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**翻译样本: English to Chinese**

Rediscovering Tea

重见茶之美

Cups and teapots used to drink tea are small. This may be among the first of various impressions that The Westerner has when invited to drink traditional ‘gong fu’ tea with the Chinese tea lover. This simple fact may not be as conspicuous to the Chinese, who have grown up with these tools as a part of their everyday environment. Nevertheless, the teacup, in the hand of a Westerner mostly unfamiliar with Chinese tea culture, cannot help but draw the uninitiated drinker’s attention to this curious relationship in scale – the largeness of the hand compared to the smallness of the cup.

西方人应中国爱茶者之邀饮“功夫”茶，印象各异，然茶杯茶壶之小常为第一印象。这本是简单事实，清楚明了，中国人早习以为常，只因功夫茶在中国俯拾皆是，茶具虽小竟然不觉。而初识中国茶文化的西方人，把玩茶杯于手中，手大杯小——顿觉比例关系之微妙。

And as the Westerner samples the tea, if he is at all sensitive, he will begin to notice that the smallness of the cup is drawing the drinker, himself, to focus on the liquid that is within it. This contrast in scale increases the sense of preciousness of this liquid. After all, if the Chinese, who seem to enjoy loading up the dining table with so many dishes of food, only present me with such a small portion of tea, indeed this drink must be of great preciousness!

西方人初次品茶，若非熟视无睹，定会注意到茶杯的小巧，进而关注到自己杯中的液体。大手小杯，让人更能体会杯中物的珍贵。中国人毕竟好客，乐于以满桌佳肴待客，但如仅上小份茶饮，足见饮品之珍贵！

And so he takes care to drink it. He takes care to taste it. And this heightened attention to the liquid and its taste actually produces a change in consciousness. This is not to mention that the environment of the teahouse, with its organic, natural colors and materials – stone, wood, ceramic, bamboo, the beauty in the craftsmanship of the pots and the tea basin, the elegance of the writings and paintings that appear on scrolls about the walls, even on the cups and pots themselves, the carefulness of the preparation of the tea, perhaps the sounds of pipa or guzheng in the background have all contributed and set him up for this inevitable change in consciousness.

故小心饮之、小心品之。闻其香、观其色、品其味，意识已在变化间。茶室抱朴含真——石、木、瓷、竹，兼有茶壶水钵工艺之美，且有墙上、甚而杯壶上书画之雅，备茶之谨慎，茶间琵琶古筝之声，无不浸润促成意识之必然变化。

Be one from West or East, that which can alter our consciousness and remove us, if only for a brief stint, from the cares and distractions of our modern world, that thing is indeed a welcomed and appealing treasure. And it will not be easily forgotten.

西方也好，东方也罢，如能成意识之变且脱尘世之累，即使仅持片刻也确实弥足珍贵，此等稀物十足难忘。

But from this experience, our Westerner is likely to draw a mistaken conclusion. He will assume that the smallness of the cup was designed specifically in order to produce this effect on him. Or, rather, if he has not yet experienced this tea tasting, and has simply looked on the smallish implements, even less informed, he may simply conclude that the cups and pots are at such a scale so as to invest them with a certain quaintness that has a definite appeal as well. But there too, he would be mistaken.

而西方人有此体验，则易误以为茶杯之小是为弄巧；甚或尚未品茶，仅观其型即妄言茶杯茶壶制作如此精巧无非是为吸人眼目、引人关注。殊不知事实并非如此。

His mistake is forgivable, of course. He does not have the familiarity with tea preparation and drinking to recognize that the size of the cups and pots is first and foremost a practical matter. He would likely never realize without an explanation that the primary role of the size of these simple and elegant implements is to control the temperature of the tea both as it is steeped and as it is served.

不知者不怪。不识茶艺之人不知茶具大小实为流程之必须，若未经解释，焉知此等简单讲究之物之所以小巧，主要是为了在冲泡上茶时控制温度。

But if we could have seen inside the mind of the Westerner, we may find other misconceptions. As he watched the awakening of the tea, the washing of the tea in the novel cup that is the gaiwan, the transfer from the gaiwan to the ‘dao bei’, the washing of the teacups, and the repeating of the preparations in order to serve the tea for drinking, the careful handling of each cup, the setting of the cups on the smallish mats before each drinker – this quiet and beautiful flow of motion, of rolling translucent liquids that play in the light, the handling of strange and beautiful implements, many of which he has never before seen and can only guess at their functions, he often is under another false assumption. He believes the progress of events represent a sort of ‘ceremony’ or ‘ritual’.

如能窥其内心，或许能见其他误解。随见醒茶、盖碗洗茶，茶从盖碗转入倒杯，温杯，如此反复以敬茶，对待每一杯茶的谨慎，茶客前茶垫上杯子的摆放——灯光下晶莹剔透的茶水行云流水般的安静和美丽，还有那些奇巧迷人的茶具，一切都如此新奇，只能妄加揣测，以为这是某种“典礼”或“仪式”。

Because he does not know the underlying functions of all of this outpouring of quiet and deliberate action, and yet is at the same time keenly aware of the calming mood it creates, he uses these terms. But it should be understood that these terms – ‘ceremony’, ‘ritual’ - are at heart religious terms. And as such, they imply that what is carried out in the preparation of the tea is primarily symbolic in its nature. Were he more informed he would realize that in fact all elements that he witnessed, were they broken down one by one, have but a practical purpose first and foremost. While perhaps one or another of the actions could have been dispensed with, or could have been abbreviated, doing so would have been at the expense of some aspect of responsible tea preparation, be it cleanliness, controlling of the temperature, taste of the tea, or even simple courtesy, such as washing (and warming) the cups before the eyes of their would be handlers.

心怀疑惑却又明明感觉到安详，所以只能用到“典礼”、“仪式”，殊不知这实是信仰之词，故以为备茶之道首为精神象征之举。而稍有常识，便知若将其目睹的一切一一拆分开来，均有其实际用途。或许有些动作可以略去或免除，却失去某些品茶之道，或是卫生、茶温、茶味，甚或是在茶客面前洗（温）杯的简单礼仪。

In one sense, you might say that our Westerner has overestimated his Chinese brethren in this matter – assigning to the discoverers of these ancient processes a depth of meaning that was not intended, attributing to the Easterner a sense of mystery that he, and other members of his culture, are accustomed to perceiving, or perhaps imagining.

从某种意义上，你可能会说我们西方人高估了他的中国茶友——给这些古老茶艺的发明者更添一分他们自己都不曾想到的意义，让东方人更具其早已习惯被观察或想象的神秘感。

But we should not blame our uninitiated Western friend, as his own artistic traditions set him up for such queer assumptions. As one example, take the tradition of calligraphy that he may know of, which involves taking the very simple forms of the letters of the alphabet and adding ornamentations, investing words or characters with beauty by adding to them flourishes of the pen, or other nuances to augment and stylize their forms.

西方朋友有此奇想并不为怪，只因其艺术传统别于东方。举例来说，西方书法讲究对简单的字母形式加以修饰，用笔花饰字词或以细微差异对字体加以夸张或形成某种风格。

So he would be required to shed this notion of calligraphy as an exercise in ornamentation, were he to successfully approach the great traditions of Chinese calligraphers who recognize that there is an order inherent in the characters themselves, and to render them beautifully means to mine the characters, their structure, their relationships, for elegant and appropriate expressions. No, the Chinese calligrapher does not make a business of ornamentation and decoration, as is done in the calligraphy of the West.

故而其对书法之观念表现为行修饰之实，倘若其能深入了解中国书家之传统，则知中国书法美在汉字本身，好的书法是对汉字、结构和关系的挖掘，以表现出其优雅和妥帖。所以中国墨者不讲修饰润泽，这和西方截然不同。

But we have strayed from the topic at hand – that of enjoying tea.

我们实已偏离主题——品茶之乐了。

So before we dismiss our Western friend because of his misconceptions, we might take care to notice that which he has certainly not failed to appreciate. He has felt the power and potential of tea drinking to transport us to a place that is spiritual. Indeed, the appreciation of a beverage and its qualities is a material enjoyment at heart. But somehow, unlike the feast offered by a sumptuous table of rich delights, the material pleasure of tasting tea is somehow transmuted into a spiritual experience – not a sensual one.

我们不要因为西方朋友的误解而全然摈弃他们的感同身受，他定能感到饮茶带来的，将我们送到精神意境里的那种能量和潜力。诚然，品尝饮料实为物质享受。而品茶不像豪华盛宴，这种愉悦莫名地转化为一次精神之旅——而非感官体验。

What the Westerner might not have perceived is that the way to the spiritual was not to aim directly at it per se, but was gotten at by forging a path through the material, the practical, the simple and unrefined. Just as the calligrapher derives his art from the character itself, and not from drawing in other forms to add to it, the way to heaven, we might find, is not to look outside of ourselves and our world, but to seek within it.

而西方人可能难以察觉的是，这种精神体验非直接而生，而是通过物质、现实、简单和粗糙加以提炼而通达。正如书家从汉字本身而非以添加修饰来追求艺术，我们会发现，通往天堂之路，不是环顾四周，而是从内心寻求。

While the tea drinker, whether from East or from West, finds a spiritual enjoyment in his experience of tea, we must, at the same time, confess that tea is not unique in its potential for us to realize spirituality in our lives through the seemingly mundane. This same potential exists in our daily work, in how we handle our relationships, in the exercise of propriety, how we conduct our affairs, personal or professional. No, tea drinking is not unique in its vulnerability as an activity open for us to spiritualize. Maybe, because of the ease which it brings these traits to the surface, tea drinking is a challenge to us, a call to us, to invest with goodness, propriety, attention, care and love, all aspects of our daily living. The beautiful tradition and culture of tea that the Chinese have discovered and have had the privilege to have kept alive for so long, quietly reminds us that this noble goal is indeed within our reach in each day and in each and every moment.

东西方茶客在品茶中体验精神愉悦的同时，我们必须承认，茶并非我们在凡尘俗世中体验灵性的唯一途径，在日常工作中、处理人际关系时、礼貌待人那一刻、处理个人和专业事务的方式中，我们都能有获得灵性的潜力。是的，品茶并非是让我们内心得以清静的唯一活动。或许正是因为茶道能轻易将这些特点表现出来，使得品茶于我们而言更像是一种挑战和召唤，让我们为日常生活的方方面面投入美好、礼节、关注、关心和爱护。中国人发现了茶文化而且有幸保留至今，这样的美好传统只是在静悄悄地提醒我们：崇高的目标存于日常生活的每时每刻，触手可及。