On the other hand, when they had surplus goods, they sought to sell them. Some were for sale, and some were for purchase, so at this point, it became difficult for the government to suppress commercial development, and Hui merchants emerged.
商业是一个自然现象，大家通过政治经济学能够了解，有了商品，就有了商品交换，就有了商业。	Commerce is a natural phenomenon that can be understood through political economics. Once goods exist, there is a possibility for their exchange, and thus commerce arises.

到了明朝中期，商品流通一下子变得很兴旺，这个时候，徽商也发展起来了。从政策和环境上来说，徽商的兴起主要有两点：	In the mid-Ming Dynasty, the circulation of goods became prosperous, and it was during this time that Hui merchants developed. From a policy and environmental perspective, the rise of Hui merchants can be attributed to two main factors:
一是明中期之后，专制制度对待商业流动的政策松动，商业的发展有了可能。明朝张居正改革赋税制度，实行了“一条鞭法”，也就是把所有的税种折合成银两，按照银两来交税。	First, after the mid-Ming Dynasty, the autocratic system's policies regarding commercial mobility became more relaxed, allowing for commercial development. Zhang Juzheng, a reformer of the Ming Dynasty, reformed the tax system and implemented the "one whip law" policy, which unified all taxes into taels.
这在一定程度上突出了货币的重要性，人们不用交粮也不用出工出力了，只要用钱就可以抵，于是大家都在想方设法挣钱，这在客观上促进了商业的发展。	This highlighted the importance of currency. People no longer had to pay taxes on labor or goods but could use money instead. As a result, everyone sought ways to make money, which objectively promoted the development of commerce.
二是一段时间的社会稳定，使得中国东南部经济有了较大发展，城镇日趋繁荣，传统的经济状态发生了一些变动，其标志是以贩运奢侈品和土特产为主的、面向社会上层的商业，向贩运日用百货、面向庶民的商业转	Second, social stability led to significant economic development in southeastern China. With towns and cities flourishing, traditional economic patterns changed, transitioning from trading luxury goods and local

化。	specialties primarily targeting the upper class to dealing with daily necessities targeting the ordinary.
东南部的富庶，对相邻不远的徽州，有很大的辐射、带动和影响作用，这也促进了越来越多的徽州人投身于进行商品交换的潮流之中。	The prosperity in the southeast had a significant impact on the neighboring Huizhou. This led to an increasing number of Huizhou people joining the trend of commercial exchange.
当然，这当中还有一个潜在的因素，俗话说“朝中有人好做官”，实际上朝中有人也好做生意。徽州，尤其是明末清初时的盐商的兴起，跟“朝中有人”，还是有很大关系的。	Of course, there is also an underlying factor: As the saying goes, "Having connections in the court makes it easier to hold official positions," in reality, having connections in the court also makes it easier to do business. The rise of salt merchants in Huizhou, especially during the late Ming and early Qing dynasties, had much to do with having connections in the court.
因为“朝中有人”，徽州的商人取得了经营盐业的执照，所以发了财，手中有了资本，然后再转向其他行业。关于这一点，我在后面还会讲到。	Because of these connections, Huizhou merchants obtained licenses to operate the salt industry, allowing them to accumulate wealth and capital and expand into other sectors. I will discuss this further later on.
这是总体上的社会原因，使得当时的商业有了很大的发展。	These were the overall social reasons that led to significant commercial development.
正好在这个时候，徽州人从皖南山区走出来了。来自徽州的商人，在	Coincidentally, this was when Huizhou people emerged from the

东南各个城镇里，变得越来越多，也越来越有势力。	mountainous areas of southern Anhui. Hui merchants from Huizhou became increasingly numerous and influential in various towns in the southeast.
所以明朝政策一松动，徽州人就登上了商业的大舞台，形成一种力量，并且在当时的经济等领域起到了举足轻重的作用，叱咤经济风云。	<u>Therefore, when the Ming Dynasty policies relaxed, Huizhou people stepped onto the stage of commerce, playing a significant role in the economy and other fields.</u>
从明朝中叶的完全兴盛开始算起，徽商的发达一直持续了三百多年，这是中国商业历史上的一个奇迹。	From the mid-Ming Dynasty to the peak of their prosperity, Hui merchants thrived for over 300 years, making it a remarkable phenomenon in the history of Chinese commerce.
“十三四岁，往外一丢”	That he'll be driven out to exile. As early as a juvenile.
有一首童谣，大家都听说过：“ <u>前世不修，生在徽州，十三四岁，往外一丢。</u> ”这首民谣，正是徽州人出外经商的真实写照。	There is a nursery rhyme that many people have heard," <u>A cursed prelife one must have had.</u> <u>'cause born in Huizhou is so sad.</u> <u>That he'll be driven to exile.</u> <u>As early as a juvenile."</u> This folk rhyme depicts the true story of Huizhou people going out to do business.
需要指出的是，这里是“十三四岁，往外一丢”，有的以讹传讹，说成是“七八岁时，往外一丢”。	It should be pointed out that the line "That he'll be driven out to exile. As early as a juvenile." has been misinterpreted by some, mistakenly stating it as "seven

	or eight years old."
这就不对了，不是“七八岁时”，而是“十三四岁”，或者是“十二三岁”，为什么是这个年龄，而不是七八岁？	This is incorrect. It is not "seven or eight years old," but "thirteen or fourteen years old," or perhaps "twelve or thirteen years old." Why this age range and not seven or eight years old?
那是因为徽州人还是重视读书的，小孩子一生下来，得让他念书，要读“蒙学”，也就是私塾。	That's because Huizhou people still valued education. When a child was born, they would be taught to read, starting with "Mengxue," which refers to private schools.
读了三四年后，认得一些字了，大人们要看这个孩子读书的天分怎样，	After studying for three or four years and learning some characters, adults would assess the child's aptitude for learning.
如果天分好，就继续上学，考秀才，考举人，考进士；要是读书不行，不爱读书，十三四岁，身体也长成了，那么，先把婚事办了，然后出门打工，先从学徒干起。	If the child showed promise, they would continue their education, aiming to pass the imperial examination at various levels. If the child did not excel in their studies or showed no interest in them, by the time they reached thirteen or fourteen years old and had grown physically, they would arrange marriage matters and then go out to work, starting as an apprentice.
所以徽州人出去，一定是“十三四岁”，而不是“七八岁时”。	Therefore, when Huizhou people went out, it was always "thirteen or fourteen years old" rather than "seven or eight years old."

当年徽商的足迹遍布全中国。从徽州外出的线路主要有四条：一是东到杭州，入上海、苏州、扬州、南京等地；二是北上芜湖，经长江而入湘、入蜀、入滇；	During that time, the footprints of Huizhou merchants spread across China. There were four routes for Huizhou people to travel outside of their hometown. First, they went east to Hangzhou, entering Shanghai, Suzhou, Yangzhou, Nanjing, and other places. Second, they headed north to Wuhu, crossing the Yangtze River to enter Hunan, Sichuan, and Yunnan Province.
三是自杭州再北上，走大运河，进入山东、河南、山西、河北、北京、天津，并远涉西北、东北等地；四是西挺江西，沿东南进闽、粤，有的还以此为跳板，扬帆入海与日本从事对外贸易。	Third, they traveled north from Hangzhou, following the Grand Canal, entering Shandong, Henan, Shanxi, Hebei Province, Beijing, and Tianjin, and venturing further to the northwest and northeast. Fourth, they went west to Jiangxi Province, along the southeast coast, entering Fujian and Guangdong Province. Some even used this route as a stepping stone to sail to Japan and engage in foreign trade.
当然，徽商最主要的线路是从徽州到江浙，主要线路也有两条：一条是以新安江为路线，走水路，沿着新安江到达浙江省建德、淳安，后到杭州，转到苏州、上海；	Of course, the main routes for Huizhou merchants were from Huizhou to Jiangsu and Zhejiang Province, and there were two main routes: one followed the Xin'an River, traveling by water and passing through Jiande and Chun'an in Zhejiang Province, then reaching Hangzhou before continuing to

	Suzhou and Shanghai.
另一条则是走陆路，即所谓“徽杭古道”，徽州人翻山越岭，从现在的绩溪县逍遥乡境内，到达浙江的临安县。	The other route was overland, known as the Huihang Ancient Trail. Huizhou people would cross mountains and reach the present-day Xiaoyao Town in Jixi County, entering Lin'an County in Zhejiang Province.
我不知大家是否去过歙县县城边的渔梁。渔梁曾是徽商出门走水路的一个重要码头，这里曾有无数渔船栖集。比较大的码头还有万安、临溪，以及雄村等。渔梁有个坝，非常有名，据说建于宋朝，它构建之精巧，真是让人匪夷所思。	Did you visit the Yuliang in Shexian County, on the outskirts of the county town? Yuliang was a vital dock where Huizhou merchants embarked on water routes. Countless fishing boats used to gather there. There were also more extensive docks like Wanan, Linxi, and Xiongkun. Yuliang had a famous dam, said to have been built during the Song Dynasty. Its construction was remarkably intricate and astonishing.
据说，当年渔梁的街道长达二里，远远长于现在的小街，而且，当年的街道也十分热闹，街道两旁都是酒店、客栈、商店，徽商、水手和往来的客人云集于此，一派繁华兴旺的景象。	It is said that in the past, Yuliang's street stretched for two li (around one kilometer), much longer than the current small street. The road was bustling, with hotels, inns, and shops lining both sides. Huizhou merchants, sailors, and travelers would gather there, creating a scene of prosperity and vitality.
当年徽州有八景，“渔梁送别”就曾被列为一景。但它指的不是当地的兴旺情景，而是指在渔梁送别自己	"Yuliang Farewell" was once listed as one of the Eight Scenic Wonders of Huizhou. However, it didn't depict the

亲人的悲凉场面。	local prosperous scene, but rather the poignant set of bidding farewell to loved ones at Yuliang.
从诗歌的意象可以看出：晚日、归雁、渔笛、孤舟、漠漠云烟、乌鸦、斜阳、残酒、幽梦等等，无一不是在诉说着离别的伤感。<u>众多意象构成栩栩如生的画面，有着“断肠人在天涯”的感觉。</u>毕竟，在当时，从商不是走“阳关道”，而是背井离乡闯“奈何桥”。	From the imagery in the poem, we can see elements like the setting sun, returning geese, fishing flute, lonely boat, hazy clouds, crows, slanting sun, remnants of wine, and lingering dreams, all expressing the sorrow of parting. <u>These images create a vivid picture, evoking a sense of being heartbroken and far away.</u> After all, at that time, Huizhou merchants didn't take the “broad road” but left their hometowns, crossing “the bridge to hell.”
当年徽州人下江浙谋生，在传统观点看来是背弃了主流思想，因此，他们的人生从此不入流了，总有一点悲壮的成分。这样的状况有点像是“背水一战”。	In the past, Huizhou people sought their livelihoods in Jiangsu and Zhejiang Province, which was considered deviating from mainstream thinking. Therefore, their lives were no longer considered respectable, carrying a particular element of tragedy. It was somewhat like "fighting with one's back against the water".
<u>徽州人在走出去的时候，都是身上背着干粮，虽然没有“壮士一去兮不复返”的绝然境地，但身负着亲友嘱托，也背负着家族的希冀，压力之大自然是可以想象的。</u>徽州人都带着	<u>When Huizhou people ventured out, they carried dry rations with them. Although it wasn't a situation of "the brave one departs, never to return," they were burdened with their families'</u>

什么干粮呢？	<u>expectations and their loved ones'</u> <u>entrusted responsibilities, resulting in</u> <u>immense pressure.</u> What kind of dry rations did Huizhou people carry?
现在徽州很多地方都还有，比如说歙县和绩溪的面饼，非常有名，最有名的是黄豆粉做的，压得非常薄，保存的时间长，外出时可以吃上很多天不会坏；还有那种屯溪烧饼，在霉干菜里放上肥肉，也不容易坏，可以一放好几个月。徽州人就是背着这样的干粮，一走好多天。	Many of them can still be found in various places in Huizhou today, such as the flatbread from Shexian and Jixi, which are highly renowned. The most famous ones are made from yellow bean flour, pressed thinly, and capable of lasting long without spoiling, providing sustenance for many days while traveling. Tunxi roasted cakes are preserved with dried vegetables and fatty meat, lasting several months. Huizhou people carried these dry rations on their journeys for many days.
有一个最有说服力的例子，就是胡适。胡适也是十四岁左右离开上庄的。胡适走的不是水路，他是从芜湖走的。胡适的日记记有第一天离开家后“宿新桥”，就是在新桥这个地方，睡了一晚，第二天再走，可能走到泾县，再睡一晚。	There is a compelling example in the case of Hu Shi. He also left Shangzhuang town at around fourteen years old. Hu Shi didn't travel by water route; he went from Wuhu. Hu Shi's diary records that on the first day after leaving home, he "lodged at Xinqiao," which means he stayed overnight at Xinqiao. The next day, he continued walking and probably reached Jingxian, where he stayed another night.
新桥位于旌德县城五里地处，也	Xinqiao is five li (around two

是我的出生之地。胡适从上庄走到旌德新桥,有五六十里路,正好走一天,得歇下来。	kilometers) from Jingde County and is my birthplace. Hu Shi walked about fifty to sixty li (around twenty-five to thirty kilometers) from Shangzhuang to Xinqiao, which took a full day and required resting.
胡适后来描述徽州人出行的情景,他回忆说,徽州人从前出门远行,送行的人要早上请他吃饭,吃饭之后,大家送他出村。	Hu Shi later described the scene of Huizhou people traveling. He recalled that when Huizhou people used to leave, the people seeing them off would invite them for breakfast in the morning. After the meal, everyone would see them off from the village.
到了桥头,远行的人向送行的人道谢作揖后,就上桥了。徽商出门,往往背着一个口袋,里面装着干粮,有时候就是简单的炒米,到一地方,只要向老板要点水喝,就可以聊以充饥了。	Upon reaching the bridge, the travelers would bow and express gratitude to those seeing them off before crossing the bridge. Huizhou merchants often carried a bag filled with dry rations, sometimes just simple fried rice. When they arrived at a place, they could relieve their hunger as long as they asked the innkeeper for some water.
在徽商中还流传着一句话:“ <u>出门带着三条绳,可以万事不求人。</u> ”	Among Huizhou merchants, there is a saying: " <u>Where there are three ropes, there are always hopes.</u> "
意思是说徽商出门总带着绳索,遇到身背的行囊坏了、绳子断了或者捆绑货物的绳子断了时,都可以用自备的,实在无路可走,还可以用它来	This means that Huizhou merchants always carried ropes. If their bags broke, the rope snapped, or they needed to secure their goods, they could use the

上吊。	strings they brought. They could even use them to hang themselves when there was no way out.
很明显，当时不少徽州人就是抱着“ <u>不成功便成仁</u> ”的思想投身商海的。	Many Huizhou people at the time embraced the idea of " <u>To conquer or to die</u> " and plunged into the business world.
无徽不成镇	<u>No Hui merchant, no town</u>
在座的很多人都去过徽州，对徽州的一些村落都耳熟能详，比如说黟县的宏村、西递、南屏；歙县的昌溪、北岸、石潭、郑村、雄村、许村；徽州区的棠樾、唐模、呈坎、西溪南；	Many people have been to Huizhou and are familiar with some of its villages, such as Hongcun, Xidi, and Nanping in Yixian County; Changxi, Beian, Shitan, Zheng Village, Xiong Village, and Xu Village in Shexian County; Tangyue, Tangmo, Chengkan, and Xixinan in Huizhou District;
绩溪的上庄、龙川、仁里、胡里；休宁的回溪、流口、五城、万安等，	Shangzhuang, Longchuan, Renli, and Huli in Jixi County; Huixi, Liukou, Wucheng, and Wan'an in Xiuning County.
还有人去过古时候虽不属于徽州，但同样拥有“徽派建筑”的旌德江村、朱旺以及泾县的查济等。	Some have also visited Jiang Village in Jingde County, Zhuwang, and Zhaji in Jingxian County, which, although not part of Huizhou historically, also have distinctive "Hui-style architecture."
这些村庄，可以说都相当漂亮，都是徽州村庄的代表。	These villages can be considered quite beautiful and represent the essence of Huizhou villages.

徽州号称近代民间博物馆，那是相对于故宫来说的，故宫是皇家博物馆，里面的藏品啊、建筑啊，都是皇家气派；而徽州呢，它的建筑、物品，主要是明清时期的，并且集中于近代，所以说是近代民间博物馆。	Huizhou is a modern folk museum relative to the Forbidden City, a royal museum with majestic collections and architecture. The architecture and items of Huizhou were mainly from the Ming and Qing dynasties, concentrated in the modern era. Hence, it is called a modern folk museum.
不过，这座近代博物馆不像皇家博物馆那样保存完整，在近代史上，这座博物馆遭到了严重的破坏。	However, unlike the preserved completeness of the Royal Museum, this modern museum suffered significant destruction throughout its history.
尤其是太平天国时期的战争，可以说给徽州带来了巨大的破坏。当时，清军主要是曾国藩的湘军，跟“长毛”也就是太平军一共在徽州地区打了 40 多次战役，有的还是拉锯战，来来回回地打。所到之处，双方都是烧杀抢掠，对徽州造成巨大的破坏。	Particularly during the Taiping Rebellion (1851-1864), it caused enormous damage to Huizhou. The Qing army, mainly led by Zeng Guofan's Hunan Army, had more than 40 battles against the Taiping Army, also known as the "Longhairs," in the Huizhou region. Some conflicts were protracted, resulting in widespread devastation. Both sides burned, killed, and looted, inflicting great destruction upon Huizhou.
太平军和湘军为什么会选择在徽州打呢？主要是因为这里战略位置重要：	Why did the Taiping Army and the Hunan Army choose to fight in Huizhou? The main reason is its strategic importance: firstly,
其一，徽州是南京的外围，占领	Huizhou is an outpost of Nanjing,

徽州，就可以打通去江浙的通道，从南部包围南京也就是太平天国的天京；	and occupying Huizhou would provide a passage to Jiangsu and Zhejiang Province, enabling a southern encirclement of Nanjing, which was also called Tianjing, the capital of the Taiping Heavenly Kingdom;
其二，江西是南京外围的粮仓，从江西运粮到南京的交通要道，一条经过安庆，另一条就是经过徽州，在安庆被太平军占领的情况下，打通徽州的这一条粮道，变得非常重要。	secondly, Jiangxi Province is the granary surrounding Nanjing, and one of the leading transportation routes for grain from Jiangxi Province to Nanjing passes only through Anqing and Huizhou. With the occupation of Anqing by the Taiping Army, opening up the grain route through Huizhou became crucial.
还有一点，就是徽州这个地方，藏富于民，有钱人很多啊，湘军、太平军都想在这里掠夺一番，补给粮草。一方面，太平军要拼命地在这里设置阻碍，另一方面，湘军也要拼命地打通这里的道路，所以双方都集中兵力，在这里打拉锯战。	Furthermore, Huizhou was a place of wealth, with many wealthy individuals. Both the Hunan Army and the Taiping Army wanted to plunder and obtain supplies from here. On the one hand, the Taiping Army desperately set up obstacles, while on the other hand, the Hunan Army fought to establish a passage here. Therefore, both sides concentrated their forces and fought protracted battles in this region.
今天的徽州仍然能让我们看出这里的村落都是有很好的规划的，有水口，有园林，有整整齐齐的道路，	Today, we can still see that the villages in Huizhou have been well planned, with water gaps, gardens,

有穿村而过的河流；屋子虽然很破旧，但都很有设计感，很大，比北方农村的那些房子要大很多。你可以从中推断出明清时徽州的富裕。	neatly arranged roads, and rivers flowing through the villages. Although the houses are dilapidated, they possess a sense of design and are much larger than those in northern rural areas. From this, one can deduce the prosperity of Huizhou during the Ming and Qing dynasties.
徽商发展最好的时期，一是明朝中后期，徽商形成了商帮，也形成了势力；二是<u>康乾盛世</u>时期，由于社会稳定、经济发展，徽商像春草一般一茬茬地成长起来。当时徽商在全国的商帮中，可以说是数一数二，所以说徽商的富，不是一般的富，是富甲天下，是笑傲江湖，是殷实海内外。	The heyday of Huizhou's merchant development occurred in the late Ming Dynasty when Huizhou merchants formed a merchant guild and formed a force. And another in the <u>High Qing period</u>, because of the social stability and economic development, Huizhou merchants thrived one after another. Among the merchant guilds nationwide, Huizhou merchants were considered among the top. Their wealth was not ordinary; it was unrivaled and extended across the seas.
以乾隆时为例，扬州从事盐业的徽商资本有四五千万两白银，而清朝最鼎盛时的国库存银不过 7000 万两，以至于乾隆皇帝发出“富哉商乎，朕不及也”的感叹。	For example, during the Qianlong period, Huizhou merchants in Yangzhou's salt industry possessed a capital of 40 to 50 million taels of silver, while the Qing Dynasty's national treasury had only 70 million taels. Emperor Qianlong exclaimed, "How rich are these merchants! I am not as wealthy."

在明代，最大的徽商已拥有百万巨资，已超过 1602 年荷兰东印度公司最大船东勒迈尔的资本；在清代，徽商的商业资本已激增至千万两之巨，其经营的资本额，已达到当时商业经营数额的巅峰。中国人对于数字概念不敏感，当时的真实情况到底如何，今天不能完全推断出。不过就当时而言，“无徽不成镇”的说法，至少可以说明徽商在当时“执牛耳”的情形。	In the Ming Dynasty, the wealthiest Huizhou merchants already possessed millions of taels, surpassing the capital of the Dutch East India Company's largest shipowner, Le Maire, in 1602. In the Qing Dynasty, Huizhou merchants' commercial capital surged to tens of millions of taels, reaching the peak of retail operations. Chinese people are not sensitive to numerical concepts, so it is difficult to determine the exact situation at that time. However, at that time, the saying "No Hui merchant, no town" could at least indicate the prominent position of Huizhou merchants.
“无徽不成镇”这一句话是大家经常听到的。胡适先生曾经解释说：“中国有句话，叫‘无徽不成镇’，那就是说，一个地方如果没有徽州人，那这个地方就只是个村落。徽州人住进来了，他们就开始成立店铺；然后逐渐扩张，就把个小村落变成小市镇了。”	The phrase "No Hui merchant, no town" is frequently heard. Mr. Hu Shi once explained this phrase that if a place does not have people from Huizhou, it is just a village. When people from Huizhou settle in, they start opening shops, gradually expanding, and turning a small village into a small market town.
胡适先生说这番话是有根据的，他的祖上在上海川沙经营“万和”茶庄，当时就有了“先有胡万和，再有川沙县”这么一说，这与“无徽不成镇”异曲同工。	Mr. Hu Shi's statement is well-founded because his ancestors operated the "Wanhe" teahouse in Chuan Sha, Shanghai, and there was a saying at the time, first, there was Hu Wanhe, then there was Chuansha County. This is

	similar to the meaning of "No Hui merchant, no town."
比如安徽叶集这个地方，就是因为一位歙县姓叶的徽商来做生意，他来之之后，大家都来了，慢慢地，这里就成了一个集市，后来就称为叶集了。民国《歙县志》里说：“沿江区域向有‘无徽不成镇’之谚。”“无徽不成镇”究竟是什么意思呢？它有两重意思：	For example, Yeji in Anhui Province became known as a Huizhou merchant named Ye came to do business there. After his arrival, others followed, and gradually, it became a market, eventually named Yeji. The "Shexian Annals" from the Republic of China (1912-1949) states the saying "No town without Huizhou" is prevalent in the area along the river. What does the phrase really mean? Perhaps it has two meanings,
第一，徽商善于经营，只要是他们聚集的地方，肯定是商业繁华的地方。这一点，就像现在的“万达广场”一样。“万达广场”到哪里，商业中心也就到了哪里。	First, Huizhou merchants are skilled in business, and wherever they gather, it is undoubtedly a prosperous commercial area. This is similar to the current situation with Wanda Plazas. Wherever there is a Wanda Plaza, it becomes the commercial center.
而那个时候，是徽商到哪里，其他商人也跟到哪里。这同时说明徽商很精明，眼力很好，人们相信他的眼力。	At that time, when Huizhou merchants went somewhere, other merchants followed. This also shows that Huizhou merchants were astute and had good judgment, earning the trust of others.
第二，徽商的兴盛与市镇的发展是同步的，没有徽商，就没有沿江	Second, the prosperity of Huizhou merchants and the development of

区域商业市镇的繁荣。	market towns were synchronous. Without Huizhou merchants, there would be no thriving commercial market towns along the river.
明代中叶以后，清乾隆末年以前，是徽商的极盛时期，徽商的活动范围遍及全国，尤其是长江流域，不仅南京、苏州、杭州、扬州、松江、芜湖、安庆、武汉等大城市，徽商密布，一些小镇，如盛泽、濮院、姜湖、黄埭等，也都设有徽商会馆。	From the mid-Ming Dynasty to the late Qianlong period of the Qing Dynasty, it was the peak period for Huizhou merchants. Their business activities spanned the entire country, especially in the Yangtze River basin. Not only were they densely distributed in major cities such as Nanjing, Suzhou, Hangzhou, Yangzhou, Songjiang, Wuhu, Anqing, and Wuhan, but Huizhou merchant guilds were also established in small towns like Shengze, Puyuan, Jianghu, and Huangdai.
不仅国内，国外也有，有一些资料表明，当时日本、泰国以及东南亚各国甚至葡萄牙都有徽商会馆。	Not only domestically, but there were also Huizhou merchant guilds overseas. Some records indicate that Japan, Thailand, Southeast Asian countries, and Portugal had Huizhou merchant guilds.
当然，更多的是徽商，那些来自徽州的商人，在全国各地从事商业活动，这一点，有点像现在的温州人。徽州人有钱，也有文化；不仅有文化，而且有影响力。	Of course, there were even more Huizhou merchants, those businessmen from Huizhou engaging in commercial activities all over the country, somewhat similar to the situation with Wenzhou people today. Huizhou people were

	wealthy and cultured, possessing wealth and influence.
徽商到了哪里，哪里就能得到快速发展，比如说绩溪商人周泰帮在苏州周庄镇经商，带动了该镇的发展。	Wherever Huizhou merchants went, rapid development followed. For example, the merchant Zhou Tai from Jixi helped develop the Zhouzhuang town in Suzhou through his business ventures.
嘉定县（今上海市嘉定区）罗店镇“徽商凑集，贸易之盛，几埒南翔”；南翔镇“往多徽商侨寓，百货填集，甲于诸镇。比为无赖蚕食，稍稍徙避，而镇衰落”。	In Luodian town, Jiading County (now Jiading District, Shanghai), it was noted in the Jia Ding County Annals during the Wanli era, "Huizhou merchants gathered, trade prospered, and it became comparable to Nanxiang town." In Nanxiang town, "Many Huizhou merchants settled there, and it became a hub for various goods, surpassing other towns. However, due to the scalawag's excessive competition, they gradually shifted elsewhere, causing the town's decline."
此上这两条，都见于万历年间的《嘉定县志》。从这些零星的徽商活动的资料可以看出，徽商在当时江南市镇的影响力。	This scattered information on Huizhou merchants' activities demonstrates their influence on the market towns in Jiangnan during that time.

注：文中划线部分为报告正文中所选取的译例。