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**大学生翻译竞赛英汉互译组初赛试题**

**英译汉原文：**

**“Do You Wanna Build a Snow-lion?”: Fun with Snow in Medieval China**

Much of China grows bitterly cold in the winter. As temperatures drop well beyond freezing, its scenery is transformed: rivers, lakes and even the coastal stretch of the ocean become solid sheets of ice, while a persistent frost furnishes both the streets of the city and the fields and vegetation beyond it with an icy tint.

This seasonal scenery was evidently a fascination among pre-modern Chinese writers, given that the surviving corpus of poetry and prose overflows with exuberant descriptions of winter wonderlands.

Some of these stories and poems go beyond the scenery to detail the everyday hardships such low temperatures brought with them.

One famous Tang poem entitled “The Old Charcoal-Seller” vividly describes the plight of an elderly peddler who is overjoyed upon awakening to see there has been heavy snowfall overnight: cold weather like this always meant a greater demand for his wares. Making charcoal involved long hours of back-breaking and smoke-filled work hacking up wood on the mountain before treating it with fire, yet the asking price was highly weather-dependent. The poet takes care to tell us that on an average year this particular charcoal-seller makes barely enough to get by. But this night of heavy snowfall meant he could finally expect to be able to sell his wares for a decent price.

And so the old charcoal-seller sets off to the city flushed with optimism and the wintry air, his ox dragging along as much charcoal as the wagon could bear. After a full morning of trudging through snow, the pair arrive at the city marketplace.

Unfortunately, the charcoal-seller’s day at the market does not end well. Before long, a palace attendant arrives on the scene brandishing an official permit, thereby rendering the old man powerless to object as the entire wagon is bought up for a fraction of the asking price.

The poet, Bai Juyi (772–846), here makes a thinly-veiled comment on an unfair economic system which permitted certain social groups other than those who put in the actual work of producing raw materials and goods to reap the eventual benefits. The ironies are palpable: this old man who sells charcoal, the very product that keeps people warm in the winter, shivers from start to finish in his single-layered, unpadded jacket – we are informed this is all he can afford – yet his livelihood depends on low temperatures, and so he is just as delighted at the sight of snowfall as those royals his charcoal is taken away to warm up, albeit for painfully different reasons.

The poem finishes with the image of the peddler and his ox aghast and alone in the snow as his wagon is carted off by the attendant’s horse. Today, however, we shall follow the charcoal on through the palace gates. For those of affluent means and thicker jackets, the annual transformation of the scenery was a spectacle that could be enjoyed at a distance in comfort. While to the charcoal-seller a foot of snowfall meant a crowd of shivering customers clamoring for charcoal, to the royal family living within the palace compound, snow provided a plethora of opportunities for fun and games.

A few centuries later, we get a glimpse of such a scene from Zhou Mi (1232–1298) in his reminiscences of the Southern Song capital in today’s Hangzhou, Zhejiang province. He reports that, when there was snowfall in the palace compound, the household staff would prepare a display of snow sculptures to the delight of the royal family.

According to Zhou, the back courtyard of the “Tower of Brilliant Expansiveness” presented the perfect spot for a “snow appreciation” gathering. When the royals arrived at the Tower, they were greeted by the charming sight of “snow-lions, big and small, all dressed up in golden bells and colorful silken threads.”

The lion seems to have been the go-to shape for pre-modern Chinese snow sculptures. For obvious reasons, there are no surviving examples of them, but we can easily guess how they would have looked from contemporaneous artistic representations and lion sculptures in mediums less prone to melting, such as metal, jade, or clay.

Depictions of lions in Song dynasty China were highly stylized and heavily influenced by Buddhist art and representations of mythical beasts. By this time, pairs of large stone lions had begun to be installed as guardians at the entrance to temples and other buildings. It would not be surprising if these snow-lions in the posterior courtyard of the Tower of Brilliant Expansiveness were mirrored by less intransient counterparts dotted around the palace compound.

Lions also tended to be depicted in a crouching or sitting position, a shape which no doubt lent itself well to creating a stable, free-standing sculpture that could be constructed from large balls of snow, in a similar way to the familiar three-snowball snowman shape.

Zhou goes on to describe how snow flowers, snow-lamps and snow mounds were also made on site and decorated with little pastries, while platters of assorted delicacies and heated wine were presented for the enjoyment of the party as they admired the artificial snowscape.

Interestingly and in contrast to the scene we find in Bai Juyi’s poem, despite the indulgence and frivolity of this party, the attendees of this “snow appreciation” gathering do not seem to have lost sight of the fact that the very wintry weather that had enabled their picturesque snowscape would inevitably spell hardship for others less fortunate than themselves. Zhou Mi informs us that the party doubled as an occasion for charity: at this time, orders were made to withdraw money from the coffers to distribute among serving troops and the poor of the capital, while noble and rich families beyond the palace walls would likewise distribute money and rice among the local poor.

**汉译英原文：**

**茶文化：中华文化的瑰宝**

中国茶文化是中国文化中的瑰宝之一，也是世界上享誉盛名的文化遗产。茶在中国的历史悠久，可以追溯到几千年前，茶叶的栽培和制作技艺也代代相传。无论是清晨的茶香拂面，还是下午茶时的一杯清茶，茶已经融入了中国人的日常生活。茶不仅为人们提供了享受和滋养身心的机会，更成为人们聚会、交流和互动的媒介。在茶的陪伴下，人们结交朋友，分享故事，传承文化，茶已经成为了连接人与人、人与自然的纽带。

中国的茶文化丰富多样，各个地区都有自己独特的茶叶种植、制作和品饮方式。中国茶叶的种类繁多，有绿茶、红茶、白茶、黄茶、乌龙茶等等，每一种茶都有着特殊的风味和口感。茶的种植和制作过程注重细节和技巧，从茶园的选择、采摘、加工到烹饪，都体现了中国人对茶的精益求精的态度。中国人对待茶的态度是独特的，茶不仅仅是一种饮品，更是一种生活方式和精神寄托。品茶被视为一种修身养性的活动，人们通过品茶来静心、舒缓压力，感受大自然的宁静与和谐。在中国，家庭和朋友间的聚会常常伴随着品茶，茶桌上的对话和分享成为了增进人际关系的桥梁。茶不仅是人们的饮品，更是心灵的寄托和情感的交流。

茶艺表演也是中国茶文化中的重要组成部分。茶艺师们通过独特的泡茶技艺和仪式，展示着对茶的敬意和对美的追求。他们的动作轻盈而精准，他们的举止端庄而优雅，让茶与人之间的交流成为一种艺术表演。茶艺表演不仅赋予了茶饮以仪式感，更向人们展示了中国人对于生活中细节和和谐的追求。茶道的传统也在中国茶文化中扮演着重要的角色。茶道强调的是和谐、平静、谦逊和尊重。泡茶的过程被视为一种冥想的体验，人们通过细致的动作和专注的态度来体味茶的美妙。茶道追求的不仅仅是口感上的满足，更是通过茶来感悟生命的哲理和品味自然的无穷魅力。

中国茶文化代表了中国人民的智慧和对生活的热爱。茶的香气和味道是中国文化中独特的符号，它代表着中国人民的热情好客和对美的追求。茶的独特韵味和茶文化的深厚内涵使其在国际上广受欢迎，成为世界茶叶市场中不可忽视的一部分。总而言之，中国茶文化承载着中国人民对生活的热爱和对自然的敬畏，它不仅是一种饮品，更是一种精神的象征和传承。通过茶，我们可以感受到中国人的智慧、品味和对和谐生活的追求。茶文化让人们在繁忙的生活中找到内心的平静与宁静，它是心灵的慰藉和情感的纽带。茶，是连接过去与现在、连接人与人之间的一道纽带，它在我们的生活中扮演着不可或缺的角色。