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安徽工程大学

Anhui Polytechnic University

硕士学位论文

题 目 《千年徽州梦·老徽州》（节选）

英译实践报告

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专业学位类别 翻译硕士

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践报告

**A Report on the C-E Translation Practice of
Huizhou: Millennium-old City (Excerpts)**

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致 谢

论文至此，意味着我三年的研究生学习生涯进入尾声。这三年收获颇多，也成长许多，而这些都离不开身边老师和同学的帮助和关爱。

首先，我要特别感谢我的导师——张凤梅老师。新生见面会上，我怀着忐忑的心情介绍自己，因为与其他同学们的求学经历不同，我格外紧张。但是张老师一番鼓励的话“语言的学习从来是英雄不问出处……”让我鼓起勇气也暗下决心，要更加努力地学好翻译。同时这也开启了我与张老师的师生缘分。跟随张老师的脚步，我逐步地在翻译这条路上取得一些成绩，每一次竞赛获奖都是对自己的肯定，这些正向的反馈激励着我不断进步。而这一路，张老师始终以精益求精的态度指导我的译文，让我在翻译的过程中，不断认识到自己的不足并在实践中领悟不同文体的翻译方法。同时，张老师也是我翻译道路上的精神导师。因为张老师是一位特别爱学习爱钻研的老师，对未知一直保有一颗好奇心，这是我非常敬佩老师的地方。老师也经常与我们分享翻译相关的优秀书籍，组织读书会与我们分享心得。这些场景历历在目，每每想到都倍感温暖，张老师的治学态度深深影响着我，这是我收获的无比宝贵的精神财富。此次论文的修改，张老师依然非常认真地帮助我，细致到标点的正确使用，收到这样的反馈，我感到汗颜，但也更加认真、严谨地对待论文，为自己所打下的每个字、每个标点负责。

其次，我想要感谢对此次论文写作提供切实帮助的张文明老师。论文中期检查时，张老师一针见血地指出我的问题，并且向我提供了其精心打磨的优秀教案，为我论文中诗词的翻译提供了非常实用的方法，也提高了我的诗词审美能力。如果没有张老师的指导和帮助，学生的诗词翻译部分不会如此顺利。

最后，我想要感谢所有的任课老师传道授业解惑；感谢我的同门、同学和学长学姐们在我的学习和生活中提供的帮助；感谢父母对我学业始终如一的支持！

摘 要

本次论文的选材取自于安徽籍作家赵焰所著《千年徽州梦·老徽州》。该书由安徽文艺出版社于2017年首次出版,共14章。译者选取“文房四宝的宿命”“黄山与名人”“郁达夫笔下的屯溪”及“徽州府歙县”四个章节作为翻译材料。所选章节从历史、经济、文化及自然风光等方面较为全面地介绍了古徽州,是全书的精华所在。根据刘宓庆在《文体与翻译》一书中的文体分类,本次选取的四个章节属于描写及叙述文体。其中涉及较多专有名词、诗词、流水句等,文学性突出,内容形散神聚,是“叙事-抒情-议论”的有机结合。

在进行翻译实践的过程中,译者遇到的难点主要有专有名词、古诗词以及汉语流散句式的翻译。关于专有名词的翻译,译者突破字面表层,把握实际意义,采用“直译附注”“意译阐述”“音译加释”的方法,以达到语用效果;针对诗词翻译,译者重视诗词中文化意象的再现问题。翻译时以准确为基础,同时关注诗词的音、意、形所体现的形式美,以及所蕴含的情志意象,通过再现的手段尽可能地传递原诗所包含的文化意象。具体通过“袭故弥新(模仿)”“重建代偿(改写)”“放笔陈铺(释译)”的方法翻译诗词;针对汉语流散句式的翻译,译者将汉语句子的竹式结构转换成英语句子的树状结构,用逻辑关系取代汉语句子的叙事顺序,对中文流散句式进行重组。采用“结合语境,分句合译”“提炼核心,显化逻辑”“降级处理,跨句翻译”的方法完成汉语流散句式的翻译。

通过此次翻译实践和案例分析,译者在专有名词、古诗词以及流散句式等难点中提高了翻译能力,也对翻译工作有了更深的感悟。在专有名词的翻译中,译者提高了信息检索能力,充分意识到只有准确理解原作的言外之意,才有可能翻译出语用意义。诗词翻译方面,译者懂得了如何平衡“真”与“美”,锻炼了创造韵律的能力,也更加体会到“没有补偿,不成翻译。”流散句式的翻译方面,译者提高了逻辑分析能力以及英语复合句的译写能力。此外,在整个翻译过程中,译者还充分认识到“译前准备”的重要性,并提高了运用简明英语进行“译文消肿”的能力。最后,译者希望本次翻译实践总结出的一些方法能够为同类型的文本翻译提供借鉴和参考。

关键词:《千年徽州梦·老徽州》; 专有名词翻译; 诗词审美再现; 流散句式英译

Abstract

The material for this practice is drawn from the book *Huizhou: Millennium-old City* by Zhao Yan, an Anhui-born writer. Published by Anhui Literature and Art Publishing House in 2017, the book is divided into 14 chapters. The translator has chosen four chapters from the book as translation materials: The Predestination of the Four Treasures of the Study, Huangshan Mountain and famous people, Tunxi written by Yu Dafu, and Shexian County in Huizhou Prefecture. These chapters offer a comprehensive introduction to ancient Huizhou from historical, economic, cultural, and natural landscape perspectives, encapsulating the essence of the book. According to Liu Miqing's classification of text types in *English Varieties and Translation*, the selected chapters fall under the category of descriptive and narrative styles. They feature numerous proper nouns, classical poetry, and loose sentences, with a pronounced literary quality. The content, though seemingly scattered, is spiritually cohesive, representing an organic blend of “narrative-lyrical-argumentative” elements.

During the process of translation practice, the primary challenges encountered by the translator include the translation of proper nouns, classical poetry, and Chinese loose sentences. Regarding the translation of proper nouns, the translator goes beyond the literal surface to grasp the actual meaning, employing methods such as “literal translation with annotations” “free translation” and “transliteration supplemented by explanations” to achieve pragmatic effects. For the translation of classical poetry, the translator places emphasis on the reproduction of the images in the poetry. The translator bases accuracy on the poetry translation while also paying attention to the formal beauty reflected in the sound, meaning, and form of the poetry. The translator strives to transmit the images of the original poetry through methods such as “imitation” “rewriting” and “explanatory translation”. In addressing the translation of Chinese loose sentences, the translator transforms the bamboo-like structure of Chinese sentences into the tree-like structure of English sentences, replacing the narrative sequence of Chinese sentences with logical relationships, and reorganizing the loose sentences. This is achieved through methods such as “by auditory and visual

imagination, translating several loose Chinese sentences as a long English one” “by extracting the core verb, translating loose Chinese sentences as English ones with logic explicitation” and “by appropriately downgrading Chinese sentences, translating them as English phrases”.

Through this translation practice and case analysis, the translator has enhanced translation skills in dealing with culturally specific terms, classical poetry, and loose Chinese sentences, and has gained deeper insights into the translation process. In translating proper nouns, the translator has improved information retrieval capabilities and fully realized that only by accurately understanding the implied meanings of the original text can one achieve pragmatic equivalence in translation. Regarding the translation of classical poetry, the translator has learned how to balance “truth” and “beauty”, honed the ability to create rhythm, and gained a deeper appreciation for the notion that “Without compensation, there is no translation.” In translating loose sentences, the translator has enhanced logical analysis skills and the trans-writing ability of complex English sentences. Additionally, throughout the entire translation process, the translator has come to fully recognize the importance of “pre-translation preparation” and has improved the ability to use plain English for “reduction of redundant English.” Finally, the translator hopes that the methods summarized from this practice can provide reference for the translation of similar texts.

Key Words: *Huizhou: Millennium-old City*; Translation of proper nouns; Reproduction of the imaged in the poetry; Translation of Chinese loose sentences

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第一章 任务简介

1.1 源文本来源

徽文化起源于古徽州（今安徽黄山、宣城及江西婺源等地），历史悠久，可追溯至唐宋时期，明清时期达到鼎盛。它不仅是徽州地区的历史见证，也是中华文明的重要载体。古徽州在历史、经济、文化、教育等方面的贡献，使其在现代社会中依然具有重要的研究价值和现实意义。

本次翻译实践选自《千年徽州梦·老徽州》，该书由安徽文艺出版社于2017年首次出版，作者是安徽籍作家赵焰。2004年，他参加商报社组织的“重走徽商之路”活动，开始对徽州产生浓厚的兴趣，并以文化散文的方式书写徽州，陆续发表了十几篇散文作品。2006年，赵焰的《思想徽州》一书出版，被誉为“写徽州最好的文章”。此后，他又出版了《千年徽州梦》和《行走新安江》，构成了他的“徽州三部曲”。而本书《千年徽州梦·老徽州》是安徽文艺出版社将赵焰的《千年徽州梦》和《老徽州》两部作品集成册，作为其书写徽州的散文集之一。

《千年徽州梦·老徽州》共分为两部分，第一部分为“千年徽州梦”（共六章），第二部分为“老徽州”（共八章）。经多方查证，尚无英文译本。译者选取“千年徽州梦”部分的“文房四宝的宿命”，“老徽州”部分的“黄山与名人”“郁达夫笔下的屯溪”及“徽州府歙县”四个章节作为翻译材料。所选章节非常具有代表性，从历史、经济、文化及自然风光等方面较为全面地介绍了古徽州，是全书的精华所在。源文共计1,1864字，译文共计8053词，符合翻译硕士论文字数要求。

1.2 源文本内容

本书是一本散文集，作者在阅尽徽州山水风光的同时，以一个文化行走者的姿态，从不同的角度，全面而深入地阐述了徽州的历史、文化、人物、风情等各个方面。赵焰生于徽州，长于徽州，对于故乡的风土人情烂熟于心。在“千年徽州梦”中，他不单纯怀旧，而是将徽州作为历史参照，思索反省。他笔下的徽州

人，除了历史文化名人，还有普通徽商、悲剧英雄等，全都生动鲜活。“老徽州”部分既是作者对童年徽州生活的回望，又是成年后重返徽州的思考。译者翻译的章节“文房四宝的宿命”分别介绍了徽墨、歙砚、宣纸、湖笔等的起源、发展及制作工艺等；章节“黄山与名人”主要描述了恽代英、张学良等政界要人以及黄宾虹、张大千等文人墨客与黄山的奇缘；“郁达夫笔下的屯溪”一章，作者主要将郁达夫写于 1934 年的散文《屯溪夜泊记》引用到篇章中，在这篇游记中，郁达夫介绍了屯溪的特殊地位、市面街景、市井风俗以及商品行情等。“徽州府歙县”章，则是作者通过回忆，介绍歙县的地理、历史、人文、建筑等方面。所选章节非常具有代表性，是全书的精华所在。阅读这些章节使读者对旧时徽州的衣食住行能够有所了解，对黄山的风景绝胜能够一“读”风采，对中国的文房四宝能够知其根源。

1.3 实践意义

了解徽州文化。译者通过此次翻译实践更加深刻地了解到徽州的前世今生，对徽州这片钟灵毓秀的土地有了新的认识。“文房四宝之最”——徽墨、歙砚、宣纸、湖笔全都与徽州这片土地紧密相连，可以说这片土地孕育着文明的载体。借此翻译实践的经历，译者更加了解徽州，喜爱徽州。

积累翻译经验。作者清秀内敛的写作风格与徽州的细致精确相得益彰，如诗如歌又带有电影镜头感的文笔将徽州的灵性逐一显露，自然和雕琢之间辗转的语言将徽州“清水芙蓉”和“雕梁画栋”的美融为一体，翻译这样优秀的作品，为日后散文翻译积累了宝贵的经验。

提高翻译水平。源文里有很多特定历史时代的专有名词，译者查阅资料学习到很多历史背景知识；同时，译者锻炼了检索信息的能力，提高了搜商。诗词曲赋的翻译，提高了译者的诗词审美能力和创造韵律的能力。汉语流散句式的翻译，强化了译者汉英句子的转换思维，提高了逻辑分析和英语复合句的译写能力。

第二章 译前准备

译前准备是翻译过程中的关键步骤。本次翻译实践的译前准备工作主要包括以下几个方面：首先，对源文本的文本类型及特点进行分析，明确其属于散文，具有“形散神不散”的特点；其次，根据文本特点选择合适的翻译原则指导翻译实践；然后，查阅与徽文化相关的平行文本，了解其历史、文化、自然风光、风俗人情等；再次，选择合适的翻译工具，提高翻译准确率和效率；最后，整理并构建相关的专有名词及术语库，确保术语翻译的准确性与一致性。这些准备工作为后续翻译实践的展开打下了坚实基础。

2.1 文本类型及特点分析

译者选取的翻译实践材料在文学体裁中属于散文。特点为“形散意不散”，语言优美，情感丰富。“郁达夫笔下的屯溪”章主要引用了郁达夫与友人游历安徽的游踪记实录《屯溪夜泊记》，从行文来看，郁达夫的文章散漫自由，写景状物新颖、奇崛，加上真实、坦荡的抒情方式，具有极强的现代气息和感染力。“徽州府歙县”中，作者将自己儿时对歙县城镇的印象描述出来，同时描绘了旧时鱼梁的兴衰和当地的婚礼习俗等，语言上保持着简单、纯真，通过儿童视角，展现了徽州压抑的一面。“文房四宝的宿命”和“黄山与名人”中，作者没有再写自身经历，而是通过历史人物及事件的贯穿，表达出黄山的奇绝和文房四宝的瑰丽。

根据刘宓庆在《文体与翻译》一书中的文体分类，本次选取的四个章节属于描写及叙述文体。刘宓庆指出，“在英语文体学中，叙述分为三类：一、戏剧性叙述；二、总结性叙述；三、概括性叙述”（刘宓庆, 2019: 13）。译者根据定义分析得出，选取的篇章“郁达夫笔下的屯溪”“徽州府歙县”“文房四宝的宿命”及“黄山与名人”的主要内容属于戏剧性叙述，其中兼有总结性叙述和概括性叙述，多种叙述类型并存，极大地丰富了表现空间。所选章节涉及较多专有名词、诗词、流水句等，文学性突出，内容形散神聚，是“叙事-抒情-议论”的有机结合。

2.2 翻译原则

首先, 由于所翻译的章节中含有较多专有名词且常常含有“言外之意”, 故译者根据刘宓庆提出的“言以适境”原则, 即语境的变化是无穷尽的, 因此意义表述的形式也是无穷尽的(刘宓庆, 2019: 11)。在翻译专有名词时, 要见微知“义”, 切实达到语用效果。其次, 由于译者选取的章节文学性突出, 含有较多诗词, 故在翻译时, 译者依据许渊冲提出的文学翻译中“真”与“美”的平衡作为指导原则, 即在翻译诗词时, 译诗的“美”远不及原作, 那么这种牺牲“美”的行为得不偿失; 反之, 若译诗虽在某种程度上偏离了原作的“真”, 却能在“美”上与原作媲美, 甚至超越原作, 那么这种“失真”反而可以视为一种补偿; 如果译诗中“美”的收获超过了因“失真”而造成的损失, 那么这样的译文甚至可以认为超越了原作(许渊冲, 2000: 2)。此外, 针对流散句式的翻译, 译者依据邬菊艳的“核心语义”原则, 即从多个话题中选择核心话题, 并选出核心动词, 组合成英语核心句(邬菊艳, 2023: 33)。翻译时, 译者将汉语的“竹式”结构转换为英语的“树状”结构, 将汉语松散的多个小句重组为主次分明的英语长句。最后, 译者在修改译文时, 依据平卡姆的“英文写作”原则, 多用简明英语, 增强文章可读性(平卡姆, 1998: 7)。

2.3 平行文本查阅

根据李长栓对平行文本的定义, 平行文本在狭义上可以是专题论文、百科全书中的词条甚至是词典上的解释和例句; 广义上, 平行文本包括任何有助于理解源文本即在内容与原文相似的翻译材料(李长栓, 2009: 91)。结合翻译实践报告的文本类型, 译者选取了张培基的《英译中国现代散文选》系列、杨自伍的《英国散文名篇欣赏》、中国文学英译国际期刊《译丛》等进行中英双语对照学习。此外, 译者还参考 www.en84.com 等网站上发布的优秀散文翻译, 熟悉散文翻译技巧, 明晰散文翻译的方法。其次, 译者阅读了原文作者赵焰的徽州系列丛书, 如《行走新安江·徽之味》《思想徽州·徽商六讲》等, 熟悉作者写作风格, 扩充徽州相关知识, 为理解原文奠定好基础。最后, 译者还阅读了杨炼选编, 威廉·赫伯特(William Herbert)、霍布恩(Brian Holton)等英译的中国当代新诗选《玉梯》

以及许渊冲英译《唐诗三百首》《宋词选》等提高文化审美能力。

2.4 翻译工具选择

数智时代, AI 翻译工具突破语言障碍, 促进全球沟通与知识共享。翻译工具助力文化传播, 增进文明互鉴, 构建人类命运共同体。尽管面临语境理解等挑战, 但人机协作将不断优化翻译质量, 创造更开放互联的世界。所以, 科技浪潮下的翻译学习者及工作者要擅于运用智能工具为翻译赋能。在此次翻译工作中, 译者首先通过百度、必应等搜索引擎搜索作者的背景资料, 了解作者的生平经历和写作风格; 通过豆瓣、微信阅读等平台了解原书的主要内容、作品评价等, 全方位了解作者和原文, 便于后续翻译的开展。其次, 在翻译实践过程中, 译者查阅了线上词典, 例如牛津高阶英汉双解词典、朗文词典、现代英文词语库(COCA)、Dict.cn 等, 结合英文例句和单词使用频率, 选择合适的英文单词表达。译者初译后, 采取机器翻译如文心一言、Deepseek、ChatGPT、DeepL 等工具进行对比修改。然后针对有疑问的地方, 借助维基百科、谷歌搜索引擎等进行诱导查词以及查询专业论坛等方式进行验证。语法审校过程选择 AI grammar、Virtual Writing Tutor 等自带语法检测、分析和审校等功能的工具。这些翻译工具的使用, 有助于翻译工作的顺利开展和进行。

2.5 术语及专有名词表建构

译者所选篇章, 涉及一些术语和专有名词。对于术语的界定, Bussmann 在 *Routledge Dictionary of Language and Linguistics* 中将术语定义为“一个科学系统中的技术词语的集合(Bussmann, 2000: 788)。”劳允栋在《英汉语言学词典》中收录的词条: “术语”是“各门学科中的专门用语。每一个术语都有严格规定的意义, 具有明确的定义和特定的指称对象, 是表达科学概念的语言符号(劳允栋, 2005: 526)。”“‘专有名词’表示特定的、独一无二的人、物或机构名称(马莉, 2024: 152)。”建立术语及专有名词表对于保障信息准确传递, 提升沟通效率, 促进知识积累和传承, 推动学科发展以及为机器翻译系统提供高质量的术语数据, 提升翻译准确性和专业性等方面具有重大意义。为了达到以上目的, 译者首先借

助于纪录片《徽墨》《安徽泾县宣纸》《安徽文房四宝》《大黄山》《跟着课本读中国：安徽篇：品味黄山的奇绝》《徽萃六记》等对文中涉及的景点、文房四宝的制作工艺等加深视觉理解。然后主要通过网络资源，如 CNKI 百科、术语在线、安徽省人民政府网 (www.ah.gov.cn)、黄山市人民政府网 (www.huangshan.gov.cn)、安徽博物馆官网(<https://www.ahm.cn>)、中国大百科全书、中华思想文化术语库、地图守望者网站、《上川明经胡氏宗谱》等进行检索，确定术语和专有名词的翻译，同时还会查阅权威工具书，如《新世纪汉英大词典》等进行查证，最后整理成术语及专有名词表。

第三章 案例分析

在本章节，译者将从专有名词的传译、诗词意象的再现以及流散句式的英译三方面探讨在翻译实践中遇到的翻译问题及对应的解决方法。

3.1 专有名词的传译

译者翻译的章节中涉及较多富含文化信息的词汇，这类词汇在英语中没有对等词，因此导致了语义上的空缺。其中一些词汇，由于特定的历史文化背景，现在已经很少使用，导致译者在理解上存在困难。还有一些词汇通过原作者的“着色”“附加”，在语境中产生了联想意义，译者需要充分捕捉到“言外之意”，才能够翻译出语用意义，达到“言以适境”。在本节专有名词的翻译中，译者采用“直译附注”“意译阐述”及“音译加释”的方法来弥补或调节中英词汇在文化上的差异。

3.1.1 直译附注

本节选取的专有名词属于其指称意义在英语中完全对应不上的类型，翻译时用“加注法”来弥补空缺。在正文中译者采取直译，以脚注形式补充相关背景信息，便于读者理解，消除跨文化理解上的鸿沟。

例 1：因为大家搬上船去宿的这一件事情，是语堂的提议，大约他总也是受了天随子陆龟蒙或八旗名士宗室宝竹坡的影响无疑。

初译：Since it was Yutang's suggestion for everyone to move onto the boat to stay overnight, it is unquestionable that he must have been influenced by Lu Guimeng (his literary name Tian Suizi), or Bao Zhupo, a famous scholar from the Eight Banners.

改译：Since it was Yutang's suggestion for everyone to move onto the boat to stay overnight, I think he was also influenced by Lu Guimeng (literary name Tian Suizi) or a noted scholar from the Banner System¹, Bao Ting (literary name Bao Zhupo) who both had a passion for traveling by boat.

脚注 1: A key administrative and military framework established in 1615 by Nurhaci, the founder of the Qing Dynasty. It organized the Manchu population into eight distinct banners, each identified by a specific color and pattern. These banners served as the foundation for managing society, administration, and military operations.

分析: 译者初译时，只是简单查阅资料，了解到陆龟蒙，号天随子，然后将“名”进行音译，“号”用加括号的形式进行补充；并认为“宝竹坡”是诗人的名字，选择将“八旗”作为修饰成分译出，而没有进行解释。修改时，译者了解到“宝竹坡”并非诗人本名，而是清朝宗室爱新觉罗·宝廷的名号，考虑到信息传达的准确性和完整性，译者决定补充其名，同样将其号“宝竹坡”作为补充信息，加括号进行解释。这样也使译文形式上更加工整、清晰。关于“八旗”的翻译，译者在初译时，直接译为“Eight Banners”，后查阅《中国大百科全书》中的权威译法“Banner System”对其进行修改，同时对“八旗”这一专有名词进行了注释，以减轻读者的阅读障碍。注释的内容为“八旗”的定义、创立时间，创立者以及主要内容和意义，有效地弥补了文化缺省。

但是整句通读下来，译者发现原文有“言外之意”，译者对于两位名人的生平并不了解，初译时没有真正传达出原文作者的意图。“在散文中，有些语言表达具有模糊性，符合汉语意合的特点，是读者责任型语言，需要读者根据语境领悟其含义(张顺生, 2023: 94)。”作为翻译者，需要对这些模糊概念进行显化，消除目标语读者的阅读障碍。作者在这里提到这两位名人是想表达好友林语堂的行事风格与之如出一辙。译者查阅资料后，果然发现这两位名人均喜欢游览风景名胜，有超然物外之姿，故译者将其“言外之意”译出“...who both had a passion for traveling by boat”。对于言外之意的翻译，崔永禄指出，“译者需从原作中找出作者的意图，传达这一意图产生译文的同时又要考虑为译文读者所接受，这就有一个如何处理好这二者关系的过程。这就是我们所谓的翻译的斡旋过程(崔永禄, 2001: 2)。”翻译得以“斡旋”的前提是必须能准确理解原作的言外之意。

例 2: 这一短短的历史，简单虽也简单得很，但可惜我们中间的那位江州司马没有同来，否则倒又有一篇《琵琶行》好做了。在微雨黄昏的街上走着，他还告诉了我们这里有几家头等公娼，几家二等花茶馆，几家三等无名窟，和译名“屯

溪之王”的一家半开门。

初译: Although this brief affair was easy, it was a pity that “Sima of Jiangzhou”, a local vice official in the Tang Dynasty, among us wasn’t here with us. Otherwise, there would have been another “Song of the Lute” to compose. As we walked on the street in the drizzling dusk, he also told us about few top-class brothels, second-class tea houses with prostitutes, third-class unnamed dens, and a semi-open brothel nicknamed “King of Tunxi” around here.

改译: Although this brief affair was easy, it was a pity that our “Sima of Jiangzhou¹” wasn’t with us. Otherwise, he could have written another “Song of the Pipa²”. Wandering along the street in the drizzling dusk, he also told us about several top-tier licensed brothels, second-tier teahouses with prostitutes, and third-tier unnamed prostitution dens and a semi-open brothel nicknamed “The king of Tunxi” around here.

脚注 1: It refers to Bai Juyi, who was exiled to Jiangzhou as Sima, a local vice official, in the 10th year of the Yuanhe era of the Tang Dynasty. During the period, he once composed “Song of the Pipa” for the woman who played the pipa (formerly a famous courtesan in Chang’an, the capital of the Tang Dynasty), expressing a sense of mutual understanding and empathy.

脚注 2: The Pipa is a Chinese lute.

分析: 初译时,译者考虑到要为“江州司马”加注进行解释。但是译者通读本段之后,认为仅仅像初译那样解释“江州司马”的具体官职是不够的。因为“意义远不只是词语的概念,它比概念复杂得多:它常常被附加、被着色、被扩展、被寄寓等等(刘宓庆,2019: 10)。”这里“江州司马”有超文本意义,也就是所谓“言外之意”“弦外之音”。根据原文可知,郁达夫用“江州司马”指代一个会为失足女子作诗的朋友。首先应该说明江州司马代指“白居易”,其次还要阐明白居易曾为琵琶女(曾经是京城歌妓)作曲《琵琶行》,来表达自己与琵琶女的惺惺相惜之情。这样解释才能将“江州司马”的语用意义传达出来。

同时,译者对《琵琶行》的翻译也更改为“音译加释”的翻译方法,译者查阅双语文本发现,中国古典乐器音译的例子非常常见,如古筝(Guzheng)、二胡

(Erhu)等, 所以译者也采用了“异化”的翻译策略, 但同时给出了解释, 不会造成读者的阅读障碍。

在这里译者还想说明的一点是文中几个专有名词“头等公娼”“二等花茶馆”“三等无名窟”及“译名‘屯溪之王’的一家半”的翻译, 译者根据语境进行推测, 把握其文化意义内涵。尽管这些说法不同, 极具时代特色, 但实质上都是指“妓院”, 所以译者都一一进行了“显化”处理。

3.1.2 意译阐述

本节选取的专有名词是译者存在理解困难的词汇, 翻译时译者抛开原文的字面意义, 采用意译法准确把握文化含义。翻译本节的专有名词时, 译者突破字面表层, 把握实际意义, 达到语用效果。

例 3: 1934 年初春, 徽杭公路通车, 时在浙江的郁达夫、林语堂、潘光旦等几个颇有影响力的文化人, 由东南五省交通周览会组织, 结伴沿新建的徽杭公路从杭州来徽州观光。

初译: In early spring of 1934, Yu Dafu, Lin Yutang (1895-1976), Pan Guangdan (1899-1967), and several other influential cultural figures in Zhejiang province at that time, organized by Weekly Transportation Exhibition of Five Southeast Provinces of China, went sightseeing along the newly-built Hui-Hang Highway which was open to traffic.

改译: In early spring of 1934, Yu Dafu, Lin Yutang (1895-1976), Pan Guangdan (1899-1967), and several other influential cultural figures in Zhejiang province at that time, organized by Highway Tour in the Southeastern Provinces of China, went sightseeing along the newly-built Hui-Hang Highway which was open to traffic.

分析: 该句翻译的难点是“东南五省交通周览会”这一专有名词。译者初译时将所有信息都翻译出来, 忽略了“五省”属于范畴词, 需省译, 且错误理解“周览会”的意思。刘宓庆在《文体与翻译》一书的绪论中曾表示, 译者为了原文的深透理解, 不应执着于结构形式, 因形害义, 而应由表及里, 探究语言外壳下的内容实质, 即词汇背后所体现的作者的意图(刘宓庆, 2019: 5)。译者首先在一篇名

为《国家公园建设背景下环太湖近代风景区的开辟与演化》的文献中搜索到相关背景“1934年，浙江全省大部分县市已通公路，可通达苏、皖、赣、闽四省。为促进浙江的旅游业发展，省建设厅决定举行东南五省交通周览会，邀请知名作家、学者等人士乘车沿着新修建的公路游览浙江和周边四省的主要风景区(谭峥，2022: 30)。”但是这些信息并不足以确定这一专有名词的翻译，译者继续查阅资料，在地图守望者网站上找到了一张印有“东南五省交通周览路线图说”的封面图(如图1)，上面有英文翻译“Tourists’ Road Map of the Southeastern Provinces of China”。译者发现这里将“交通周览”省略未译，但是中间的斜体小字为译者提供了翻译思路，结合上文交通周览会的举办背景可知，这里的“交通”实际上指的是斜体小字“Highway”，而非译者初译时选择的上义词“transportation”。同时，译者在一篇名为《连通中央与边陲——1937年京滇公路周览团述论》的论文中确定了“周览”的翻译(如图2)，论文的英文摘要使用的词汇是“Tour”。“Tour”一词在牛津词典上的英英释义为“an act of walking around a town, building, etc. in order to visit it”，包含“周览会”中“会”表示“行动”的意思，所以最后译者将其翻译为“Highway Tour in the Southeastern Provinces of China”。

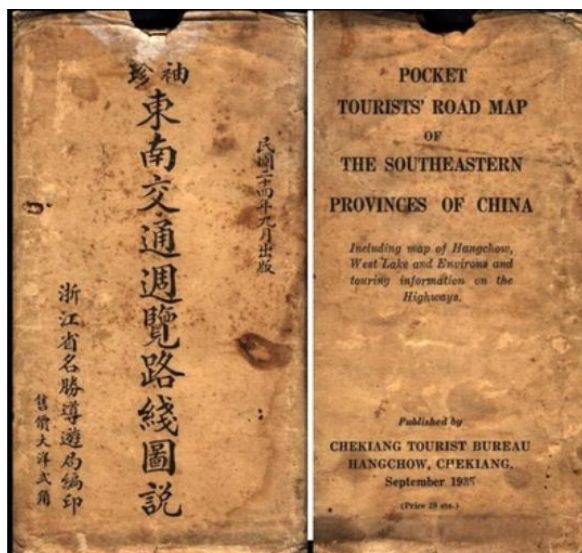


图1 “东南五省交通周览路线图说”封面图

To Connect the Center and the Frontiers: on Beijing – Yunnan Highway Tour Group(京滇公路周览团) in 1937 Pan Xianlin Zhang Libo(45)

The Beijing – Yunnan Highway tour group was a high – level and comprehensive investigation group. The investigation of the tour group was the important content of the “unify” policy(“统一化”政策) and a part of its war strategy and national defense construction for Nanjing government. The tour group enhanced the recognition to the southwest border for the Central Government and the people, and strengthened the national identity of the minorities in the Southwest borders, and promoted the early modernization of China. However, the symbolic meaning was higher than the actual effect because of the limitation of the special times background.

Key words: Beijing – Yunnan Highway tour group Beijing – Yunnan Highway the “unify” policy

图 2 论文《连通中央与边陲——1937 年京滇公路周览团述论》英文摘要

例 4: 在酒店里, 和他们谈谈说说, 我只吃了一碟炒四件, 一斤杂有泥沙的绍兴酒, 算起账来, 竟被敲去了两块大洋……

初译: In the hotel, as I talked with other people, I only had a plate of fried chicken liver and giblets with fungus and bamboo shoots, and one jin (or half a kilogram) of Shaoxing wine mixed with silt. But when it came time to settle the bill, I was extorted two silver dollars, a standard money in the Republic of China.

改译: In the hotel, while chatting with them, I had only a plate of stir-fried giblets and a jin (half a kilogram) of Shaoxing rice wine even with sand in it. But when it came time to settle the bill, I was hit for two silver dollars (primary currency of Republican China, 1912-1949).

分析: 译者查阅资料, 又结合郁达夫是浙江人以及后文提到浙江绍兴酒, 故推断这里的“炒四件”是指浙江省传统名菜。该菜谱中, 四件是指四种食材, 即鸡或鸭的内脏: 心、胗、肠、肝, 与时令蔬菜一起炒制而成。关于菜名中数字的翻译, 译者查阅相关资料, 总结为“实指直译, 虚指意译”。如粤菜中的“三皮丝”翻译为“Three-Skin Slice”; 川菜中的“红油三丝”翻译为“Three Shreds in Spicy Oil” 这些数字都是实指, 但同时“皮”和“丝”也都是具体名词; 而这道“炒四件”中的“件”是量词, 如果译者按照直译“Four pieces fried chicken giblets”, 这个“pieces”就会令人费解, 甚至会引起歧义。“在汉英数字翻译中有三种基本的手法: 变异法、对应法和增(减)法(王晓凤, 2010: 34)。”故译者省去“四”字的翻译, 选择直接译出食材“fried chicken liver and giblets with fungus and

bamboo shoots”，而没有按照字面进行翻译。

但这样翻译导致菜名过长，损失了原菜名高度凝练的特点。故译者在修改时仅翻译了主食，省略了配菜的翻译，将“心、胗、肠、肝”统一译为“giblets”，该词是菜名中常用词（指鸡杂、鸭杂等，即内脏总称）。经修改后，译名“stir-fried giblets”简洁清晰。

其次，译者查阅资料得知，绍兴酒是中国黄酒三大派系之一，故初译时将绍兴酒译为“Shaoxing wine”不准确，应该将其“黄酒”的属性译出，故修改为“Shaoxing rice wine”。

同时这里的单位需要注意，“一斤”是中国专有计量单位，译者进行翻译时补充了国际计量单位“one jin (or half a kilogram) of”。基于同样的考虑，译者也对“大洋”进行了解释说明“primary currency of Republican China, 1912-1949”。

3.1.3 音译加释

本节选取的专有名词涉及官职和匾额，某种程度上，可以说是特殊历史时期的政治缩影。如果无法领会其政治色彩，翻译就会流于表面，故译者首先查阅资料了解背景知识，真正明白其政治文化内涵，再选择合适的方法进行翻译。译者试图保留源语的“异域”特色，但同时希望表达出其丰富的文化内涵和源语语境下的语用意义，故采取“音译加释”的翻译方法。保留源语文化信息的同时，为读者理解原文提供便利。

例 5: 在以墨业致富之后，胡开文从九品头衔开始，一直孜孜不倦地捐官，直至被赐予奉天大夫，成为正宗的贵族。

初译: After becoming wealthy through the inkstick industry, Hu Kaiwen diligently donated money to obtain an official rank, starting from the ninth-rank title, until he was granted the title of Fengtian Dafu, becoming a genuine nobleman.

改译: After becoming wealthy through the inkstick business, he diligently donated money to obtain an official title¹, starting from a ninth-rank title until he was granted the honorary title of Fengzhi Dafu (the official of Vice-Fifth Rank), becoming a genuine noble.

脚注 1: During Emperor Shunzhi's reign (1644-1661) of Qing Dynasty, to raise financial funds and alleviate social conflicts, the Qing government allowed the public to obtain offices by donating money.

分析: 初译时, 译者查找官名的译法, 确定采取“音译加释”的方式, 但是查询不到关于“奉天大夫”的资料。后来进一步查阅资料发现, “奉天大夫”是原文作者笔误, 实际上应是“奉直大夫”。据《上川明经胡氏宗谱》记载: “天柱公, 驰赠奉直大夫, 名在丰, 自柱臣……(徐子超, 1992: 68)”同时译者查阅资料得知, 清朝奉直大夫的官品为“从五品”, 故改译为“Fengzhi Dafu (the official of Vice-Fifth Rank)”。增译“从五品”, 目的在于与前面的“九品头衔”形成对比, 并在“title”前增译“honorary”表示该官职是荣誉称号而非实职。

修改译文时, 译者对“捐官”进行了加注解。因为一方面“捐官”具有丰富的文化内涵, 来源于清朝的“捐例”制度; 另一方面译者考虑到, 要向目的语读者传达“‘捐官’是官方许可的”这一概念。译者添加脚注, 补充了“捐例”的颁布时间、目的和实施方式。

例 6: 乾隆四十七年(1782 年), 胡天柱承继汪启茂墨店, 回想到孔庙内“天开文运”匾额的象征意味, 于是撷取中间两字, 将“汪启茂墨店”改名为“胡开文墨庄”, 开始了创业之路。

初译: In the 47th year of Emperor Qianlong's reign (1782), Hu Tianzhu inherited the inkstick shop of Wang Qimao. Recalling the symbolic meaning of the plaque inscribed with “Tian Kai Wen Yun” (means “Heaven Opens the Way of Literature”) inside Confucius Temple, he took the middle two characters and renamed “Wang Qimao Inkstick Shop” as “Hu Kaiwen Inkstick Studio”, thus embarking on his entrepreneurial journey.

改译: In the 47th year of the Qianlong era (1782), Hu Tianzhu took over the Wang Qimao Inkstick Shop. Reflecting on the symbolic meaning of the plaque “Tian Kai Wen Yun”(a heavenly luck of the Imperial Civil Exams) in the Confucian Temple, he decided to extract the two middle characters and renamed the shop “Hu Kaiwen Inkstick Shop,” thus embarking on his entrepreneurial journey.

分析：这里的翻译难点在于对“天开文运”的理解。初译时，译者按照字面意义进行解释，但是无法有效传达胡天柱改“开文”作为店名的意图。“意义寄寓在语言符号之中，因此要把握意义，就必须突破符号表层，由表及里，探究底蕴(刘宓庆, 2019: 16)。”因为结合时代背景“天开文运”具有象征意义，所以译者试图将此意图凸显出来。经查阅资料可知，“天开文运”中的“天”指皇帝，“天开文运”寓意皇帝恩泽，推动文化繁荣。同时，“天开文运”题字的挂榜山，正好是科举放榜的地方。胡天柱以“开文”为名，隐含对皇权的尊崇，表明墨庄顺应天意，支持科举制度，助力国家文教事业。此外，“开文”二字简洁高雅，充满文化气息，能够吸引文人墨客的关注，尤其能够聚焦科举考生这一核心客户群体。同时，胡天柱通过店名传递出墨庄的文化品位，塑造了一个与文人阶层紧密相连的品牌形象。故译者将“天开文运”先音译，再解释为“a heavenly luck of the Imperial Civil Exams”，这样使读者能够快速理解店名所表达的隐含意义。

3.2 诗词意象的再现

本节的主要难点是诗词的翻译，涉及的六首诗四言、五言、七言皆有，风格各异，以笔、墨、纸、砚作为描写对象的诗词含有三首。翻译时，译者达到准确却顾不上诗词的审美传递，或是只顾得合辙押韵，反而导致“因形害义”“词不达意”。针对这个问题，译者以许渊冲关于诗词翻译“美”与“真”的讨论作为翻译原则，在汉英诗词翻译的“达意”和“传情”中寻求平衡。艺术语言的翻译属于翻译审美的综合层级，要求有艺术再现的功力，即不仅要达意上准确无误，约定俗成，而且还要传情上的恰如其分，表现法上符合原语审美传感的最佳效果。

“从学术研究的角度看，理想的诗词注译体例应当是包含原文、注释、今译、英译、疏解在内的一个完整体系(王宏印, 2009: 14)。”考虑到本篇论文的重点，将之缩减为原文、今译（语内翻译）、英译和分析四位一体。译者主要从“袭故弥新（模仿）”“重建代偿（改写）”和“放笔陈铺（释译）”三个方面对诗词进行翻译。

3.2.1 袭故弥新（模仿）

本节涉及两首诗词，第一首借景抒情，第二首直抒胸臆，虽然字数、行数不同，但诗中的客观物象都非常清晰，无论是“新安江水”“两岸人家”还是“金星宋砚”，如何在强调意合的汉语和注重形合的英语中进行诗词意象的传递，达到文化审美的再现，是翻译的重难点。“陆机在《文赋》中称‘模仿’为‘袭故’（‘若袭故而弥新，或沿浊而更新’），提倡推陈出新的积极模仿(刘宓庆, 2019: 305)。”

例 7: 新安江水碧悠悠，两岸人家散若舟；
 几夜屯溪桥下梦，断肠春色似扬州。

初译: Blue water of the River New leisurely **flows**,
 Both banks of scattered households like **boats**.
 Below the bridge, I dream at several **nights**;
 Broken heart, I think of Yangzhou-like spring **sights**.

改译: The Xin'an waters, blue, serene and **wide**,
 Houses scattered like homes on either **side**.
 Beneath Tunxi bridge, I dream through countless **nights**,
 Broken heart, I long for Yangzhou's spring's **sights**.

分析: 这首诗已经是白话文，故不需再进行语内翻译。分析原诗可以看出，该诗着眼于自然感性，即自然形态的客观物象在审美者（包括翻译者）头脑中的直观反映。原诗中种种外象的审美信息，通过人的视听感官，意在“扣人心弦”，引起读者的审美感受。所以翻译时，我们要特别注意把握物态特征。

经过分析，原诗是作者以第一人称所写，故补入人称代词“I”以保证译文的基本可读性。因为“汉语是一种形式（形态）手段甚少、同时又具有相当明显的词汇手段优势的语言(陈宏薇, 2009: 95)。”汉语没有屈折式形态变化，人称代词也没有形态变式。故在汉译英时，我们务必补入人称代词以保证译语的“基本可读性”（主要指语句通顺、不产生误解）。此外，正如 Kreuzer & Cogan(1996:308)所下的定义，“英语中的‘头韵’和‘尾韵’是指在同一个短语中几个单词的开

头或结尾重复出现同一个辅音。”原诗中“悠”(you)“舟”(zhou)“州”(zhou),是同一个韵脚,译者试图以原语为模仿原型,通过押头韵(Blue, Both, Below, Broken)和尾韵(flows, boats, nights, sights)的方式,实现与原文对等的音美效果,再现其韵律美。

但译者将自己的英译诗输入到 ChatGPT 中,让其进行分析。结合 ChatGPT 的意见,译者总结出初译的不足。首先,整首英译诗押韵模式看起来是 aabb,但实际上“flows”和“boats”韵脚不匹配。其次,首句专有名词“新安江”错译以及“leisurely flow”的表达使语言不够流畅;第三句语法不太准确,“at several nights”应改为“through/over several nights”;第四句表达过于生硬。基于以上不足 ChatGPT 提供了一个修改版本,“The blue waters of the Xin'an River flow gently by, Boat-like homes scattered along both banks delight the eye. Beneath the bridge, I dream through countless nights, With a broken heart, I long for Yangzhou's spring delights.”该版本修改了译者初译的不足,意象表达上更加准确,语言也更具诗意;但“delight the eye”传达的情感与原诗不符,而且存在词汇重复,“delight”一词使用了两次。译者继续与 ChatGPT 对话,就译者提出的问题要求其提供迭代版本,ChatGPT 提供了几版都不太理想,如第二句改为“Boat-like homes drift where the banks meet the sky.”这里增译了“天水相接”的环境描写,首要目的是为了“谐韵”,但是忽略了原诗对两岸人家零落分散的描述。故译者选择同时修改第一、二句,重新创造韵脚,即“The Xin'an waters, blue, serene and wide, Houses scattered like boats on either side.”最终得到了改译的版本。

例 8: 金星宋砚,其质坚丽。呵气生云,贮水不涸。
墨水于纸,鲜艳夺目。数十年后,光泽如初。

——米芾

初译: Golden Star Song Inkstone, tough and beautiful,
Breathes out clouds with a gentle huff.
Holds water, never to dry,
A marvel of nature, pure and stuff.
Ink on paper, bright and clear.

Decades pass, yet its gleam remains flesh.

-- Mi Fu

改译:

A mountain-shaped Song inkstone,
Its essence lies in hard, sleek black stone.
Breathes out clouds with a gentle huff,
It stores water, never dry or tough.
Ink flows on paper, rich and bright,
Through decades, its luster holds true,
Glowing as if it were new.

-- Mi Fu

分析: 初译时,译者将“金星”直译为“Golden Star”,后查阅资料,找到了原文中“曾有传说米芾以一方歙砚换得了苏仲恭的一套豪宅”讲述到的米芾用以换取苏仲恭豪宅的那方歙砚“研山砚”(如图3),诗中的金星宋砚是群山形状的,译者改“Golden Star”为“mountain shape”,更有画面感,可以突出这方砚台的奇特之处。原诗是四字一句,共八句。由于第五、六两句“墨水于纸,鲜艳夺目”意思非常紧密,仅译为一句“Ink flows on paper, rich and bright”。这首诗类似于广告词,翻译的主要目的在于能够简洁、清晰地表达出金星砚台的主要特征。将“山形宋砚”立于首句便能将这首诗的“诗眼”把握住。此外,虽然原诗的韵律不强,但字数整齐,语言简练,译者翻译的英诗虽“达意”却损失了原诗的整齐性,故结合英诗注重韵律的特点,以译语为模仿对象,将这首诗译为“aabbcd”的押韵格式,增强了语言的音乐性,实现了部分代偿性转换。



图3 研山砚(米芾用来换取苏仲恭豪宅的砚台)

3.2.2 重建代偿（改写）

在跨语际诗词翻译实践中,难点主要是语言系统的先天差异,汉语诗词特有的平仄对仗、单音节韵律与英语重音节奏体系存在结构性错位;其次是文化意象的传递障碍,如“归雁”“孤舟”等文化符号在译入语语境中的接受度问题。译者在翻译时,运用英美诗歌的具象化传统重构意境,如通过添加词汇充分表现“孤舟下濂如龙骧”的视觉画面。译者采取重建(或改写)法,其实际上属于创作,是以原作审美形式为参照,尽力保证形式与内容的统一,但不失译文的优势,确保原作的美感再现于译作。

例 9: 姣姣穿云月，青青出水荷。
文章工点黝，忠义老研墨。

——苏轼

今译（语内翻译）： 明亮的月光穿过云层，映在水面上，
翠绿的荷叶轻轻摇曳，映出清波荡漾。
黑色的墨迹书写着用心雕琢的文字，
一个人的忠诚，如同使用多年的墨，总散发着光泽。

初译:

The moon pierces clouds with a radiant glow,
Lotus blooms rise from the water below.
Words polished with care, like ink on a scroll,
Loyalty, tested by age, darkens the soul.

--Su Shi

改译: **Bright** moonlight breaks through clouds and shines so bright,
Emerald leaves now **dance** upon the stream.
 With black ink, I inscribe words crafted with care,
 Loyalty, like aged ink, will always **gleam**.

--Su Shi

分析：译者初译时，将“皎皎”和“青青”两个叠词进行了省译。但仔细斟酌后认为“皎皎”在诗中形容的是月光，表示柔和的、明亮的；“青青”形容的是荷叶，表达的是“小荷才露尖尖角”般的嫩绿生机，“皎皎”和“青青”的叠词使用增强了诗的音韵美、生动性和情感深度，同时也丰富了诗的意境，让读者更容易沉浸在自然的美丽之中，不应该直接省译。于是译者使用“bright”和“emerald”两个词进行意译。虽然达不到原诗和谐的音韵，但能够使意义更具体。同时改“rise”为“dance”，将荷叶拟人化，传达了一种轻松愉悦的氛围，带给读者一种生动的视觉体验，仿佛能够感受到叶子在水面上摇曳的活力。第三句译者出现了误译，“darkens the soul”将原诗的情感态度表达错误，于是译者反复朗读原诗，将“忠义老研墨”理解为“一个人的忠诚，如同使用多年的墨，总散发着光泽”，最后使用“gleam”一词试图传达出原诗字面所无、而字里行间却有的含蕴。

经过修改，整首英译诗为抑扬格五韵步诗行。具体韵步划分如下（每个韵步由竖杠“|”隔开，加粗代表重读音节，未加粗部分代表非重读音节）：

Bright **moon**| light **breaks**| through **clouds**| and **shines**| so **bright**

Emer| ald **leaves**| now **dance**| upon| the **stream**

With **black**| ink, **I** | **inscribe** | **words crafted** | with **care**

Loyal| ty, **like**| aged **ink**,| will **al**| ways **gleam**

除了第二行第一韵步，第三行第四韵步及第四行第一韵步属于拗变，其他韵步都是抑扬格。虽然原诗的音韵并不完美，没有一般格律诗的韵脚，但是第一、二句对仗工整，叠词的运用使原诗读来朗朗上口，翻译时却无法译出这一特点，译者则通过较为整齐的韵步进行代偿。正如乔治·斯坦纳所说“没有补偿，不成翻译。”当这种互有得失的情况出现以后，只有原作失去的东西得以充分的补偿，翻译的补偿过程才会终结。

例 10： 欲落不落晚日黄，归雁写遍遥天长。
 数声渔笛起何处，孤舟下濂如龙骧。
 漠漠烟横溪万顷，鸦背斜阳驻余景。
 扣舷歌段频花风，残酒半销幽梦醒。

今译（语内翻译）： 夕阳欲坠天色黄，归雁翱翔绘长空。
渔笛声声何处传，孤舟破浪似龙翔。
万顷溪面烟朦胧，鸦立斜阳余晖长。
轻扣船舷随风唱，残酒微醺梦初醒。

初译： As the sun dips, the sky turns golden yellow,
 Geese returning, painting sorrow across the vast sky.
From whence does the fisherman's flute drift on the breeze,
 A solitary boat surges forward like a dragon in flight.
 A vast, expanse of mist covers the river's surface,
A crow stands against the setting sun, casting long shadows.
Tapping gently on the boat's side, a song floats with the wind,
 Half-drunk on lingering wine, dreams begin to fade.

改译： The sun, poised to set, sheds its late, golden **light**,
 Returning geese **trace** endless skies in their **flight**.
 Whence comes the fisherman's flute, so clear and **strong**?
A lone boat descends the rapids, like a dragon, **fierce and long**.
 Mist spreads across the creek, boundless as **night**,
 Crows' backs catch the last of the day's slanting **light**.
 Singing to the breeze with tapping boatside soft and **slow**,
 Half-drained wine and broken dreams fade in twilight's **glow**.

分析：译者对原文进行语内翻译时就遇到了困难，“扣舷歌段频花风”这一句的意象过于抽象，不太容易联想到画面。于是经过思考，将“歌段”“频花风”两个意象分别进行了调整和删除，原因在于将“歌段”名词词组转换成“唱歌”动词词组，更有画面感，同时译者认为“频花风”意象的呈现重点在于“微风”而非“频花”，最终翻译为“轻扣船舷随风唱”。初译按照语内翻译的顺序，将意象逐一译出，虽然语义完整，但没有任何形式美和韵律美。

译者反复朗读原诗进行体会，这首诗有很多两三个字构成的主谓或动宾的词组，缓慢而忧伤地推进，充分渲染了分别时的离愁别绪。译者同样借助英语的词组缓慢地推进，每联译为两行，首联的第一行多顿挫 “The sun, poised to set, sheds its late, golden light”，第二行则比较连贯和舒缓 “Returning geese trace endless skies in their flight” 这样可以创造出一张一弛的节奏。译者初译时将第二句“归雁写遍遥天长”中的“写遍”译为“paint”过于字面翻译，后替换成“trace”，这样可以保留雁群飞行的动态美，同时句尾填充了“in their flight”既明确描述了雁群的活动，又与上一句创造出了尾韵（light 和 flight）。

“孤舟下濑如龙骧”加入了“fierce and long”来补充描述龙的特征，增强意象视觉效果的同时，又与上句形成了尾韵（strong 和 long）。译文在保留原诗意境的同时，通过巧妙的词汇填充，增强了情感表达和韵律美感，使得译文更加生动和富有诗意(肖成笑, 2023: 11)。

3.2.3 放笔陈铺（释译）

本节翻译的难点包括诗词中人名的翻译，译者选取的方法是意译，将人名背后的身份译出，更有利于读者理解。同时，诗词中含有典故也是翻译的一大难点，译者选择抛开诗句表层的束缚，以简短的语言表达清楚典故的内涵，做到充分达意，即放笔陈铺。由于汉语形态手段甚少，所以翻译成英语必须分析语法成分，则为“放”，同时要注重逻辑分析。“收”在翻译诗词时则为省略不必要的代词、连词、量词和冠词等。

例 11: 澄心纸出新安郡, 触月敲冰滑有余;
 潘侯不独能致纸, 罗纹细砚镌龙尾。

今译（语内翻译）： 澄心堂纸产自新安郡，
 纸质光滑，胜过月亮、冰面的触感；
 潘侯不仅能够制造纸张，
 （还能在）细致的罗纹砚台上雕刻着龙尾。

初译: Chengxin Pavilion paper comes from Xin'an Prefecture,
smooth exceeds the feeling of moon-touching and ice-striking;
Pan Hou is not only skilled in making paper,
but also excels in crafting Long's tail with delicate lozenge patterns.

释译（语内）：新安郡中澄心纸，
触手如冰滑似月。
匀薄如一精心制，
技艺匠心共辉煌。
非是潘侯独得技，
罗纹龙尾细雕彰。
千载传承纸无瑕，
静美入心温意长。

改译: From Xin'an County comes the paper **fine**,
Its touch **as smooth as ice, as soft as moon**.
So thin, so even, crafted with **design**,
A masterpiece where skill and care **attune**.
Not **nobles** alone could make art **divine**,
For woven lines and dragon tails are **drawn**.
A flawless sheet, through ages held in awe,
A quiet grace that leaves the heart in thaw.

分析：原诗意思理解较容易，初译时采取直译，导致诗行长短不一，体现不出形式美，同时也缺乏音韵美。经过多次修改仍然达不到理想效果，后来译者考虑添加一些词语，更加充分地表达澄心堂纸的特点，于是将正文有关澄心堂纸的段落，其中涉及对其特征的描述“……自首至尾，匀薄如一”（源自《徽州府志》）加入诗词中，进行一番调整后，形成了一种新的版本，如上释译（语内）。将整首诗译为八行诗节，押韵格式为“abababcc”。保证了每行九或十个音节，且轻重交替，读来朗朗上口，达到了音美和形美。“as smooth as ice, as soft as moon”采用

对比和并列的修辞手法增强了语言的表现力，形象地描绘了纸张的触感。“A flawless sheet, through ages held in awe, A quiet grace that leaves the heart in thaw.”都是原诗没有的词句，译者之所以增添，是为传达原诗的神韵，同时也为了与其他诗行谐韵。正如十七世纪的英国诗歌翻译家约翰·邓汉姆爵士的名言：“诗具有一种微妙的精神，当把它从一种语言移入另一种语言的时候，那种精神就会完全消失。”如果不把一种新的精神加入译文，那么，译出来的东西除了一堆渣滓外就什么都没有了。中国诗词含蓄，或寓景于情，或见景抒情，往往言有尽而意无穷。为了表现原诗的意境、神韵，或为了谐韵，往往不必照译不误，而需要在译文中增添一些词句。这就是邓汉姆所主张的“把一种新的精神加入译文”。

同时，对于“潘侯”到底指谁，译者尚未搜索到具体人物。但是赏析英译诗集时，译者从许渊冲英译《江南逢李龟年》中“岐王宅里寻常见，崔九堂前几度闻。(How oft in princely mansions did we meet! As oft in lordly halls I heard you sing.)”中受到启发，这首诗里的“岐王”“崔九”都是唐朝贵族，许渊冲没有选择直译人名，而是译出了其贵族身份。译者需要翻译的这首诗中已经明示，“潘侯”是一位贵族，故译者舍弃人名，只译为“nobles”。

例 12: 玉质纯苍理致精，锋芒都尽墨无声。
相如闻道还持去，肯要秦人十五城。

——蔡襄

今译（语内翻译）： 璞玉质地纯净、纹理精致，
锋芒已尽，墨迹无声，
赵国使者看破秦王的欺骗，
将国宝送回，
哪里还愿意要秦国的十五座城池？

初译： Pure jade in essence, its veins refined,
Its luster long faded, leaving silent ink behind.
When Lin Xiangru heard the deceit of the Qin,
he still makes Heshi Bi jade return,

Unmoved by Qin's offer of fifteen cities.

--Cai Xiang

改译:

Raw jade, pure in texture, patterns so **fine**,

Its brilliance long faded, ink silents in **line**.

The envoy from Zhao sees through Qin's deceit,

Returns the treasure back Zhao's state,

With no desire for the fifteen cities of Qin.

--Cai Xiang

分析: 原诗含有“完璧归赵”的典故, 译者初译时, 将主人公“蔺相如”音译, 但是后来考虑到外国读者对这一典故可能并不了解, 故采取意译, 将蔺相如的“使者”身份译出, 这样更加便于读者理解。将和氏璧也修改为“国宝”(the national treasure) 主要体现出其地位和重要性。同时原诗第三句“相如闻道还持去”实际上用简练的语言涵盖了和氏璧回到赵国的过程, 故译者翻译时, 采取“放”的方式, 译为两句, 将整个过程叙述清楚。“闻道”解释为“看破秦王的骗局”, “持去”解释为“将国宝送回赵国”, 故译为“The envoy from Zhao sees through Qin's deceit, Returns the treasure back Zhao's state,” 翻译的首要目的是达意, 所以译者在翻译这首诗时, 舍弃了原诗的格律, 选择以“自由体诗”进行翻译, 将典故的意思呈现出来。译者没有执着于源语结构的形式, 而将重点放在原意的整体性转换上。其次, 通过创造尾韵提升诗的形式美, 分别为“fine”和“line”; “deceit”和“state”。

3.3 流散句式的英译

本节涉及古文、句段的英译, 这些中文流水句呈“竹形结构”, 句子一节一节排列, 主要依靠话题进行连接, 呈现为并置结构; 而英语复合句呈“树状结构”, 从主干上分支, 主要依靠显性手段进行连接, 呈现为层级结构(邬菊艳, 2023: 31)。如何实现中英句式的转换是本节的重难点。翻译松散的汉语流水句, 译者遵循“核心语义”原则, 先选择核心话题, 从该话题中确定核心动词, 从而构成核心主句; 再根据逻辑关系, 将其他句子嵌套进核心句, 构成英语复合句。

3.3.1 结合语境，分句合译

本节的难点是辞赋的翻译。辞赋是兼具诗歌和散文特质的文体，其结构复杂，句子结构紧凑，常省略连接词。翻译时需要选择合适的动词以准确表达辞赋中的细节描写，还要调整句子结构，重组中文的散句。此外，辞赋惯用对偶、排比、反复等修辞手法，英译时也要尽量保留原文的修辞格，结合语境进行词类转换、词序调整、标点符号变换、增译和减译以及分句和合句等。

例 13: 当晚，黄宾虹躺在文殊院的僧榻上，辗转反侧，难以入眠，他在游记中写道：是日向晚风渐紧，闲步文殊台，左望天都，右盼莲花，而天都峰麓，积雪如盐……卧宿云房，衾寒若铁，风号振屋，覆瓦大可数尺，飘动欲飞。披衣启户，月色朦胧，朔气凛冽，恍疑大千世界都在惊涛骇浪中。天都、莲花宛然若失，不知其在云际也。

初译: That night, lying on the monk's bed in Wenshu Monastery, Huang Binhong tossed and turned, unable to fall asleep. In his travel notes, he wrote:

“As the day declined and the wind grew stronger, I leisurely wandered onto the Wenshu Terrace, glancing to my left at Tiandu Peak and to my right at Lianhua Peak. At the foot of Tiandu Peak, the snow accumulated like salt...

Lying in the cloud chamber, the quilt felt as cold as iron, and the wind howled, shaking the house. The tiles, large enough to several feet, seemed to flutter and take flight. Draping my robe and opening the door, I found the moonlight dim and the north wind piercingly cold, as if the entire universe were caught in a stormy sea. Tiandu Peak and Lianhua Peak appeared vague and indistinct, lost in the clouds.”

改译 1: That night, lying on a monk's bed in Wenshu Temple, he tossed and turned, unable to sleep. In his travel notes, he wrote:

“As evening approached, the wind grew stronger. Strolling on Wenshu Terrace, I glanced right at Lianhua Peak and left at Tiandu Peak, where the snow at the foot looked like salt...

That night, I rested in a cloud chamber located on the peak; the quilt felt as cold

as iron; the wind howled, shaking the house. The tiles, large enough to several feet, seemed to flutter and take flight.

Draping my clothes and opening the door, I saw the hazy moonlight and felt the biting cold. It seemed as if the entire world was caught in tempestuous waves. Tiandu and Lianhua appeared faint and distant, lost in the clouds.”

改译 2: That night, lying on a monk's bed in Wenshu Temple, he tossed and turned, sleepless. In his travel journal, he wrote:

“As dusk deepened, the wind got stronger. Strolling on Wenshu Terrace, I gazed right toward Lianhua Peak and left at Tiandu Peak, where snow dusted the foothills like crushed salt...

That night, I rested in a cloud chamber perched on the summit where quilt chilled like iron. While the wind howled, shaking the roof until tiles, some spanning several feet, quivered as if to take flight.

Donning my robes and opening the door, I saw the hazy moonlight and felt the biting cold. It seemed as if the entire world was caught in tempests. Tiandu and Lianhua appeared faint and distant, lost in the clouds.”

分析: 译者初译时对意群的划分较为随意, 原文首句是环境描写, 可以单独成句。后面“左望天都, 右盼莲花, 而天都峰麓, 积雪如盐”语义连贯, 一气呵成, 译文中应该保留原文的流畅。此外, 译者在初译时对“云房”进行直译“cloud chamber”, 但后来查阅资料得知, 黄宾虹所下榻的文殊院, 位于山峰的平台上(如图4), 故“云房”含有联想意义, 译者修改为“a cloud chamber located in the peak”, 直译且加之说明, 帮助读者理解。译者在初译“月色朦胧, 朔气凛冽”时, 补充主谓时只用了“found”一个动词并列连接“moonlight”和“wind”, 后改为“saw the hazy moonlight”和“felt the biting cold”, 保留原文对偶句式。然后在断句上译者也进行了调整, “披衣启户, 月色朦胧, 朔气凛冽, 恍疑大千世界都在惊涛骇浪中”原文这里是完整的一句, 译者初译时按照原文的划分, 修改时译者将前面三个四字格, 译为“伴随+主句”, 即“Draping my clothes and opening the door, I saw the hazy moonlight and felt the biting cold.”形式清晰、语义完整。将“恍疑大千世界都在惊涛骇浪中”单独成句, “It seemed as if the entire world was caught in

tempestuous waves.”。

比喻是一种富有诗意的语言形式,是语言的信息功能和美学功能的有机结合。“使用比喻可以把事物描述得形象、鲜明,可以把抽象的事物形象化,可以表达复杂的心境和深远的意境(郭著章,2008:42)。”“天都、莲花宛然若失,不知其在云际也。”这里的“宛然”和“若”是比喻词,在古代文学典籍中使用非常频繁。此处意义重复,译者只译为“appeared”一词;而译者对“失”字的翻译却用了两个词“faint”和“distant”,充分地传达了朦胧月色下山峰的隐约状态,且创造出了尾韵。“作为跨文化信息的翻译者,在翻译中不仅要使译语文化环境中的信息接收者得到源语文化环境中发出的信息,还要帮助他们进入原作的意境,领会这种美感(陈宏薇,2009:76)。”

译者将自己修改后的版本(改译1)输入 Deepseek 对话中,要求其检查语法,并润色译文。译者思考后,认为有几处值得借鉴。首先,“as evening approached”改为“as dusk deepened”更符合源语的意境;其次,“glanced”改为“gazed”用词更加准确以及定语从句做出了一些调整,即“where snow dusted the foothills like crushed salt...”使语言文学性更强;然后“draping my clothes”表意模糊修改为“donning my robes”;最后,“tempestuous waves”改为“tempests”更加简洁。修改后,译者通读全段,又添加了逻辑词,使句间更加连贯,如“*That night, I rested in a cloud chamber perched on the summit where quilt chilled like iron. While the wind howled, shaking the roof until tiles, some spanning several feet, quivered as if to take flight.*”同时增添了动词“spaning”“quivered”使句子读起来更有画面感。最终,修改为改译2。

黄宾虹的环境、景物描写具有强烈的画面感。山峰高耸、朔风怒号、月色朦胧……从视觉和听觉两方面再现了文殊台上看到的风景,加上被褥冰冷的感觉,形象生动地描述出夜晚山上的寒冷。译者在翻译前,应该充分地身临其境,调动丰富的结合语境,还原出一幅风雪夜宿黄山图。体现在语言转换中,应为巧用动词,合适的动词能够更好地描述环境的恶劣;然后要结合视、听、感三方面进行句子的重组,实现流散句式的合译。



图4 张大千、张善孖摄影题词集《黄山画景》之《此文殊院全景也》

例 14: 黄宾虹在日记中兴奋地写道:

有二猿从峰顶超越, 已而交臂徐行, 上绝顶去, 宇宙之大, 神奇恍恍, 无所不有, 造化无穷, 悉未足以状云容之妙也。

初译: In his diary, he wrote excitedly:

“Two apes leaped over the peak and soon cross their arms, walking slowly as they continued to the summit. The universe is vast, filled with wonders beyond imagination, where nothing is impossible. The creative forces of nature are boundless, yet they are insufficient to fully depict the magnificent beauty of the clouds.”

改译: In his diary, he wrote excitedly:

“Two apes leaped over the peak, then walked leisurely with their arms crossed, and ascended to the summit. The vastness of the universe, filled with wonders beyond imagination, encompasses everything. The marvels of nature are boundless, yet none can fully capture the beauty of the clouds.”

分析: 译者的初译, 句子较长, 不符合文言句式简洁凝练的特点。译者修改时删减不必要的虚词, 使表达趋向简洁。原文“无所不有”, 译者初译为定语“where nothing is impossible”, 虽然同原文保持了形式上的对应(双重否定), 但语义上不够准确。后来考虑到该四字格语义上实为一个正面的、直接的描述, 意为“包含一切”, 故改译为“encompasses everything”。“encompass”属于正式用语, 词汇搭配上, 与主语 the universe 也合适, 且相比“contain, include”等更富

有诗意。最后一句“以”“也”属于虚词，译者译文中也保留两处虚词“the”(yet none can fully capture the beauty of the clouds)。整体来看，译者修改后的译文趋向于中文多动词的句式特点，同时符合英文句子偏长，多从属结构的特点，旨在中文和英文句式的差异中寻求最佳平衡点。此段中文一整句含八个分句，全用逗号隔开。翻译成英文，根据意群以及句子逻辑关系的紧密程度，共译成三句。

3.3.2 提炼核心，显化逻辑

本节的例子是一段与歙砚有关的内容，原文流水句“一句接一句”，很多地方可断可连，译者翻译时易受母语思维影响，忽略连词等语篇衔接词的使用，导致英文句子过“散”，译成“中式英语”。修改时，译者强化英汉思维差异，用逻辑关系取代汉语句子的叙事顺序，选择核心话题，从中确定核心动词，遵循“话题与核心动词结合”的原则来构建英语的核心句。将汉语流水句的分散性结构转化为英语句子的聚焦性结构。然后，根据隐含的逻辑关系，使用适当的连接词和其他显性手段将剩余的从句嵌套在核心句中，从而形成英语的层级结构。

例 15: ①和徽墨一样赫赫有名，且历史同样悠久的是歙砚。②唐朝时山西人移民至徽州后，③发现徽州婺源龙尾山的石头质地坚硬漂亮，④便尝试采集这种石头雕刻砚台。⑤山西曾以易水砚闻名，⑥民间一直有制砚传统。⑦当第一方龙尾砚雕刻完毕之后，人们惊奇地发现歙砚的美观度大大超过了易水砚。⑧于是徽州开始层出不穷地生产砚台了。⑨据说曾经有一方金星砚台传到了南唐皇帝李璟的手中，⑩李璟一时惊叹，赞不绝口，连称“歙砚甲天下”，⑪歙砚也因此名声大噪。⑫从此，徽州岁岁都要向朝廷进贡“新安四宝”，即澄心堂纸、李廷圭墨、汪伯立笔和龙尾石砚（歙砚）。

初译: ①As renowned as Huizhou inkstick and equally time-honored is the She Inkstone.②③④When people from Shanxi migrated to Huizhou during the Tang Dynasty (618-907), they discovered the hard and beautiful stones in Longwei Mountain, Wuyuan (present Jiangxi Province), Huizhou, and attempted to carve inkstones from these stones.⑤⑥Shanxi was once famous for its Yishui Inkstones, and there has always been a tradition of inkstone making among the people.⑦After the first Longwei

Inkstone was carved, people were amazed to find that the beauty of the She Inkstone far surpassed that of the Yishui Inkstone.^⑧ Thus, the production of inkstones began to flourish in Huizhou.^⑨ It is said that a mountain-shape Inkstone was once presented to Emperor Li Jing of the Southern Tang Dynasty.^⑩ Li Jing was so amazed that he praised it endlessly, repeatedly saying, “The She Inkstone is the best in the world.”^⑪ As a result, the She Inkstone became famous.^⑫ Since then, Huizhou has been contributing the “Four Treasures of Xin’an” to the imperial court every year, namely Chengxin Tang Paper, Li Tinggui Ink, Wang Boli Brush, and Longwei Inkstone.

改译: She Inkstone is another item which is as renowned as Huizhou Inkstick and equally time-honored. // In the Mount Longwei, Wuyuan (present in Jiangxi Province), Huizhou, the stones found by people migrated from Shanxi during the Tang Dynasty (618-907) were both hard and beautiful, so they were used as raw materials to carve inkstones. // Shanxi people had been known for its tradition of the Yishui Inkstone. While, they were amazed to find that the beauty of the She Inkstone far surpassed that of the Yishui one after the first Longwei Inkstone was carved, which is where “She Inkstone” got its name. // Moreover, it is said that the Golden Star Inkstone produced in Huizhou received high praise from Emperor Li Jing of the Southern Tang Dynasty, who said, “The She Inkstone is the best in the world.” As a result, the She Inkstone became famous. // Since then, Huizhou has been contributing the “Four Treasures of Xin’an” to the imperial court every year, namely Chengxin Tang Paper, Li Tinggui Ink, Wang Boli Brush, and Longwei Inkstone.

分析: 译者原来遵循原流水句段的叙事顺序, 按照 “①/②③④/⑤⑥/⑦/⑧/⑨/⑩/⑪/⑫” 句式翻译, 该英译句子中的各分句之间也呈现出汉语各句间的分散特征, 不符合英语句法习惯, 英语读者也难以体会原文作者的意图。

经过提炼“核心”后, 译者认为, 从流散句段的前后语境来看, 语义上①是主题句, 单独一句毫无疑问。②③④属于一个语义群, 但重要性不等, ②是交代背景, 作者真正要凸显的是“龙尾山的石头质地坚硬”, 故③才是该句的核心内容, ②可作为后置定语修饰龙尾山石头, ④作为评论句放在句尾, 且与前句隐含因果关系, 这里要显化逻辑关系。⑤⑥两句补充说明“山西人的制砚传统”, 完

全可以合译为一句，简单处理。仔细分析上下文可知，作者这里介绍山西人有制砚传统并不是随口一提，实际与下文第一方龙尾砚的雕刻有联系，这里隐含的意思是这里的龙尾砚是由迁居徽州的山西人所作，所以⑦“人们惊奇地发现歙砚的美观度大大超过了易水砚”这里的“人们”就可以用人称代词“they”指代上文所说的山西人。经过这样处理，就能够实现⑤⑥与⑦在语义上的衔接。⑨⑩⑪属于一组意群，而⑧是很容易从下文内容获得的信息，译者将其降级，处理为后置定语依附在⑨的主语“金星砚台”后，使上下文联系更加紧密。同时⑨⑩译出的句子过长，所以译者将⑪单独译出。⑫引出“文房四宝”这一重要主题，同时句子够长，单独一句很合理。故经过梳理，语序调整为“①/③②④/⑤⑥⑦/⑨⑧⑩/⑪/⑫”。“流水句英译时，可依据逻辑关系判定各句段间语义联系的紧密程度，进行适当切分，并使用语篇连接手段以体现流水句的逻辑关系(胡萍, 2021: 35)。”

有一点需要注意，原文在龙尾石砚后面加上（歙砚），这里中文读者能够轻松理解作者的意图，但是由于上文一直在变换“龙尾石砚”和“歙砚”两个名词，很容易让外国读者误以为说的是两款不同的砚台，所以译者在本段最初提到“龙尾石砚”时，便做了补充说明“...after the first Longwei Inkstone was carved, which is where “She Inkstone” got its name.”理清内在语义和逻辑关系后，译文变得更清晰。

3.3.3 降级处理，跨句翻译

当同一话题下的汉语流水句转换为英语复合句时，需要将各个句子进行分级，第一级为带有核心动词的核心句，而其余汉语句子则要根据与核心句的逻辑关系进行并列处理或降级处理。并列处理是将其余的汉语句子译为英语句子的并列句。而降级处理则是将其余的汉语句子译为从句、名词短语、介词短语、ing 分词短语或同位语。这样就完成了单个话题的跨句翻译。“跨句翻译是指把若干汉语句子看作一个整体，将其译成一个或若干个英语句子的翻译技巧与方法(唐耀彩, 2001: 62)。”由于汉语断句较为随意，句间界限不明；而英文断句缺乏弹性，句间界限明确。故汉译英时，为跨句翻译提供了可能。同时，汉语句子呈并置结构，英语句子呈层级结构，汉译英时，就不可避免需要进行结构转换，这就是跨句翻

译的必要性。

例 16: 在那个鄙夷历史的年代里徽城镇给我最深刻的记忆是：乱哄哄的老街；老房子阴森恐怖；外婆的五香茶叶蛋烧得真好；还有，就是我的每一个舅舅都能烧一手正宗的徽菜。

初译: In the era of distain for history, Hui Town gave me the deepest memory: the noisy old streets; The old house is spooky; Grandma's spiced tea eggs are so good; Besides, every uncle of mine can cook authentic Anhui cuisine.

改译: In the era of disdain for history during my childhood, the most profound memories Hui Town left me were: the chaotic old streets; the ominous and terrifying old houses; the delicious spiced tea eggs my grandmother boiled; and the fact that each of my uncles could masterfully prepare authentic Hui cuisine.

分析: 译者初译时，没有考虑到句子的结构，只是按照原文进行直译。通读后认为，原文的分句“乱哄哄的老街”“老房子阴森恐怖”“外婆的五香茶叶蛋烧得真好”等是并列成分，只是结构不同，有的是偏正结构，有的则是主谓结构。为了充分表达语义的连贯和逻辑的层次，译者修改时将其结构统一，对个别句子进行降级，译为名词短语，如“老房子阴森恐怖”为“主系表”结构的句子，降级为偏正短语“the ominous and terrifying old houses”，再如“外婆的五香茶叶蛋烧得真好”降级为“形容词+名词+后置定语”的形式“the delicious spiced tea eggs my grandmother boiled”。原文“还有，就是我的每一个舅舅都能烧一手正宗的徽菜”实际上与前文同样是并列关系，译者增译“the fact”这个抽象词汇，将原文句子译为同位语从句，较好地解决了形式上不统一的问题。借助语法，显化逻辑关系。

例 17: 关于改换店名一事，民间一直流传着李廷圭梦点胡天柱的传说，说是胡天柱继承岳父汪启茂墨店时，墨店已濒临倒闭。胡开文日夜思索如何振兴店业，有一次他从老家绩溪上庄村省亲回来，路过一座山。

初译: Regarding the change of store name, the legend about Li Tinggui inspiring Hu Tianzhu through a dream has been circulating among the people. The story goes

that when Hu Tianzhu inherited the ink shop from his father-in-law Wang Qimao, the shop was on the verge of closing down. Hu Kaiwen, deeply pondering day and night on how to revitalize the business, once returned from visiting his hometown in Shangzhuang Village, Jixi County. On his way back, he passed by a mountain.

改译: Regarding changing the store name, legend has it that Hu was inspired by Li in his dream. It is said that Hu Tianzhu pondered day and night on how to revive the business in the midst of the shop's impending collapse. Once returning from visiting his hometown in Shangzhuang Village, Jixi County, he passed by a mountain on his way back.

分析: 初译时, 译者按照原文顺序进行翻译, 忽略了逻辑关系。原文为流水句, 句子主要依靠语义连接, 标点符号的使用较为随意。按照中文标点符号进行断句翻译, 逻辑不清晰, 不符合英语的表达习惯。经分析, 译者认为“说是胡天柱继承岳父汪启茂墨店时, 墨店已濒临倒闭”一句是背景信息, 而真正的主句是“胡开文日夜思索如何振兴店业”。所以译者修改时, 对背景句进行降级处理, 用“in the midst of”介词短语+名词短语“the shop's impending collapse”结构, 显化逻辑关系, 突出语义重心。同时, 进行了跨句翻译, 摆脱了原文的断句, 按照语义划分意群, 符合英语表达习惯。

此外, 译者在修改时将原文“民间一直流传着李廷圭梦点胡天柱的传说”改用句型“legend has it that...”表示“传说: 用于引出一个故事或传说, 表示这个故事或传说是被广泛流传的, 但并不一定是真实的”, 因为“在西方语言结构中, 人们常使用无灵主语来指代对象, 叙事趋向客观化和冷静化(张顺生, 2024: 92)。”同时英语句子重心靠前, 主语由“民间”转变为“传说”更能突出重点。

第四章 总结与反思

4.1 翻译质量提升

翻译过程的最后阶段，译者先自行进行校对，然后和同学进行交叉检查，互相指出问题，以确保翻译的可读性，进一步提高翻译质量。

学习翻译以来，常听到有经验的译者说：“好的翻译是改出来的。”虽然翻译是不完美的艺术，但译者在一次次的修改中，不断打磨译文，尽力提高译文质量。在自我检查中，首先是避免格式、拼写和语法等基本错误，这些错误对普通人来说可能不太起眼，但却很容易引起文字工作者的注意，因而减少并消灭这些低级错误是译者对文字对语言的尊重，也是译者应该保有的学科素养。其次，译者对译文中不确定的部分进行了重新思考和修改，通过大量的查证，力求准确传达原文的意思，保证译文的整体质量。最后，反复通读译文，简化翻译过程中不易察觉的冗余信息。

在自我检查后，译者与同门的其他同学进行了相互校对。交叉检查是一项不可或缺的步骤。俗话说，“医者不自医。”自己的译文交到别人手上，更能发现问题，同时也收获更多建议。在翻译项目中实施交叉检查步骤，不仅提高了翻译质量，而且在校对同门的翻译时，译者也受益匪浅。从别人的译文中学习到不少长处，这些都为再次修改译文提供了思路。

最后，导师亲自为译者的译文进行指正，导师凭借其丰富的翻译实践经验和深厚的翻译理论储备，能够一针见血地指出译文和论文中存在的问题，并提供修改思路或方案，让译者在修改译文时更加有的放矢。加上导师的助力，译者的译文和论文质量得以更加精进。

4.2 心得与反思

翻译工作绝非简单的文字转换，而是对文化、历史与语言的深度对话。在本次翻译实践中，译者深刻体会到“译前准备”对译文质量的重要性。为攻克文本中的文化壁垒，译者投入大量精力研读相关历史文献、文化背景资料。同时，通过研读平行文本，对比分析中外学者对同类题材的处理策略，这一阶段不仅帮助

译者构建了知识框架，更让译者意识到：翻译是“带着镣铐的舞蹈”，唯有前期充分的知识储备与文本解构，才能为后续的创造性转化提供坚实支撑。

在具体翻译过程中，三大难点尤为突出：专有名词、诗词与汉语流散句式。面对专有名词的翻译，译者突破字面表层桎梏，紧扣语用功能，灵活运用“直译附注”“意译阐述”“音译加释”三法。在诗词翻译中，译者始终以“真”与“美”的平衡为核心：通过“袭故弥新（模仿）”重构原诗韵律，以“重建代偿（改写）”转化意象的时空隔阂，借“放笔陈铺（释译）”阐释隐喻背后的文化密码。这一过程让译者深刻领悟“没有补偿，不成翻译”的真谛——唯有通过创造性补偿，方能跨越语言与审美的鸿沟。针对汉语流散句式的翻译，译者通过“结合语境，分句合译”捕捉叙事逻辑，以“提炼核心，显化逻辑”重构英语树状结构，借“适当降级，跨句翻译”化解流水句的粘连性，最终实现译文既符合目标语规范，又保留原文意蕴。

本次实践让译者对翻译的本质有了更深的体悟。专有名词的处理锤炼了译者的信息检索能力，教会译者“翻译即解码”——唯有穿透符号表层，把握作者的“未尽之言”，才能实现语用等效；诗词翻译则是一场美学博弈，既需恪守“准确”的底线，又要通过韵律再造与意象转化赋予译文生命力，这让译者对“翻译是艺术再创作”的论断有了切身体会；而流散句式的重构则提升了逻辑分析与英语复合句驾驭能力，更让译者意识到“译文消肿”的重要性——用简明英语传递复杂思想，方显译者功力。此次实践积累的经验，不仅为同类文本翻译提供了方法论参考，更让译者坚信：翻译既是语言的桥梁，亦是文化的薪火——唯有以敬畏之心深耕细作，方能不负原作与读者。

4.3 不足与改进

在此次的翻译实践过程中，虽然收获很大，但依然有进步的空间。译者尽管在译前准备阶段已投入大量精力，查阅了丰富的背景资料，并研读了不少平行文本，但由于徽州地区的历史文化底蕴极为深厚，其独特的文化内涵和复杂的历史背景使得译者的知识储备仍显不足，导致在翻译过程中难以全面、精准地传达原文的深层意义。尤其是在处理一些专有名词时，翻译效果未能达到理想状态。此外，在英文表达方面，译者的语言灵活性和多样性仍有待提升，遣词造句时容易

受到固定思维模式的限制，未能充分展现原文的韵味和风格。尽管在翻译策略和方法的选择上，译者已尽力在自身能力范围内寻找最佳方案，但在源语与目的语之间的权衡取舍上，主观性依然较强，导致案例分析显得不够深入。

针对这些问题，译者认为，未来的学习和实践中应着重从以下几个方面改进：首先，需强化跨学科学习的意识，广泛涉猎文化、历史、哲学等领域的知识，以拓宽视野、增强专业素养，从而更好地应对翻译中的复杂问题。其次，应更加系统地学习翻译理论知识，深入理解不同翻译策略的适用场景，提升理论在实践中的应用能力。同时，还需注重语言能力的培养，尤其是英文表达的灵活性和简洁性，以突破固定思维模式的局限。最后，应加强对翻译实践的反思与总结，通过不断积累经验，提升把握源语和目的语之间平衡的能力。

总之，翻译是一项需要不断学习、反思与提升的工作。只有通过持续的努力和改进，才能在翻译领域取得长足的进步，逐步接近“信、达、雅”的理想境界。

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附录一 术语及专有名词表

序号	中文	英文
1	《淳化阁帖》	<i>Calligraphic Inscriptions in the Secret Chamber of the Chunhua Period</i>
2	《黄山松石图》	<i>Pines and Rocks</i>
3	《徽声日报》	<i>Huizhou Daily</i>
4	《徽州府志》	<i>Records of Huizhou Prefecture</i>
5	《聊斋》	<i>Liaozhai</i>
6	《毛颖传》	<i>The story of Maoying</i>
7	《屯溪夜泊记》	<i>The Night Travel in Tunxi</i>
8	《五马图》	<i>Five Houses Scroll</i>
9	《新唐书》	<i>New History of the Tang Dynasty</i>
10	《新五代史》	<i>New History of the Five Dynasties</i>
11	《紫石泉山房集》	<i>The Collection of Zishi Quanshan Studio</i>
12	巴拿马博览会	Panama Expo in 1915
13	北斗七星	Big Dipper
14	苍佩室墨	Cangpei Studio Inkstick
15	澄心堂纸	Chengxin Pavilion Paper
16	地球墨	Earth Inkstick
17	东南五省交通周览会	Highway Tour in the Southeast Provinces of China
18	奉系	Fengtian clique

19	奉直大夫	Fengzhi Dafu
20	公坑所	Antique Store
21	徽州版画	Huizhou Printmaking
22	徽州行署	Huizhou government
23	集合堂药店	Jihe Tang Chinese Medicine Pharmacy
24	坤宁宫	Hall of Earthly Tranquility
25	李廷圭墨	Li Guiting Inkstick
26	龙尾石砚	She Inkstick
27	墨务官	Inkstick Officer
28	千秋光	Qianqiu Guang Inkstick
29	清凉台	Qingliang Terrace
30	上门女婿	Live-in son-in-law
31	歙砚	She Inkstone
32	始信峰	Shixin Peak
33	四合院	Quadrangles
34	松谷庵	Songgu Nunnery
35	唐益隆酱园	Tangyi Long Soy-sauce Store
36	汪伯立笔	Wang Boli Brush
37	文峰塔	Wenfeng Pagoda
38	文殊院	Wenshu Temple
39	乌金	Wujin Inkstick

40	许国八角牌坊	Xu Guo Octagonal Memorial Archway
41	云海奇观	Sea of Clouds Wonder
42	紫阳书局	Ziyang Bookstore
43	紫云庵	Ziyun Nunnery

附录二 原文与译文

Source Text	Target Text
文房四宝的宿命	The Predestination of the Four Treasures of the Study
文房四宝在徽州的汇集，似乎有着一种宿命的意义。	It seems to carry a sense of destiny since the Four Treasures of the Study were gathered in Huizhou.
在它们身上，似乎都有脱胎换骨、蜕变成精的意义。它们的历史与徽州的历史似乎一直是绑在一块的，它们与徽州同步发展，也影响着徽州的发展。甚至可以说，它们在某种程度上就是与徽州合而为一，彼此之间不分彼此，在血液里合而为一。	In them, there seems to be a connotation of transformation and refinement. Their history appears linked with that of Huizhou, developing and influencing the region's evolution. One could even say that, to some extent, they have become synonymous with Huizhou, blending into each other, merging within the very bloodstream of the area.
墨就像“乌金”一样，它的诞生让人匪夷所思。这一点就如同酒，它自粮食中来，却不具有粮食的意义，它像是水，但却具有火的特性；也像丝绸，是用那种软绵绵的虫子吐出的丝织成的。这样的意味本身就有点出人意料，像一个童话，或者是一个寓言，或者干脆像是一种幻变，那种奇特的、牵涉到人类诸多怀疑成分的幻变。而瓷器呢，同样具有的，也是脱胎换骨	Inkstick, like “black gold” (imperial tribute Inkstick), has an astonishing birth. Such significance is akin to wine, originating from grain yet devoid of its significance; the wine resembles water but possesses the qualities of fire. It is also like silk, woven from the silk spun by soft worms. This idea itself is somewhat unexpected, like a fairy tale or a fable, or perhaps a transformation that involves many doubts of humanity. As for porcelain, it also embodies a profound transformation, as if the clay hides a life waiting to be reborn. The dirtiest and most

的意义，那种仿佛是泥土暗藏生命的再生。几乎是最肮脏的、最普通的泥土，在经过烈火的焚烧之后，竟有着世界上最高洁的品质。就像位乡下农夫生出了最美丽、最冰清玉洁的公主。	ordinary soil, after being subjected to fierce fire, can yield the purest qualities in the world—much like a humble farmer giving rise to the most beautiful and pristine princess.
墨的诞生也具有那样的意义，它同样有裂变的神秘性。墨由松烟凝固而成，从特性上说，它跟松木已没有关系了。人们将大量的松烟放在一起，加入胶质，加入冰片，然后用铁锤不断锻打。那种在黑漆漆的工房当中传出的“杭育杭育”的声音，带着某种庄严的仪式感。关于墨的诞生，可以追溯到汉代，最初这种以松烟制成的固体融化成水，用毛笔蘸着写在竹间或者纸上的时候，任何一个文人看到，必会欣喜万分地发出赞叹。工艺与文化的关系往往是石破天惊的，它们就像魔术一样出人意料。墨的发明就是如此。它对于中国文化所产生的推动作用巨大的，就如同纸与竹简的关系一样。	The birth of inkstick carries similar significance, embodying a mysterious process of transformation. Inkstick is formed from the solidification of pine soot, but from its properties, it is no longer related to pine wood. Large amounts of pine soot are gathered, mixed with glue and camphor, and are hit repeatedly with a sledge hammer. The sound of hitting from the dark workshop carries a sense of solemn ritual. The origins of inkstick can be traced back to the Han Dynasty (BC 202–8). Initially, this solid made from pine soot would melt into liquid, and when a scholar wrote on bamboo or paper using this ink, their joy and admiration were boundless. The relationship between craft and culture is often astonishing, analogous to magic. The invention of inkstick has an immense impact on Chinese culture, much like the relationship between paper and bamboo slips.
《徽州府志》中曾这样记载——徽墨创始于唐末，易州	According to the <i>Records of Huizhou Prefecture</i>, the origins of Huizhou inkstick date

(今河北)著名墨工奚超因战乱携子廷圭南逃至歙州,到了歙州之后,奚超再也走不动了,便在徽州安下家来。奚墨工看到徽州满山遍野有那么多马尾松,于是便想,还是做墨吧,只要有人写字,墨工总饿不死。于是奚墨工便定居下来,重操制墨旧业。徽州马尾松所散发出的烟质真是太好了,奚家很快就制出了“丰肌膩理,光泽如漆”的佳墨。	back to the late Tang Dynasty (755-763). Xi Chao, a renowned inkstick artisan from Yizhou (today's Hebei Province), fled south with his son Xi Tinggui amidst warfare, eventually settling in Shezhou (modern Huangshan City). Exhausted by their journey, they made Huizhou as their new home. Observing the abundance of Masson pines throughout the region, Xi Chao conceived the idea of resuming his inkstick-making craft, believing that as long as people wrote, there would always be a demand for inkstick. And so, he settled down and resumed his old trade. The smoke emanating from Huizhou's Masson pines proved exceptionally suitable, and soon, the Xi family produced exquisite inkstick, described as “rich and smooth in texture, with a lustrous shine akin to lacquer.”
当有朝一日墨流传到南唐后主李煜手中时,这个嗜书画如命的皇帝几乎是欣喜若狂。他立即派人到处打探,然后召见了奚廷圭,封他为“墨务官”,赐姓李,专门为他制作这样的乌金。	When this inkstick was eventually passed to Li Yu (937-978), the last emperor of the Southern Tang Dynasty (937-975), he, who was crazy about painting and calligraph, was ecstatic. He dispatched emissaries to locate Xi Tinggui, who was then appointed as the “Inkstick Officer”, granted the surname Li, and tasked exclusively with crafting this black gold for him.
一个社会的风气总是跟权势的喜好有关,宋朝年间即是	The atmosphere of a society is always linked to the preferences of those in power, and

这样。这是一个文人的政权, 儒风兴盛, 与读书有关的东西变得极其盛行。李墨自然也是如此。当李墨在大江南北极其流行的时候, 徽州的天空上, 松烟滚滚, 无数家庭纷纷加入了制墨行业, 他们搭起一个个炉子, 将那些质地优良的松树砍来烧火。松烟熏黑了制墨车间, 也熏黑了制墨工的眼睛, 他们蓬头垢面, 身上总有长年不褪的烟火味。然后, 徽州的墨就源源不断地流向全国各地。在此之后的数百年间, 徽墨一直在全国制墨业保持着领先地位。到了清代, 徽墨制作出现了四大名家, 即曹素功、汪节庵、汪近圣和胡开文。胡开文墨店作为后起之秀, 善于把握时机, 在商业竞争中逐渐领先, 名列清代四大墨家之首。	this is true during the Song Dynasty (960-1127). It is an era dominated by scholars, with Confucian values flourishing and anything related to education becoming extremely popular, including Li Inkstick. As Li inkstick became widely popular across the country, the skies over Huizhou filled with thick pine soot, and countless families joined the inkstick-making industry. They set up furnaces, using high-quality pine wood for fuel. The soot blackened the inkstick workshops and the inkstick makers' eyes; they were often disheveled, carrying the lingering smell of smoke on their clothes. Consequently, Huizhou inkstick continuously flowed to all corners of the nation. For the following centuries, Huizhou maintained a leading position in the inkstick-making industry. By the Qing Dynasty (1616-1911), four renowned ink makers emerged: Cao Sugong, Wang Jie'an, Wang Jingsheng, and Hu Kaiwen. Hu Kaiwen's inkstick store, as a rising star, adeptly seized opportunities and gradually outpaced its competitors, becoming the foremost among the four great ink makers of the Qing Dynasty.
胡开文原名胡天柱, 是绩溪县上庄人。乾隆二十年(1755年), 胡开文从家乡来到休宁县城汪启茂墨店当学徒。由于干	Hu Kaiwen, originally named Hu Tianzhu, was from Shangzhuang Village, Jixi County. In 1755, the twentieth year of Emperor Qianlong's reign of Qing Dynasty, Hu Kaiwen served as an

活勤快、不怕吃苦,不久被汪启茂招为上门女婿。<u>乾隆四十七年(1782 年),胡天柱承继汪启茂墨店,回想到孔庙内“天开文运”匾额的象征意味,于是撷取中间两字,将“汪启茂墨店”改名为“胡开文墨庄”,开始了创业之路。</u>	apprentice at Wang Qimao inkstick shop in Xiuning County. Soon after, he was taken as a Live-in son-in-law by Wang Qimao because of his diligence and willingness to endure hardships. <u>In the 47th year of Qianlong era (1782), Hu Tianzhu took over the Wang Qimao Inkstick Shop. Reflecting on the symbolic meaning of the plaque “Tian Kai Wen Yun” (a heavenly luck of the Imperial Civil Exams) in the Confucius Temple, he decided to extract the two middle characters and renamed the shop “Hu Kaiwen Inkstick Shop”, thus embarking on his entrepreneurial journey.</u>
<u>关于改换店名一事,民间一直流传着李廷圭梦点胡天柱的传说,说是胡天柱继承岳父汪启茂墨店时,墨店已濒临倒闭。胡开文日夜思索如何振兴店业,有一次他从老家绩溪上庄村省亲回来,路过一座山。当胡开文爬到半山腰的时候,天色已暝,胡开文只得摸到附近一座山神庙里夜宿。</u>	<u>Regarding changing the store name, legend has it that Hu was inspired by Li in his dream. It is said that Hu Tianzhu pondered day and night on how to revive the business in the midst of the shop’s impending collapse. Once returning from visiting his hometown in Shangzhuang Village, Jixi County, he passed by a mountain on his way back. As Hu Kaiwen climbed halfway up the mountain, it grew dark, and he had to find shelter in a nearby mountain temple for the night.</u>
睡至半夜,忽然见到一位白发老翁站在自己身边,手托一墨。老翁笑道:“我是南唐李廷圭,知你接替汪氏墨店,店业待兴,特来转达神明旨意。你可将店号改为‘开文’,取‘天开	In the middle of the night, he suddenly saw an old man with white hair standing beside him, holding an inkstick stone. The old man smiled and said, “I am Li Tinggui of the Southern Tang Dynasty. I know you’re having difficulty in the revival of inkstick shop, so I have come to

文运’之意。”说罢,将一块神墨交与胡天柱,飘然而去。	convey the will of the deities. You may rename the shop ‘Kaiwen’ to embody the meaning of ‘Tian Kai Wen Yun’.” After speaking, he handed Hu Tianzhu a piece of divine inkstick and disappeared.
这样的传说有些神神道道的意味,甚至有胡开文假借神明做广告的嫌疑,但胡开文自此之后摸索出的一套墨模却成功了,用它制出的墨,震动了制墨界和文坛。	This legend carries a mystical connotation and even raises suspicions that Hu Kaiwen might have used divine intervention as a form of advertising. Nevertheless, the inkstick model he developed afterward proved to be successful, creating inkstick that shook the inkstick-making circles and the literary world.
现在休宁县海阳镇齐宁街育才巷内,当年制墨高手胡开文的故居仍保存完好。这是一座由大厅、客厅、花厅、八合院、四个四合院、五个大三间以及账房、厨房等组成的建筑群,内有 128 个门洞相互连接。也就是在这里,胡开文让自己的产品蜚声中外。为了确保原材料质量,胡开文令其子在黟县渔亭办了一爿正太烟房,利用渔亭一带丰富的优质松木,精炼松烟,确保了产品的优质原料。	In today’s Yucai Alley, Qining Street, Haiyang Town, Xiuning County, the former residence of Hu Kaiwen, the renowned inkstick maker of his time, is still well preserved. This complex comprises a hall, a living room, a flower hall, a courtyard with eight enclosed sides, four quadrangles, five large three-room suites, as well as an accounting room, a kitchen, and so forth, interconnected by 128 doorways. It was precisely here that Hu made his inksticks renowned both at home and abroad. To ensure the quality of raw materials, Hu instructed his son to establish the Zhengtai Pine Soot House in Yuting, Yixian County, where abundant high-quality pine trees were utilized to refine pine soot, thereby securing superior raw materials for his inksticks.
此外,他改良配方,不断提	Moreover, he refined the formula and

高生产工艺标准, 终于生产出一批墨质极佳的著名珍品, 如“苍佩室墨”“千秋光”“乌金”等。	continually upgraded production standards, ultimately producing a series of renowned, exceptional-quality inkstick treasures such as “Cangpei Studio Inkstick”, “Qianqiu Guang Inkstick”, and “Black Gold Inkstick”.
与其他徽商一样, 胡开文内心中, 也涌动着仕途功名的愿望。在以墨业致富之后, 胡开文从九品头衔开始, 一直孜孜不倦地捐官, 直至被赐予奉天大夫, 成为正宗的贵族。有了官衔的胡开文颇为得意, 他经常穿着一袭官服, 在店里晃悠悠巡查, 这样的情景, 现在看来似乎有点滑稽, 但当时的人们会用无比羡慕的眼神看着他。	Like other Huizhou merchants, Hu Kaiwen harbored ambitions for official success. <u>After becoming wealthy through the inkstick business, he diligently donated money to obtain an official title¹, starting from a ninth-rank title until he was granted the honorary title of Fengzhi Dafu (the official of Vice-Fifth Rank), becoming a genuine noble.</u> With his official title, Hu Kaiwen felt quite proud and often wore official robes, leisurely inspecting his shop. This scene might seem somewhat amusing today, but people at the time looked at him with great envy.
头戴花翎的成功, 或许才是真正的成功。也许是头顶花翎制墨的感觉更好吧, 胡开文此后生产的墨越来越好, 直至1915年他的后人所制的“地球墨”获得了巴拿马博览会金奖。徽墨终于令世人刮目相看。	Wearing the official cap with feather² symbolized true success. Perhaps the feeling of producing ink while adorned with such a cap inspired him, as the quality of his inkstick continued to improve. By 1915, his descendants produced “Earth Inkstick”, which won a gold medal at the Panama Exposition. Huizhou inkstick finally gained the world’s attention.

¹ During Emperor Shunzhi’s reign (1644-1661) of Qing Dynasty, to raise financial funds and alleviate social conflicts, the Qing government allowed the public to obtain offices by donating money.

² The feather symbols the official’s rank, made from the peacock’s feather.

和徽墨一样赫赫有名,且历史同样悠久的是歙砚。唐朝时山西人移民至徽州后,发现徽州婺源龙尾山的石头质地坚硬漂亮,便尝试采集这种石头雕刻砚台。山西曾以易水砚闻名,民间一直有制砚传统。当第一方龙尾砚雕刻完毕之后,人们惊奇地发现歙砚的美观度大大超过了易水砚。于是徽州开始层出不穷地生产砚台了。据说曾经有一方金星砚台传到了南唐皇帝李璟的手中,李璟一时惊叹,赞不绝口,连称“歙砚甲天下”,歙砚也因此名声大噪。从此,徽州岁岁都要向朝廷进贡“新安四宝”,即澄心堂纸、李廷圭墨、汪伯立笔和龙尾石砚(歙砚)。	<u>She Inkstone is another item which is as renowned as Huizhou Inkstick and equally time-honored. The stones in the Longwei Mountain, Wuyuan (present Jiangxi Province), Huizhou found by people from Shanxi during the Tang Dynasty (618-907) were both hard and beautiful, so they were used as raw materials to carve inkstones. Shanxi people had been known for its tradition of Yishui Inkstone. While, they were amazed to find that the beauty of the She Inkstone far surpassed that of the Yishui Inkstone, after the first Longwei Inkstone was carved, which is where “She Inkstone” got its name. Moreover, it is said that the Gold Star Inkstone produced in Huizhou received high praise from Emperor Li Jing of the Southern Tang Dynasty, who said, “The She Inkstone is the best in the world.”</u> <u>As a result, the She Inkstone became famous. Since then, Huizhou has been contributing the “Four Treasures of Xin’an” to the imperial court every year, namely Chengxin Tang Paper, Li Tinggui Ink, Wang Boli Brush, and Longwei Inkstone.³</u>
徽州墨砚在宋朝时已经相当有名了。当时的很多知名文	The inkstick and inkstone of Huizhou were already quite famous in the Song Dynasty. Many

³ The Wang Boli Brush was first created during the Song Dynasty, when Wang Boli established the “Sibao Hall” in the administrative center of She Prefecture. This hall produced the four treasures of the study—brushes, inksticks, paper, and inkstones, with the brushes being particularly renowned throughout the world.

化人,对徽州墨砚如痴如醉,也 写了不少叹咏徽墨歙砚的诗: <u>皎皎穿云月,青青出水荷。</u> <u>文章工点黝,忠义老研墨。</u> <u>——苏轼</u> <u>玉质纯苍理致精,</u> <u>锋芒都尽墨无声。</u> <u>相如闻道还持去,</u> <u>肯要秦人十五城。</u> <u>——蔡襄</u>	well-known cultural figures of the time were fascinated by the inkstick and inkstone of Huizhou, and they also wrote many poems praising the Huizhou ink and She Inkstone: <u>Bright moonlight breaks through</u> <u>clouds and shines so bright.</u> <u>Emerald leaves now dance upon the stream.</u> <u>With black ink, I inscribe words crafted with care.</u> <u>Loyalty, like aged ink, will always gleam.</u> <u>--Su Shi</u> <u>Raw jade, pure in texture, patterns so fine.</u> <u>Its brilliance long faded, ink silents in line.</u> <u>The envoy from Zhao sees through Qin's deceit.</u> <u>Returns the treasure back Zhao's state.</u> <u>With no desire for the fifteen cities of Qin.</u> <u>--Cai Xiang</u>
至于神神癫癫、爱书如命的 “米颠”,对歙砚就更加钟 情了,曾有传说米芾以一方歙 砚换得了苏仲恭的一套豪宅。 不仅如此,米芾还写有一首诗, 对于歙砚有着近乎广告词般的 赞颂: <u>金星宋砚,其质坚丽。</u> <u>呵气生云,贮水不涸。</u> <u>墨水于纸,鲜艳夺目。</u> <u>数十年后,光泽如初。</u>	As for the eccentric and book-obsessed Mi Fu (1051-1107), who was styled as “Mi Dian”, he had an even deeper affection for the She Inkstone. There is a legend that Mi Fu exchanged a She Inkstone for a luxurious mansion belonging to Su Zhonggong. Not only that, Mi Fu also wrote a poem that praised the She Inkstone in a way similar to an advertisement: <u>A mountain-shaped Song inkstone,</u> <u>Its essence lies in hard, sleek black stone.</u> <u>Breathes out clouds with a gentle huff.</u> <u>It stores water, never dry or tough.</u> <u>Ink flows on paper, rich and bright.</u>

	<i>Through decades, its luster holds true,</i> <i>Glowing as if it were new.</i>
米芾的诗句并没有言过其实,歙砚的质地如玉,再加上鬼斧神工的雕刻技艺,当然算得上价值连城。从原料上看,歙砚的石料来自婺源县龙尾山,龙尾山位于崇山峻岭之中,交通闭塞,而砚台所需之石,往往埋在地下数百米深处,采石工人要冒着生命危险,悬挂于山峦之中,靠一锤一锤地凿、一镐一镐地挖,起早摸黑,一天才能采到十几斤至几十斤的石料。这种龙尾山石料质地发墨而不耗墨、贮水而不吸水、润笔而不损毛,经久而又耐用,除此之外,它还有坚细致密、纹饰精美的特点。	Mi Fu's poem is not exaggerated. The texture of the She Inkstone is as beautiful as jade, coupled with the exquisite carving skills, it is undoubtedly invaluable. In terms of raw materials, the stones for She Inkstones come from Longwei Mountain in Wuyuan County. Located in towering mountains with poor transportation, the stones required for inkstones are often buried hundreds of meters underground. The quarry workers had to risk their lives, hanging in the mountains, chiseling and digging with hammers and picked from dawn to dusk, and could only collect a few kilograms to tens of kilograms of stones a day. This kind of Longwei Mountain stone has the characteristics of ink-emitting without consuming much ink, water-storing without absorbing water, pen-moistening without damaging the bristles, and long-lasting durability. In addition, it is also firm, fine, and delicately textured.
歙砚的雕刻技艺也是一流的。徽州人做事的精细程度历来为其他地方人叹为观止,歙砚雕刻的风格浑厚朴实,图案均匀饱满,刀法刚健。这也是徽州版画的风格。一个砚雕高手先是屏息凝气,在布局上力求	The carving skills of She Inkstones are also top-notch. The meticulousness of Huizhou people has always amazed people from other places. The style of She Inkstone carving is simple and unsophisticated, with even and full patterns and vigorous knife work. This is also the style of the Huizhou Printmaking. A skilled

掩疵显美,不留刀痕。然后,刀随意走,手劲得当,持刀稳,下刀准,推刀狠。歙砚的雕刻工序是:上图、凿坯,凿成墨堂、墨池,雕刻,磨洗,上油。歙砚雕刻师一般既是雕刻家又是画家,因为雕刻的眼上功夫最重,谋篇布局就如同在画一幅精美的画一样,但这个画又是不允许改动的,要一次成型,所以砚雕对于技法的要求更高。	inkstone carver first holds his breath and focuses, striving to cover flaws and highlight beauty in the layout without leaving any knife marks. Then, the knife moves freely, with proper hand strength, steady grip, accurate cuts, and forceful pushes. The carving process of She Inkstones includes: drawing the design, chiseling the rough shape, creating the ink well and ink pool, carving, polishing, and oiling. She Inkstone carvers are usually both carvers and painters, because the most important part of carving is the visual aspect, and the layout is like painting a delicate painting, but this painting is not allowed to be altered and must be formed in one go. Therefore, inkstone carving requires even higher technical skills.
至于纸,在徽州附近,有赫赫有名的宣纸。宣纸产在徽州附近的泾县,泾县实际上也是徽州文化圈的延伸,甚至可以说,泾县也是徽州文化圈的一部分,因为两地相距很近,泾县在民风民俗民情上也与徽州基本一致。所以说宣纸基本上与徽州也是合为一体的。五代十国末年,徽州除了墨砚非常有名之外,还有一种澄心堂纸也获得了皇家宠爱。《徽州府志》这样记载:“黟歙间多良纸,有	As for paper, the renowned Xuan Paper is produced near Huizhou. Xuan Paper originates from Jingxian County, which is actually an extension of the Huizhou cultural circle, and can even be considered as a part of it, due to its close proximity to Huizhou and shared folk customs. Therefore, Xuan Paper is essentially integrated with Huizhou. At the end of the Five Dynasties and Ten Kingdoms (907-979), in addition to the famous inkstick and inkstones, a type of Chengxin Tang Paper from Huizhou also gained royal favor. <i>The Records of Huizhou Prefecture</i> notes: “There are many fine papers between

凝霜、澄心之号,后者有长达 50 尺为幅,自首至尾,匀薄如一。”南唐李后主也极力推崇这种纸,建堂藏之,故取名为澄心堂纸。	Yixian and Shexian counties, known as Ningshuang and Chengxin. The latter can reach up to 50 feet in length, with an even and thin texture from start to finish.” Emperor Li Yu of the Southern Tang Dynasty also highly praised this paper and built a hall to store it, hence its name Chengxin Pavilion Paper.
关于澄心堂纸,最有说服力的就是宋代大画家李公麟的传世之作《五马图》以及欧阳修起草的《新唐书》《新五代史》以及拓印的《淳化阁帖》等,都是用澄心堂纸。宋代诗人梅尧臣还曾为澄心堂纸作诗一首: <u>澄心纸出新安郡,</u> <u>触月敲冰滑有余;</u> <u>潘侯不独能致纸,</u> <u>罗纹细砚镌龙尾。</u>	Regarding Chengxin Pavilion paper, the most convincing evidence lies in the famous works created on this paper, including the <i>Five Horses Scroll</i> painting by the Song Dynasty painter Li Gonglin (1049-1106), the <i>New History of the Tang Dynasty</i> and <i>New History of the Five Dynasties</i> drafted by Ouyang Xiu, as well as the rubbings of the <i>Calligraphic Inscriptions in the Secret Chamber of the Chunhua Period</i>. All these were produced on Chengxin Pavilion paper. Mei Yaochen (1002—1060), a Song Dynasty poet, even composed a poem in praise of Chengxin Pavilion paper: <u>From Xin'an County comes the paper fine,</u> <u>Its touch as smooth as ice, as soft as moon.</u> <u>So thin, so even, crafted with design,</u> <u>A masterpiece where skill and care attune.</u> <u>Not nobles alone could make art divine,</u> <u>For woven lines and dragon tails are drawn.</u> <u>A flawless sheet, through ages held in awe.</u> <u>A quiet grace that leaves the heart in thaw.</u>

在徽州的边缘,还有大名鼎鼎的湖笔。湖笔虽说产于浙江湖州,但它的延续和崛起可以说是在徽州附近宣笔的基础上得以发展的。宣笔的历史有两千年,韩愈所著《毛颖传》记载,秦时大将蒙恬和王翦在中山地区以竹为管、兔毛为柱制作第一批改良的毛笔。中山地区,正是指的皖南一带的泾县。宣笔可以说是湖笔的老祖宗,曾经在历史上有过辉煌。后来由于战乱,宣笔的制作工艺流传到不远处的湖州。湖州,同样也是徽商聚集的地方。徽商的发达同样带来了湖州文风的兴盛,因为有着广泛的买方市场,才使得湖笔振兴起来。	On the fringes of Huizhou, there are also the renowned Huzhou Brush. Although produced in Huzhou, Zhejiang Province, their continuation and rise can be attributed to the development of the Xuan brush near Huizhou. With a history of two thousand years, the Xuan brushes were first mentioned in Han Yu's <i>The Story of Maoying</i>, which records that Qin generals Meng Tian and Wang Jian crafted the first improved writing brushes in Zhongshan, using bamboo for the handle and rabbit hair for the bristles. Zhongshan, in fact, refers to Jingxian County in southern Anhui. The Xuan brushes can be considered the ancestors of Huzhou brushes, and they once had a glorious past in history. Later, due to war and turmoil, the craft of making Xuan brushes spread to nearby Huzhou. Huzhou was also a gathering place for Huizhou merchants, whose prosperity also contributed to the flourishing of cultural pursuits in Huzhou. The extensive buyer's market allowed Huzhou brushes to thrive.
值得一提的是,徽州包括徽州附近“文房四宝”的崛起,与徽商的兴起以及地方兴盛的财力和文风有相当的关系。“文房四宝”之所以兴盛,是有广阔的买方市场,同时由于徽商的遍走全国,他们一直	It is worth mentioning that the rise of the “Four Treasures of the Study” in and around Huizhou is closely related to the emergence of Huizhou merchants and the prosperous financial and cultural atmosphere of the region. The reason for the prosperity of the “Four Treasures of the Study” lies in the vast buyer's market, and the

将笔墨纸砚作为随身物件携带或者作为馈赠礼品,这样的风气促进了“文房四宝”的兴旺。因此从主、客观上来说,徽州可以说是“文房四宝”的温床,它促进了这些文化用具的发展。	fact that Huizhou merchants traveled throughout the country, always carrying inkstick, brushes, paper, and inkstones as personal items or gifts. This trend contributed to the flourishing of the four Treasures. Therefore, both subjectively and objectively, Huizhou can be considered the cradle of the “Four Treasures of the Study”, fostering the development of these cultural tools.
当然,“文房四宝”的产生还有另外一层深厚的原因,宁静是一种积贮和酝酿,是默默的冶铸,也是与浮躁截然不同的大家风范。任何文化的精髓,都需要在宁静中产生、在宁静中发扬光大。徽州的“文房四宝”,正是宁静精神的积聚和转化。从这一点上说,徽州是深得中国文化三味的。想想这个概念,在徽州以及徽州附近,这个不算太大的地区,竟然造就了中国文化的载体——文房四宝的高峰,这样的天造地设简直让人瞠目结舌!那是因为徽州的宁静。徽州山水从总体上呈现的宁静氛围,在冥冥之中刚好蕴含着一种气韵,暗合着中国文化的精髓要义。明白了这一点,也就不难理解为什么在徽州这一块不大的地方,	Certainly, there is another profound reason behind the emergence of the “Four Treasures of the Study”. Serenity serves as an accumulation and brewing, a silent forging, and a demeanor that is diametrically opposed to impulsiveness. The essence of any culture needs to be born and flourish in serenity. The “Four Treasures of the Study” in Huizhou are the accumulation and transformation of the spirit of serenity. From this perspective, Huizhou truly embodies the essence of Chinese culture. Consider this concept: in and around Huizhou, a relatively small region, it has created the pinnacle of the carriers of Chinese culture—the Four Treasures of the Study. Such a natural fit is simply astonishing! This is due to the serenity of Huizhou. The serene atmosphere presented by the landscapes of Huizhou inherently contains a kind of charm that resonates with the essence of Chinese culture. Understanding this point makes it easier to comprehend why, in this small area of Huizhou,

以这样整齐的方式,表达着对于中国文化的贡献和尊敬了。	such a coherent expression of contribution and respect for Chinese culture exists.
黄山与名人	Huangshan Mountain and famous people
有关现代黄山的记忆,除了开发之外,还与一些名人的足迹有关。比如恽代英,这位早期共产党人,在就任宣城安徽省第四师范教务主任时,曾两次步行到黄山考察。第一次去黄山是 1921 年的寒假,恽代英带领 9 名学生徒步游山,在黄山住了 3 天。后来,恽代英在芜湖与曾经的同校美术教师巴叔海相见,谈及这次游历,恽代英感叹道:黄山景致很好,惜在冬天,天都峰未能攀登,同行 10 人,只花了十一二元钱。	Memories of Huangshan Mountain in modern time are not only tied to its development, but also to the footprints of notable figures. For example, Yun Daiying, an early Communist, walked to Huangshan Mountain twice for expedition while serving as the Dean of the No.4 Normal School in Xuancheng, Anhui Province. During the winter vacation of 1921, Yun's first trip to Huangshan Mountain, he led nine students on a hiking tour and stayed here for three days. Later, Yun met Ba Shuhai, a once fellow art teacher, in Wuhu City and reminisced about this journey. He exclaimed over, "Huangshan Mountain boasts beautiful scenery, but it's a pity that we visited in winter, and we couldn't climb Tiandu Peak. The ten of us only spent around eleven or twelve yuan."
1921 年 6 月,恽代英第二次游黄山,同行者有旌德籍学生梅大栋等 5 人。梅大栋后来是皖南共产党创始人之一,他于 1925 年 11 月在家乡旌德县三都创建的中共旌德三都补习学校支部,被认定是皖南第一个党支部。关于这一次与老师恽代英同游黄山,梅大栋曾在	In June 1921, Yun Daiying visited Huangshan Mountain for the second time, accompanied by five peoples, including his students Mei Dadong from Jingde County. Later, Mei was one of the founders of the Communist Party in Southern Anhui. In November 1925, he established continuation school of Party branch in Sandu, Jingde County, his hometown, which was recognized as the first Party branch in

他的日记中有详细的记载:21日,入山过小补桥,游汤池、紫云庵、慈光寺、文殊院,宿狮子林;22日登始信峰,上清凉台,由松谷庵下山,经沟村、饶村返回仙源。这一次游黄山,因为天气大好,恽代英尤为愉快,即兴赋诗三首,以咏黄山之行,其中一首《登始信峰》写道: 久闻人说黄山好, 今日欣登始信峰。 列嶂有心争峻秀, 古松无语兀能钟。 置身霄汉星辰近, 俯目尘寰烟雾封。 到此方知是云海, 下藏幽壑几千重。	Southern Anhui. Mei recorded detailed entries in his diary about this trip to Huangshan Mountain with his teacher Yun Daiying, “On the 21st, we entered the mountain, crossed Xiaobu Bridge, and visited Tangchi Pond, Ziyun Nunnery, Ciguang Temple and Wenshu Temple, staying overnight at Shizi Forest; On the 22nd, we climbed the Shixin Peak, went up Qingliang Terrace, went down the mountain from Songgu Nunnery, passing through Gou Village and Rao Village before returning to Xianyuan County. During this trip to Huangshan Mountain, due to the excellent weather, Yun Daiying was particularly happy and composed three poems on the spot to praise the trip to Huangshan Mountain. One of them, “Climbing Shixin Peak”, reads: <i>I've long heard tales of Huangshan's grace, Today I climb Shixin Peak, a wondrous place. The towering peaks scramble to engage, While ancient pines stand silent, wise with age. Surrounded by the skies, stars so bright, Looking down, the world is veiled. Only here do I see the sea of clouds, Beneath, deep valleys hide, their beauty shrouds.</i>
与恽代英悄然而至相比,张学良将军一行来黄山更是毫无声息。这一段历史直到近来,才为人们知晓。1937年11月中	In contrast to the quiet arrival of Yun Daiying, General Zhang Xueliang reached Huangshan even more unassuming. This piece of history remained largely unknown until recent

旬,原东北军总司令张学良在国民党一个宪兵连的押解下,从浙江奉化雪窦山赶赴黄山,随行人员中,有张将军的夫人于凤至等。按照原先的安排,张学良和于凤至等人是要在黄山住上一段时间的。到达黄山后,张学良一行全住在黄山山脚茅棚温泉附近一座据说属于段祺瑞的别墅里。两天之后,张学良和于凤至乘车去了屯溪,参观了老街上的旧货摊、古董摊、商铺,买了一些毛笔、徽墨和宣纸。这一次行动,是张学良被软禁后外出路程最远的一次。没想到的是,张学良在屯溪老大桥游玩时,被地方政府的一个官员看到。当辨明是张学良时,这个官员大惊失色,立即报告了当时在安庆的省政府主席刘尚清。刘尚清来自奉系,是张学良的老部下。听到报告后,刘尚清不敢怠慢,当即向徽州行署表示,第二天赶到黄山看望张学良。	period. In mid-November 1937, under the escort of a company of military policemen of Kuomintang (KMT), former General commander-in-chief of Northeast Army, Zhang Xueliang hurried to Huangshan Mountain from Xuedou Mountain of Fenghua, Zhejiang Province, accompanied by his wife Yu Fengzhi and among others. Originally, they planned to stay in Huangshan City for a couple of time. After reaching Huangshan Mountain, Zhang and his entourage stayed in a villa, reportedly belonging to Duan Qirui, near the thatched hut hot spring at the foot of Huangshan Mountain. Two days later, the couple took car to Tunxi where they visited the junk stores, antique stores and shops on the old street, purchasing brushes, Hui inksticks and Xuan paper. The trip marked the farthest Zhang had ventured since his house arrest. Unexpectedly, while sightseeing on the old bridge in Tunxi, a local official recognized him. Upon confirming his identity, the official was taken aback and immediately reported to Liu Shangqing, the provincial governor then in Anqing. Liu, a former subordinate of Zhang from the Fengtian clique, wasted no time and informed the Huizhou government that he would visit Zhang the next day.
这个消息立即传到了蒋介石那里,蒋介石担心生变,下令	This news quickly reached Chiang Kai-shek, who, fearing potential accidents, ordered

将张学良转移出黄山。这样,张学良当晚回到黄山脚下后,接到了紧急通知,第二天清晨出发,赶往江西萍乡。身居黄山仙境,张学良还未来得及登山,就像一只笼中鸟一样被提走了。曾经倜傥潇洒的少帅,对于与黄山的擦肩而过,心中肯定会有些愤然吧。	Zhang to be moved from Huangshan. That evening, after returning to the foot of the mountain, Zhang received an urgent notice to leave for Pingxiang, Jiangxi Province, early the next morning. Living in the ethereal beauty of Huangshan, he was whisked away like a caged bird before he could even climb the mountain. The once dashing young marshal surely felt a pang of frustration at this near miss with Huangshan.
当然,比起政界要人,来黄山最多的是文人墨客,其中,以绘画大师黄宾虹、张大千、刘海粟与黄山的结缘最为传奇。1883年,19岁的黄宾虹第一次登临黄山,这时候的他,已随父亲从浙江金华回到老家歙县,住在离县城不远的郑村。这一次的黄山之行,并没有给黄宾虹留下深刻印象,毕竟,少年不识“美”滋味。	Of course, compared to political figures, the most frequent visitors to Huangshan are literati and artists, among whom the connections of masters, like Huang Binhong, Zhang Daqian, and Liu Haisu, with Huangshan are particularly legendary. In 1883, 19-year-old Huang Binhong first climbed Huangshan Mountain. Led by his father, he had returned to his hometown, Shexian County, from Jinhua, Zhejiang Province, living in Zhengcun Village not far from Shexian County at that time. The initial visit to Huangshan Mountain left unimpressed as he was too young to appreciate the beauty of the mountain.
不过1901年黄宾虹的第二次黄山之游却让他“顿悟”——此时的黄宾虹已37岁,艺术上渐入佳境。登上玉屏峰后,黄宾虹极目远眺,黄山之美给了他	However, his second trip to Huangshan Mountain in 1901 made him more impressive – by then, he was 37 and his artistic skills were flourishing. After ascending Yuping Peak, he gazed into the distance and the beauty of

强烈震撼,在他看来,前后左右的黄山图,分明是一幅幅高悬的山水画。	Huangshan Mountain profoundly moved him. In his view, the surrounding mountains appeared as hanging landscape paintings.
<u>当晚,黄宾虹躺在文殊院的僧榻上,辗转反侧,难以入眠,他在游记中写道:</u> <u>是日向晚风渐紧,闲步文殊台,左望天都,右盼莲花,而天都峰麓,积雪如盐……卧宿云房,衾寒若铁,风号振屋,覆瓦大可数尺,飘动欲飞。披衣启户,月色朦胧,朔气凜冽,恍疑大千世界都在惊涛骇浪中。天都、莲花宛然若失,不知其在云际也。</u>	<u>That night, lying on a monk's bed in Wenshu Temple, he tossed and turned, unable to sleep. In his travel prose, he wrote,</u> <u>"As dusk deepened, the wind got stronger. Strolling on Wenshu Terrace, I gazed right toward Lianhua Peak and left at Tiandu Peak, where snow dusted the foothills like crushed salt…"</u> <u>That night, I rested in a cloud chamber perched on the summit where quilt chilled like iron. While the wind howled, shaking the roof until tiles, some spanning several feet, quivered as if to take flight.</u> <u>Donning my robes and opening the door, I saw the hazy moonlight and felt the biting cold. It seemed as if the entire world was caught in tempests. Tiandu and Lianhua appeared faint and distant, lost in the clouds."</u>
更让黄宾虹兴奋异常的是,这一次在黄山,他竟跟 300 年前的画僧渐江一样,看到了神秘出世的黄山白猿。<u>黄宾虹在日记中兴奋地写道:</u> <u>有二猿从峰顶超越,已而交臂徐行,上绝顶去,宇宙之大,神奇僥恍,无所不有,造化无穷,悉未足以状云容之妙也。</u>	What excited Huang Binhong even more was that he saw the mysterious white apes of the Huangshan Mountain, just like monk-painter, Jian Jiang did 300 years ago. <u>In his diary, he wrote excitedly:</u> <u>"Two apes leaped over the peak, then walked leisurely with their arms crossed, and ascended to the summit. The vastness of the universe, filled with wonders beyond description, encompasses everything: the marvels of nature are boundless, yet none can fully capture the beauty of the clouds."</u>

不知黄宾虹这次所看到的白猿, 是否就是数百年前长啸以和浙江笛声的莲花峰顶的老猿。应该是这样吧, 物是人非, 黄鹤已去, 只有白猿犹在莲花峰。	It is unknown whether the white apes that Huang Binhong saw this time were the same old ones from the top of Lianhua Peak that howled along with Jian Jiang's flute hundreds of years ago. It should be so; the scenery and people have changed, the yellow crane is gone, but the white apes still be at Lianhua Peak.
黄宾虹这一次的黄山之行共完成了 30 多幅写生, 黄山让他心中澎湃着山水气象。自此之后, 黄宾虹六上黄山。每一次, 黄宾虹都痴痴地沐浴在山水之中, 沐浴在清风明月之中, 沐浴在自己的冥想之中。黄山让他感到身心俱轻, 感觉到人与自然的相融为一, 感觉到自己的灵魂在舞蹈。	Over 30 landscape paintings were completed by Huang Binhong in this visit to Huangshan Mountain, which inspiring a surge of emotions within him. Since then, he ascended the Huangshan Mountain six times. Each time, he immersed himself in the landscapes, the clear winds and bright moon, and his own meditation. What Huangshan Mountain left him was that light in body and mind, as if he were one with nature, with his soul dancing.
后来, 黄宾虹遍走中国的名山大川, 先后登临山东历山, 漫游了江苏的虞山、太湖, 浙江的天目、天台和雁荡; 又去江西, 游匡庐、石钟山; 入福建, 游武夷; 赴广东, 登罗浮, 游越秀; 远至广西, 畅游桂林、阳朔、昭平、平乐; 又自湘水入湖南, 登衡山, 游岳麓, 放舟洞庭。不过在黄宾虹心中, 黄山才是生命对他影响最大的, 也是他觉得最美、最不可思议的。这个时	Later, Huang Binhong traveled all over China's famous mountains and rivers, ascending Lishan Mountain in Shangdong, wandering Yushan Mountain and Taihu Lake in Jiangsu, exploring Tianmu Mountain, Tiantai Mountain and Yandang Mountain in Zhejiang; he went to Jiangxi to visit Kuanglu Mountain and Shizhong Mountain, then to Fujian for Wuyi Mountain, Guangdong for Luofu Mountain and Yuexiu Mountain; He ventured far to Guangxi, enjoying Guilin, Yangshuo, Zhaoping and Pingle; he entered Hunan from Xiangjiang River,

候,千山万水的巍峨气象,已在他心中消解成浑然气韵,又随着笔墨在宣纸下挥洒成千沟万壑。这样的化实为虚,化山为气,化气为象,化象为画,无论对于山,对于水,还是对于人,都是一种造化,一种无上的机缘。	climbing Hengshan Mountain and Yuelu Mountain and sailing on Dongting Lake. Yet, in Huang Binhong's heart, Huangshan Mountain remained the most influential in his life, the most beautiful and incredible. At this point, the majestic scenery of countless mountains and rivers had turned into a harmonious charm in his heart, which was then expressed as myriad valleys and ridges on Xuan Paper through his brush and ink. This transformation from the real to the abstract, from mountains to qi (vital energy), from qi to images, and from images to paintings, was a creation and an opportunity for mountains, waters, and people alike.
绘画大师张大千一生中 3 次登临黄山。1927 年,张大千和他的二哥——画家张善孖以及弟子游览了天海、始信峰。4 年之后,张大千和张善孖等又登黄山,张大千在文殊院写下“云海奇观”4 字,后被刻于石碑上。1936 年,作为黄山开发委员会的委员,张大千第三次登黄山,此次同行的,还有画家徐悲鸿、谢稚柳等。由于时间充裕,张大千充分领略到黄山的美轮美奂,尤感心旷神怡。回到南京之后,张大千篆刻了一方	The painting master Zhang Daqian visited Huangshan Mountain three times in his lifetime. In 1927, Zhang Daqian, along with his second brother—artist Zhang Shanzi (1882-1940)—and his disciples, explored Tianhai and Shixin Peak. Four years later, they ascended Huangshan again, where Zhang Daqian wrote the words “Sea of Clouds Wonder” at Wenshu Temple, later inscribed on a stone tablet. In 1936, as a member of the Huangshan Development Committee, Zhang Daqian made his third trip to Huangshan Mountain, accompanied by artists Xu Beihong, Xie Zhiliu, and others. With ample time, he fully appreciated

“三到黄山绝顶人”的印章，以志此行。后来，张大千曾挥笔作《黄山松石图》，并题诗：“三到黄山绝顶行，廿年烟雾黯清明。平生几两秋风展，尘蜡苔痕梦里情。”至于绘画大师刘海粟的一生中 10 次上黄山，已成为众人皆知的佳话了，这里就不再赘述了。黄山如画，又有谁，不想做一个画中人呢？	the breathtaking beauty of Huangshan Mountain, feeling refreshed and inspired. Upon returning to Nanjing, he carved a seal reading “Three Times to the Summit of Huangshan” to commemorate the journey. Later, he created the painting “Pines and Rocks” inscribing a poem: <i>"Three times to the summit of Huangshan,</i> <i>Twenty years of mist dimming clarity.</i> <i>How much autumn wind has spread in my life,</i> <i>Traces of dust and moss linger in dreams."</i> As for the painting master Liu Haisu, who ascended Huangshan Mountain ten times, this has become a well-known tale. Huangshan Mountain is like a painting; who wouldn't want to be a figure within it?
郁达夫笔下的屯溪	Tunxi written by Yu Dafu
下面这篇题为《屯溪夜泊记》的散文是著名作家郁达夫撰写的。<u>1934 年初春，徽杭公路通车，时在浙江的郁达夫、林语堂、潘光旦等几个颇有影响力的文化人，由东南五省交通周览会组织，结伴沿新建的徽杭公路从杭州来徽州观光。按行程，他们本来是要去黄山和齐云山的，但因为安排方的原因，黄山没有去成，只好逗留在屯溪和休宁一带。这时候正是</u>	The following article named <i>The night Travel in Tunxi</i> was written by a famous writer Yu Dafu (1896-1945). <u>In early spring of 1934, Yu Dafu, Lin Yutang (1895-1976), Pan Guangdan (1899-1967), and several other influential cultural figures in Zhejiang province at that time, organized by Highway Tour in the Southeastern Provinces of China, went sightseeing along the newly-built Hui-Hang Highway which was open to traffic.</u> According to their trip on Huizhou, they were supposed to visit Huangshan Mountain and Qiyun Mountain. But because of improper

初春时节，淫雨霏霏，天气阴冷。可能因为到了徽州后的安排不周，加上诸多私事的不顺心，文人气极重的郁达夫在徽州的起初几日过的很不开心，以致在笔下流露出一贯的愤懑和颓废。不过从郁达夫的这篇著名的文章中，仍可以看出当时徽州特别是屯溪的一些情况。	arrangement made by organizers, they failed to Huangshan Mountain so that they had to stay Tunxi and Xiuning areas. During the season of early spring with continuous rain and chilly weather, Yu, with extremely literati temperament, was so unhappy in Huizhou during the first few days that he expressed his indignation and decadence as usual, maybe due to poor treat, coupled with many unsatisfactory personal affairs. However, from the following famous article, we can also see some conditions in Huizhou, especially Tunxi, at that time.
屯溪是安徽休宁县属的一个市镇，虽然居民不多——人口大约最多不过一二万——工厂也没有，物产也并不丰富，但因为地处婺源、祁门、黟县、休宁等县的众水汇聚之乡，下流成新安江。从前陆路交通不便的时候，徽州府西北几县的物产，全要从这屯溪出去，所以这个小镇居然也成了一个皖南的大码头，所以它也就有了小上海的别名。“生意兴隆通四海，财源茂盛达三江”，这一副最普通的联语，若拿出来赠给屯溪，倒也很可以指示出它的所以得繁盛的原委。	Tunxi was a town of Xiuning County, Anhui Province. Although it had a small population, with a maximum of about ten or twenty thousand — there wasn't factory or abundant resources. But since it was situated in the gathering of rivers from Wuyuan, Qimen, Yixian, Xiuning and other counties, which flowed downstream to form the Xin'an River. In the past when land transportation was inconvenient, all goods of the counties in the northwest of Huizhou Prefecture were transported through Tunxi, so this town also became a major dock in southern Anhui, earning the nickname of "Little Shanghai". The common couplet "The road to business is wide open, the resource of wealth is fast coming" can be expressed the reason for its prosperity of Tunxi.
我们漂泊到屯溪去，是因	We travelled to Tunxi to enjoy view of Qiyun

为东南五省交通周览会的邀请，打算去白岳黄山看一看风景；而又蒙从前的徽州府现在的歙县县长的不弃，替我们介绍了一家徽州府里有名的实在是齷齪得不堪的夜宿店，觉得在徽州是怎么也不能够过夜了，所以才夜半开车，闯入这小上海的屯溪市里。	(or Bai Yue) Mountain, and Huangshan Mountain, because we were invited by Highway Tour in the Southeastern Provinces of China. After being introduced to a notoriously shabby inn in Huizhou by the current mayor of Shexian County, who was once the governor of Huizhou Prefecture. We couldn't stand such dirty inns, so we drove into Tunxi, the Little Shanghai, at midnight.
虽则小上海，可究竟和大上海有点不同。第一，这小上海所有的旅馆，就只有大上海的五万分之一。我们在半夜的混沌里，冲到了此地，投各家旅馆，自然是都已经客满了。没有办法，就只好去投奔公安局——这公安局却是直系于省会的一个独立机关，是屯溪市上最大并且也是唯一的行政司法以及维持治安的公署，所以尽抵得过清朝一个州县——请他们来救济。我们提出的办法，是要他们为我们租借一只大船来权当宿舍。	Although it was called Little Shanghai, yet it was quite different from real Shanghai. The number of hotels in Little Shanghai is only one-fiftieth of that in Shanghai. We rushed in Tunxi at the midnight, and there was nothing room left. We had to seek help from the police station, which was an independent office under the direct leadership of provincial government and the largest and only government office with administrative justice and security maintenance, comparable to a county of the Qing Dynasty (1616-1911). We proposed that they rent a large boat for us as a temporary accommodation.
这交涉办到了午前的一点，才兹办妥。行李等物，搬上船后，舱铺清洁，空气通畅，大家高兴了起来，就交口称赞语堂林氏的有发明的天才，<u>因为</u>	The accommodation wasn't addressed until 1 a.m. After the luggage was moved onto the boat, everyone was pleased with the clean cabins and smooth air. We appraised the creative idea put forward by Lin Yutang. Since it was Yutang's

大家搬上船去宿的这一件事，是语堂的提议，大约他总也是受了天随子陆龟蒙或八旗名士宗室宝竹坡的影响无疑。	suggestion for everyone to move onto the boat to stay overnight, <u>I think he was also influenced by Lu Guimeng (literary name Tian Suizi) or a noted scholar from Banner System⁴, Bao ting (literary name Bao Zhupo) who both had a passion for traveling by boat.</u>
浮家泛宅，大家联床接脚，在篷篷底下，洋油灯前，谈着笑着，悠悠入睡的那一种风情，倒的确是时代倒错的中世纪诗人的行径。那一晚，因为上船得迟了，所以说废话说不上几刻钟，一船里就呼呼地充满了睡声。	Sleeping in the floating boat, everyone slept next to each other. Under the bamboo shelter, we talked and laughed before the western oil lamp. The scene where we gently fell asleep was indeed like poets in the anachronistic Middle Ages. That night, we boarded the ship late, so we didn't have much time for idle chatter, and soon the entire boat was filled with the sound of snoring.
第二天，天下了雨；在船上听雨，在水边看雨的风味，又是一种别样的情趣。因为天雨，旅行当然是不行，并且林潘全叶的四位，目的是只在看看徽州与自杭州至徽州的一段公路的，白岳黄山，自然是不想去的了，只教天一放晴，他们就打算回去，于是我们就有了一天悠闲自在的屯溪船上的休息。	It rained in the next day. It was a unique experience while we were listening to the rain on the boat and watching the rain by the river. Travelling was definitely impossible because of the rain. And the other four members, Lin Yutang, Pan Guangdan, Quan Zenggu (1903-1984), and Ye Qiuyuan (1907-1948), only intended to explore the areas of Huizhou and the highway between Hangzhou and Huizhou. As for Qiyun Mountain and Huangshan Mountain, they didn't want to go. As long as it turned to be sunny, they

⁴ A key administrative and military framework established in 1615 by Nurhaci, the founder of the Qing Dynasty. It organized the Manchu population into eight distinct banners, each identified by a specific color and pattern. These banners served as the foundation for managing society, administration, and military operations.

	planned to return, so we had one day to rest on the boat.
屯溪的街市，是沿水的两条里外的直街，至四面而尽于屯浦，屯浦之上是一条大街，过桥又是一条街，系上西乡去的大路。是在这屯浦桥附近的几条街上，由他们屯溪人看来，觉得是毛色完全不同的这一群丧家之犬，仅在那里走来走去地走。其实呢，我们的泊船之处，就在离桥不远的东南一箭之地，而寄住在船上，却有两件大事，非要上岸去办不可，就是：一，吃饭；二，大便。	The streets of Tunxi were two straight roads along the river, extending from all sides to Tunpu, a commercial port, on which there was a main street. Above the street, there was a street which was a broad road toward the Xixiang Village. From the perspective of people of Tunxi, we were like a group of outcasts different from natives, and wandered around here. Actually, our boat was docked not far from the bridge, which was in the southeast of these streets. However, there were two things that we had to go ashore while staying in the boat. One was to eat; and the other was to poop.
况且，人又是好奇的动物，除了睡眠、吃饭、排泄以外，少不得也要使用那两条腿于必要的事情之上，去做些不必要的事情；于是乎在江边的那家饭馆延续楼即紫云馆，和那座公坑所，当时是可以不必说，就是一处贩卖破铜烂铁的旧货铺，以及就开在饭馆边上的一家假古董店，也突然地增加了许多顾客。我在旧货铺里，买了一部歙县吴殿麟的《紫石泉山房集》，语堂在那家假古董店里，买了些桃核船、翡翠、琥珀，以	Moreover, humans are curious creatures, except for sleeping, eating and excreting, we also need do something unnecessary with their legs. So many customers appeared in the restaurant called Yan Xu Tavern (or Zi Yun Inn) and the Antique Store, which was a junk store selling scrap metal and a frank antique shop. I bought a copy of <i>the collection of Zishi Quanshan Studio</i> written by Wu Ding (literary name Wu Dianlin) in that junk store and Yutang bought some peach pit boats, jades and ambers and some broken white porcelains in that frank antique shop.

及许多碎了的白瓷。	
大家回到船上研究将起来，当以两毛钱买的那些点点的瓷片，最有价值，因为一只纤细的玉手，捏着的是一条粗而且长，投入松菌的东西，另外的一条三角形的尖棕而带着微有曲线的白炳者，一定是国货的小脚；这些碎瓷，若不是康熙，总也是乾隆，说不定恐怕还是前朝内府坤宁宫里的珍藏。仔细研究到后来，你一言，我一语，想入非非，笑成一片，致使这一个水上小共和国里的百姓们，大家都堕落成了群居终日，专为不善的小人团。	We returned to the boat to carefully study them. Finally, we concluded that the porcelain pieces we bought for 0.2 yuan were the most valuable because in our image, one of broken porcelains was from a small, delicate hand pinching a thick and long thing used to add matsutakes and another was from a part of domestic porcelains with a triangle sharp point. These broken porcelains were either from Emperor Kangxi's reign or from Qianlong's reign, or perhaps even treasures from the Hall of Earthly Tranquility. Later, we talked of everything under the sun and burst into laughter so that all of us in the small water republic turned out a group of snobs gathering together the whole day without talking about serious affairs.
早午饭吃后，光旦、秋原等又坐上了车上徽州去了。语堂、增嘏，歪身倒在床上看书打瞌睡，只有被鬼附着似的神经质的我，在船里觉得是坐立都不能安，于是乎只好着了雨鞋，张着雨伞，再上岸去，去游屯溪的街市。	After brunch, Guangdan, Qiuyuan and others took a bus to Huizhou. Yutang and Zenggu lay in bed reading books and dozing off. Only I, just like attached to the ghost, was so fidgeted that I had to put on rain shoes and held an umbrella to wander around the streets of Tunxi.
雨里的屯溪，市面也着实萧条。从东面有一块枪毙红丸犯处的木牌立着的地方起，一直到西尽头的屯浦桥附近为	Tunxi in the rain was exactly stagnant. When I walked back and forth twice from a wooden sign where the criminals were executed because they have made, transported, sold or

止，来回走了两遍，路上遇着的行人，数目并不很多，比到大上海的中心街市，先施、永安下的那块地方的人山人海，这小上海简直是乡村角落里了。无聊之极，我就爬上了市后面的那一排小山之上，打算对屯溪全市，做一个包罗万象的高空鸟瞰。	eaten Hongwan drugs, to the western end of the Tunpu Bridge, the number of pedestrians I encountered in the street was not many. Compared with the bustling crowds on the central streets of Shanghai, such as Xianshi and Yong'an Department stores, the place was a remote village. I felt very bored so I climbed a row of hills to get a bird's-eye view of Tunxi.
市后的小山，断断续续，一连倒也有四五个山峰。自东而西，俯瞰了屯溪市上的几千家人家，以及人家外围，贯流在那里的三四条溪水之后，译者的两足，忽而走到了一处西面离桥不远的化山的平顶。顶上的石柱、石礅、石梁，依然还在，然而一堆瓦砾，寸草不生，几只飞鸟，只在乱石堆头慢声长叹。我一个人看看前面天主堂界内的杂树人家，和隔岸的那条金字塔样的狮子（俗称扁担）石山，觉得阴森森毛发都有点直竖起来了，不得已就只好一口气地跳下了这座在屯溪市是地点、风景最好也没有的化山。后来上桥头的酒店里去坐下，向酒保仔细一打听，才晓得民国十八年的春天，朱老五带领了	Behind the city, there were four or five hills in succession, with intermittent breaks. From east to west, after I overlooked thousands of houses in Tunxi and three or four streams flowing outside, I walked to a flat of Huashan Hill not far from the bridge in the west. The columns, stone bases, and stone beams on the flat were still intact, but the others were a pile of barren rubble. A few birds sighed deeply on the jumbles of stone. The gloomy atmosphere made me flesh creep when I gazed at trees and houses in the Catholic church and pyramid-style Lion Rock Hill (also known as Biandan) across the bank. I had to run down the Hua Hill at a sitting which was a place of interest in the Tunxi but without any landscapes. Later, until I sat in the tavern at the end of the bridge and carefully inquired the waiter, I learned that the houses and shops of the city almost has been burned to the ground by the troops led by Zhu Laowu (his real name is Zhu Furun) in the spring

人马，曾将这屯溪市的店铺民房，进行了一次火洗，那座化山顶上的化山大寺，也就是于这个时候被焚化了的。那时候未被烧去而仅存者，只延旭楼的一间三层的高阁和天主堂内的几间平房而已。	of the 18th year of the Republic of China, namely 1929. The temple on the top of the Hua Hill was also burnt out at that time. The only remnants of all were a three-story Yan Xu Tavern and several bungalows in the Catholic church.
<u>在酒店里，和他们谈谈说说，我只吃了一碟炒四件，一斤杂有泥沙的绍兴酒，算起账来，竟被敲去了两块大洋，问：“何以会这么的贵？”回答说：“本地人都喝的歙酒，绍兴酒本来是很贵的。”</u>这小上海的商家，别的上海样子倒还没有学好，只有这一个欺生敲诈的门径，却学得来青胜于蓝了，也无怪有人告诉我说，屯溪市上，无论哪一家大商店都有讨价还价，就连一盒火柴、一封香烟，也有生人熟面的市价不同。	<u>In the hotel, while chatting with them, I had only a plate of stir-fried giblets and a jin (half a kilogram) of Shaoxing rice wine even with sand in it. But when it came time to settle the bill, I was hit for two silver dollars (primary currency of Republican China, 1912-1949).</u> I asked the owner, “Why is it so expensive?” He answered, “Local people prefer to drink wine from Shexian County, while Shaoxing rice wine is inherently expensive.” Merchants in this “little Shanghai” haven’t learned other things from Shanghai, but they have excelled in the way of cheating and extortion. No wonder someone told me that I should bargain in every shop, because the price would be different between strangers and frequent customers just on a box of matches or a packet of cigarettes.
傍晚四五点的时候，去徽州的大队人马回来了，一同上延旭楼去吃过晚饭，我和秋原、增嘏、成章四人，在江岸的东头走走，恰巧遇见了一位自上海	At dusk, a group of people going to Huizhou went back, we, together with them had supper at Yan Xu Tavern, Qiuyuan, Zenggu, Chengzhang and I happened to meet a car merchant like an idler from Shanghai when we walked along the

来此的像白相人那么的汽车小商人。他陪我们上游艺场去逛了一遍之余，又领我们到了一家他的旧识的乐户人家。姑娘的名号现在记不起来了，仿佛是翠华的两字，穿着一件黑绒的夹袄，镶着一个金牙齿，相貌倒也不算顶坏。听了几句徽州戏，喝了一杯祁门茶后，出到了街上。不意门头又遇见了三位装饰时髦到了极顶，身材也窈窕可观的摩登美夫人。那一位引导者，和她们似乎也是素熟的客人，大家招呼了一下走散之后，他就告诉了我们以前她们的身世。	east end of the riverbank. He accompanied us to the amusement park, and led us to a brothel he knew. I forgot the name of the girl, but it seemed to be something like Cuihua, and she wore a lined jacket in black velvet and had a gold tooth, and was not bad-looking. After hearing some Huizhou opera and drinking a cup of Qimen Tea, we went out onto the street. We also met three fashionable, elegant modern ladies with slender body at the entrance. The guide seemed to be familiar with them as well. After we greeted each other and said goodbye, he told us about their experience.
她们的前身，本来是上海来游艺场献技的坤角，后来各有了主顾，唱戏就不唱了。不到一年，各主顾忽又有了新恋，她们便这样的一变，变作了街头的神女。<u>这一短短的历史，简单虽也简单得很，但可惜我们中间的那位江州司马没有同来，</u> <u>否则倒又有一篇《琵琶行》好做了。在微雨黄昏的街上走着，他</u>	They were once opera actresses from Shanghai who came to perform in the amusement park. Later, they each found a patron, so they stopped singing. However, their patrons had new lovers within a year, so they transformed into streetwalkers. <u>Although this brief affair was easy, it was a pity that our “Sima of Jiangzhou⁵” wasn’t with us. Otherwise, he could have written another “Song of the Pipa⁶”. Wandering along the street in the drizzling dusk, he also told us about several</u>

⁵ It refers to Bai Juyi, who was exiled to Jiangzhou as Sima, a local vice official, in the 10th year of the Yuanhe era of the Tang Dynasty. During that period, he once composed “Song of the Pipa” for the woman who played the pipa (formerly a famous courtesan), expressing a sense of mutual understanding and empathy.

⁶ The Pipa is a Chinese lute.

还告诉了我们这里有几家头等公娼，几家二等花茶馆，几家三等无名窟，和诨名“屯溪之王”的一家半开门。	<u>top-tier licensed brothels, second-tier teahouses with prostitutes, and third-tier unnamed prostitution dens and a semi-open brothel nicknamed “The king of Tunxi”.</u>
回到了残灯无焰的船舱之内，向几位没有同去的诗人们报告了一番消息，余事只好躺下去睡觉了。但青衫憔悴的才子，既遇着了红粉飘零的美女，虽然没有后花园赠金、妓堂前碰壁的两幕情景，一首诗却是少不得的；斜倚着枕头，合着船篷上的雨韵，哼哼唧唧，我就在朦胧的梦里念成了一首： <u>新安江水碧悠悠，</u> <u>两岸人家散若舟；</u> <u>几夜屯溪桥下梦，</u> <u>断肠春色似扬州。</u>	Back to the dim boat, I talked with other poets who had not gone together about today's stories. Exhausted, I lay down to sleep. However, as a talented scholar with pathetic grown met a beautiful woman in distress, although there were no scenes of sending gold in the backyard or falling in love at first sight in front of the brothel, I couldn't resist writing a poem. Reclining on the pillow, I wrote poem in the dream, with rainy sound on the boat: <u>The Xin'an waters, blue, serene and wide.</u> <u>Houses scattered like boats on either side.</u> <u>Beneath the bridge, I dream through countless nights.</u> <u>Broken heart, I long for Yangzhou's spring's sights.</u>
徽州府歙县	Shexian County in Huizhou Prefecture
再说郁达夫——郁达夫1934年所见的屯溪，虽是皖南行署的所在地，但从历史上看，屯溪很长时间只是休宁县一个相对繁华的小镇，在规模上根本比不上相隔数十公里的歙县城，也就是老徽州府所在地徽城镇。所以，对于正宗的徽州人而言，徽州的中心还是徽	Back to Xu Dafu, Tunxi town he saw in 1934, although was a place of the government in the south of Anhui, in history, it was a relatively prosperous town from a long time, and in terms of scale, it paled in comparison to Shexian County, located dozens of kilometers away, which was also the site of Huizhou Prefecture, known as Hui Town. Therefore, for local residents, the heart of Huizhou is also Hui Town,

城镇，也就是当年徽州府所在地和歙县县城，不是屯溪。	the former seat of the Huizhou Prefecture and Shexian County, rather than Tunxi.
我对古老的徽城镇并不陌生，很小的时候，我就经常来到这里，那时我外婆家就住在斗山街的老房子里。我最熟悉的，就是弯弯曲曲的斗山街，以及附近的徽州师范校园。后来我知晓，斗山街的得名在于旁边有一座小山，七个山头相连，状如北斗七星般排列，称为斗山；也因此，相连的这一条街，就被称为“斗山街”了。这一条隘窄弯曲的斗山街，可谓藏龙卧虎，当年，它集中了歙县很多有钱有势的家族。有很多有钱的徽商，在赚足了钱之后，都先后在这里购置房产，街上依次是汪氏大宅、杨家大院、许家大院、潘家大院等等。不过，在我出生之时，这些有钱人都已经消失了，尚存的只是神秘的大宅。在我童年的印象里，那些大宅门似乎永远是关闭的，只有厚厚的大门毫无表情地面对街道。步行在斗山街上，走在迷宫似的古巷中，总有一种异样的感觉，仿佛穿越时空隧道，我周围的碧苔、碎瓦、荒地、古树，似	I am not a stranger of ancient Hui Town. In my childhood, I often came here where my meemaw lived in the old house of Doushan Street. What I'm most familiar with were the wandering lanes of Doushan Street and nearby Huizhou Normal School Campus. I learned later that Doushan Street derived its name from a nearby hill, composed of seven peaks connected in a pattern resembling the Big Dipper. This narrow, winding street was once home to many wealthy and influential families in Shexian County. Upon amassing their fortunes, numerous affluent Huizhou merchants successively purchased properties here, lining the street with mansions belonging to the Wang, Yang, Xu, and Pan families, and so on. By the time of my birth, however, the wealthy had vanished, leaving only the mysterious mansions behind. In my childhood memories, the gates of these mansions always seemed to be closed, only their thick doors expressionlessly facing the street. Walking along the street, meandering through its maze-liked ancient alleys, I always had a strange feeling, as if I traversing a time tunnel. The green moss, broken tiles, wasteland, and ancient trees around me seemed not to belong to present world, while their thoughts were all

乎都不属于当今的世界，它们的心思全在过去的时光之中。斗山街的人，也是很少串门的。我甚至连对门家都没有去过，也很少有人过来。而走过一些虚掩的大门，瞥到里面的一些人，眼神似乎也是怪怪的。	rooted in the past. People in the Doushan Street seldom visited each other. I hadn't been to the opposite neighbor's house, nor did many people come by. Nevertheless, when I passed the half-open gate, I caught glimpses of the people inside, their expressions also seemed oddly distant.
那时，古老的徽城镇留给我的疑问和不解实在是太多，每次上街，当我穿行在街中心那座高大精致的许国八角牌坊之下时，我就会想：这样一个精致的石头盒子是做什么的呢？还有上面那些字，我怎么也无法读懂，也懒得去认真领会。除了斗山街、八角牌坊之外，我还经常到旧县衙、八眼井，以及位于练江对岸的太白楼、渐江墓一带玩耍。不过对于它们的来历，我从来无心深入了解。	Back then, old Huicheng town posed countless questions and puzzles for me. Every time I went to the street and walked beneath the tall and exquisite Xu Guo Octagonal Memorial Archway, I would wonder: what is such a delicate stone box for? And however I read characters on the arch, I couldn't understand them and was not willing to truly engage with their meaning. Besides Doushan Street and the Octagonal Memorial Archway, I also often roamed around the old local government and the well of eight outlets and the area across the Lianjiang River, including Taibai Building and Jianjiang Tomb. I had never been inclined to delve into their origins.
我的舅公家就住在八眼井的旁边，在他家院子里，还长有两株据说有四五百年的石榴树，结出的果实又大又甜——这些，才是我们真正感兴趣的。夏天，我们会去太平桥下面游泳，去练江的碎月滩捡石子，打	My great-uncle's house was right next to the well of eight outlets, there were two pomegranate trees that are said to be four or five hundred years old, bearing large and sweet fruits. All that were what we were really interested in. In summer, we would swim under the Taiping Bridge, pick up pebbles and skip stones at the Suiyue beach along

水漂，或者提着弹弓去附近的徽州师范或者西干山、太白楼一带打鸟。有时候走得远一点，我们就骑车去十几里外的岩寺，逛逛老街，爬一爬那个七层的文峰塔。	the Lianjiang River or take slingshots to nearby Huizhou Normal School Campus or the areas around the Xigan Mountain and Taibai Building to shoot birds. Sometimes, when we ventured a bit further, we would ride our bikes to Yansi Temple where was tens of miles away, stroll through the old streets, and climb the seven-story Wenfeng Pagoda.
那时我当然不懂老徽州的好，也全然不懂皇帝大臣什么的。历史于我，就像很远处的山峦一样，只是一片不明所以的空蒙。<u>在那个鄙夷历史的年代里徽城镇给我最深刻的记忆是：乱哄哄的老街；老房子阴森恐怖；外婆的五香茶叶蛋烧得真好；还有，就是我的每一个舅舅都能烧一手正宗的徽菜。</u>	Of course, at that time, I did not appreciate the beauty of old Huizhou, nor did I understand anything about emperors and officials. History was to me like distant mountains—a vague obscurity without clear reasons. <u>In that era of disdain for history during my childhood, the most profound memories Hui Town left me were: the chaotic old streets; the ominous and terrifying old houses; the delicious tea-leaf eggs my grandmother cooked with five-spice powder; and the fact that each of my uncles could masterfully prepare authentic Hui cuisine.</u>
歙县给我的印象是热闹繁华的，他远比我的出生地旌德县要繁华得多。对于这一点，歙县人都有一种优越感，在他们眼中，歙县徽城镇是徽州府所在地，在徽州只有歙县人才算是“城里人”，其他县的人都是乡下人。这也难怪，就商业、文化、教育的发达程度而言，歙县	My impression of Shexian County was that it was bustling and prosperous, far more so than my birthplace, Jingde County. People in Shexian County had a sense of superiority about this; in their eyes, Hui Town was the seat of the Huizhou government, and only Shexian County residents were exclusive citizens while those from other countries were seen as countrymen. This perception wasn't surprising, as Shexian County

在很长时间里无疑是首屈一指的。县城比较大，也繁华热闹，城中心有阳和街、中心街、西南街、小北街、南街、斗山街；县衙一带有上路街、新民街、后街；城外有西关街、北关街、鱼梁街。这些街道四通八达，人来人往。	had long been unrivaled in terms of commerce, culture, and education. The county town was rather large and bustling, with the big center featuring Yanghe Street, Zhongxin Street, Xinan Street, Xiaobei Street, Nan Street, and Doushan Street. There were Shanglu Street, Xinmin Street and Hou Street around the county government areas. Outside the town, there were Xiguan Street, Beiguan Street and Yuliang Street. These streets were interconnected, bustling with people coming and going.
有时候，闲着无事时，外公与外婆也跟我们谈起一些旧时的掌故和历史——旧时的歙县，有很多老字号，在古街上有两个铺面最为有名，一是集合堂药店，另一家则是唐益隆酱园。这两家老板都是绩溪人，从清朝同治年间就在徽城镇开店了。集合堂药店一直最有声誉，生产的药货真价实，歙县当地很多名医都指定患者拿着药方在这里抓药。而唐益隆酱园的虾仁豆干、黄豆酱油，味道无比鲜美。当然，在徽城镇很有名的店铺，还有我舅公等人开的照相馆。当时歙县的四邻八乡人士，都在这里拍照片。	When I was free, grandparents sometimes talked to me about aged stories and history – old Shexian County boasted many time-honored brand shops two of which were most famous, one was Jihe Tang Chinese Medicine Pharmacy, the other was Tangyi Long Soy-sauce Store. Their shopkeepers were both from Jixi County. They engaged shops in the Hui town from Emperor Tongzhi's reign of Qing Dynasty. The Chinese medicine pharmacy has been the most well-known because the medicine they produced were bang for the buck. Many local renowned doctors assigned patients to buy medicine in that shop, with their prescriptions. And yet, dried shrimps and beans and soy sauce made from the soy bean of the soy-sauce store were very tasty. Of course, among the celebrated shops in the Hui town, photo studios run by my uncle and others fit the

	list. People in the Shexian County came here to take photos.
值得一提的是，1934 年左右，歙县诞生了第一份报纸，由歙县许村商人徐伯棠创办。徐伯棠很热爱文化，赚了很多钱后，先是在歙城南街上办了一个紫阳书局，不久，又请了当地的著名才子汪蔚云来办《徽声日报》。《徽声日报》办了几年，在歙县一带发行得不错，甚至也有了一些分类广告。但到了1937 年，日本人派飞机轰炸皖南，在歙县境内投下了两颗炸弹。一时歙城大乱，《徽声日报》也跑掉了几个员工，《徽声日报》便“树倒猢猻散”地停刊了。	It is imperative to say that the first newspaper was published in 1934, which was set up by Xu Botang, a merchant in Xucun village of Shexian County. He was crazy about culture, after earning lots of money, he firstly held the Ziyang Bookstore in the South Street of Shexian County, he later invited famous local talent Wang Weiyun to develop the <i>Huizhou Daily</i>. It has issued well after several years' publishing, and even had many specific advertisements. But in 1937, Japanese deployed bombardment aircraft to bombard the south of Anhui, and dropped two bombs in the Shexian County. The county struck in chaos, and a couple of clients escaped from the publishers so the newspaper has quitted.
旧时的徽城镇热闹，徽城镇附近的渔梁也热闹。渔梁是新安江上一个重要的码头，是徽州通往江浙一带的货物集散地。据说，当年渔梁的街道长达两里路，远远长于现在的小街。街道两旁都是酒店、客栈、商店，徽商、水手和往来的客人云集于此。这样的情景，应该跟沈从文笔下的凤凰有得一比。当年徽州有八景，“渔梁送别”就曾被列为一景，但它指的不是	Busy places were not only old Hui Town but also nearby Yuliang. Yuliang was an important dock by the Xi'an River, and transport hubs from Huizhou to Jiangsu and Zhejiang areas. It was said that the streets in Yuliang was two li long, much longer than current small street. At that time, there were taverns, inns and shops on the both sides of street, and Hui merchants, sailors and passing visitors gathered here. Such scene was rival to Fenghuang written by Shen Congwen. There were eight scenic spots in the Huizhou and “Farewell in Yuliang” was listed. It

当地的兴旺情景，而是指渔梁送别亲人下新安的悲壮场面。时人有诗描绘道： <u>欲落不落晚日黄，</u> <u>归雁写遍遥天长。</u> <u>数声渔笛起何处，</u> <u>孤舟下濑如龙骧。</u> <u>漠漠烟横溪万顷，</u> <u>鸦背斜阳驻余景。</u> <u>扣舷歌段频花风，</u> <u>残酒半销幽梦醒。</u>	didn't refer to the prosperous scene but the sad relatives' set-off. People wrote a poem to describe the scene: <u>The sun, poised to set, sheds its late, golden light,</u> <u>Returning geese trace endless skies in their flight.</u> <u>Whence comes the fisherman's flute, so clear and</u> <u>strong?</u> <u>A lone boat descends the rapids, like a dragon, fierce</u> <u>and long.</u> <u>Mist spreads across the creek, boundless as night,</u> <u>Crows' backs catch the last of the day's slanting light.</u> <u>Singing to the breeze with oar-taps soft and slow,</u> <u>Half-drained wine and broken dreams fade in twilight's</u> <u>glow.</u>
不过在进入 20 世纪 40 年代以后，随着徽商的衰落，渔梁的繁盛也逐渐得式微了。	Since 1940s, however, with the decline of Hui merchant, the prosperous Yuliang has been fading away.
渔梁也是我四舅母的老家，一直到现在，我四舅母家在渔梁的祖传老宅还在。在老宅中，有一棵数百年的石榴树，虬枝茁壮，到了初秋，树上满是金黄色的果实，又大又甜。后院所倚的小丘中，还有一个小洞穴，冬暖夏凉，简直是一个偌大的天然储藏室，可以贮存红薯、甘蔗等很多东西。	Yuliang was also the hometown of my aunt on my mother's side. Until now, the ancestral house of my aunt's family in Yuliang still stands. In the old house, there was a centuries-old pomegranate tree with vigorous and twisted branches. When early autumn came, the tree was full of golden fruits, which were big and sweet. In the small hill leaning against the backyard, there was a small cave, which was warm in winter and cool in summer. It was simply a huge natural storeroom where you can store many things like sweet potatoes, sugarcane, and so on.

20 世纪八九十年代，因为老宅破败不堪，电视剧《聊斋》剧组还特意寻觅到这里取景拍了好几集。对于渔梁，我最难忘的记忆就是，20 世纪 70 年代初，我和我哥哥曾陪我的四舅舅，徒步从斗山街走到这里，迎娶了四舅母。那场结婚仪式现在看起来如此简单，简单得好像连串鞭炮都没有放，新郎官的旁边，就我跟我哥两个伴郎。当时，四舅舅推着一辆崭新的“永久牌”自行车，我拎着一篮鸡蛋，我哥则提着一篮水果糖。歙县当地的风俗，是由“童男子”陪着新郎官迎亲。我和我哥那时只有十来岁，当然是“童男子”。	In the 1980s and 1990s, because the old house was in disrepair, the crew of the TV series <i>Liaozhai</i> (<i>Strange Stories from a Chinese Studio</i>) specially came here to film several episodes. As for Yuliang, my most unforgettable memory was that in the early 1970s, my brother and I accompanied my uncle to walk from Doushan Street to marry my aunt. The wedding ceremony seemed so simple at that time that it seemed there was not even a series of firecrackers. Besides the groom, only my brother and I were the groomsmen. At that time, my uncle pushed a brand-new “Forever” bicycle, I carried a basket of eggs, and my brother carried a basket of candies. According to the local custom in She County, “virgin boys” should accompany the groom to fetch the bride. My brother and I were only in our teens at that time, so we were certainly “virgin boys”.
我们去的时候有 3 个人，回来时则变成了 4 个人。我的四舅舅用他的“永久牌”自行车驮着我的四舅母，年轻的四舅母一脸幸福地坐在后座上，甜蜜地低垂着眼睫。我们则像王朝、马汉一样跟在他们的后面慢慢地跑着。身后，是变得越来	There were three of us when we went there, but we became four when we came back. My uncle rode his bicycle with my aunt sitting happily on the back seat, her eyelids drooping sweetly. We followed them slowly like Wang Chao and Ma Han⁷. Behind us, Yuliang became increasingly blurred, and those old houses, seen from afar, were like a group of old people

⁷ Wang Chao and Ma Han are characters from the classical chivalrous and judicial detective novel “San Xia Wu Yi”(Three Heroes and Five Gallants). They serve as Baozheng’s (also known as Justice Bao) capable assistants and loyal bodyguards.

越模糊的渔梁，那些老房子远远地回望过去，就像一堆老人挤在一起，在向我们眺望。	<u>crowding together, looking back at us.</u>
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注：划线部分为报告正文中选取的案例。