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安徽工程大学

Anhui Polytechnic University

硕士学位论文

题 目 《宣纸之美》第五章英译

实践报告

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专业学位类别 翻译硕士

研究方向(领域) 英语笔译(文化艺术翻译)

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**A Report on the C-E Translation Practice
of the Beauty of Xuan Paper (Chapter 5)**

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致 谢

搁笔之际，暮色已染窗棂。三载春秋恍如晨露，初见那日玉兰初绽的清香犹在鼻端，同窗促膝论道的笑语仍萦耳畔。在真理之海拾贝的岁月里，幸得多方护持，当以寸管铭感。

承蒙恩师朱莉教授垂教，其治学如精卫填海之志，育人若春风化雨之德。犹记去岁寒冬，先生抱恙仍于子夜批阅拙文，朱笔所至非独勘误拙文，更见治学门径。自选题立纲至终稿定讫，先生尝引东坡“博观约取”之训，每至关键辄授以“观千剑而后识器”之法。

椿萱之恩，山高水长。家父夙兴夜寐筹措束脩，家母制膏汤以助文思，此皆非纸墨能载。挚友或千里寄赠典籍，或伴我彻夜校稿，困顿时以“为山九仞”相勸，浮躁时以“静水流深”相规，此等金石之谊，当镌于心版。

学问之道，孤灯不孤。凡此种种滋养，皆化作文中星火。唯愿以此拙作，作引玉之砖，报涌泉之恩。

摘 要

本次翻译实践选材于赵焰所著的《宣纸之美》，全书共六章，于 2021 年 12 月由安徽文艺出版社出版。译者选取第五章“宣纸的哲学精神”作为翻译文本。源文本语言清丽婉约，以散文笔法钩沉宣纸创生的历程，揭示宣纸的前世今生与营造技艺，进而透析宣纸所蕴藉的“天人合一”的哲学精神与文化气象。源文本是散文形式撰写的表达型文本，情感色彩浓厚，注重审美价值。该书的外译，在一定程度上能加强外国友人对于宣纸传统工艺、历史渊源以及文化内涵的了解，有助于我国非物质文化遗产的对外传播。

鉴于汉英语言及文化背景的差异，译者在翻译过程中遵循准确、通俗易懂以及尽可能提高目标读者接受度的原则来处理本次翻译实践的难点，即：文化负载词和诗文名称的翻译、修辞句的文学性色彩再现以及句式形意的调整与重组。对于文化负载词的翻译，译者通过查证和增补词义来确定其译名；对于诗文名称的翻译，译者采用意译与音译加注的方法来解决；对于修辞句的文学性再现，译者通过补偿语义和动态与静态表达相结合的方法来解决；对于句式的形意问题，译者运用套译法、主位推进模式与语序调整法来强化语义之间的联系。

通过此次翻译实践，译者加深了对宣纸的历史渊源和文化内涵的认识，提高了翻译技能和文献检索能力。此外，对于文中非遗专业领域知识的查证也让译者见到了一个深邃厚重的文化天地。期待本次翻译实践报告能够为今后其他译者翻译此类文本提供启示与参考，同时为非遗爱好者提供阅读素材。

关键词：《宣纸之美》；表达型文本；非遗翻译；交际翻译；读者接受度

Abstract

The translation material is excerpted from Zhao Yan's *The Beauty of Xuan Paper*, which was published by Anhui Literature and Art Publishing House in 2021. It consists of six chapters, of which the fifth chapter, titled *The Philosophical Spirit of Xuan Paper*, has been chosen as translation material. The original text is written in an elegant prose, tracing the historical evolution of Xuan paper craftsmanship. It unveils not only the technical heritage but also the underlying philosophical ideal of "the harmony between heaven and humanity". As an expressive text rich in aesthetic value, the source material contains numerous culture-loaded terms, classical Chinese sentence structures, and complex syntax. Accordingly, this translation aims to promote a better international understanding of both the craftsmanship and the cultural values embodied in this intangible cultural heritage.

Given the linguistic and cultural disparities between Chinese and English, the translator adheres to the principles of accuracy, popularity, and reader's acceptability. In the process of translation, the difficulties encountered by the translator falls into four categories: the translation of culture-loaded terms and classic Chinese book titles, the literary reproduction of rhetorical structures, and the coherence of sentence patterns by changing hypotaxis into parataxis. As to the culture-loaded terms, the translator employs multi-party verification and contextual supplementation to deal with the translation; as to the Chinese book titles, the translator confirms the proper names through free translation combined with transliteration plus annotation; as to the literary reproduction of rhetorical structures, the translator applies semantic compensation and strategic interplay between dynamic and static expressions to solve the problem; and as to the coherence of sentence patterns, the translator uses borrowing translation, thematic progression patterns, sentence restructuring to enhance the connection.

Through this translation practice, the translator has gained a deeper understanding of Xuan paper's historical origins and cultural connotations, which

greatly enhanced her professional translation skills and literature verification abilities. In addition, the verification of intangible cultural heritage knowledge also allows the translator to see a profound cultural world. Therefore, the translator expects that this translation practice report can offer enlightenment and reference for translators to translate informative texts, and provide study material for teachers and learners of intangible cultural heritage at the same time.

Key Words: *The Beauty of Xuan Paper*; expressive text; translation of intangible cultural heritage; communicative translation; reader's acceptability

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第一章 任务简介

1.1 源文本来源

本次翻译实践选自安徽省作家协会副主席赵焰所著的《宣纸之美》，全书共六章，于 2021 年 12 月由安徽文艺出版社出版。译者选择第五章“宣纸的哲学精神”用于翻译实践报告写作，源文共计 10331 字，译文共计 6628 字，符合翻译硕士论文要求。经多方查证，尚未发现该书的英文译本。

1.2 源文本简介

《宣纸之美》是一本有关宣纸的非物质文化遗产的散文集，首次出版于 2021 年 12 月。《宣纸之美》全书共分六章：“那个叫蔡伦的纸神”“书法绘画入纸来”“从李白到李煜”“宣纸，宣纸”“宣纸的哲学精神”“宣纸上的文化气象”。本书围绕宣纸的美丽和价值展开，强调了宣纸作为中国传统文化的代表，其独特的工艺、历史和文化内涵。译者选取第五章《宣纸的哲学精神》进行翻译实践报告写作。在本章节中，源文本作者从材料特性、工艺传承及文化隐喻三重维度，系统阐释宣纸承载的中国哲学精神。通过分析青檀树皮与沙田稻草的阴阳调和、天人合一理念以及水墨洇染中蕴含的虚实相生之道，揭示宣纸制作技艺与道家“道法自然”、儒家“格物致知”思想的深层契合。

本书以散文笔法钩沉宣纸创生的历程，探寻附丽于古宣纸上的历史之谜，爬梳宣纸上的书法、绘画，以及古往今来大家名流寄情宣纸的因缘，以揭示宣纸的前世今生与营造技艺，进而透析宣纸所蕴藉的“天人合一”的哲学精神与文化气象。本书还通过对宣纸诞生于皖南的叙述进行细致描摹和深入分析，抒发了对江南文化的一往情深和对中华文化博大精深的深情礼赞。本项翻译实践研究旨在通过翻译实践与跨文化阐释方法，系统性阐释中国手工造纸技艺的文明基因与审美价值，同时着力再现源文本清丽婉约的美学特征，以期增强公众对传统工艺的文化认同，从而提升社会主体参与非物质文化遗产保护的实践积极性。

1.3 实践意义

本次翻译实践具有一定的意义。首先，译者拓宽了自己在造纸工艺领域的专业知识，深入探索了宣纸制作的传统技艺与文化背景，同时也为译者翻译非物质文化遗产（简称“非遗”）相关文本积累了宝贵的经验。本次实践文本为表达功能型文本中的非遗相关文本，源文本中包含大量文化负载词和宣纸相关的非遗知识。翻译过程中，译者需在忠实传达原文信息的同时，兼顾表达功能型文本的独特属性，这对译者的知识基础、翻译技巧以及语言运用能力提出了较高要求。通过本次翻译实践，译者提升了非遗文本翻译的策略与方法，包括如何在保留原文文化特色的同时确保译文的流畅性和可读性，以及如何有效利用资源提升翻译质量。此外，本次翻译实践为译者提供了宝贵的锻炼平台，使译者的综合能力得到了提升与锤炼。

其次，为非物质文化遗产的传播贡献力量。非物质文化遗产作为中华民族悠久历史和灿烂文化的生动载体，是讲好中国故事、传播中国声音的重要文化资源。译者旨在通过非遗翻译让更多的人了解安徽宣纸的独特魅力，并将其传统技艺带出国门，让世界感受到其背后的匠心精神和文化传承。这不仅有助于激发更多人对非遗文化的兴趣和热爱，还能通过国际传播促进文化多样性和国际文化交流。鉴于非遗不仅是中华民族的文化瑰宝，其国际传播还具有增强文化认同感和提升国家文化软实力的重要意义，译者深感自己肩负着一份责任，希望能够尽自己的绵薄之力，为非遗的译介工作添砖加瓦。

第二章 译前准备

2.1 分析文本特点与类型

赵焰的散文集《宣纸之美》是一部深入探讨中国传统文化瑰宝——宣纸的杰作。该书以散文笔法，细腻地勾勒出宣纸的历史渊源、制作工艺及其文化内涵，展现了宣纸作为非物质文化遗产的独特魅力。从词汇层面来看，书中涉及丰富的中国文化元素和古典美学，承载了深厚的文化符号意义，如“宣纸”“和合”“纤秾”等。这些词汇在翻译时需保留其文化标识性。同时，译者通过翻译文化负载词，使其在现代语境中依然能够传达出浓厚的文化气息。

从语句层面来看，源文本作者以清丽婉约的语言，将宣纸的前世今生娓娓道来，并通过宣纸这一载体揭示其背后的哲学思想，呈现出“形散神聚”的古典散文特质。源文本作者将主从复合句的精密逻辑与流水句的韵律美感有机融合，形成张弛有度的行文节奏。多重修辞手法的层层叠加构建了由表及里的认知框架，而渐进式逻辑推进的复合句式则暗含了道家的哲学思辨，使工艺书写突破技术层面的桎梏，升华为对东方造物智慧的形而上阐释。这种句法组织既保留了传统散文的意境营造特征，又赋予现代学术散文的思辨深度。

从篇章逻辑来看，全书结构严谨，段落之间逻辑关系紧密。源文本作者通过多逻辑连接词及照应关系，将宣纸的历史、工艺、文化内涵有机地串联起来，使主题更加明确。例如，书中从自然山水之美入手，逐步深入到宣纸的生长历程，再探讨其与书法绘画的关联，最后揭示其文化哲学意义。这种层层递进的叙述方式，不仅使读者能够全面了解宣纸的全貌，也体现了作者深厚的文化底蕴和独特的审美视角。

根据纽马克文本类型翻译理论，常见的文本类型可分为三类，即表达功能型文本、呼唤功能型文本和信息功能型文本。其中表达功能型文本多为诗歌、小说、舞台剧等文学作品，为抒发作者感情；呼唤功能型多为告示、说明书、广告、宣传、通俗小说等，目的在于感染和召唤读者；信息功能型文本主要包括教科书、报刊文章、科技论文、会议纪要等非文学作品，旨在传递外部情境，话题事实，观点理论等信息，涉及经济、工农商、教育等各个知识主题（Newmark, 2001:40）。

赵焰以其细腻的笔触，深情地描绘了对江南文化及宣纸的无尽眷恋，同时将这份情感升华为对中华文化浩瀚无垠、博大精深之美的崇高礼赞。赵焰在创作过程中，不仅关注宣纸的物理特性，如质地细腻、吸墨性好、耐久性强等，还深入探讨了宣纸在中国书画艺术中的核心地位。宣纸作为书写和绘画的载体，承载了中国古人对自然和文化的深刻理解。赵焰通过散文笔法，将宣纸的前世今生与营造技艺娓娓道来，透析了“天人合一”的哲学精神与文化气象。因此，《宣纸之美》不仅是一部关于宣纸的专著，更是一部文化与哲学的融合之作。正是基于这样的情感基调与文本功能，译者将其界定为表达功能型文本。

2.2 确定翻译原则

在确立翻译原则之前，纽马克主张译者首要任务是识别一篇文章的核心功能，更具体地说，是要根据文章内部不同段落的内容，分别界定其各自的语言功能。唯有如此，才能更精确地采用不同的翻译策略。结合本书内容进行分析，作为一部专注于介绍安徽宣纸的散文集，其首要任务是全面而生动地展现宣纸这一传统工艺的独特魅力、悠久的历史渊源以及丰富的文化内涵。译者需要特别注意保持原文的叙述风格和文化韵味，同时确保翻译内容准确地传达出宣纸工艺的精妙之处、历史背景的深远意义以及文化内涵的丰富多样性。这不仅要求译者具备扎实的语言功底，还要求其对宣纸及其背后的文化有深入地理解和感悟。

原文中包含大量文化负载词和文学色彩的语句。针对带有文学色彩的短句，鉴于表达型文本的号召功能，可借助交际翻译理论灵活调整译文的表述方式，以确保译文贴近中文读者的阅读习惯与期待，并为读者营造愉悦的审美体验，同时减轻其阅读过程中的认知负担。译者主要采用异化和归化两种翻译策略，其中异化策略为主，归化策略为辅。异化策略旨在保留原文的文化特色，而归化策略则更注重符合目标语言的表达习惯和文化背景。具体操作时，译者根据文本特点和翻译需求，运用了直译、意译、音译、合译、分译、增译、减译、套译等多种方法。选择这些方法的目的在于确保译文既能精确无误地传达原文的意义，又能严格遵循目标语言的表达习惯，从而实现翻译的信息传递功能与文化交流使命。同时，译者力求在译文中再现原文的美学特质，以符合目标读者的阅读预期与审美

视野，最终让译文读者能够获得与原文读者相似的阅读体验。

2.3 查阅平行文本

“广义的‘平行文本’也包括与原文内容相似的译出语资料，主要用于更深入地理解原文。简单地说，‘平行文本’就是与原文内容接近的任何参考资料”（李长栓，2012: 91）。平行文本是翻译过程中不可或缺的工具，它不仅能够帮助译者深入理解源文本，还能提高译文的质量和文化适应性。通过合理利用平行文本，译者可以更好地实现语言的准确传达和文化的有效交流。

译者在翻译之前，通过搜索与源文本相关的平行文本，并参考相关专业书籍以提升翻译的准确性和可读性。其中，英文书籍有 Helen Hiebert 所著的由 Storey Publishing 出版的 *The Papermaker's Companion: The Ultimate Guide to Making and Using Handmade Paper*，该书详细讲述了从原料收集到成品纸张制作工艺，涵盖了多种造纸技术，如浆液绘画、层压、装饰性添加物、压花、制作形状纸、水印、铸造纸等，并提供了丰富的插图和详细的步骤说明。该书为译者提供了跨文化的视角，使译者能够更好地理解源文本的文化背景和语境，并为译者构建术语库起到参考作用。中文书籍有《安徽非物质文化遗产丛书（传统技艺卷）：宣纸》，该书是《安徽非物质文化遗产丛书（传统技艺卷）》系列丛书中的一个分册，由中国作家协会会员黄飞松所著，是一本有关宣纸的非物质文化遗产普及性读物，以通俗易懂的语言，主要从历史渊源、制作流程、艺术特征、文化价值、现代传承、代表人物等六个方面详细介绍重量非物质文化遗产传统技艺项目宣纸的发展过程、制作技艺和活态传承等情况，同时还介绍了与宣纸有关的民俗。阅读此书，译者对宣纸文化的历史背景和制作工艺有了更为深刻的认识。同时，书中对宣纸在现代艺术与文化传承中的应用也进行了详尽的介绍，为译者在翻译过程中理解宣纸制作的具体工艺和技术细节起到借鉴作用。

2.4 选择翻译工具及构建术语库

译者在翻译过程中采用了多种翻译工具，以确保翻译的准确性和专业性。这些工具和策略可以分为以下几类：第一类是互联网翻译工具，如小牛翻译

(NiuTrans) 和 DeepL 等在线平台。这些工具在初步翻译中发挥了重要作用, 不仅提高了翻译效率, 还确保了翻译的完整性。然而, 机器翻译在语境理解与语言风格多样性方面存在局限性, 因此译者在译后编辑阶段将初稿导入 Trados 进行术语管理和翻译记忆存储。这种组合既能确保了术语的一致性, 又能优化译文的质量。第二类是专业在线平台, 如“中国知网 (CNKI) 学术数据库”“中华思想文化术语库”以及“中国大百科全书 (第三版)”。这些平台帮助译者精确传达原文的文化意蕴, 确保译文既忠实于原文, 又符合目标语言的文化背景与表达习惯。第三类是生成式人工智能翻译工具, 如 DeepSeek、ChatGPT 等大语言模型。使用这类工具不仅能处理复杂句式的转换, 还能根据特定场景动态调整语言风格, 使译文呈现出更强的语境适应性与表达灵活性。然而, 生成式 AI 存在臆造文化背景或专业术语的风险, 译者在应用过程中结合非遗领域知识进行多轮校验。在跨文化传播实践中, 译者常将 AI 生成结果与权威语料库交叉验证, 最终完成文化调适与风格统一。

鉴于源文本广泛涉及宣纸制作工艺及深厚的传统文化知识, 其中包含大量源自古汉语领域的专业术语, 译者采取了严谨细致的翻译策略。首先, 译者利用《汉英大词典》、术语在线 (Term Online) 等权威资源, 查找并确定术语的官方或广泛认可的英文译法, 以确保术语翻译的准确性和一致性。随后, 通过逆向回查 (back-translation) 和回译 (reverse translation) 的双重验证手段, 核验术语翻译的准确性, 以消除可能的误解或歧义。在此基础上, 译者进一步整理并编制了一份详尽的术语表, 旨在确保整个翻译过程中术语译文的一致性和准确性, 从而保持译文的连贯性和专业性。

第三章 案例分析

在探究宣纸的历史渊源和制作工艺的过程中，译者深入挖掘了其文化内涵与艺术价值的独特性，并揭示了其中蕴含的丰富的哲学思想。这一部分将概述研究过程中遇到的主要挑战及其应对策略，展现从问题识别到分析解决的全过程。

具体而言，研究挑战主要集中在以下几个方面：一是确保文化负载词和诗文名称翻译的准确无误；二是再现修辞句的文学性色彩；三是如何在翻译中调整复杂句式以实现变形合为意合的句义联系。为解决这些难题，译者采取了以下措施：首先，对于文化负载词的翻译，译者通过查证和增补词义来确定其译名。其次，对于诗文名称的翻译，译者采用意译与音译加注的方法来解决。接着，在再现修辞句式色彩方面，译者通过补偿语义和动态与静态表达相结合的方法来传达源文本的艺术韵味与情感深度。最后，对于句式的形意问题，译者运用套译法、主位推进模式与语序调整法来强化语义之间的联系，从而保障了译文的连贯性和可接受性。

3.1 文化负载词的内涵再现

文化负载词的翻译是一个复杂而灵活的过程，由于其承载了丰富的民族文化内涵，翻译过程中难免会面临一定的局限性。“文化负载词（culture-loaded terms）是指标志某种文化中特有事物的词、词组和习语，这些词汇反映了特定民族在漫长的历史进程中逐渐积累的有别于其他民族的独特的活动方式。中国文化负载词是中华优秀传统文化的集中体现，是传统文化的最为核心的外在表现形式”（郑德虎，2016: 53-56）。在翻译实践中，翻译文化负载词的方法有着高度的灵活性和创新性。因此，译者需深入剖析文化负载词的深层意义，结合具体语境，灵活运用翻译技巧和策略，以确保翻译效果的有效传递，并力求在再现词汇的语义深度与文化维度。

3.1.1 多方查证，确定译法

为确保文化负载词翻译的准确性，译者不仅依托中国知网（CNKI）学术数

数据库进行系统性检索，还广泛查阅了多种资源。例如，译者参考了“中华思想文化术语库”“中国大百科全书（第三版）”以及在线工具如必应（Bing），并研读了诗词领域的专业书籍《诗品解集》、业内权威期刊《中国翻译》以及哲学经典《庄子·齐物论》。通过多渠道的综合查证，译者最终确定了准确的译法。

例 1：唐司空图《二十四诗品》，论述了诗歌的诸多品质：雄浑、冲淡、纤秾。

初译：Sikong Tu's (837-908, a famous poet and poetry theorist in the late Tang Dynasty) *Twenty-Four Grades of Poetry* discussed various qualities of poetry: vigorous, simple, **slender and plump**.

改译：Sikong Tu's (837-908, a famous poet and poetry theorist in the late Tang Dynasty) *Twenty-Four Grades of Poetry* discussed various qualities of poetry: vigorous, simple, **delicate and ornate**.

分析：在翻译源文本中“纤秾”一词时，译者在初译阶段通过必应搜索引擎检索获得的基础释义，该词在常规语境中指向“纤细与丰腴”的二元对立形态，译者据此将其直译为“slender and plump”。然而，译者在审校阶段发现此译法仅实现形式对等，未能充分传递其深层美学内涵。因此，译者通过查阅《诗品解集》，发现郭绍虞在笺注时曾对相关意象进行解析，将“采采”解释为鲜亮明丽之态，而“流水”则被阐释为水纹如织的视觉形态，二者共同构成对“纤”的意境描摹。在古典文学中，“纤”常常指细腻、柔美、纤细。而对于“秾”的解释，译者经中国知网（CNKI）学术数据库检索发现，其本义植根于《说文解字》中“花木蕃庑”的植物意象，后经语义扩展衍化为丰饶华美的艺术表征。现代学者在专题论文中普遍认为，“秾”既保留着草木葳蕤的原始意象，又发展出富丽繁复的审美维度，与“纤”形成辩证统一的美学结构。所以，“纤秾”整体上传达的是一种既细腻柔美又繁盛华丽的文学风格或特质。接着，译者进一步参考了《人文杂志》中对于“纤秾”的英文翻译，不同译者对“纤秾”一词的译法各有不同。翟理斯（Herbert Giles）采用复合词“Slim-Stout”进行直译，试图通过形态反差的并置来传递原概念的统一性；宇文所安（Stephen Owen）则分解为“Delicate-Fresh and Rich-Lush”的双重表述，通过语义叠加强化概念的层次性；王润华选用“Delicacy and Splendor”这对二元组合，着重突显雅致与华美的共生

关系。相较而言，杨宪益、戴乃迭的“The Ornate Mode”译法则侧重传达形式层面的装饰性特征。

译者认为翟理斯、宇文所安和王润华的翻译较好地保持了原概念的辩证统一，在英语语境中建构了“纤”与“秣”的语义张力。而杨宪益、戴乃迭的译文虽精准把握了“秣”的审美维度，却在一定程度上弱化了“纤”的语义在场性，这种译介策略可能导致目标语读者对原概念产生认知偏差。基于异化翻译策略，译者最终将“纤秣”翻译为“delicate and ornate”，既保留了原文的细腻与华丽，又避免了过度偏向某一方面，力求最大程度再现原文意义，使译文读者能够产生与原文读者类似的接受效果。

例 2：中国文化的“天人合一”精神，有一个“圆环”的“和合”概念。

初译：The spirit of “the harmony between heaven and humanity” has a concept of “circle and harmony” in Chinese culture.

改译：The spirit of “the harmony between heaven and humanity” has a concept of “circulation and harmony” in Chinese culture.

分析：译者在初译“圆环”与“和合”这两个文化负载词时，分别在中华文化术语库和 CNKI 中进行查找，发现并没有对应的解释和英译表述。对于“圆环”一词，译者根据其外形特点，将其直译为“circle”。接着，重点放在“和合”一词的翻译，译者将“和合”放入中国知网总库进行检索，发现多篇哲学与人文科学方向文章内容对此有所涉及。“和合文化的基本特征是注重和谐与多元，关注过程与创生，提倡一种追求伦理与审美的理想生存模式。和合是中华文化的精华，也是当代和谐文化之根”（吴志杰，2011: 5-13）。译者在理解其含义的基础上，将“和合”译为“harmony”，通过强调其内涵来增强读者的理解。然而在审校时，译者发现“圆环”的翻译需要再推敲，意识到仅注重外形的直译可能会导致读者误解中华文化的真正内涵。因而译者通过阅读《庄子·齐物论》，发现其中一段描述：“物之生，皆有时。然则时之有，未尝不相待也。”符合“圆环”的内涵，这句话表明万物皆有其存在的时间与联系，强调了生命的循环与相互依存关系。“圆环”象征着时间与生命的循环过程，提示我们每个事物都是相互依存的，流转不息。因此，译者在异化翻译策略的指导下，将“circle”改译

为其同根词“circulation”，进一步强调“圆环”一词循环流动的概念，从而增强译文的准确性。

3.1.2 增补词义，达成等效

例 3：中国文人不喜欢葱翠的绿色，不喜欢袅娜的风物，却喜欢落花流水，喜欢枯木寒鸦……

初译：Chinese literati, away from lush scenery and delicate landscapes, preferred scenes of falling flowers and running water, dead wood, and a lone crow against a cold sky.

改译：Chinese literati, away from lush scenery and delicate landscapes, preferred blossoms chasing flowing waters and cold crows dwelling along withered trees, uniquely cherishing the beauty of decay and solitude.

分析：源文本所表达的是中国文人偏好凄凉、萧瑟的自然景致，而非生机勃勃、鲜艳翠绿的风光。译者在初译时，通过搜索并没有找到相关译文，便根据句意顺势驱动，将“落花流水”和“枯木寒鸦”直译。然而在审校时，译者发觉译文可能让译入语读者难以领悟原文所要传达的深层意义。译者通过必应搜索引擎搜索发现，“落花流水”出自唐代诗人李群玉的《奉和张舍人送秦炼师归岑公山》的“落花流水怨离琴”；通过专业网站中国大百科全书（第三版）搜索查证“枯木寒鸦”出自南宋文学家文天祥的《沁园春·题潮阳张许二公庙》的“枯木寒鸦几夕阳”。二者都传达了凋零与孤寂的美感，映射出文人对生命、时光和自然的深刻感悟。因此，译者在句末增译“uniquely cherishing the beauty of decay and solitude”进行升华，进一步实现译文的可接受性。

接着，译者根据功能对等理论，结合上下文语境对译文进行动态调整。针对原文“落花流水”与“枯木寒鸦”两个意象，译者采用增译法，通过增补动词“逐”和“伴”将其重构为“落花逐流水”与“寒鸦伴枯木”。这一译法在英语表达中具体呈现为“blossoms chasing flowing waters and cold crows dwelling along withered trees”。具体而言，动词“chasing”（逐）的增补有效再现了落花随水流动的动态意象，而“dwelling along”（伴）的添加则构建了寒鸦依栖枯木的主谓结构。通过词性转换与语义补偿，既保留了中文四字格特有的节奏美感，又在

目标语中完整传递了原文本的视觉层次与诗意内涵，最终实现了源语与目标语在文学意境层面的等效传达。最后，中文偏动态表达，英文偏静态表达，译者将初译版本的“flowing flowers”改译为“blossoms”，使得句子浮现诗意的美感，同时使整体结构更加符合英语的表达习惯。

例 4：马王堆出土的衣裳，绣着星辰、月亮、植物、波纹云图，有洪荒草昧的梦境之感。

初译：The ceremonial robes unearthed from Han Dynasty Tombs at Mawangdui are embroidered with stars, the moon, plants, and ripple cloud patterns, presenting a dreamland with **Hong Huang Cao Mei**.

改译：The ceremonial robes unearthed from Han Dynasty Tombs at Mawangdui are embroidered with stars, the moon, plants, and ripple cloud patterns, presenting a dreamland with **Hong Huang Cao Mei, which denotes a primordial chaos and uncivilized world.**

分析：译者在翻译“洪荒草昧”时，首先尝试通过中国知网总库、中华思想文化术语库和中国大百科全书（第三版）等资源进行查证，但未能找到相关的英文名称。因此，译者在异化翻译策略的指导下，将“洪荒草昧”直接音译为“Hong Huang Cao Mei”，以保留其文化特色。然而在审校时，译者意识到这种译法可能导致目的语读者对词汇内涵的误解。为解决这一问题，译者进一步通过必应搜索引擎分别查找了“洪荒”和“草昧”的含义。“汉语中的‘洪荒’，指远古时代混沌蒙昧的状态，语出南朝史学家周兴嗣（469-537）所编写的《千字文》中第一句‘天地玄黄，宇宙洪荒’”（张顺生、丁后银，2016: 51-53）。同样，译者通过必应搜索引擎发现“草昧”一词本身也有“蒙昧、混沌”的含义，常用来形容原始、未开化或混乱的状态。因此，在交际翻译理论的指导下，译者在句末增译“which denotes a primordial chaos and uncivilized world”，不仅保留了音译版本的“Hong Huang Cao Mei”，又通过非限制性定语从句补充了该词的文化内涵，实现了异化和归化的平衡，传达了“洪荒草昧”所蕴含的原始、未开化以及混沌蒙昧的文化内涵。

例 5: 中国文化推崇“玉性”——凡与“玉”相连的，都是秀外慧中的好东西：纤纤美女为玉女，倜傥男儿为玉郎，郎才女貌为一对璧人。

初译: Chinese culture highly regards the concept of “Jade Nature”, signifying that anything associated with “Yu” embodies remarkable qualities and virtues. Consequently, graceful beauties are called “**Jade Maidens**”, dashing young men are known as “**Jade Lads**”, and a perfect couple is celebrated as a pair of “**Jade Companions**”.

改译: Chinese culture highly regards the concept of “Yu Xing”, commonly known as the essence of Yu, signifying that anything associated with “Yu” embodies remarkable qualities and virtues. Consequently, graceful beauties are called “**Yu Ny**”, dashing young men are known as “**Yu Lang**”, and a perfect couple is celebrated as a pair of “**Bi Ren**”, where “**Bi**” refers to a round flat piece of Yu with a hole in the center.

分析: 源文本通过玉的象征意义，将美与德、才与貌结合起来，强调了玉在中国文化中内外兼修的特质。译者在初译时，发现源语中的“玉性”“玉女”“玉郎”和“璧人”在译入语中没有对等词。因此，在交际翻译理论的指导下，译者将“玉女”“玉郎”和“璧人”通过意译进行释义，以达到最大程度的等义表达。

然而，在二次审阅时，译者意识到“玉性”不仅仅指玉的属性和特质，而且是通过隐喻和象征的手法传达了玉的美好品德特质。译者将“玉”放入 CNKI 中进行检索，发现业内权威期刊《红楼梦学刊》中的一篇文章《“玉”文化在〈红楼梦〉中的体现及其英译》中对“玉”的内涵进行了解释，认为当“玉”用作比喻义时，所喻之物须具有“洁白晶莹”的“如玉”特质，如玉手、玉版纸等，其颜色主要是白色，而英语中“jade”却只用于指淡青绿色（light bluish-green）。汉语中的“玉”字，其转义均为褒义，而英语中“jade”一词的转义则为贬义。源文中的“玉”显然指的是白色而非淡青绿色，不能直接套用“jade”作译文。因此，初译版本未能充分保留原文的文化特色。为解决这一问题，译者通过音译加注法将“璧人”改译为“Bi Ren, where Bi refers to a round flat piece of jade with a hole in the center”，从而不仅局限于词汇的转换，还扩展到文化内涵的传达。此外，对于“玉女”和“玉郎”的翻译，初译版本未能保留原文的文化特色，且

源文本对于这两个文化负载词已有所解释，无需意译。因此，译者在异化翻译策略的指导下，将“玉女”和“玉郎”分别音译为“Yu Nv”和“Yu Lang”，以展现中国文化魅力，推动中国文化对外开放与交流。

3.2 诗文名称的语义阐释

源文本引用了大量中国古典诗文展现宣纸这一传统手工艺的丰富文化内涵。文化典籍，作为信息和文化的载体，在不同国家间输入和输出无疑是经济文化交流很重要的一环。而书名是整个作品的点睛之笔，书名的翻译自然具有开门点睛的作用。“所谓中国文化典籍的整理与注译，包含了文化典籍文本本身的分类与版本的鉴定，即一般所谓古籍整理和文献的注释与疏解，也即所谓的古文今注今译。这两个方面的工作是古文外译的基础，也是构成典籍英译的基础”（王宏印，2009: 10-11）。因此，为了确保诗文名称翻译的准确性和适当性，译者从作者和译入语读者的文化背景出发，综合考虑作者的写作意图、古典书籍的历史背景及其艺术价值。此外，译者还分析了这些古典书籍的内容和语言风格。在此基础上，译者采用意译与音译加注的方法翻译中华典籍书名，以尽可能展现诗文名称的精髓。

3.2.1 提炼语义，传达内涵

例 6：元代名士仇远《题李公略示高郎中吴山观月图》言：“纳纳乾坤双老眼，滔滔江汉一扁舟。”

初译：The Yuan dynasty scholar Qiu Yuan remarked in his poem entitled *Inscription on Li Gonglue's Moonlit View of Wushan* that “In the vast gaze of heaven and earth, ancient eyes behold; On the flowing rivers of Yangtze and Han, a single boat unfolds.”

改译：The Yuan dynasty scholar Qiu Yuan remarked in his poem entitled *Wushan's Moonlight Reveries* that “In the vast gaze of heaven and earth, ancient eyes behold; On the flowing rivers of Yangtze and Han, a single boat unfolds.”

分析：《题李公略示高郎中吴山观月图》描绘了登高揽月的雅致景象，展现

了诗人对良辰美景的由衷赞美，流露出宁静恬淡、至美无边的情怀。同时，诗人借李白与高适之名，缅怀往昔文人雅士的风骨与才情，令人悠然神往。译者在初译时，通过必应搜索引擎搜索并查阅相关文献后发现并没有《题李公略示高郎中吴山观月图》的英译版本。因此，译者采用直译的方式，尽量保留原文信息，以便译入语读者能够追溯原作。然而在审校时，译者结合诗歌内涵，发现题不对诗。诗歌题目虽为“观月”，但诗歌内容主要表达的是诗人对吴山风景及文人雅士的感怀。译者经过斟酌，认为《题李公略示高郎中吴山观月图》中提及的人物对诗歌并不重要，为避免累赘，译者省去不译；并通过音译与意译结合的译法，将文章标题译为“*Wushan's Moonlight Reveries*”，意为吴山观月的感怀与遐想，也由此注明了标题的内涵，展现了诗歌宁静悠然的主题和意境。

例 7: 董仲舒在《春秋繁露·阴阳义》中说：“天亦有喜怒之气、哀乐之心，与人相副。以类合之，天人一也。”

初译: Dong Zhongshu stated in *The Study on Changes of Zhou Dynasty - The Meaning of Yin and Yang*: “Heaven also has temperaments of joy, anger, sorrow, and happiness, which correspond to those of humans. In terms of integration of categories, the harmony between heaven and humanity.”

改译: Dong Zhongshu stated in *Luxuriant Dew of the Spring and Autumn Annals - The Meaning of Yin and Yang*: “Heaven also has temperaments of joy, anger, sorrow, and happiness, which correspond to those of humans. In terms of integration of categories, the harmony between heaven and humanity.”

分析: 译者在初译《春秋繁露·阴阳义》时，主要采用了意译和直译相结合的策略。通过查阅词典，译者将其翻译为“*The Study on Changes of Zhou Dynasty*”。然而，在逆向查证过程中，译者在必应搜索引擎中搜索“*The Study on Changes of Zhou Dynasty*”并未发现对应的中文表述；随后在 CNKI 中检索也未找到相关表达。译者便决定参考《春秋繁露》的不同译本，以深入理解其内容。然而，不同译者对同一句源文本的理解存在差异，许多译文直接将《春秋繁露》音译为“*Chun Qiu Fan Lu*”，这使得外国读者难以理解。因此，译者继续查证，使用专业网站中国大百科全书（第三版）搜索《春秋繁露》的英文译法，发现其英文译

名为“*Luxuriant Dew of the Spring and Autumn Annals*”。译者结合自己的理解，借鉴了这一译法。至于“阴阳义”的翻译，译者通过中华思想文化术语库查证，发现其将“阴阳”音译为“Yin and Yang”。考虑到译入语读者的可接受性，译者采取了音译和意译相结合的方法来提炼语义，将“阴阳义”译为“*The Meaning of Yin and Yang*”，使目的语读者能尽可能像源文本读者一样理解译文。

3.2.2 音译加注，保留特色

本节着重探讨音译加注法在中华典籍书名翻译中的具体应用。“一个外语词一般采用意译方法从一种语言译入另一种语言，但意译并非万能，所以音译应运而生。音译是汉语吸收外来词的主要手段之一，其本质是译音代义，常用于人名、地名和事物名称的翻译”（刘祥清，2021: 23-27）。在实践层面，译者通过核心概念的音译辅以解释性同位语，既保留了源语符号的语音特征，又通过语义增补为译语读者构建认知桥梁。基于异化翻译理论框架，这种双轨制翻译方法不仅实现了文化专有项的形式移植，更通过注释性文本的互文性指涉，拓展了目的语读者对中国哲学范畴阐释的空间。这种翻译方法既保障了中华文化典籍在文化交流中保持其独特性，又彰显了典籍书名作为文化符号的多维价值。

例 8：《太古遗音》论古琴的发音，以为有“九德”：奇、古、透、静、润、圆、清、匀、芳。

初译：In *Taigu Yiyin*, the pronunciation of the guqin is said to possess “nine virtues”: unique, ancient, transparent, tranquil, moist, round, clear, even, and fragrant.

改译：In *Taigu Yiyin, an ancient Qing song composed by Xie Lin in the Ming Dynasty*, the pronunciation of the guqin is said to possess “nine virtues”: unique, ancient, transparent, tranquil, moist, round, clear, even, and fragrant.

分析：在初译《太古遗音》时，译者遵循异化翻译策略，将其音译为“*Taigu Yiyin*”。然而在审校过程中，译者意识到该译法缺乏专业性，可能对读者理解造成障碍。因此，译者搜索查证了相关译法，在中国大百科全书（第三版）搜索查证到《春秋繁露》的英文译法为“*Remnants of the Ancient Sounds*”。接着，译者将《太古遗音》放入CNKI中进行检索发现相关译法有 *Tai Gu Yi Yin* 和 *Taigu Yiyin*。译者结合上下文语境进行分析，采用音译加注法，将《太古遗音》翻译为“*Taigu*

Yiyin, an ancient Qing song composed by Xie Lin in the Ming Dynasty”, 以期译入语读者能够更直接地感受中华文化的魅力，促进不同文化的沟通交流。

例 9: 东汉许慎的《说文解字》化繁为简，把玉归纳为“五德”。

初译: In the Eastern Han Dynasty, Xu Shen's *Shuowen Jiezi* simplified Yu into “five virtues”.

改译: In the Eastern Han Dynasty, Xu Shen's *Shuowen Jiezi, the earliest Chinese dictionary that analyzes characters*, simplified Yu into “five virtues”.

分析: 译者在初译《说文解字》时，在异化翻译策略的指导下，将其音译为“*Shuo Wen Jie Zi*”。然而，在审校过程中，译者意识到该译法缺乏专业性，可能导致目标语读者对作品的理解出现空缺。因此，译者搜索查证了相关译法，在中国大百科全书（第三版）搜索查找到《说文解字》的英文译法为“*Analytical Dictionary of Characters*”；将《说文解字》放入中华思想文化术语库中进行检索，发现相关译法为“*Explanation of Script and Elucidation of Characters*”。“《说文解字》是中国最早的系统分析汉字字形和考究字源的语文辞书”（徐时仪，2016: 222-224）。为了更好地传递《说文解字》的专业性和学术价值，译者结合参考译文和书籍背景，在功能对等理论的指导下，采用了音译加注法，将其译为“*Shuowen Jiezi, the earliest Chinese dictionary that analyzes characters*”。这种译法不仅忠实于原文，还增强了文本的可读性，有助于目标语读者更深入地了解《说文解字》及其在中国语言学中的重要地位。

3.3 修辞句的文学性色彩显化

本节主要分析源文本中通感、排比、比喻及拟人修辞手法的翻译。具体而言，在翻译过程中，译者深入分析了源文本中的修辞手法，通过精心构思和细致推敲，重构了译文的表述方式。“英语和汉语在修辞方面具有各自的基本特点。比较而言，前者重形合、重静态、重物称、重被动、重复合等，后者重意合、重动态、重人称、重主动、重简单等。翻译时，为了使译文更加‘地道’，原则上讲应顺应译入语（英语亦然）的基本修辞规律”（袁昌明，1989: 13-16）。在功能对等

翻译理论的指导下,译者不仅注重保留原文的语义内容,更致力于在译文中显化原文修辞的生动性和形象感,力求使译文读者能够感受到与原文读者相同的语言魅力和审美体验。在确保语义准确性的前提下,译者通过补偿语义和动态表达与静态表达相结合的方式,着力提升译文的审美表现力与交际功能,从而实现修辞句文学性色彩的显化与语义内涵的再现。

3.3.1 补偿语义, 实现对等

翻译中的补偿策略是实现功能对等的重要手段,在汉英翻译中具有重要实践价值。“在翻译过程中,由于文化缺省的存在,译文读者的信道容量要比原文读者的信道容量小,译者须在译文中增加冗余度(a measure of redundancy)来补偿译文读者的文化缺省以便译文读者对译文获得连贯理解”(王大来,2012: 25)。基于此,本节着重探讨语义补偿的实施方法,具体通过增译法、套译法及层级转换等方式实现。以自然意象翻译为例,译者采用增译法补充信息,既有效弥合源语与目标语之间的文化认知鸿沟,又能实现原文意境的美学再现与目标语表达规范的有机融合。这种翻译策略不仅体现了翻译的灵活性和创造性,也更好地传达了源文本的艺术价值与审美体验。

例 10: 宣纸, 可以视为自然对艺术最好的呼应, 它本身, 既是自然、博大、诗意、睿智, 也是优雅、准确、直觉和轻快。它还是风轻云淡的舞蹈、鬼斧神工的创造, 以及万类霜天的自由。

初译: Xuan paper can be regarded as nature's best echo of art. It is natural, expansive, poetic, and wise, as well as elegant, precise, intuitive, and light. It is also the dance of gentle breezes and light clouds, the creation of uncanny workmanship, and the liberation of creatures beneath the crystalline sky.

改译: Xuan paper can be regarded as nature's best echo of art. It is natural, expansive, poetic, and wise, as well as elegant, precise, intuitive, and light. Xuan paper is a natural masterpiece, and painting on Xuan paper is like dancing freely in a gentle breeze or as if all creatures strive for freedom under frosty skies.

分析: 源文本作者通过排比和隐喻的修辞手法, 运用“自然、博大、诗意、睿智”和“优雅、准确、直觉、轻快”两组词语的并列, 并以“风轻云淡的舞蹈、

鬼斧神工的创造、万类霜天的自由”三个短语的拟人化排比，生动地展现了宣纸所蕴含的多重特质和象征意义。

译者在初译时，为保留原文意象，按照原文的语序和表达方式进行直译。然而，在二次审阅时，译者发现初译译文存在表达生硬、意象模糊等问题。例如，“鬼斧神工的创造”在中文中缺乏明确对应的形象，且“it”所指代的意象不明确。为解决这些问题，译者在功能对等理论的指导下，通过增译并调整原文语序为“宣纸是大自然鬼斧神工的创造，在宣纸上作画如同风轻云淡的舞蹈，又仿佛万类霜天竞自由。”译者通过语义补偿不仅弥补了文化差异带来的信息缺失，也使得译文更加通顺流畅。具体而言，译者将原文改译为“a natural masterpiece” “painting on Xuan paper” 和 “strive for”，从而再现原文拟人化的修辞手法，传递源文本的思想和感情，实现功能对等。此外，译者增译了英文中熟悉的表达“for that” “be like” 和 “as if” 来连接分句，通过结构补偿不仅使句型更加流畅，还增强了译文的互文性。

最后，译者需要在结构与内容之间找到平衡点。尤金·奈达的功能对等理论强调，译文应尽可能在功能上对等于原文，而非形式上的对等。因此，译者在翻译时不仅要忠实于原文的意义，还要考虑目标语言的文化背景和表达习惯。例如，“万类霜天竞自由”出自毛泽东的诗词《沁园春·长沙》，意为万物都在秋光中竞相自由地生活。许渊冲先生将其译为“All creatures strive for freedom under frosty skies”，译者由此借鉴，从而增强译文语言的美感与内涵。

例 11：至于宣纸上的书法，更是行云流水、风和日丽，可以是枝头繁花、春意盎然，可以是卵石铺地、自然相连，可以是扶老携幼、欢歌笑语……

初译：As for calligraphy on Xuan paper, it is more like running clouds and flowing water, graceful as a fine day, representing blossoms on branches, the vibrant spirit of spring, the vividness of spring, or pebbles strewn naturally, seamlessly connected. It can also be to help the old and the young, singing and laughing...

改译：As for calligraphy on Xuan paper, it dances like flowing clouds and rippling waters, embraced by the warmth of a gentle sun. It can bloom like the flowers of spring, bursting with vitality; it may line the pebbled pathways, harmoniously

intertwined with nature; it can portray the joyous picture of generations together, singing and laughing...

分析：源文本作者通过排比、比喻和拟人的修辞手法，生动展现了宣纸书法的行云流水、意境多变以及自然与和谐之美。一连串的“可以是”构成了排比句式，增强了语言的节奏感和表现力。例如，将宣纸上的书法比作“枝头繁花、春意盎然”“卵石铺地、自然相连”“扶老携幼、欢歌笑语”，不仅展现了宣纸所蕴含的多重特质和象征意义，还赋予了文字以生动的画面感和情感表达。译者在初译阶段采用直译的方式，虽然保留了原文的意象和语序，但语言表达较为单一，未能充分展现原文的丰富性和艺术性。例如，“like running clouds and flowing water”和“help the old and the young”这样的直译表达，虽然忠实于原文，但在目标语言中显得不够生动和优美。此外，原文中的“可以是……可以是……”结构在初译版本中衔接松散，句子之间的逻辑关系不够紧密，影响了整体的流畅性和连贯性。

为了更好地传递原文的修辞美感和意境，译者在功能对等理论的指导下，对初译版本进行了优化。例如，将“行云流水”和“风和日丽”改译为“dances like flowing clouds and rippling waters”和“embraced by the warmth of a gentle sun”，通过语义补偿增译了“dance”和“embrace”，不仅再现了原文的隐喻，还提升了语言的优美性和情感表达力；将“扶老携幼、欢歌笑语”改译为“portray the joyous picture of generations together”，通过语义补偿，增译“portray the joyous picture of ...”，从而显化原文修辞，再现源文本的思想和感情。接着，译者通过层级转换，将原文中的短语“可以是枝头繁花、春意盎然，可以是卵石铺地、自然相连，可以是扶老携幼、欢歌笑语……”分译为单独的句子，并通过分号连接，使用排比句式“It can... It may... It can...”，使得整体描述具有清晰的节奏感和对称美。这种处理方式不仅保留了原文的修辞特点，还符合英语读者的表达习惯，提升了翻译的艺术性和可读性。

3.3.2 动静结合，增强通感

通感（亦称移觉或联觉）是一种修辞手法，通过将一种感官的感受转移到另一种感官上，使描述更加生动形象。例如，视觉可以转化为听觉，听觉可以转

化为触觉等。这种手法能够突破语言的局限，增强表达的丰富性和艺术感染力。

“通感语言的表意不是对事物、事件或事态的简单认识或心理感受的直白，而是一种曲折性的意义映现，是多种官能感觉综合化的过程，所涉及的意义有情感意义、文化意义等”（邱文生，2008: 89-94）。译者在翻译过程中，通过动态表达与静态表达相结合的方式，将源文本作者通感构码中的审美价值传达出来，让目的语读者透过译文“看原文”，体验源语通感美的存在，从而再现修辞句的文学性色彩。

例 12: 宣纸，还是通鬼神的——当柔软的毛笔蘸着墨汁，接触到冰肌玉骨般的宣纸时，那种落笔时的沉着、敏感、细致及悠然，仿佛播种耕耘，仿佛有神导引，仿佛本能释放，冥冥之中，会让人不自觉地运息调心，细品静穆三昧。

初译: Xuan paper is also connected to the divine—when the soft brush touches the cool, jade-like Xuan paper with ink, the calmness, sensitivity, delicacy, and serenity of the stroke feel like planting seeds and cultivating, as though guided by a divine force, or as if releasing one's instincts. At that moment, without realizing it, one's breath and mind are naturally adjusted, and savoring the tranquil state of meditation.

改译: Xuan paper is also a bridge to the divine. As the soft brush dipped in ink, touches the jade-cool surface of the Xuan paper, the act of writing feels like planting seeds in fertile soil, like a divine hand guiding each stroke, or like instinct releasing effortlessly, subtly drawing us into a rhythm of breath and mind, and savoring the stillness of meditation.

分析: 源文本作者运用通感的修辞手法，将书写的过程与视觉、听觉、触觉和心理感受相结合，营造出神圣、庄重且富有诗意的艺术氛围。这种修辞手法不仅突破了单一感官的局限，还通过感官之间的相互转化，增强了语言的表现力和艺术感染力。例如，作者将宣纸比作“冰肌玉骨”，赋予其触感和视觉美感；将书写的过程比作神圣的仪式，赋予了书写行为在听觉上的节奏感和心理上的神圣感；同时，通过触觉的细腻感受引发心理上的宁静。这种通感的运用，使得普通的书写行为被转化为充满哲理和美感的艺术活动。

译者在初译阶段的直译策略呈现三大局限性：其一，分句处理导致修辞层级

的断裂；其二，意象转换缺乏文化适应性；其三，感官系统的对应关系模糊。译者将原文拆分成两小句并按照原文语序进行翻译，用词和句子结构较为简单，使得译文缺乏层次感，整体结构显得较为分散。针对这些问题，译者在改译过程中进行了优化。首先，译者通过改译，连续使用三个明喻结构形成递进式通感传递：

“like planting...”（触觉/动觉）、“like a divine hand...”（超验知觉）、“like instinct...”（本能知觉）。这种明喻排列不仅保留了原文的排比气势，更通过具象化意象增强译文的文化适应性。此外，“divine hand”的拟人化处理，将“神导引”的玄妙体验转化为可触知的手部动作意象，实现通感修辞的跨文化转译。

接着，译者运用“the jade-cool surface of”“the act of”和“the stillness of”的静态描述，突出了宣纸书写时的宁静细腻；并运用“dip”“touch”“draw”和“savor”等动态词汇，使译文更加灵动活泼。对于原文中“冰肌玉骨”这一复合通感意象，译者改译为“jade-cool surface”，运用温度感知（cool）与材质隐喻（jade）的动静组合，既保留了原文本触觉的冰凉感（冰肌），又通过“jade”的矿物属性暗示视觉的温润质地（玉骨）这种跨感官的词汇配伍，激活了目的语读者的复合感知体验。另外，译者用“bridge”替换了“connected”，将隐喻显化，从而显化原文的通感的修辞手法的运用。最后，破折号的使用易致使主句割裂，进而影响到译入语读者的阅读流畅性。因此，译者通过分译来替代破折号，这样做既能详尽地阐述宣纸的独特内涵，又能有效避免过长的插入语干扰读者对主句内容的理解，从而提升了译文的语言美感与内涵。

例 13：制作宣纸的青檀，生长于山川腹地，集天地醇和之气，采日月之休光，受崇冈之惠风，承灵云之甘露，实在是天造地设之物。

初译：Sandalwood, the raw material for Xuan paper, grows in the heart of mountains and rivers, gathering the essence of heaven and earth, bathing in the light of the sun and moon, receiving the beneficence of gentle winds from lofty peaks, and being nourished by the sweet dew of mystical clouds. It is really a masterpiece crafted by nature.

改译：Sandalwood, the raw material for Xuan paper, is really a masterpiece crafted by nature, nurtured in mountainous hinterland, absorbing the mellow spirit and

celestial light of the universe, blessed by the breezes of lofty peaks, and capturing the essence of the fairyland.

分析：源文本作者运用通感的修辞手法，将青檀树的生长环境与人的感官体验相结合，展现了青檀树作为宣纸原料的独特性。这种修辞手法不仅增强了语言的表现力，还使读者能够更直观地感受到青檀树所蕴含的自然之美。例如，作者将青檀树的生长环境比作视觉化的自然画卷，仿佛青檀树在吸收天地精华的同时，也呈现出柔和而饱满的质感；将日月光辉拟人化为一种温暖的呼吸，这种描述将听觉的“光辉”转化为嗅觉的“清新”；提到“承灵云之甘露”，则将触觉与味觉相结合，进一步丰富了读者的感官体验。

译者在初译时采用了直译的方式，将原文分译为两个独立的句子，并通过多个分词短语保留了原文的基本结构。这种翻译方式虽然忠实于原文，但缺乏流畅性和韵律感，且未能充分考虑中西方语言文化之间的差异，导致译文结构松散，未能实现英语句子的“形合”。为解决这些问题，译者首先在改译过程中调整了句式，将尾句“实在是天造地设之物”调至句前，使译文更加符合目标语读者的阅读习惯。此外，由于“集天地醇和之气，采日月之休光”中的“天地”和“日月”含义相近，译者将其合译为“absorbing the mellow spirit and celestial light of the universe”，使得读者能更好地感受到青檀这一材料的自然之美和文化内涵。对于“灵云之甘露”这一意象，由于其在英文中没有直接对应的表达，若直译，会影响读者对于文章的理解。因此译者在交际翻译理论的指导下，将其意译为译入语中熟悉的表达“the essence of the fairyland”，既保留了原文的意境，又增强了译文的可读性。

接着，译者将初译版本中的“grow”“gather”和“nourish”运用明喻从而改译为“nurture”“absorb”和“capture”，并将“惠”进行词性转换，改译为动词“bless”，通过运用动态词汇使译文更加灵动。最后，译者运用“the mellow spirit and celestial light”“the breezes of lofty peaks”和“the essence of the fairyland”的静态描述，突出了制作宣纸的自然环境的静谧与美好。词汇的运用体现了原文的动态美，短语则展示了原文的静态美，动与静相结合，显化了原文的通感这一修辞手法，增强了译文的美感和表现力，使其更贴近原文的艺术风格。

3.4 句式形意的调整与重组

本节聚焦于解决翻译过程中句式形合与意合的对立统一问题。具体而言，译者运用了三种方法：其一，通过套用目的语典型句式结构实现以形显意，在保证语义完整性的前提下，选择符合译入语形态规范的句式框架；其二，运用主位推进模式重构信息流，通过调节主位和述位的结构链，使译文形成符合目标语篇惯例的连贯机制；其三，实施语序动态调适策略，对信息焦点进行重新排布，强化因果、时序等逻辑关系的显性表达。“翻译思维如果以‘句’为局限，不扩及篇章，势必见树不见林，阻断思维发展，影响翻译效率和质量，尤其对汉以译英而言”（刘宓庆，2019: 73-74）。因此，译者通过分析句式和篇章的形意关系，进行多维度协同的句法重构，最终实现了形合与意合的有机统一，既维系了译文的句法规范性，又完整传递了原文的审美价值。

3.4.1 套用句式，以形显意

英汉句式在结构层面呈现显著的差异性特征。“与汉语截然不同是，英语句子结构像一棵多枝共干的大树，其排列并非是简单句与简单句的相加，而是先确立主句，然后设法将分句、从句、附加成分往主句上搭，搭建的工具是各种关系代词、介词、分词等”（陈小全，2008: 63-67）。基于此，本节聚焦英语句式的套用策略在翻译实践中的具体应用。在翻译过程中，译者系统对比汉英句法表征差异，通过灵活运用英语的分词结构、定语从句及名词化等典型句式，在目标文本中重构原文的语义关系网络。此外，译者不仅追求源语与目标语在表层结构上的适配性，更着力通过句法形式的恰当移植，显化汉语隐含的逻辑关联与语义重点。这种以形表意的翻译策略，既维系了原文的深层语义连贯性，又使译文符合英语读者的句法认知习惯。

例 14：中国文化的“三观”如此，必定对艺术观有很大影响。不了解中国哲学，就无法了解中国艺术。

初译：Chinese culture's "three views" undoubtedly make a great difference to views of art. Without understanding Chinese philosophy, one cannot understand Chinese art.

改译：Chinese culture's "three views" undoubtedly make a great difference to views of art. **He who doesn't understand Chinese philosophy cannot truly grasp Chinese art.**

分析：源文本作者在此处阐述了中国文化与艺术观之间的密切联系，并强调了对中国哲学认知的必要性。原文整体行文逻辑清晰，由观点展开至具体论述。译者在初次翻译时，遵循语义翻译理论，按照源文本的句式结构进行顺译，保留了原文的行文逻辑，在信息传递方面未出现错漏。然而，在二次审阅时，译者发现译文显得较为平淡，缺乏生动性。译者注意到“one”作为增译的主语时可能不够贴切。译者通过将其放入陆谷孙大辞典查阅发现“one”表泛指，多用于代替上文的名词或名词短语，此处翻译并不完全符合语境。因此，译者通过查阅《新英汉大辞典》，发现其将“不到长城非好汉”译为“He who doesn't reach the Great Wall is not a true man”，并由此启发，套用该句式结构进行仿译：“He who doesn't understand Chinese philosophy cannot truly grasp Chinese art”。这一调整不仅增强了译文的可接受性，还通过形式上的调整更好地传递了原文的意义。

例 15：好的文人画，将笔墨、丘壑、气象三者融为一体，不仅有山水自然的气韵，还有着蓬勃昌茂的生命气息，既源于天命，近于神性，又有着充沛的元气，能看出人格的完善，看出生命的理想和浪漫。

初译：A successful literati blends brushwork, terrain, and atmosphere into one. It embodies not only the allure of nature but also the vibrant life breath. Deriving from destiny and divine, it is full of vitality, revealing complete character, life's ideals and romance.

改译：A successful literati, blending brushwork, terrain, and atmosphere into one, reveals complete character, life's ideals and romance, which embodies not only the allure of nature but also the vibrant life breath, deriving from destiny and divine, yet full of vitality.

分析：源文本作者通过文人画的笔墨景致，展现了自然生命力与人格完善及生命浪漫的融合。原文中的“不仅……，还……”和“既……，又……”为并列句的句式结构。译者在初译时，按照原文的句式结构进行分译，将长句拆分为三

小句，以保持原文的行文架构，确保信息的准确传递。然而，在二次审阅时，译者发现译文句子结构较为松散，中文注重意合，而英文注重形合，导致译文缺乏连贯性。因此，译者参考纽马克的交际翻译法，将原文的“不仅……，还……”并列结构通过套译转化为英文的“not only...but also ...”句式，并将“既……，又……”译为英文的分词短语结构“...yet...”，从而以形显意；此外，“英语句子一般是前重心，而汉语句子一般是后重心。英语句子一般将主要的部分放在主句中，放在句子的开头，而汉语句子则把次要的部分放在句首”（王建始，1987:17-19）。译者将尾句调至句首，从而使译文更加符合译入语读者的阅读习惯。

例 16: 宣纸也是这样，不要问我“道”从哪里来，道在纸中，道在玉中，道在风中。

初译: Xuan paper is the same way; do not ask where the “Tao” comes from. It lies within the paper, within the Yu, and within the wind.

改译: In the case of Xuan paper, in the question of where the “Tao” comes from, the Tao exists in the paper, in the Yu, and in the wind.

分析: 源文本作者通过“道在纸中，道在玉中，道在风中”这一并列句展现了宣纸与“道”的深厚渊源。这三个分句不仅构成并列结构，还层层递进，对前一分句进行解释，从而形成主次并列句。然而，在初译时，译者将三个分句分别翻译成独立句子，导致译文主语不明显，主谓关系不够清晰。在审校过程中，译者意识到这一问题，并参考翻译互文性理论，借鉴简·奥斯汀的《傲慢与偏见》的原文内容：“In the course of their acquaintance, in the variety of their engagements, in the frequent changes of their plans, Elizabeth had been much more in company with Mr. Darcy than she had ever been before.”。英文原句中多次使用了“in the...”结构来表达“在……中”的意思。因此，译者采用了套译法，将“道在纸中，道在玉中，道在风中”翻译为“the Tao exists in the paper, in the jade, and in the wind.”。同时，对于原文前一分句也通过套译为“in the case of”和“in the question of”，从而提升译文的节奏感和连贯性。当读者接触到一个新的文本时，会将该文本与其他已知文本进行联系。这一调整不仅增强了译文的互文性，还帮助读者更轻松

地理解新文本的内涵。

3.4.2 主位推进，保持连贯

译者在翻译过程中运用主位推进模式，从而保障了译文的流畅与连贯。“在语言学理论框架下，句子的互动性结构可解构为两个层级要素：主位（Theme）与述位（Rheme）。主位作为小句的核心构成单元，承载双重认知功能：（a）构建语篇回指链条，通过锚定前文语义网络实现视角连贯性；（b）确立信息推进矢量，通过预设后续话语空间引导语篇动态发展”（Baker, 2000: 133-134）。基于此，译者首先通过主位识别（thematic identification）解构原文信息焦点，继而采用主位推进模式（thematic progression pattern）转换重组译文信息。具体而言，对于汉语中常见的平行主位结构，可借鉴主位同一型推进模式，将话题转化为显性主位成分；针对链式主位推进，则宜运用主位层级化（thematic stratification）手段建立显性逻辑标记。同时辅以主位补偿（thematic compensation），通过主位推进模式，译文不仅能够保持表层的连贯性，还能深层维系原文的意图与信息焦点。

例 17：“天人合一”思想的由来（T1），是中国农耕社会向精耕细作发展的自觉（R1）。农耕社会（T2），需要从天地和自然中讨生活，故对天地自然极为尊敬，敬畏风、雨、雷、电，也敬畏江、湖、树、石（R2）。在敬畏的基础上（T3），中国人一直试图与天地沟通，了解自然，利用自然，描写自然，模仿自然（R3）。

初译：The origin of “the harmony between heaven and humanity” is the conscious development of Chinese primitive agricultural society towards intensive cultivation. In an agricultural society, people need to survive from heaven and earth, so they revere nature, such as wind, rain, thunder, lightning, rivers, lakes, trees, and rocks. Based on this respect, the Chinese have always attempted to comprehend heaven and earth, understand nature, utilize its resources, describe its beauty, and even imitate its patterns.

改译：The origin of “the harmony between heaven and humanity” can be traced back to the conscious development of Chinese primitive agricultural society towards

intensive cultivation. **This development** was driven by the need to survive from heaven and earth, which led to a profound **reverence** for nature. **This reverence** formed the foundation for the Chinese to attempt to **interact with** heaven and earth. **This interaction** led the Chinese to comprehend nature, utilize its resources, describe its beauty, and even imitate its patterns.

分析：源文本将“天人合一”的思想从起源到实践再到哲学意义层层展开，是典型的延续型主位推进模式，体现了主位与述位之间的逻辑联系和语篇连贯性。“在阐述性语篇中，每一个句子都应该在逻辑上与上文保持联系。它或者是对上文某个部分的扩展，或者是对上文某个成分的依附。人们一般都期望从上文（往往是上句）的述位中挑选一个成分作为新句子的主位，从而导致延续型模式的大量使用”（朱永生，1995: 6-12）。然而，译者在初译时未能充分捕捉源文本的隐性衔接，导致译文逻辑推进较为松散，缺乏连贯性。为解决这一问题，译者重新审视原文，发现主位 T2 中的“农耕社会”延续了前一句述位 R1 的内容，主位 T3 中的“敬畏”延续了前一句述位 R2 的内容。基于这种一致性，译者通过改译和主位层级化手段建立显性逻辑标记，将 T2 和 T3 分别译为“**This development...**”和“**This reverence...**”，从语义上连接语篇。这种结构上的延续性将述位呈链式推进，增强了叙述的紧凑感和连贯性。接着，译者通过省译“敬畏风、雨、雷、电，也敬畏江、湖、树、石”，简化了译文结构，减少了抽象概念的表达，降低了译入语读者的阅读障碍。

此外，原文最后一句的初译译文过长，致使译文整体句型不对称。“每种语言都有自己的特征，要进行有效的交流就必须遵循每种语言的特征。卓有成效的译者不会把一种语言的形态结构强加到另一种语言之上，而是随时作出必要的调整，把源语信息用译语的独特结构表达出来”（Nida & Taber, 2004:3-5）。因此，译者在功能对等理论的指导下，借鉴延续型主位推进模式，将述位“interact with heaven and earth”分译为下一句的主位“**This interaction**”。译者通过主位补偿，提升了译文的节奏感和对称美。最后，为了进一步增强句子之间的连贯性，译者使用了连接词“be traced back to”“was driven by”“form...for”和“lead to”。连接词的运用明确了因果关系，也使得语篇逻辑更加清晰。这种调整不仅体现了延续型主位推进模式的特点，也符合英汉语言结构的差异，避免了直接套用源语

模式而破坏译语语篇的逻辑性和连贯性。

例 18: 玉作为天地之美物，对中国文化有滋养。玉是美石，是石头，却一点也不生硬，如肉脂一样亲切；玉有光芒，却不刺眼，令人赏心悦目；玉有精神属性，让人联想到温润、圆通和智慧。

初译: Yu, as a beauty of heaven and earth, nourishes Chinese culture. Yu is a beautiful stone, yet it is not harsh at all, as smooth as flesh. Yu has a luster, but it is not glaring, bringing a feast for eyes; Yu has spiritual attributes that evoke thoughts of gentleness, roundness, and wisdom.

改译: Yu, as a beauty of heaven and earth, nourishes Chinese culture. It is a beautiful stone, yet it is not harsh at all, but as smooth as flesh. It shines with radiance, yet it is not glaring, but bringing a feast for eyes. Moreover, It possesses spiritual attributes, evoking thoughts of gentleness, roundness, and wisdom.

分析: 源文本中的“玉作为天地之美物，对中国文化有滋养”是主位，接下来的三个句子分别从不同角度围绕“玉”这一主位层层推进和展开信息，是典型的主位同一型推进模式。主位同一型推进模式指“重复前句中的主位，即第一句中的主位继续成为第二句中的主位”（王斌，2000: 35-37）。然而，译者在初译时未能有效保留这一模式，未能突出源文中的同一个主位“玉”，导致译文逻辑松散，缺乏连贯性。因此，译者重新审视译文，借鉴主位同一型推进模式，通过使用代词“It”的照应来体现各句主语的衔接，从而保持了语篇的连贯性。接着，译者在交际理论的指导下，将句式结构上进行优化，采用“yet... but...”句式结构来增强分句之间的衔接和译文的对称美。最后，译者通过增加连接词“Moreover”，增强了句子之间的逻辑关系和层次感；并将最后一句改译为定语从句“evoking thoughts of gentleness, roundness, and wisdom”，使得语篇的整体句式结构更具对称美，同时增强了译文的节奏感和连贯性。通过这些调整，译者不仅保留了原文的主位推进模式，还提升了译文的连贯性。

3.4.3 调整语序，强化逻辑

在汉译英过程中，译者通过实施系统性语序重组策略优化句法结构，使译文

契合目标语的规范性要求及逻辑表达范式，实现由“意合”向“形合”的逻辑显化转换。“由于文化传统和思维方式的不同，汉英两种语言在诸多方面都存在着较大差异。就句法结构而言，汉语采用简单句依次展开的竹竿句式，但句子之间的关系却多种多样；而英语句子像一棵多枝共干的大树，往往先确立主句，在主句的基础上搭建其他成分。因此，如何通过语义分析，找出汉语句法结构中的语义关系，最终搭建英语句式框架，便成为了汉英翻译中必须解决的问题。”（陈小全，2008: 63-67）。基于奈达的功能对等理论，译者不仅完成表层语言形式的对应转换，更着力实现深层逻辑关系的显性重构，通过系统性调整有效消解由源语负迁移引发的逻辑模糊现象。这种遵循目标语规范的句法重组机制，在保障概念信息保真度的同时，显著增强译文语篇的连贯性与逻辑自洽性，促使目标语读者获得近似源语读者的认知接受效果。

例 19: 诗的背后，是巨大的空蒙，极有禅意和玄机。若以画来表现，不应写实，而应画虚，需要笔墨纸联动，以造境的方式加以表现。这当中，笔墨重要，奇思妙想重要，纸张也极重要。以宣纸来表现虚空世界，更为妥帖和恰当——在宣纸上，笔墨更流畅、更润滑，速度感更强，更能呈现缥缈若云的玄妙之境。

初译: The poem presents a profound emptiness, imbued with Zen and mystery. When depicting such conception in painting, one should not pursue realism; instead, the focus should be on capturing the intangible. This requires a harmonious interplay of brush, ink, and paper to create an evocative atmosphere. The brush and ink are vital among this, as is imagination, but paper is equally important. Using Xuan paper to convey the ethereal world is more appropriate—on Xuan paper, brush and ink flow more smoothly and swiftly, presenting an ethereal realm.

改译: The poem presents a profound emptiness, imbued with Zen and mystery; rather than striving for realism in visual representation, one should capture the intangible, using the interplay of brush, ink, and paper to create an evocative atmosphere. Within this context, the choice of paper is of critical importance, as well as the brush, ink, and imaginative ideas; choosing Xuan paper to convey the ethereal world is more appropriate for that brush and ink flow more smoothly and swiftly on Xuan paper.

分析：源文本通过层层递进的方式，从诗歌的意境出发，逐步引出绘画方法和绘画媒介的选择，最终强调了宣纸在表现这种意境中的独特优势。因此，译者在初译时遵循语义翻译理论的指导，按照原文语序顺句驱动。然而，由于汉语属于意合型语言，原文语篇缺乏衔接词且抽象概念较多，直译影响了译文语篇的可接受性。

在改译过程中，译者通过调整原文的语序和语言表达，强化了译文的形式连接和逻辑性。“英汉语篇在信息分布模式和语篇结构上有诸多区别，因此英汉翻译中需对原文语篇进行结构重组，以使译文符合目的语的语篇信息分布模式或语篇结构规范”（熊兵，2014: 82-88）。具体而言，译者发现原文第二句和第四句分别是第一句与第三句的延伸与具体说明，从而运用分号将原文语篇的第一句和第二句、第三句和第四句分别进行衔接，从而实现形式上的连贯性和语义上的统一。此外，译者通过意群合译，将含义相近的概念合并在一起，例如将“……重要……重要……也极重要”合译为“...is of critical importance”，以减少冗余并提高译文的可读性。源文中的“虚空世界”和“缥缈若云的玄妙之境”含义相近，且主语都是“宣纸”。因此，译者将其省译为“the ethereal world”，既保留了原意，又避免了过度抽象的表达，使译文更加简洁明了。同时，译者注意到原文缺少衔接词，便通过增添译语衔接词如“within this context”，来连贯语篇第二句与第三句，使句子结构更加合理。源文中的破折号的使用容易导致主句割裂，影响译入语读者的阅读体验。译者便将其转化为“for that”引导的名词性从句进行结构转换，不仅具体阐述了宣纸的独特性能，还避免了插入语过长对读者理解主句的干扰，从而提升了阅读体验。

例 20：落魄的徐渭，就是以绘画来浇自己心中的块垒，将自己的全部生命凝结在笔墨之中，画花鸟，画鱼虫，画藤蔓。他的画，不自觉蕴含一种怨怼，是伫立于萧瑟寒风中的感怀与觉醒。徐渭的画总有另外的表达，在他的画中，花非花，鸟非鸟，山非山，水非水，有超越画面的意蕴和精神。

初译：The broken Xu Wei used painting to mend the blocks in his heart, crystallizing his whole life within brush and ink as he painted flowers, birds, fishes, and vines. His works unconsciously convey a sense of resentment, awakening among

the bleak winds with sadness. In Xu Wei's paintings, flowers are often not mere flowers, birds are not just birds, mountains are not only mountains, and waters are not solely waters. The meaning and spirit in his painting transcended the surfaces of the artwork.

改译：The broken Xu Wei used painting to convey a sense of resentment, awakening among the bleak winds with sadness, crystallizing his whole life within brush and ink as he painted flowers, birds, fishes, and vines. However, the meaning and spirit in his painting transcended the surfaces of the artwork, where this flower is not that flower, this bird is not that bird, this mountain is not that mountain, and this water is not that water.

分析：源文本作者在此处表达了徐渭画中之精神意蕴。源文本行文发展呈螺旋形，通过螺旋重复，不断迂回，说明中心思想。译者在初译过程中进行直译，导致译文冗余复杂，结构不够清晰，违背了英语读者阅读的逻辑习惯。

因此，译者在参考归化的翻译策略的前提下，通过删减和重组语篇，使译文更符合目标语言的表达习惯。“在语篇翻译中，译者通过理解原文，构建对原文衔接手段和连贯性的识别，再通过生成译文，重构原文的衔接和连贯”（杨惠英，2022: 53-56）。具体而言，译者删减了“浇自己心中的块垒”和“总有另外的表达”这两句话，因为它们与“不自觉蕴含一种怨怼，是伫立于萧瑟寒风中的感怀与觉醒”和“有超越画面的意蕴和精神”含义相似，可以通过减译降低目的语读者对抽象表达的理解难度，同时使译文更加简洁流畅。此外，译者将“有超越画面的意蕴和精神”提至句前进行翻译，通过对原文语篇的结构重组，使译文更符合英语语篇的信息分布模式。最后，“花非花，鸟非鸟，山非山，水非水”这句话在意象之间有意省略了衔接，显现了较大的跳跃性，文字空灵精炼，过于抽象。译者将“花非花”放入CNKI中进行检索，发现业内权威期刊《译苑新谭》中的一篇文章《花非花雾非雾——翻译中的原型转移效应》中将“花非花，雾非雾”翻译为“This flower is not that flower, this fog is not that fog”，从而确定了该句抽象含义的具体译法，增强了译文的准确性。译者在翻译过程中注重语篇的连贯性和逻辑性，通过删减、重组和调整语序等方法，使译文既忠实于原文，又符合目标语言的文化和表达习惯。

第四章 总结与反思

翻译的总结与反思是翻译实践中不可或缺的部分，译文质量的提升并非简单的机械重复，而是通过反思和总结实现的质的飞跃。只有在反思中，我们才能真正了解自己的知识水平，发现自身的不足，并在未来的实践中扬长避短。本次翻译实践报告从译文质量提升、心得与收获以及不足与改进三方面做出反思。

4.1 译文质量提升

译文质量的提升是翻译工作的重要环节，能够确保译文的准确性和流畅性。首先，译者进行自我审校，逐句逐段地检查译文是否忠实于原文，是否存在错译、漏译或语法错误等问题，旨在修正语义偏差和表达不清的问题，确保译文既符合目标语言的表达习惯，又忠实于原文的内容。此外，为了使译文更加流畅易读，译者通过调整部分句子的结构，避免冗长和重复，并在必要时拆分长句，以提高译文的可读性。同时，译者也注重保留原文中生动形象的表达和修辞手法并在翻译过程显化修辞，以增强译文的文学性和吸引力。

由于文本涉及大量历史和文化专有名词，如古代地名、宣纸名称、中国经典书名等，译者通过关注术语的一致性，确保同一术语在全文中保持统一。对于文中存疑的部分，译者进行标注并重新解决，以确保译文忠实于原文的意图和内容。接着，译者通过查看英文文本的方式，再次打磨译文，并通过通读全文进行自我检查，确保译文在逻辑上连贯，段落之间的衔接自然流畅。最后，在自我审校完成之后，译者将译文呈现给导师和同样翻译非物质文化遗产相关的同行进行审校，同行通过结合自己的文化背景知识，对文中涉及的专业术语进行进一步的核实，并提供更为地道的表达方式，确保术语的准确性和专业性。导师对译文进行加工润色，检查译文中涉及的历史资料和文化背景是否准确无误，并提出改进建议，确保译文在风格上与原文保持一致，从而符合译入语读者的阅读习惯。

4.2 心得与收获

作为非物质文化遗产文本的翻译，本书不仅展现了宣纸的历史与技艺，更深入探讨了其承载的文化精神与哲学内涵。作者以散文笔法，细腻地勾勒出宣纸从创生到发展的历程，揭示了其背后的历史之谜和文化气象，同时融入了丰富的中国古典美学元素和文化符号。因此，在这个翻译过程中，也需要译者具备扎实的语言功底和深厚的文化背景知识。译者在本次翻译实践中收获颇丰。

积累表达功能型文本翻译经验。在翻译实践的过程中，译者通过亲身体验更深入地理解了表达功能型文本的特点及其在翻译中的核心要素。在语义翻译和交际翻译的双重指导下，译者兼顾文化负载词的精准传递与译文的流畅性，以实现既准确易读的翻译效果。而对于表达功能型文本的文学性，译者通过理解句法结构转换的重要性，更敏锐地捕捉语言现象中的细微差异，在翻译过程中做出更为恰当的句法调整，从而将宣纸的文化内涵和美学价值传递给译入语读者。译者认识到翻译不仅涉及语言的转换，更是一种文化的传递。

积累非物质文化遗产宣纸相关专业知知识。通过对宣纸制作技艺、历史背景以及文化意义的深入研究，译者对宣纸的传统工艺和文化价值有了更全面地理解。例如，宣纸的制作原料如青檀皮和沙田秆稻草的选择，以及其手工制作的复杂工艺，都让译者对这一非物质文化遗产有了更深刻的认识。宣纸作为中国传统文化的重要组成部分，其制作技艺和文化价值需要通过翻译得以传播和彰显。翻译不仅是文字的再现，更是文化的再创造。在翻译过程中，译者努力将宣纸的历史、技艺和文化精神融入译文中，使其能够跨越语言和文化的障碍，被更多人理解和欣赏。

4.3 不足与改进

翻译专业素养有待提高。在本次翻译实践中，译者在处理专业术语时，未能充分核实其准确性和适用性，导致部分术语翻译不够精准。译者在翻译过程中也未能完全克服母语对目标语言的影响。汉语的语言结构和思维方式不可避免地渗透到译文中，使得译文在一定程度上保留了汉语的痕迹，降低了译文的可读性。

因此，译者需要在保持对原文忠实的同时，提高翻译的可读性和可接受性。

查证能力有待提升。在本次翻译实践中，译者投入了大量时间进行查证，但许多查证尝试并未取得预期效果。未来，译者要进一步加强信息检索与辨析能力，以更高效地获取所需信息并验证翻译内容的准确性。通过不断学习和实践，译者将努力提高查证能力，从而提升翻译的整体质量和效率。

语言表达能力有待加强。源文本作为散文形式撰写的表达型文本，不仅需要准确传递关于宣纸的知识，更需展现其作为中华优秀传统文化瑰宝的深厚内涵和独特魅力，使译文更具可读性和可接受性。这表明，译者不仅需要扎实的语言基础，还须具备一定的文学素养和文化理解能力。然而，语言基本功的培养并非一蹴而就，而是需要在日常学习中不断积累。译者需要通过广泛阅读、翻译实践以及理论与实践相结合，逐步提升对语言的理解和运用能力，并在实践中深化对翻译理论的认识，从而更好地进行翻译实践。

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附录一 术语及专有名词表

序号	中文	英文
1	本真	purity
2	璧人	Bi Ren, where “Bi” refers to a round flat piece of Yu with a hole in the center
3	波纹云图	ripple cloud patterns
4	草书	cursive script
5	禅	Zen
6	禅定之场	Zen-like realm
7	恻隐	human kindness
8	《春秋繁露·阴阳义》	<i>Luxuriant Dew of the Spring and Autumn Annals - The Meaning of Yin and Yang</i>
9	琮式瓶	Cong-shaped vase
10	侘寂之美	The beauty of wabi-sabi
11	大人	a great man
12	丹纳	Hippolyte Adolphe Taine
13	道	Tao
14	《二十四诗品》	<i>Twenty-Four Grades of Poetry</i>
15	反哺	enrich
16	佛家	Buddhism
17	浮游	floating
18	格物致知	study phenomena to acquire knowledge
19	哥窑	Ge kiln
20	贯耳瓶	amphora with two ears
21	鬼斧神工	the creation of superlative craftsmanship
22	和合	harmony
23	汉赋骈文	Han Fu and Parallel Prose
24	洪荒草昧	Hong Huang Cao Mei, which denotes a primordial chaos and uncivilized world
25	混沌	chaos
26	甲子	jiazi

27	肌肤之亲	intimate connection
28	静穆三昧	savor a tranquil contemplation
29	境界	realm
30	匠气	rigidness
31	君子	gentleman
32	金科玉律	Jin Ke Yu Lv (golden laws and precious rules)
33	枯木寒鸦	cold crows dwelling along withered trees
34	狂狷	wild and unconventional
35	礼	manners
36	《礼记》	<i>The Book of Rites</i>
37	理学	Neo-Confucianism
38	礼乐政治	Politics of Rites and Music
39	灵性	spirituality
40	落花流水	blossoms chasing flowing waters
41	郎才女貌	a perfect couple
42	内向性	introversion
43	农耕社会	Chinese primitive agricultural society
44	乾坤	heaven and earth
45	青檀	green sandalwood
46	气韵	qiyun
47	青铜器	bronze ware
48	青铜文化	Bronze Culture
49	琼楼玉宇	Qiong Lou Yu Yu (Crystal and Jade mansions)
50	仁	benevolence
51	儒家	Confucianism
52	三纲	three Cardinal Guides
53	三代	Three Dynasties (the Xia, Shang, and Zhou Period)
54	《说文解字》	<i>Shuowen Jiezi</i> , the earliest Chinese dictionary that analyzes characters

55	世俗	secularity
56	神性	divinity
57	守身如玉	Shou Shen Ru Yu (to remain chaste)
58	士大夫	scholar-official
59	三位一体	trinity
60	三观	three views
61	司空图	Sikong Tu (837-908, a famous poet and poetry theorist in the late Tang Dynasty)
62	宋瓷	Song Dynasty Porcelain
63	太极八卦图	Taiji and Eight Diagrams Figure
64	《太古遗音》	<i>Taigu Yiyin</i> , an ancient Qing song composed by Xie Lin in the Ming Dynasty
65	《题李公略示高郎中吴山观月图》	<i>Wushan's Moonlight Reveries</i>
66	通感	intrinsic connection
67	天人合一	the harmony between heaven and humanity
68	亭亭玉立	Ting Ting Yu Li (standing gracefully erect)
69	倜傥男儿	dashing young men
70	唐三彩	Tang Sancai (three-color glazed pottery)
71	万物复苏	revival of all things
72	五常	Five Constant Virtues
73	五行	Five Elements
74	文人画	literati painting
75	温润	Gentleness
76	外向性	extroversion
77	文房四宝	Four Treasures of Study (writing brushes, ink sticks, paper and ink stones)
78	纤秾	delicate and ornate
79	宣纸	Xuan paper
80	信	credit

81	象	image
82	修悟	enlightenment
83	新石器文化	Neolithic Culture
84	纤纤美女	graceful beauties
85	雄浑	vigorous
86	阴阳	Yin and Yang
87	幽微	subtle
88	圆环	circulation
89	玉性	Yu Xing
90	玉女	Yu Nv
91	玉郎	Yu Lang
92	玉树临风	Yu Shu Lin Feng (a man with a graceful and elegant appearance)
93	洇染	diffused dyeing
94	氤氲	misty and hazy
95	义	righteousness
96	乐感文化	Chinese Happy Sense Culture
97	《周易》	<i>I Ching: Book of Changes</i>
98	造纸术	papermaking technology
99	智	wisdom
100	哲学精神	philosophical spirit
101	真气	Zhen Qi

附录二 原文及译文对照表

原文	译文
第五章 宣纸的哲学精神	Chapter 5: The Philosophical Spirit of Xuan Paper
造纸术为什么在中国横空出世？之后，为什么会产生跟书画极端匹配的宣纸？各种说法，莫衷一是。除了直接的科技原因和间接的社会原因，应该还有文化传统和哲学认知上的原因。世间万物，有因才有果，有果必有因。中国古代，从万物有灵的起点出发，追求的最高境界是“天人合一”。	Why did the papermaking technology roar across the horizon in China? And why did it produce Xuan paper, which perfectly complements calligraphy and painting? As opinions vary, no unanimous conclusion can be drawn. In addition to direct technological and indirect social reasons, there should be cultural traditions and philosophical understandings. Among all things on earth, what goes around comes around. In ancient China, the ultimate pursuit was “the harmony between heaven and humanity,” starting from the point where all life is sacred.
<u>“天人合一”思想的由来，是中国农耕社会向精耕细作发展的自觉。农耕社会，需要从天地和自然中讨生活，故对天地自然极为尊敬，敬畏风、雨、雷、电，也敬畏江、湖、树、石。在敬畏的基础上，中国人一直试图与天地沟通，了解自然，利用自然，描写自然，模仿</u>	<u>The origin of “the harmony between heaven and humanity” can be traced back to the conscious development of Chinese primitive agricultural society towards intensive cultivation. This development was driven by the need to survive from</u>

自然。在中国传统观念中，人类只是天地万物的一部分，人与自然息息相通，如果能努力达到与天地自然的沟通，了解自然的变化规则，就是一种很高的生存境界。	<u>heaven and earth, which led to a profound reverence for nature. This reverence formed the foundation for the Chinese to attempt to interact with heaven and earth. This interaction led the Chinese to comprehend nature, utilize its resources, describe its beauty, and even imitate its patterns.</u> In traditional Chinese ideas, human beings are merely a part of heaven and earth, and humans are intimately connected to nature. It will be a high state of existence if we can communicate with heaven and earth and understand the rules of nature's changes.
境界，其实就是心光，是人的认知提升发出的光亮，它能让人摆脱种种异化，回归本真，也能让人生之路变得更加清晰。	This realm, in essence, is the light of the mind, a radiance born from the enhancement of human cognition, which can not only free people from various alienations, returning to purity, but also have a clearer vision of life.
“天人合一”的提倡，最早出现在《周易》之中：“夫‘大人’者，与天地合其德……”意指具有大德大慧之人，一定是遵循自然规律的。《周易》被认为是周代的著作，说明在中国农耕社会的早期，人们就有“天人合一”的向往了。老子和庄子，对天地人德也有着精辟的论述，零星见诸文字之中。	The advocacy of “the harmony between heaven and humanity” first appeared in the <i>I Ching: Book of Changes</i>: “A great man is in harmony, in his attributes, with heaven and earth....” This means that people with great virtue and wisdom must follow the laws of nature. <i>I Ching: Book of</i>

	<i>Changes</i> is considered to be a work of the Zhou Dynasty, indicating that as early as Chinese primitive agricultural society, people longed for “the harmony between heaven and humanity”. Laozi and Zhuangzi also provided profound insights into the virtues of heaven, earth, and benevolence, which can be found sporadically in their writings.
明确提出“天人合一”概念的，是汉代的董仲舒。董仲舒在《春秋繁露·阴阳义》中说：“天亦有喜怒之气、哀乐之心，与人相副。以类合之，天人一也。”董仲舒以一整套的理论，证明天的意志可以观察，可以解读——天欢喜，便有春；天快乐，便有夏；秋是天的忧愁；冬是天的悲哀。董仲舒认为人与天同类，天、地、人，万物一体。	The concept of “the harmony between heaven and humanity” was proposed by Dong Zhongshu. <u>Dong Zhongshu stated in <i>Luxuriant Dew of the Spring and Autumn Annals - The Meaning of Yin and Yang</i>: “Heaven also has temperaments of joy, anger, sorrow, and happiness, which correspond to those of humans. In terms of integration of categories, the harmony between heaven and humanity.”</u> He used a set of theories to demonstrate that the will of heaven can be observed and interpreted—spring, heaven’s joy; summer, heaven’s joy; autumn, heaven’s sorrow; winter, heaven’s sadness. He believed that humans and heaven have the same root, forming a unity of heaven, earth, and man.
作为中国传统主流思想的儒家学说	Confucianism, as the mainstream

是遵循天道的一——天有“三才”：天、地、人；地有“三纲”：君为臣纲，父为子纲，夫为妻纲；天有“五行”：金、木、水、火、土；地有“五常”：仁、义、礼、智、信。仁是恻隐之心，义是修悟之心，礼是恭敬之心，智是是非之心，信是恪守之心。董仲舒提出“天人合一”的理论，意在表明自己的学说体系承乎天、合乎天，以天之“道”，说明人之“道”。	traditional Chinese thought, adheres to the Tao of heaven. Heaven has the “Three Talents”: heaven, earth, and man; earth has the “three Cardinal Guides”: ruler guides subject, father guides son, husband guides wife; heaven has the “Five Elements”: metal, wood, water, fire, and earth; earth has the “Five Constant Virtues”: benevolence, righteousness, manners, wisdom and credit. Benevolence is the milk of human kindness, righteousness is the heart of enlightenment, manners are the heart of respect, wisdom is the heart of discernment, and credit is the heart of commitment. Dong Zhongshu aimed to show that his doctrinal system was nurtured by and conforms to the Tao of heaven and that he was using the Tao of heaven to explain humanity.
“天人合一”理论，汉之前，是最初的提倡；董仲舒之学，是升级版；理学，将它系统化和目标化。理学是在唐朝佛教主导、道家幻变、儒学失落的背景下，一帮不甘落后的儒者，以“天人合一”为目标追求，突破传统儒学道德和仁的系统，试着学习佛教的方式，连天接地，进行的形而上的拓展。	The theory of “the harmony between heaven and humanity” was initially advocated before the Han Dynasty; Dong Zhongshu’s school was an upgraded version, while Neo-Confucianism systematized and targeted it. Neo-Confucianism emerged in the context of the Tang Dynasty’s Buddhist dominance, Taoist

	transformations, and the decline of Confucianism. A group of Confucian scholars who were unwilling to lag sought to pursue the goal of “the harmony between heaven and humanity”, broke through the traditional Confucian ethics and benevolence systems, and tried to learn from the Buddhist way of connecting heaven and earth, thereby engaging in metaphysical expansion.
理学融合了佛家和道家的理论，更有哲学性和逻辑性，带有某种宗教追求，有别于孔孟传统儒学对道德和伦理的单一提倡。理学崇尚静默，有静思，也有静观；有内向性，也有外向性；有哲学性，也有建设性。理学观察世界的角度更理性、更细致、更绵密、更幽微。	Neo-Confucianism is a fusion of Buddhist and Taoist theories, more philosophical and logical, with a certain religious pursuit, distinguishing itself from the singular advocacy of morality and ethics in Confucius and Mencius's traditional Confucianism. Neo-Confucianism reveres silence, including meditation and observation; it has both introversion and extroversion, both philosophical and constructive aspects. Its perspective on the world is more rational, more detailed, more profound, and more subtle.
从认识论的角度来说，理学有着显著进步，不过在阐述和表述客观事实时有很强的臆度成分，显得晦涩难懂、大而化之、简单粗暴、欲辨忘言等。人类	From an epistemological standpoint, Neo-Confucianism has made significant progress, though its expression of objective facts often

的语言系统就是这样，一涉及有关形而上问题，或者有关人类根本和尖端问题，就会不可避免地出现表达上的短板和局限。从总体上来说，理学是崇尚“天人合一”的，也将“天人合一”视为人类追求的最高目标。	contained strong conjectures, appearing obscure, overly general, simplistic, and even paradoxical. The human language system will inevitably exhibit shortcomings and limitations in expression when addressing metaphysical issues or fundamental and cutting-edge questions about human beings. On the whole, Neo-Confucianism revered “the harmony between heaven and humanity,” regarding it as the highest goal of human pursuit.
理学之后，中国文化坚定地将“天人合一”作为自己的终极追求。在中国文化看来，人发源于自然，是自然的一部分，最后也应回归自然。“天人合一”，是人顺应自然的法则，也是顺应天道。 “天人合一”作为中国文化的最高法则，一直是中国人精神追求的一个遥远梦境。	After Neo-Confucianism, Chinese culture has firmly set “the harmony between heaven and humanity” as its ultimate pursuit. In Chinese culture, humans originate from nature, are a part of nature, and should return to nature in the end. By obeying the law of nature and the Tao of heaven, humans can realize “the harmony between heaven and humanity.” As the supreme law of Chinese culture, “the harmony of heaven and humanity” has always been a distant dream of spiritual pursuit for the Chinese people.
<u>中国文化的“天人合一”精神，有一个“圆环”的“和合”概念。这一点，</u>	<u>The spirit of “the harmony between heaven and humanity” has a concept of</u>

跟中国人的时空观一致。中国文化传统的“三观”，即宇宙观、世界观、人生观都是循环的。中国人以为天圆地方：天是圆的，地是方的。外在是圆，内在特质其实是循环。中国阴阳五行文化，阴阳循环，无始无终，始即是终，终即是始。五行循环：木生火，火生土，土生金，金生水，水生木；木克土，土克水，水克火，火克金，金克木……“终始”不息。从太极八卦图可以看出：一条鱼追逐另一条鱼，带动世界此起彼伏，生生不息。中国人的历史观也是循环的，“分久必合，合久必分”，就是循环。	<u>“circulation and harmony” in Chinese culture.</u> This concept aligns with the Chinese notion of space-time. The traditional Chinese “three views”—cosmology, worldview, and view of life are all cyclical. The Chinese believe that heaven is round and the earth is square. All things on earth form a circle, whose essence is interconnected. Chinese Yin and Yang and Five Elements culture embodies this cyclical nature: Yin and Yang cycle endlessly. The beginning is the end. The Five Elements cycle as follows: wood generates fire, fire does the earth, the earth does metal, metal does water, water does wood; wood restricts earth, the earth does water, water does fire, fire does metal, metal does wood... This endless cycle of “beginning and end” is depicted in Taiji and Eight Diagrams Figure: one fish chases another, like the world’s continuous ebb and flow, generation after generation. The Chinese view of history is also cyclical, with the notion that “The empire, long divided, must unite; long united, must divide.”
中国人的时间概念也是循环的，以六十年为一个甲子，循环往复，不绝如	The Chinese concept of time is also cyclical, with a sixty-year cycle known

缕。中国人看未来，不是向前看，而是向后看，过去之事，即是未来的事。孔子之所以崇尚“三代”，是因为山转水转，日月乾坤都在转，他坚信过去的“三代”必定会在未来兴起。也因此，孔子感叹：“逝者如斯夫，不舍昼夜。”	as a jiazi, aardvark the cycle repeats. The Chinese review the past to look into the future, thereby reflecting past events as a guide for future affairs. Confucius revered the “Three Dynasties” (the Xia, Shang, and Zhou Period) because he believed that just as rotating mountains and rivers, the sun and moon, heaven and earth, the glorious past of the “Three Dynasties” would certainly rise again in the future. Hence, Confucius exclaimed, “Time passes by like this, flowing away day and night.”
中国哲学，总体上可以视为一种生命哲学，以生命为宇宙的最高真实。生命是一种精神，万物皆有灵，天地自然中的一切，都具有生命，具有生命形态和活力。中国的艺术精神也是这样，是以生命为本体、为最高真实的精神。中国艺术以自然之精神为最高标准，努力寻求天、地、人的合一，自觉地进行模仿。山川河流、山水田园、花木鱼虫、风雨雾雪，是中国艺术永恒的主题，也是外在的表现，至于艺术的精神，一直追求的是灵性，是灵智的感觉。	Chinese philosophy can be generally regarded as a philosophy of life, taking life as the essence and highest reality. Life is a spirit, meaning that everything in the world possesses a life form and vitality. So is the spirit of Chinese art, consciously imitating life and nature to strive for “the harmony between heaven and humanity”. Inspired by life and nature, the eternal themes and external expression of Chinese art are the landscapes and pastorage, plants and animals, natural weather. As for the spirit of art, it has always been the pursuit of spirituality and intelligence.

中国文化的“三观”如此，必定对艺术观有很大影响。不了解中国哲学，就无法了解中国艺术。传统文人画，往大处说，也是“天人合一”的体现，是中国人对天地万物的思考和感悟，是生命的觉解。文人画从一开始就不是功利的，而是带有强烈的理想主义色彩，有着人文关怀的意味。绘画，即是寻道，以道之智慧反哺自己的生存状态。对于中国人来说，绘画就像一叶扁舟，进入的不仅是技艺之海，还是茫茫天地的告慰。	<u>Chinese culture's "three views"</u> undoubtedly make a great difference to views of art. He who doesn't understand Chinese philosophy cannot truly grasp Chinese art. Expressed more grandly, traditional literati painting reflects the concept of "the harmony between heaven and humanity," embodying the Chinese thoughts and insights into the universe and life. Literati painting has always been driven by idealism rather than utilitarianism, with a strong undertone of humanistic concern. Painting thus transcends mere technique — it becomes a quest to seek the Tao, using its wisdom to enrich one's state of being. To the Chinese, painting is akin to a tiny boat that not only navigates the sea of skills but also offers solace in the vast world.
中国绘画总体审美可以用“气韵”一词来概括。气韵一说自六朝之后渐渐孕育而成，也是江南明山秀水、烟雨蒙蒙的自然环境对艺术的观照和启迪。文人画的要求是很高的，不仅要有娴熟的技艺，还要有很强的精神力量，既具有思想性，还须有哲学性，充分地体现乐感文化的神秘，且有着对世俗和庸常的叛逆、超越和挑战。	The aesthetic essence of Chinese painting can be summed up by “qiyun” known as spirit. This term, evolving after the Six Dynasties, draws inspiration from the picturesque scenery of Jiangnan's verdant mountains, limpid waters, and misty rain. The requirements for literati painting are exceedingly high, not only to have

	technical proficiency, but also to have strong spiritual strength, which is both ideological and philosophical, epitomizing the mysterious depths of Chinese Happy Sense Culture, challenging the secularity.
这种力量，带着神秘，带有强大的意志力和精神力，来自人本身，也来自天地之道，是天、地、人“三位一体”的产物。也因此，文人画从来就不是一种单纯的技术或画派，它是艺术，是人格，是生命，还是天地的恩典和授意。	This power, imbued with mystery, strong willpower, and spirituality, comes from both humans and the Tao of the universe and is the product of the “trinity” of heaven, earth, and man. Consequently, literati painting goes beyond mere technique or school of painting; it is an art form, a reflection of one’s personality, a representation of life, and God’s mercy and mankind.
<u>好的文人画，将笔墨、丘壑、气象三者融为一体，不仅有山水自然的气韵，还有着蓬勃昌茂的生命气息，既源于天命，近于神性，又有着充沛的元气，能看出人格的完善，看出生命的理想和浪漫。中国画，只要画家一出笔，就能让人看出功底，看出心性、格调和境界，看出生命的气韵。好的中国画画家，一定是有着旷远的“三观”，有着觉悟和觉知能力的。</u>	<u>A successful literati, blending brushwork, terrain, and atmosphere into one, reveals complete character, life’s ideals and romance, which embodies not only the allure of nature but also the vibrant life breath, deriving from destiny and divine, yet full of vitality.</u> With each stroke by a Chinese painter, we can see the depth of skill, mind, style and realm, and life’s qiyun. A good Chinese painter must possess profound “Three Views” and heightened awareness.

纸的出现，是人“格物致知”的产物，也是天地精神的授予，还暗合中国文化的哲学精神。古人造纸，最基本的依据是广大、神秘的天地循环，它想传达的，是天地的浑然真气，以及人与天地的浩然相对。古人造纸，不只是简单地记载和书写日常之事，而且欲与天地精神相往来。纸，来自天地之灵，是自然中的植物造就的，它具有使命感，有天造地设的成分。皖南山川静穆，有大美暗藏，有大哲深埋。	The appearance of paper is the product of “studying phenomena to acquire knowledge” and a manifestation of the spiritual essence of the universe, subtly resonating with the philosophical spirit of Chinese culture. In ancient times, papermaking arose from the cyclic wonders of the universe, aiming to embody the Zhen Qi and vast opposites of human relationship with the universe. Papermaking transcends the mere task of recording daily events, instead containing a spiritual communion with the essence of the universe. Paper, born of the natural world, symbolizes heavenly design and carries a sense of purpose, rooted in natural plants—the tranquil mountains and rivers of southern Anhui harbor great beauty and wisdom.
<u>制作宣纸的青檀，生长于山川腹地，集天地醇和之气，采日月之休光，受崇冈之惠风，承灵云之甘露，实在是天造地设之物。青檀的至柔至软、至孤至独，既是“道”，也是“理”。这种冥冥之中的使命，就是宣纸诞生的理由。万物生长，都是有“道”的；万物出现，也是有“理”的。在这样的纸上书写和绘画，又怎么不具有艺术的灵性和生命</u>	<u>Sandalwood, the raw material for Xuan paper, is really a masterpiece crafted by nature, nurtured in the mountainous hinterland, absorbing the mellow spirit and celestial light of the universe, blessed by the breezes of lofty peaks, and capturing the essence of the fairyland.</u> Sandalwood’s softness and solitary nature embody both the “Tao”

呢？	and the “reason.” Thus, this mission is the reason for the birth of Xuan paper. There is a “Tao” in the growth of all things; there is a “reason” in the appearance of all things. Writing and painting on such paper, people will undoubtedly embody the artistic spirit and vitality of life.
宣纸，不仅是美，是哲学，还有诗意和浪漫。唐司空图《二十四诗品》，论述了诗歌的诸多品质：雄浑、冲淡、纤秣、沉着、高古、典雅、洗练、劲健、绮丽、自然、含蓄、豪放，以及精神、缜密、疏野、清奇、委曲、实境、悲慨、形容、超诣、飘逸、旷达、流动。这二十四种品质，是天地的特质，也是中国艺术的精神。	Xuan paper is not only beauty and philosophy but also poetry and romance. <u>Sikong Tu’s (837-908, a famous poet and poetry theorist in the late Tang Dynasty) <i>Twenty-Four Grades of Poetry</i> discussed various qualities of poetry: vigorous, simple, delicate and ornate, composed, lofty, elegant, refined, powerful, gorgeous, natural, subtle and bold, as well as spiritual, meticulous, sketchy, clear, intricate, real, sorrowful, descriptive, transcendent, ethereal, expansive, and flowing. These twenty-four qualities are the nature of heaven and earth and the spirit of Chinese art.</u>
宣纸如诗，天地自然有什么样的特质和精神，宣纸就有什么样的特质和精神。《二十四诗品》论“纤秣”：“采采流水，蓬蓬远春。窈窕深谷，时见美	Xuan paper is like poetry; whatever qualities and spirit nature possesses, Xuan paper embodies. In the discussion of “delicate and ornate,”

人。碧桃满树，风日水滨。柳阴路曲，流莺比邻。乘之愈往，识之愈真。如将不尽，与古为新。”这个幽远、静谧、明丽的“纤秾”，以宣纸的特质，完全可以淋漓尽致地表现出来。宣纸如此丰富，非“天人合一”一词不足以表现它的内在精神，不足以表现它的广博，也不足以表现它的幽微。	<i>Twenty-Four Grades of Poetry</i> states: “The stream sparkles bright, spring flowers in full might. In a serene valley’s embrace, a beauty graces the space. Peach blossoms vie for fame, dancing in the breeze’s game. Willow shadows sway, birds softly say, Delve deeper for art’s sweet claim, in the echoes of past fame.” This distant, tranquil, and bright “delicate and ornate” can be fully expressed through the qualities of Xuan paper. Xuan paper is so inclusive that the term “the harmony between heaven and humanity” alone is insufficient to describe its inner spirit, its vastness, and its subtlety.
好的东西，都有一种神秘的特质，能够将截然不同的东西融合在一起，让各种矛盾和谐相处，也将具有极端意义的习性糅合在一起。宣纸就是这样。宣纸的存在，是对“艺术哲学”最好的诠释，也即丹纳所说：艺术的本质，其实是模仿大自然。	Good things possess a mysterious quality that can merge completely different elements, allow various contradictions to coexist harmoniously, and blend characteristics with extreme meaning. Xuan paper is so. The existence of Xuan paper is the best interpretation of “artistic philosophy,” that is, Hippolyte Adolphe Taine said, the essence of art is to imitate nature.
的确是这样。<u>宣纸，可以视为自然对艺术最好的呼应，它本身，既是自然、</u>	Indeed, <u>Xuan paper can be regarded as nature’s best echo of art. It</u>

博大、诗意、睿智，也是优雅、准确、直觉和轻快。它还是风轻云淡的舞蹈、鬼斧神工的创造，以及万类霜天的自由。	<u>is natural, expansive, poetic, and wise, as well as elegant, precise, intuitive, and light. Xuan paper is a natural masterpiece, and painting on Xuan paper is like dancing freely in a gentle breeze or as if all creatures strive for freedom under frosty skies.</u>
宣纸，还是通鬼神的一一当柔软的毛笔蘸着墨汁，接触到冰肌玉骨般的宣纸时，那种落笔时的沉着、敏感、细致及悠然，仿佛播种耕耘，仿佛有神导引，仿佛本能释放，冥冥之中，会让人不自觉地运息调心，细品静穆三昧。当笔墨描绘大地之时，宣纸就是天空；当笔墨凝聚成山峦之时，宣纸便是云层；当笔墨演绎成树林之时，宣纸又是雾霭；当笔墨转成堤岸之时，宣纸一下子成为河流……	<u>Xuan paper is also a bridge to the divine. As the soft brush dipped in ink, touches the jade-cool surface of the Xuan paper, the act of writing feels like planting seeds in fertile soil, like a divine hand guiding each stroke, or like instinct releasing effortlessly, subtly drawing us into a rhythm of breath and mind, and savoring the stillness of meditation.</u> When ink depicts the earth, Xuan paper becomes the sky; when ink coalesces into mountains, Xuan paper transforms into clouds; when ink unfolds into forests, Xuan paper turns into mist; when ink shifts into riverbanks, Xuan paper suddenly becomes a river...
至于宣纸上的书法，更是行云流水、风和日丽，可以是枝头繁花、春意盎然，可以是卵石铺地、自然相连，可以是扶老携幼、欢歌笑语……尤其是草书，落笔时思维放空，如舞蹈，如坐禅，有忘	<u>As for calligraphy on Xuan paper, it dances like flowing clouds and rippling waters, embraced by the warmth of a gentle sun. It can bloom like the flowers of spring, bursting with</u>

我的飞翔。为什么数千年来，中国人一直对书画有着孜孜不倦的追求？最根本的原因，就是人在跟“文房四宝”连接的过程中，不仅能感受到形，而且能感受到意，甚至能感受到象；既是“天人合一”，又是身、心、灵三位一体。	<u>vitality; it may line the pebbled pathways, harmoniously intertwined with nature; it can portray the joyous picture of generations together, singing and laughing...</u>Especially in cursive script, the mind streams upon the brushstroke, akin to dance, akin to meditation, soaring blissfully. Why have the Chinese been tirelessly pursuing painting and calligraphy for thousands of years? The fundamental reason lies in the connection with the “Four Treasures of Study (writing brushes, ink sticks, paper and ink stones),” where one not only feels the form but also perceives the meaning, and even senses the image; it is both “the harmony between heaven and humanity,” and the trinity of body, heart, and spirit.
当一个人拿起毛笔，在案台上铺开宣纸之时，与其说是在写字画画，不如说是在连接和融入。彼此之间，更像是知己对饮、挚友倾谈，甚至可以说进入一种“禅定之场”，气息相通之时，日月星辰璀璨夺目，玉宇乾坤清明敞亮，天地自然精神渗透于书画之中，呈现出万物复苏的气息。	When one picks up a brush and spreads Xuan paper on the desk, it is more about connecting and integrating than merely writing or painting. Between them, more like an intimate drinking partner, a close friend to talk, and even be said to enter a “Zen-like realm,” where breaths merge, and the sun, moon, and stars are bright and dazzling, the clarity of the universe

	naturally permeating through painting and calligraphy, presenting the breath of revival of all things.
艺术，犹如梦境；理念，如同召唤。梦境之中有召唤，便有潜能，有动力，也有机缘。除了“天人合一”的哲学思想，中国玉文化的传统，对中国社会诸多事物的发展也有无形的影响和促进：中国发明的丝绸，有玉性；中国发明的瓷器，有玉性；中国生产的纸，尤其是宣纸，也有玉性。这些物件，都具有温润、光滑、洁净、雅致的特质。它们诞生在中国，不是偶然，而是必然，是一种审美追求，是冥冥之中的通感相连，也是一种潜在的希望和追求。	Art is like a dream; philosophy is like a call. Within the realm of dreams lies a calling, which has potential, motivation, and opportunities. Beyond the philosophy of “the harmony between heaven and humanity,” traditional Chinese Yu culture has an invisible influence on various aspects of Chinese society: the silk and the porcelain invented in China have the Yu Xing; the paper, particularly Xuan paper, produced in China is also infused with Yu Xing. All possess characteristics of warmth, smoothness, purity, and elegance. They were born in China, not by chance but by necessity—an aesthetic pursuit, an intrinsic connection, as well as a potential hope and pursuit.
人类文化早期，对自身的直觉是很依赖的。<u>玉作为天地之美物，对中国文化有滋养。玉是美石，是石头，却一点也不生硬，如肉脂一样亲切；玉有光芒，却不刺眼，令人赏心悦目；玉有精神属性，让人联想到温润、圆通和智慧。</u>中国人在与玉的“肌肤之亲”中，会情不	In the early stages of human culture, people relied heavily on intuition. <u>Yu, as a beauty of heaven and earth, nourishes Chinese culture. It is a beautiful stone, yet it is not harsh at all, but as smooth as flesh. It shines with radiance, yet it is not glaring, but</u>

自禁产生高妙的通感，会从玉的质地和温度中，觉察到大道所在：阴柔中，有比刚猛更强的力量；坚韧中，有比尖锐和锋利更强的品质。人把自己对玉的感觉人性化、神性化、神圣化，就形成了一系列相关的文化。	<u>bringing a feast for the eyes. Moreover, it possesses spiritual attributes, evoking thoughts of gentleness, roundness, and wisdom.</u> In the intrinsic connection between the Chinese people and Yu, there arises a subtle sense of communication. Through the texture and warmth of Yu, one discerns the essence of the Tao: within femininity lies a force stronger than fierce; within resilience exists a quality stronger than sharpness. By humanizing, divinizing, and sanctifying their feelings towards Yu, people have formed a series of related cultures.
玉有启迪性。中国早期政治，名之曰“礼乐政治”，带有玉的光泽，带有理想成分。中国人以玉为神权、政权、军权的象征物，奠定原始国家的形态，也决定了礼乐政治的整体风格。君子文化和玉有通感，受玉的启迪较多。与孔子同时代的管仲称玉有“九德”，《礼记》转述孔子的话，说玉有“十一德”：仁、知、义、礼、乐、忠、信、天、地、德、道。	Yu is enlightening. In ancient China, politics was referred to as the “Politics of Rites and Music,” imbued with the luster of Yu and an ideal component. The Chinese used Yu as a symbol of divine power, political authority, and military strength, laying the foundation of the primitive state and shaping the overall style of ritual music politics. The culture of the gentleman has an intrinsic connection with Yu and is more inspired by it. Guan Zhong, a contemporary of Confucius, said that Yu had “nine virtues.” The Book of Rites,

	paraphrasing Confucius, said that Yu has “eleven virtues”: Benevolence, Knowledge, Righteousness, Propriety, Music, Loyalty, Trust, Heaven, Earth, Virtue, and Tao.
东汉许慎的《说文解字》化繁为简，把玉归纳为“五德”：“润泽以温，仁之方也；理自外，可以知中，义之方也；其声舒扬，专以远闻，智之方也；不挠而折，勇之方也；锐廉而不技，洁之方也。”	<u>In the Eastern Han Dynasty, Xu Shen's <i>Shuowen Jiezi</i>, the earliest Chinese dictionary that analyzes characters, simplified Yu into “five virtues”:</u> “Its luster nurtures warmth, which embodies benevolence; its form is discernible from the outside, allowing understanding of the inner self, which represents righteousness; its sound is soothing and far-reaching, signifying wisdom; it is unwavering yet pliable, denoting courage; it is sharp and pure yet free from ostentation, symbolizing integrity.”
“五德”被后人简化为仁、义、礼、智、信，将自然属性和道德提倡完美地融合起来，以玉拟人，赋予意义，对中国人的行事做人有很大的规范和引领作用。	These five virtues were simplified by later generations into benevolence, righteousness, propriety, wisdom, and trust, perfectly merging natural attributes with moral ideals. This personification of Yu conveys profound meaning and plays a significant role in guiding the conduct and character of the Chinese people.
玉有色泽，天然生成，从内部渗到	Yu possesses a unique luster,

外部，此所谓“润”。玉之色泽，与钻石之类不一样：钻石之光，炫亮夺目；玉，天然静雅，悦目养睛。中国士大夫最喜欢这种自内而外的色泽，认为君子就应该像这样具有内在修养。君子之德，首要的为“温润”。玉的品质，就是君子的品质。	naturally generated from the inside to the outside, which is known as “run”. The color of Yu differs from that of diamonds: diamonds shine with a brilliant and dazzling light, and Yu is natural and elegant, pleasing to the eye. Scholar-officials of ancient China favored this inherent luster, believing that a true gentleman should have the same cultivation. The foremost virtue of a gentleman is “gentleness.” The qualities of Yu are the qualities of a gentleman.
<u>中国文化推崇“玉性”——凡与“玉”相连的，都是秀外慧中的好东西：纤纤美女为玉女，倜傥男儿为玉郎，郎才女貌为一对璧人。</u>“玉容”“玉面”“玉貌”“玉手”“玉体”“玉肩”等都是好词，相关好词还有“亭亭玉立”“玉树临风”等。古汉语中有“玉人”的说法，比喻尤其好，不只是外在漂亮，还有内在的润泽。	<u>Chinese culture highly regards the concept of “Yu Xing”, commonly known as the essence of Yu, signifying that anything associated with “Yu” embodies remarkable qualities and virtues. Consequently, graceful beauties are called “Yu Nv”, dashing young men are known as “Yu Lang”, and a perfect couple is celebrated as a pair of “Bi Ren”, where “Bi” refers to a round flat piece of Yu with a hole in the center. Terms such as “Yu Rong” (admired appearance), “Yu Mian” (beautiful face), “Yu Mao” (elegant appearance), “Yu Shou” (fine and delicate hands), and “Yu Jian” (beautiful shoulders)</u>

	stand for good expressions, as well as “Ting Ting Yu Li” (standing gracefully erect) and “Yu Shu Lin Feng” (a man with a graceful and elegant appearance). In classical Chinese, the term “Yu Ren” (beautiful woman) conveys an ideal, not only of external beauty but also of an inner elegance and qiyun, shiny like Yu.
真正好看的人也是这样，不仅漂亮，而且有着气质和气韵，和玉一样由内向外散发着光泽。好看的女子，往往是你看不清她到底长什么样，可就是知道她美丽，让你看不透也看不够。	Truly beautiful women often possess an elusiveness in their appearance that makes them difficult to define, yet their beauty is apparent, you cannot see through and see enough.
中国文化，不仅人采玉气，神仙也采玉气：天上的皇帝叫玉皇大帝，天上的宫殿叫玉虚仙境、琼楼玉宇。美好的胜境，都离不开一个“玉”字。皎洁的月亮中有一团黑影，古人不知其奥秘，臆想出“月中何有，白兔捣药”的故事。这只兔，不是一般的兔，而是玉兔。玉兔是什么样的？想不出，不过肯定比人间的兔子晶莹剔透玲珑。	Moreover, in Chinese culture, not just humans, but gods also take from the essence of Yu. The heavenly ruler is known as the Yu Emperor, while celestial palaces are referred to as “Yu Void” and “Qiong Lou Yu Yu” (Crystal and Jade mansions). All these splendid places are linked to the word “Yu.” The bright moon has a dark shadow. The ancients did not know its mystery and then created the story of the “white rabbit pounding medicine.” This rabbit is not an ordinary one, but a moon rabbit. What does it look like? I cannot think of one, but it is certainly more exquisite than the rabbits in the human

	world.
玉，意味着富庶、堂皇、洁净，还有一丝神秘。玉还是权力和和平的象征：“金科玉律”指不可变更的法律，“化干戈为玉帛”指从战争走向和平。玉还被用来比喻贞操和节义：纯白素雅的花，常常被冠以“玉”字，如白玉兰、玉茗花（白山茶）等。一个珍爱自己的人，同样用玉来比喻她，说她“守身如玉”。	Yu means prosperity, grandeur, purity, and a touch of mystery. It is also a symbol of power and peace: “Jin Ke Yu Lv” (golden laws and precious rules) refers to unchangeable laws, while “Hua Gan Ge Wei Yu Bo” refers to turning swords into plowshares. Additionally, Yu is often used to symbolize chastity and righteousness; pure and elegant flowers, like the white magnolia and Yu tea flower (white camellia), are often labeled with the word “Yu.” A person who cherishes herself is also compared to Yu, as in the expression “Shou Shen Ru Yu” (to remain chaste).
中国文化有“玉性”，也喜欢一切跟“玉性”相一致的东西。瓷，是“土中之玉”；丝绸，是“衣中之玉”；砚台，是“石中之玉”。比起华丽的唐三彩，宋瓷内敛而含蓄，讲究的是质感的变化，有那种不确定的意蕴。比如说哥窑，是火温过高造成釉片裂开形成的，宋人发现裂开的纹路更漂亮，于是尝试用不同的火温，炮制出不同的漂亮裂纹。	Chinese culture has “Yu Xing,” and also likes all things that are consistent with this character. Porcelain is regarded as “Yu in earth”; silk is “Yu in clothes”; while ink stones are “Yu in stone.” In contrast to the gorgeous Tang Sancai (three-color glazed pottery), Song Dynasty Porcelain is characterized by its subtlety and restraint, focusing on variations in texture and a kind of uncertainty. For instance, the Ge kiln features crackled glazes due to excessive heat during firing. The Song

	people found that the cracked lines were more beautiful. So, they tried to use different fire temperatures to produce a variety of beautiful crackle patterns.
宋瓷，有对上古精神的追慕。什么是上古精神？就是玉文化和青铜文化。宋代的很多瓷器在造型上都模仿了古代青铜器或玉器，比如贯耳瓶、琮式瓶之类，釉色力求玉器的清白质感，让瓷器尽可能呈现“玉性”。	Song Dynasty Porcelain reflects the pursuit of ancient spirits. What does this ancient spirit entail? It is the Yu culture and Bronze Culture. Many Song Dynasty porcelain pieces followed the shapes of ancient bronze ware or Yu, such as amphora with two ears and Cong-shaped vase, while ancient people strived to use the glaze color to attain the pure quality associated with Yu, seeking to express the “Yu Xing” in porcelain as much as possible.
宋词，也如宋瓷，是宋朝文化的“集大成者”，充分体现了玉文化的很多特点，比如平淡含蓄、素朴简洁，有极其雅致的风格和气息。	Similarly, Song poetry, like Song Dynasty Porcelain, serves as an epitome of Song culture, which fully shows various characteristics of Yu culture, such as subtlety, simplicity, and extraordinary elegance.
好的诗词文章，也可以说是“笔墨之玉”。诗词是这样，文章也是这样：先秦散文，如璞玉般大气质朴，重本色，露瑕疵，一派浑然天成。汉赋骈文，韵散兼行，精雕细琢，多打磨，重技巧，重音声，如精致之玉环。魏晋文章，清丽脱俗，天朗气清，如华丽之玉佩。唐	Exceptional poetry and articles can also be described as “Yu of brush and ink.” This is reflected in poetry as well as articles: The prose of pre-Qin possesses a simplicity and vastness like unrefined Yu, preferring true colors and flaws, a faction of nature. Han Fu and

宋大家文章，质朴大气，如老坑之古玉。明代小品，重性灵，重情趣，如赏玩之小件。至于八股，装模作样，尽是功利，也是套路，无润泽，无生气，无弹性，没有“玉性”，如石头般死板。	Parallel Prose, with the balance between rhythmic elegance and descriptive depth, resembles exquisite Yu rings with more polish and more skills. The articles of the Wei and Jin dynasties are characterized by their clarity and a pure, ethereal beauty like a gorgeous Yu pendant. The articles of Tang and Song are marked by simplicity and grandeur, similar to ancient Yu from deep pits. Novels of the Ming dynasty emphasize spirit and interest like small objects of appreciation. In contrast, the eight-part essay, marked by its pretentiousness and utilitarian routine, lacks warmth, vitality, and flexibility like “Yu Xing,” resembling a rigid stone.
中国还有“锦绣文章”的说法，这是形容文章像绸缎一样华美。绸缎的属性，其实也暗合古老的玉文化。以玉喻文，以绸缎喻文，只可意会，不可言传，重的还是一个通感。通感好的，说不明确，全然懂了；通感不好，说得太明，反而不通。顾随说：“中国文学、艺术、道德、哲学——最高之境界皆是玉润珠圆。”这个标准，是通感，还是说的“玉性”，以示天道。好的东西，都是有“玉性”的。	In China, there is also the phrase “brocade articles”, which describes articles as splendid as satin. The attributes of satin subtly echo the ancient Yu culture. To compare literature to Yu and satin suggests the sensuality that transcends explicit an intrinsic connection. It allows the unspoken to be understood clearly, while the contrast leads to confusion. Gu Sui once said, “In Chinese literature, art, morality, and philosophy, the

	highest realm is round as pearls and smooth as Yu.” This standard emphasizes “Yu Xing” as representing the Tao of heaven, where all good things embody this quality.
君子如玉，之后扩展为梅、兰、竹、菊，此所谓“四君子”。至于松与柏，高过梅、兰、竹、菊，堪比“圣人”。中国人爱梅、兰、竹、菊，注重的还是品质，是道德标准。与俄罗斯人爱白桦、日本人爱樱花、印度人爱菩提树、墨西哥人爱仙人掌相比，中国的“四君子”，更有诗意，更有艺术成分。	The saying “a gentleman is like Yu” expands to include plum, orchid, bamboo, and chrysanthemum, the so-called “Four Gentlemen.” As for stature, pine and cypress surpass the “Four Gentlemen” and are comparable to “saints.” The Chinese people cherish plum, orchid, bamboo, and chrysanthemum, valuing qualities and moral standards. In contrast to the Russians’ affection for white birch, the Japanese for cherry blossoms, the Indians for Bodhi trees, and the Mexicans for cacti, the “Four Gentlemen” of China is more poetic and artistic.
中国战国时期的屈原，是“君子如玉”的典范。在屈原身上，有玉的特征：温润、洁净、文雅、有诗性；还有一种矜贵的士大夫精神气质，宁为玉碎，不为瓦全，宁可牺牲生命，也决不苟且偷生。与屈原具有同样气质的，还有楚汉争霸时的项羽。项羽不肯过江东，也是因为不肯苟且，宁愿慷慨蹈死，决不忍	Qu Yuan, from the Warring States period, is an example of “a gentleman is like Yu.” He exemplifies the qualities of Yu: gentle, pure, elegant, and poetic; he also embodies the noble spirit of the scholar-official. It is better to die when life is a disgrace. Likewise, Xiang Yu, the renowned figure during the struggle

辱负重。这种高贵不妥协的精神，是典型的君子精神，也是典型的玉的精神。	between the Chu and Han dynasties, shared this noble spirit. Xiang Yu refused to cross the Jiangdong River, preferring to die generously rather than endure humiliation. This uncompromising, noble spirit is the typical spirit of a gentleman and Yu.
文人画也好，宣纸也好，也是有着“玉性”的。《太古遗音》论古琴的发音，以为有“九德”：奇、古、透、静、润、圆、清、匀、芳。宣纸其实也有“九德”，也有相似的品质。以青檀皮为原料制作的高级书画纸——宣纸诞生于宋元之时。它的产生，跟江南文化的内在精神有关。江南，是吴楚文化的根基所在地。吴楚文化的根基，就是新石器文化，带有很强的“玉性”，有着华美、圆润、深邃、净洁的特点。良渚、凌家滩等地的玉，像东方的晨曦一样，散发着人类早期的光芒，照耀后世前行之路。	Chinese literati painting, like Xuan paper, has a quality of “Yu Xing.” <u>In Taigu Yiyin, an ancient Qing song composed by Xie Lin in the Ming Dynasty, the pronunciation of the guqin is said to possess “nine virtues”: unique, ancient, transparent, tranquil, moist, round, clear, even, and fragrant.</u> Similarly, Xuan paper also has “nine virtues” and similar qualities. High-grade calligraphy and painting paper made from green sandalwood bark — Xuan paper — originated in the Song and Yuan dynasties. Its creation is related to the inner spirit of Jiangnan culture. Jiangnan is the cradle of Wu and Chu cultures, rooted in Neolithic Culture that have a strong “Yu Xing,” characterized by beauty, smoothness, profundity, and purity. Yu from Liangzhu and Lingjiatan and other places, like the morning sun in the east,

	radiate the early light of humanity and illuminate the path for future generations.
宣纸，是纸中之“玉”，是纸张中的“君子”，也有君子性，粗略地品鉴一下，至少具有和、静、清、远、古、淡、恬、逸、雅、丽、洁、润、圆、细等内在的、智性的品质。文人画是有历史渊源和文化传统的，它是高蹈的，是有古意的，也是有格调的，是画中之“玉”，也是画中的“君子”。文人画助力产生了宣纸，宣纸又促进了文人画的繁荣。文人画和宣纸，是珠联璧合，也是双剑合璧。	Xuan paper is the “Yu” of papers—a “gentleman” among papers—having qualities like a gentleman, which can be summarized as harmony, tranquility, clarity, distance, antiquity, lightness, composure, leisure, elegance, beauty, cleanliness, subtlety, roundness, and meticulousness—qualities that are inherent and wise. Literati painting has deep historical roots and cultural traditions; it is lofty and ancient, marked by grace and refinement. It is perceived as the “Yu” of paintings and also as the “gentleman”. Literati painting gave rise to Xuan paper, and in turn, Xuan paper promoted the prosperity of literati painting. Literati painting and Xuan paper are a perfect couple.
中国书画一直有君子要求，不仅要求格调和境界，还要求画品与人格的统一。人画画，是有道德要求的，先要正其心，做一个君子。人轻浮，用笔自然恣意；人张狂，用笔必定狂狷。所谓画如其人，指的就是如此。中国画忌俗气、匠气、火气、草气、闺阁气、蹴黑气，用笔忌尖、忌滑、忌流、忌浮，还要求	Chinese painting and calligraphy have adhered to the requirements of a gentleman, demanding not only style and realm but also a unity of artistic quality and personality. When one paints, there are moral requirements; one must first cultivate a righteous heart to become a gentleman. Those who are

戒生定、定生慧，其至高境界，有净化人格的道德要求。	frivolous naturally write with unrestrained freedom; those who are arrogant will inevitably write with a wild and unconventional style. The saying “the painting reflects the person” means this idea. Chinese painting avoids vulgarity, clumsiness, arrogance, haste, frivolity, and affectation. It also urges the artist to avoid sharpness, slipperiness, excess flow, and superficiality in brushwork, advocating for tranquility to give rise to wisdom. The highest realm has moral requirements to purify the personality.
艺术和美，一直暗存着形而上的引导精神。艺术的精神经常暗藏于作品之中，或隐或现，或明或暗，或有或无。比起绘画的技术性，文人画更重视思想性和观念性，更侧重内在精神，更具有表现主义的特质。文人画，由象形发展为写意，由单一的绘画发展为诗、书、画、印“四位一体”，最根本的，是中国文化的哲学观在起作用。	Art and beauty have always harbored a metaphysical guiding spirit. The spirit of art often lies within the works, either obscured or manifest, either overt or covert. In contrast to the technical aspects of painting, literati painting attaches more importance to thought and ideology, focusing more on internal spirit and expressionism. Literati painting evolved from figurative painting to freehand painting, transcending mere visuals to embody a union of poetry, calligraphy, painting, and seal carving, which is based on the philosophical view of Chinese culture.

在中国人看来，艺术和人生是一体的，在中国艺术中，有宏大苍茫的东西要表达，有太多的东西要言说——文字表达不出的，借助于绘画；绘画表达不出的，借助于诗歌；诗歌表达不出的，借助于书法；书法表达不出的，用印章做补充……	To the Chinese, art and life are interconnected; within Chinese art lies a vast of themes waiting to be expressed—words cannot express, what cannot be conveyed through writing is expressed through painting; what cannot be expressed through painting finds voice in poetry; what cannot be expressed through poetry finds in calligraphy; what cannot be expressed through calligraphy finds in seals...
中国文化当然是重视文字的，也敬畏文字，可是越是敬畏，越是重视，越是发现文字的短处。文字既表现不了外部的至理，也表达不了内心的隐秘，甚至表现不出复杂的情绪。怎么办？文人们争先恐后地拿起毛笔，也铺开了宣纸，以笔墨在纸上涂抹，着力表现“不着一字”的无言境界。	Chinese culture undoubtedly puts great emphasis on written words and approaches them with reverence, while too much has led to the limitations of words. Words cannot express external truths nor inner secrets, nor can they convey complex emotions. So, literati vied to pick up their brushes, unfurling pieces of Xuan paper, striving to manifest realms of silence without a word.
在山水、人物、花鸟、鱼虫乃至一切自然面前，人就像置身于纯净之处，被光沐浴。于是，人们更愿意微闭着双眼，把思绪托付给笔墨宣纸，把灵魂托付给不可知的黑白世界。画面上的一切，都是亘古不变的，山水一百年如此，一千年如此，一万年依然如此；花鸟呢，	In the face of landscapes, figures, flowers, birds, fish, insects, and all of nature, people exist in a state of purity, bathed in light. Thus, people prefer to gently close their eyes, entrusting their thoughts to the ink and paper, confiding their souls to the unknowable world of

一季一绽放，一年一南飞，本质上也是亘古不变的。文人画以虚无和混沌为追求，着实对应永恒的追求，虽然不是书，却是山水与自然的大写意，也是生活与人生的大文章。	black and white. Everything on the paper remains eternally unchanged—the landscape is the same as it has been for ages; flowers and birds bloom season after season and fly south once a year, the same as they have been. Literati painting, with its pursuit of nothingness and chaos, truly corresponds to the eternal search. Literati painting carries the grand expressions of nature and the narrative of life without a word.
艺术，只有连接神秘的未知世界，才显得博大而有力，若小溪接入大河，若白云悬浮于天上，若此岸接入彼岸。宣纸也暗藏着这样的功能：一张洁白玄妙的宣纸，本身就是艺术的结晶，当笔墨荡漾于其上之时，犹如水载木舟，悠游前行。宣纸如此有魅力，自然让无数中国人“走火入魔”。那种纸上的自由和创造是最好的告慰，让无数人的灵魂找到了憩息之地。	Art only reveals its grandeur and power when it connects with the mysterious unknown world—like small rivers running into the sea, like white clouds floating in the sky, like the shore linking to the other bank. Xuan paper also hides such a function: pure and mysterious Xuan paper is, itself the crystallization of art; when brush and ink ripple upon its surface, as if the water carries a wooden boat forward gracefully. Xuan paper is so attractive, naturally leading them to “be possessed by the devil.” That kind of freedom and creation on paper is the most comforting solace for countless souls to find a resting place.
这个世界上可能再无一个国家的人	There may not be another nation's

民，会像中国人这样普遍热爱书法与绘画，凡会写字者，必重视书写，必热爱书法；凡有情怀者，必爱绘画。出现如此现象，很重要的一点是因为宣纸——是宣纸的洇染和温润，自然而然地呈现出人意料的艺术效果。宣纸不仅放大了书画效果，还形成了一套相对模糊的评价规则、技法和审美标准，让参与者更自由、更简便、更兴趣盎然。	people in this world who cherish calligraphy and painting as universally as the Chinese do. Anyone who can write surely values the art of writing and calligraphy; anyone with sentiment will inevitably love painting. This phenomenon can be greatly attributed to the Xuan paper—its diffused dyeing and gentleness naturally present unexpected artistic effects. Xuan paper not only amplifies the impact of calligraphy but also forms a relatively vague set of evaluation standards, techniques, and aesthetic standards, making it freer, easier, and more interesting for participants.
宣纸的出现，还让书画变得更加轻盈、更具有艺术精神，蕴含无限的内容。宣纸是轻的，像蝉翼一样轻，也像风一样轻，可它又能举重若轻，将历史、哲学、艺术融会在一起，使得文字和线条脱离了沉重，让想象插上飞翔的翅膀。	The advent of Xuan paper has also made calligraphy and painting lighter and more artistic, containing infinite meanings. Xuan paper is as light as the wings of a cicada, as light as the wind. While it possesses the strength to convey the weight of history, philosophy, and art, allowing letters and strokes to be free from heaviness and letting imagination soar.
汉字的优美形体在纸上自由地伸展腾挪，文字不再带有刀凿斧刻的深刻，变得舒展而柔韧，成了真正的“活物”，	The graceful shapes of Chinese characters stretch and dance freely on the paper. These characters no longer

像水草一样摇曳多姿。笔墨在宣纸之上，仿佛注入了神秘的因子，会变成山峦，变成河流，变成树，从树根一直到树梢，都显得那样富有生命力，变成花鸟，变成鱼虫，变成人物……宣纸，就像浩荡缥缈的风，像无边的岁月，将一切都凝固，化有形为无形，化无形为生命，化生命为永恒。	carry the powerful cuts and strokes but transform into something expansive and flexible, becoming a real “living thing,” swaying gently like aquatic plants. Brush and ink on Xuan paper seem to be injected with a mysterious factor, transforming into mountains, rivers, and trees, which are full of vitality from the roots to the tips. Then, they evolve into flowers, birds, fish, insects, and human figures... Xuan paper is like a vast, ethereal wind, like boundless time, which can solidify everything — transforming the tangible into the intangible, the intangible into life, and life into eternity.
以中国人崇尚的“玉性”来看宣纸，很容易看出宣纸身上完美的“格”：宣纸温润、洁净、儒雅、平和，充满诗意和情趣；它不骄奢，不淫侈，不花哨，不浮华，极具内在精气神。若是以人来进行比喻的话，宣纸也是具有“儒释道”三重人格的：既像一个通体雅致、极重修身的“儒者”，也像一个才华横溢、洒脱不羁的“道者”，又像一个无欲则刚、恒常宽阔的“觉者”。	When viewed through the “Yu Xing” revered by the Chinese, the perfect “character” of Xuan paper becomes evident: it is gentle, pure, elegant, and tranquil, full of poetry and charm. It possesses a great inner spirit that is not arrogant, extravagant, or fancy. If we were to characterize it with human traits, Xuan paper has a triple personality of Confucianism, Buddhism, and Taoism: it resembles a refined Confucian, devoted to self-cultivation; it also likes a brilliant and unstrained

	Taoist; and it resembles the awakened without desires but always broad-minded.
宣纸之特质，就是觉悟之心，也是觉悟之道。李翱诗：“我来问道无余说，云在青天水在瓶。” <u>宣纸也是这样，不要问我“道”从哪里来，道在纸中，道在玉中，道在风中。</u>	The qualities of Xuan paper are the heart and the Tao of awakening. As the poet Li Ao said, “I come to ask about the Tao, but there’s nothing further to say, only to find the clouds in the blue sky, and the water in the bottle.” <u>In the case of Xuan paper, in the question of where the “Tao” comes from, the Tao exists in the paper, in the Yu, and in the wind.</u>
中国文化注重形、象、意的层次结合，外部事物的形并不是最为重要的，事物背后的象，以及隐约所指的意，反而是最重要的。有如此初衷，便可以解释中国书画为什么经常着力寻觅一种虚无怪异的东西了：一片怪石、一湾瘦水、几株枯木、一片茅庐，以及凋零的秋、残败的荷、风中的苇等，在常人看来它们都是无用之物，并不美，可它们往往是中国文化人最为钟情的东西，是中国文化的精神象征，也是人生境界的重要“原料”，是具有生命意象的存在物。 <u>中国文人不喜欢葱翠的绿色，不喜欢袅娜的风物，却喜欢落花流水，喜欢枯木寒鸦……</u> 如此状态，其实跟日本文化中的“侘寂之美”一样，有着强大的观念	Chinese culture attaches more attention to the combination of form, image, and meaning. The external form of things is not the most important; rather, it is the underlying image and the vaguely implied meaning that matter. This original intention helps to explain why Chinese painting and calligraphy often strive to find a kind of nothingness: a special rock, a narrow stretch of water, a few dead woods, a thatched cottage, and also fading autumn, the withered lotus, and reeds swaying in the wind, etc. To the ordinary, they are useless without beauty, but they are the most precious

和精神成分。	things and the spiritual symbol of Chinese culture. They represent the important “raw materials” for the realm of life, containing the existence of life images. <u>Chinese literati, away from lush scenery and delicate landscapes, preferred blossoms chasing flowing waters and cold crows dwelling along withered trees, uniquely cherishing the beauty of decay and solitude.</u> Such a state resembles the Japanese concept of “the beauty of wabi-sabi,” full of great philosophical and spiritual components.
中国文化为什么会如此？这缘于对生命和时空本质的关注，希望越过尘世的表象，去关注生命和世界的本质，以艺术的方式呈现对生命的看法。中国文人画也好，书法也好，最根本的是造境，而不是写物，更不是画形。也因此，中国文化一直想要表达，想要感觉传递，那些留在宣纸上的诗、书、画、印，往小处说，是“言志”，往大处说，是人生愿景的虚化和寄寓。	Why is Chinese culture like this? It originates from a deep concern for the nature of life and space-time, the desire to transcend the earthly appearance and to address the fundamental truths of life and the world through art. Whether in Chinese literati painting or calligraphy, the most fundamental thing is to create a realm rather than merely depict objects or shapes. Therefore, Chinese culture has striven to express and convey feelings through poems, calligraphy, paintings, and seals left on Xuan paper. In a small way, it is the “expression of aspiration”, and more largely, is the abstraction of life's visions and

	yearnings.
宣纸，就是如此默契地对应着中国文化的特质，空灵而玄妙，实在而自由，化有形为无形，完美地实现了表达的愿望。宣纸还具有某种程度的巫性，绮丽、深邃、奇谲，带有吴楚文化的特点，缥缈壮阔，人神相通。 <u>马王堆出土的衣裳，绣着星辰、月亮、植物、波纹云图，有洪荒草昧的梦境之感；</u> 战国时楚国的三闾大夫屈原，魂魄飞扬，异于常人，诗文呼天抢地，带有浩渺的祭祀之风。	Xuan paper thus tacitly corresponds to the qualities of Chinese culture, ethereal and mysterious, real and free, transforming the tangible into the intangible, perfectly fulfilling the desire for expression. Xuan paper also has a certain degree of mystique; it is exquisite, deep, and mysterious, reflecting the traits of the Wu-Chu culture, with a sense of ethereal grandeur that connects humanity and gods. <u>The ceremonial robes unearthed from Han Dynasty Tombs at Mawangdui are embroidered with stars, the moon, plants, and ripple cloud patterns, presenting a dreamland with Hong Huang Cao Mei, which denotes a primordial chaos and uncivilized world.</u> Qu Yuan, a minister during the Warring State of Chu State, was less ordinary but soul-flying, with his verses resonating with the cosmic, and embodying a grand sacrificial ethos.
宣纸的诞生，于中国书画艺术而言，具有天造地设的意义，它仿佛就是为中国书画而生的，或者说，就是为文人画而生的。宣纸，诗意地呈现出玄妙而自由的特质，将书画引入了“造梦之境”，	The birth of Xuan paper holds profound significance for Chinese calligraphy and painting, which is like a perfect match, or in other words, for the literati painting. Xuan paper poetically

让绘画本身有着“倒影之美”，就像镜花水月一样，让画面带着一层氤氲的幻象，不确定，也不确指，有着云腾雾绕之感。宣纸由于带有模糊渲染的特质，极好地诠释了中国书画的模糊性、自由性，将中国文化“一阴一阳”的哲学意义表现得淋漓尽致。中国文化一直有玄妙的梦幻之感，孔子有梦，庄子有梦，李白有梦，李商隐有梦，陆游有梦，辛弃疾有梦，汤显祖有梦，曹雪芹有梦……宣纸，从某种程度上说，具有“造梦”的功能，它的出现，就是为无数人的幻想圆梦的。

presents a quality of mystique and freedom, imbuing artworks with a beauty of reflection, evoking an ethereal quality that is misty and hazy, shrouded in an illusionary dream world. This unique quality of Xuan paper greatly captures Chinese painting's ambiguity and freedom, which fully shows the philosophical meaning of "Yin and Yang" found in Chinese culture. Chinese culture always has a sense of mystique and dreaminess. Figures such as Confucius, Zhuangzi, Li Bai, Li Shangyin, Lu You, Xin Qiji, Tang Xianzu, and Cao Xueqin all engaged with the concept of dreams in their works. In a way, Xuan paper functions as a "dream-making" to fulfill the dreams of countless people.

王维《山中》诗：“荆溪白石出，天寒红叶稀。山路元无雨，空翠湿人衣。”诗的背后，是巨大的空蒙，极有禅意和玄机。若以画来表现，不应写实，而应画虚，需要笔墨纸联动，以造境的方式加以表现。这当中，笔墨重要，奇思妙想重要，纸张也极重要。以宣纸来表现虚空世界，更为妥帖和恰当——在宣纸上，笔墨更流畅、更润滑，速度感更强，更能呈现缥缈若云的玄妙之境。

In Wang Wei's poem *Cold Mountain*: "White stones emerge from the Jing stream, the sky cold and red leaves scarce. The mountain path sees no rain, the empty greens dampen the man's clothes." The poem presents a profound emptiness, imbued with Zen and mystery; rather than striving for realism in visual representation, one should capture the intangible, using the

	<u>interplay of brush, ink, and paper to create an evocative atmosphere. Within this context, the choice of paper is of critical importance, as well as the brush, ink, and imaginative ideas; choosing Xuan paper to convey the ethereal world is more appropriate for that brush and ink flow more smoothly and swiftly on Xuan paper.</u>
宣纸与宋元之后兴起的文人画有千丝万缕的联系。从总体上来说，宣纸的特质与文人画的理念是相通的。文人画评价，总体上是佛老标准，求趣味，求意境，求禅意，文学趣味和笔墨趣味同样重要。	Xuan paper has an inextricably bound to the literati painting that emerged after the Song and Yuan Dynasties for that the ideals of literati painting are similar to the qualities of Xuan paper, at which both literary interest and that of brushwork are equally important. Just like Xuan paper, the evaluation of literati painting is generally based on Buddhist and Taoist standards, seeking interest, conception, and Zen.
元代名士仇远《题李公略示高郎中吴山观月图》言：“<u>纳纳乾坤双老眼，滔滔江汉一扁舟。</u>”“双老眼”是禅意，“一扁舟”是道行，有佛道思想在心，便可以洞察天地玄妙，逍遥于丘壑湖海。	<u>The Yuan dynasty scholar Qiu Yuan remarked in his poem entitled Wushan's Moonlight Reveries that “In the vast gaze of heaven and earth, ancient eyes behold; On the flowing rivers of Yangtze and Han, a single boat unfolds.”</u> The “vast gaze” refers to Zen, while “a single boat” reflects Taoism.

	With both Buddhist and Taoist thoughts in heart, one may perceive the profound mysteries of nature and roam freely across mountains and rivers.
文人画，有普遍的觉知和寻道意味，这与宣纸能表现出意蕴也是相通的。宣纸的洁净和包容，有普遍的觉悟通感。觉悟之后，一切澄明，洁净精微，平和智慧。文人画，不注重外形，不注重模仿，更注重心灵的能量，强调应将生命融入画中。如徐渭画中所题诗：“半生落魄已成翁，独立书斋啸晚风。笔底明珠无处卖，闲抛闲掷野藤中。”	Literati painting has a universal awareness and a quest for the Tao, similar to the expressive meaning of Xuan paper. The purity and inclusiveness of Xuan paper have a universal sense of enlightenment. After enlightenment, everything will be clear, accompanied by delicacy, tranquility, and wisdom. Literati painting does not focus on appearance or imitation, but more on the energy of the spirit, emphasizing that one should infuse their life into the painting. For example, Xu Wei's painting is inscribed with the following poem: "Half a lifetime down I have become an old man, studying lonely and sighing at the evening wind. The fine work like a luminous pearl has nowhere to sell, cast aside carelessly among wild vines."
<u>落魄的徐渭，就是以绘画来浇自己心中的块垒，将自己的全部生命凝结在笔墨之中，画花鸟，画鱼虫，画藤蔓。他的画，不自觉蕴含一种怨怼，是伫立于萧瑟寒风中的感怀与觉醒。徐渭的画</u>	<u>The broken Xu Wei used painting to convey a sense of resentment, awakening among the bleak winds with sadness, crystallizing his whole life within brush and ink as he painted</u>

总有另外的表达，在他的画中，花非花，鸟非鸟，山非山，水非水，有超越画面的意蕴和精神。	flowers, birds, fishes, and vines. However, the meaning and spirit in his painting transcended the surfaces of the artwork, where this flower is not that flower, this bird is not that bird, this mountain is not that mountain, and this water is not that water.
无情，即是多情，更是深情。这个时候，唯有敏感无比的宣纸懂得他，在更大的境界上与他合而为一，淋漓尽致地展示他的心中世界。	The indifferent embodies profound emotions, implying a deeper feeling. At this time, only the exquisitely delicate Xuan paper resonates with him, merging into one with him in a broader realm where his inner world is displayed to the fullest.
宣纸是有“禅意”的，更善于化繁为简，有暗合世界和生命本质的特质。儒、释、道的精髓，宣纸都可以恰到好处地表现——可以表现儒家的敦厚和清明，表现道家的洒脱和奇崛，表现佛家的空寂和禅意。宣纸之前的纸，可以视为传统的儒家，规矩、老实、克制、呆板，难有才气，没有过人之处，甚至带有某种匠气。宣纸的横空出世，将儒家儒雅节制的一面、道家灵动秀奇的一面、佛家博大无欲的一面大大地张扬开来。	Xuan paper possesses a sense of “Zen” and is good at simplifying complexity, having the essence of the world and life. It adeptly reflects the essence of Confucianism, Buddhism, and Taoism—conveying Confucian integrity and clarity, Taoist ease and peculiarity, and Buddhist emptiness and Zen. Before the emergence of Xuan paper, traditional papers like the rigors of Confucianism were orderly, honest, restrained, and rigid, lacking in talent, and even with some rigidness. With the advent of Xuan paper, the elegance and restraint of Confucianism, the ease and

	peculiarity of Taoism, and the greatness and detachment of Buddhism have been greatly demonstrated.
宣纸还可以找到庄子所言“浮游”感觉。以笔墨线条当扁舟，以宣纸为湖水，一直可以追溯到宇宙洪荒之时，白云苍狗，时光浮沉，一条悠悠的线条，上达天宇，下至龙潭，探得鳞潜羽翔。这是一种难得的自由境界，不知是蝶为人，还是人为蝶。也难怪中国知识人如此心旌摇荡。	There is also a sense of the “floating” described by Zhuangzi in the quality of Xuan paper. One can use the strokes of a brush as a boat and Xuan paper as a lake, tracing back to the chaotic universe, indicating that worldly affairs have experienced unexpected changes. Among the ebbs and flows of time, a line, quietly up to the heavens and down to dragon’s pools, explores the depths of nature’s wonders. This represents a rare realm of freedom where people cannot tell if it’s a man or a butterfly. It is no wonder that Chinese intellectuals find their hearts so profoundly fluttered.
书法也好，文人画也好，还有诗性和音乐性。宗白华说：“中国乐教失传，诗人不能弦歌，乃将心灵的情韵表现于书法、画法。书法尤为代替音乐的抽象艺术。”宣纸之上，中国的书画就像音乐和诗歌，从书法的线条、绘画的笔墨中，完全能看到一种节奏、一种气韵，触摸到情绪的跌宕，感觉轻快和明净、谨严和庄重、雄伟和奇崛、平易和安详……	Both calligraphy and literati painting are poetic and musical. As Zong Baihua said, “The traditional Chinese art of music has been lost, leaving poets unable to express their feelings through song. Thus, they express the sentiment of their hearts in calligraphy and painting. Calligraphy is particularly an abstract art that replaces music.” On Xuan paper, Chinese

	calligraphy and painting resemble music and poetry, as one can perceive rhythms and qiyun through the lines of calligraphy and the strokes of the painting, which convey a sense of lightness and clarity, solemnity and grandeur, majesty and peculiarity, simplicity, and tranquility...
诗性也好，音乐性也好，都是一种通感。在所有的艺术形式中，音乐性是最具有通感的，它不仅能将场景、情绪、感受转化为旋律，而且可以将色彩、时间、哲思转化为旋律。这种通感，属于直觉，是极高智慧的体现。	Poetry and music both embody an intrinsic connection, a phenomenon that transcends sensory boundaries. Among all art forms, music exhibits the most profound intrinsic connection. It can transform scenes, emotions, and sensations into melodies, and even incorporate colors, time, and philosophical thoughts into its composition. This kind of intrinsic connection is rooted in intuition and represents a pinnacle of wisdom.