

# 文化交流英语

刘玉珍 主编



南开大学出版社



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Today's Translation Skills

今日翻译技巧丛书

# 文化交流英语

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## 编者的话

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当代人生活、工作的各个领域与跨文化交流和语际转换有着越来越紧密的联系。对外开放的扩大和国际交流的深入,对不同行业、不同层次的翻译工作提出了新的要求,这就是:总结八、九十年代的理论研究成果和翻译实践经验,面向 21 世纪,为经济发展、科技进步和文化繁荣发挥更大的实效。

我们组织编写这套《今日翻译技巧丛书》的宗旨是:

1. 突出体现对经贸行业与文化领域翻译工作的实用指导性;
2. 重点训外贸商务各类谈判的英语口语表达能力并使读者熟悉掌握常见英文书面协议、合同的文体样式;
3. 针对外事媒体宣传的特点,展示对外新闻传播用词用语的技巧,进行正误对比与纠偏指导;
4. 通过提供中外古典文化及现当代文化的小百科知识,介绍文化类专有名词的汉英对译。

本套丛书的编写者分别来自天津财经学院、南开大学国际商学院、天津外国语学院和天津师范大学,他们在外贸英语、新闻英语、文化交流英语的传译方面有丰富的教学与实际工作经验,熟知读者的切实需求,愿这套南开版的翻译技巧丛书能够以其通俗实用性、新颖的版式和独特的视角,成为广大学生和外事外贸工作者的良师益友。

## 前 言

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语言是文化的载体,它记录着人类的历史与文化;语言是人类的交际工具,人们用它互相学习与交流信息。语言推动着社会的进步与发展。在当今世界科学技术飞速发展,信息量成指数增长的时代,东西方文化的交流、碰撞与融合对学习外语提出了更高的要求。我们掌握好英语这一交际工具,可以更快更直接地了解世界,可以与世界各国人民更广泛地交流。我们编写了《文化交流英语》一书是为了帮助英语学习者在学习文化知识的过程中学习英语,提高英语水平与交际能力;帮助英语工作者更成功地与外界交流。为促进教育改革,提高公民的文化素质,天津市教委将《文化交流英语》纳入立项科研课题,此书是该课题的科研成果,它将对跨文化语际交流起到极大的促进作用。

《文化交流英语》一书共分八个部分,按英文字母顺序分别介绍了艺术(建筑与美术)、电影、节假日、文学、音乐、宗教、体育、世界名胜等方面的知识与专用语表达法。读者不仅可以了解到各个文化领域的类别、流派、名家名作、历史沿革及当代风貌,还可以通过相关术语表,掌握交际中的语言文字表达形式。本书语言通俗易懂,生词配有中译文,适合于中、高级英语学习者和涉外英语工作者阅读。它可以帮助有一定英语基础的读者扩大词汇量,增加文化知识,开扩视野,提高英语表达水平与交际能力。在国际交往中遇到表达困难时,读者还可以从本书中查找到所急需的知识与用语,顺利进行跨文化语际交流。总之,此书将以丰富的文化含量成为读

者的良师益友。

参加本书编写工作的还有高慧闵、胡巍、肖新宇、郭鹏、刘用、大卫等，在此一并表示感谢。

由于时间仓促，作者水平有限，难免出现一些疏漏，有不当之处恳请读者批评指正。

编者

1998年10月

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## Unit One Art(艺术)

The word “art” comes from Latin “ars”, meaning “skill”, and it still retains its original meaning—for example, “the art of cooking”. But it has come to have a wider significance. In the broadest sense, art embraces all the creative disciplines—literature, poetry, drama, music, dance, and the visual arts (观赏艺术, 视觉艺术). However, as most commonly used today, art means the visual arts, those areas of artistic creativity that seek to communicate primarily through the eye.

The visual arts can be divided into four main categories: painting, sculpture, photography, and architecture. (The graphic arts (平面造型艺术, 书画刻印艺术)—woodcutting, etching, engraving, drypoint, wood engraving, and lithography—fall loosely within the category of painting.) Line, form or shape, colour, space and light and shade are the basic elements of the visual arts. In each specific art form some of these elements are relatively more important than others. Colour, for example, is a more essential concern of the painter than of the architect.

### I. *Genres of Art* (艺术类别)

#### 1. Architecture (建筑艺术)

Architecture, the practice of building design and its resulting products; customary refers only to those designs and structures that are culturally significant. Architecture is probably the oldest of fine arts. It is the most useful and in some respects is a prerequisite for the other arts. One would say today that architecture must satisfy its intended uses, must be technically sound, and must convey aesthetic meaning. But the best buildings are often so well constructed that they outlast their original

use. They then survive not only as beautiful objects, but as documents of the history of cultures, achievements in architecture that testify to the nature of the society that produced them. These achievements are never wholly the work of individuals. Architecture is a social art.

Architectural form is inevitably influenced by the technologies applied, but building technology is conservative and knowledge about it is cumulative. Although design and construction have become highly sophisticated and are often computer directed, this complex apparatus rests on pre-industrial traditions inherited from millennia during which most structures were lived in by the people who erected them. The technical demands on building remain the elemental ones—to exclude enemies, to circumvent gravity, and to avoid discomforts caused by an excess of heat or cold or by the intrusion of rain, wind, or vermin. This is no trivial assignment even with the best modern technology.

### Mesopotamian Architecture (美索不达米亚式建筑)

This region, the greater part of modern Iraq, comprises the lower valleys of the Tigris (底格里斯河) and Euphrates (幼发拉底河) rivers. The Assyrian (亚述人的) city of Khorsabad, built of clay and brick in the reign of Sargon II (reigned 722-705 BC), was excavated as early as 1842, and much of its general plan is known. The oldest designed environment stable enough to have left traces date from the first development of cities. It became the basis for the study of Mesopotamian architecture. Early Persian architecture—influenced by the Greeks, with whom the Persians were at war in the 5th century BC—left the great royal compound of Persepolis (波斯波利斯古城) (518-460 BC), created by Darius the Great, and several nearby rock-cut tombs, all north of Shirāz (设拉子) in Iran.

### Indian Architecture (印度式建筑)

Hindu traditions are rich in visual symbols; the early stone architecture of India was elaborately carved, more like sculpture

than building, especially as the designers did not emphasize structural systems and rarely faced the task of enclosing large spaces.

The Indian commemorative monument takes the form of large hemispherical mounds called stupas (神龛塔), like the one built from the 3rd century B. C. to the 1st century A. D., during Buddhist ascendancy, at Sanchi, near Bhopāl in central India.

In the early period of monastery and temple building, shrines were sculpted out of the solid rock of cliffs. At sites such as Ellora (埃洛尔) and Ajanta (阿旃陀), northeast of Bombay (孟买), are great series of these artificial caves carved over many centuries. As the art of temple building developed, construction by subtraction gave way to the more conventional method of adding stones to form a structure, always, however, with more concern for sculptural mass than for enclosed volume. Hindu temples are found throughout India, especially in the south and east, which were less dominated by the Mughal rulers.

In Southeast Asia a Buddhist temple is called a wat. The most famous of these, and perhaps also the largest known, is Angkor Wat (吴哥窟) in central Cambodia, built in the early 12th century under the long-dominant Khmer dynasty.

Buddhist architectural traditions, sometimes coming via China, are strongly evident in Myanmar (formerly known as Burma), Thailand, Malaysia, Java, and Sri Lanka. The rich temples and shrines of the Royal Palace compound in Bangkok are less than 200 years old, testifying to that culture's continuing vitality.

### Chinese Architecture (中国式建筑)

China has a traditional reverence toward ancestors; the stable and hierarchical life of the Chinese extended family is proverbial. It is reflected in the formality of the Chinese house, built in rectangular form, preferably at the northern end of a walled courtyard entered from the south, with auxiliary elements disposed in a symmetrical fashion on either side of the north-south

axis. This pattern was the point of departure for more lavish programs for mansions, monasteries, palaces, and, eventually, whole cities. The city of Beijing took form over a very long time, under various rulers. Two contiguous rectangles, the Inner City and the newer Outer City, each embrace several square kilometers. The Inner City contains the Imperial City, which in turn contains the Forbidden City, which sheltered the imperial court and the imperial family. The entire development adheres to symmetry along a strong north-south avenue—the apotheosis, on a grand urban scale, of the Chinese house. The most characteristic architectural forms are based on timber framing. In China, the wooden post carried on its top an openwork timber structure connected and supported by brackets and short posts to support the rafters and beams of a steep and heavy tile roof.

### The Architecture of Islam (伊斯兰式建筑)

The Islamic concept of a mosque as a place for ablutions and prayer differs from the idea of a Christian church, and the desert climates in which Islam first became established required protection from sun, wind, and sand. The initial prototype was a simple walled-in rectangle containing a fountain and surrounded with porticoes. A wall toward Mecca, had in its center an apse with a nearby pulpit, the shelter at this end consisted of multiple arcades of transverse and lateral rows of columns. Structural elements were the arch and the dome; roofs were flat unless forced upward by vaults, and there were no high windows. The mosque had at least one tower, or minaret, from which the call to prayer was issued five times daily. The same basic plan is followed to this day. The Great Mosque at Al Qayrawan in Tunisia was built in A. D. 670, but its well-preserved state today reflects construction of the period 817-902. The oldest mosque in Iraq is at Samarra (萨迈拉) (847-52). The Great Mosque at Córdoba (科尔多瓦) in Spain covers 2.4 hectares and was built in several stages from 786 to 965. It was converted to a Christian cathedral in 1236. Also in Spain is the Alhambra (1354-91) at Granada

(格拉纳达), one of the most dazzling examples of Islamic palace architecture; its courts and fountains have delighted visitors ever since its construction. Iran is renowned for brick masonry vaulting and for glazed ceramic veneers. The finest examples of Islamic architecture in Iran are found in Isfahan (伊斯法罕), the former capital. The enormous imperial mosque, the Masjid-i-Jami, represents several construction periods, beginning in the 15th century. Even more richly ornamented is the sumptuous Masjid-i-Shah (1585-1616), built to be part of the royal civic compound of Shah Abbas I.

### Ancient Egyptian Architecture (古埃及式建筑)

The most famous Egyptian structures are the pyramids begun around 2600 B. C. ; the tombs and temples and the associated statuary Obelisks and avenues of Sphinxes(人面狮身像) and lions built in stones. The walls of stone buildings were generally battered (thicker at the base and tapered), and the columns were short in proportion, seldom more than six times their diameters. The column heads were carved to represent lotus flowers or buds, palm trees and papyrus heads; the column shafts often had decorative bindings recalling the lashed reeds, with which the houses were built.

### Greek Architecture (古希腊式建筑)

Any consideration of Greek architecture must begin with mention of Aegean(爱琴) Civilization, typified by the great Minos Palaces (米诺斯宫) on the Island of Crete (克里特岛), in particular the huge complex of Knossos (克诺索斯王宫) and magnificently sited structures at Phaistos. Constructed of massive masonry, they were several stories high and incorporated large pillared halls and dozens of smaller rooms. The walls were decorated with brilliantly colored frescoes (壁画) and stucco bas-reliefs (浅浮雕). It was, however, the column and the beam that formed the basis of classical Greek architecture and that give it the simple, straight forward character that, together with its

details, has led many scholars to speculate on its origins in the construction of primitive wooden huts. The basic building material of the classical period was marble. The essential achievement of the Greeks was the refinement of the building and its components into an architectural system of proportion and decoration—exemplified by the buildings on the Athens Acropolis (雅典阿克罗波利斯), in particular the Parthenon (447–32 B. C.) (巴特农神庙)—that remain the basis of the Western European architectural tradition until the mid-19th century.

### Roman Architecture (古罗马式建筑)

During the 2nd century B. C. the Romans, in conquering North Africa, Greece, Anatolia, and Spain, absorbed the architectural traditions of those areas, to which they added the constructional skills of the Etruscans (伊特鲁立亚), their immediate neighbors in central Italy. The most significant achievements of the Romans were in their technology of building, their use of much wider range of materials, and their refinements of the Arch and Vault and the Dome. The Roman use of domed construction in mass concrete is best represented by the well—preserved Pantheon (万神庙) in Rome (constructed A. D. 120—24), which subsequently became a Christian church. Later Roman or early Christian churches generally took their form from the basilica, whose central nave (正厅), side aisles (侧廊), triforium (拱廊), and apse (东室) became characteristic features of the Romanesque and Gothic church.

### Byzantine Architecture (拜占庭式建筑)

Byzantine architecture developed in the Byzantine Empire founded by Constantine I when he moved the capital from Rome to Byzantium, the present-day Istanbul in the 4th century. In southern and eastern Europe, the continuity of Roman plans and techniques was strong. Only slightly modified Roman basilican plans were used for the construction of churches. The huge domed churches, such as Hagia Sophia (圣索菲娅教堂) (532—

37), were built on a scale far larger than anything achieved by the western Roman Empire.

### Romanesque Architecture (罗马风式建筑)

From the mid-10th to the mid-12th century greater progress was made towards the development of a successor style—the Gothic. The primary characteristics of Roman in origin, however, large internal spaces were spanned by barrel vaults on thick squat columns and piers; windows and doors had round-headed arches; and most of the major churches were laid out on the basilican plan, modified by the addition of buttresses, transepts and towers. The buildings are solid, heavy and dimly lighted because of the small windows, exemplified by Durham Cathedral (达拉姆大教堂) in England.

### Gothic Architecture (哥特式建筑)

From the mid-12th century to the 16th century northern European architecture was characterized by the use of flying buttresses, pointed arches, ribbed vaults, and traceried windows. The thin walls, slender columns and the very large areas of glass in Gothic buildings gave an impression of lightness that contrasted markedly with the Romanesque. Gothic Architecture originated at the Royal Abbey Church of St. Denis (圣但尼皇家大教堂), built by Abbot Suger between 1137 and 1144. It was refined in north and central France, such as Amiens Cathedral (亚眠大教堂) (1220 — 70). The most thorough application of Northern Gothic to Italy was in Milan Cathedral (米兰大教堂). The greatest concentration of Gothic secular buildings is in Belgium. The Gothic church or cathedral, seeming to aspire eternally heavenwards, is naturally taken as a symbol of medieval spirituality.

### Renaissance Architecture (复兴时期建筑)

During the early 15th century, European culture became inspired by the rediscovery, known as the Renaissance, of classical

literature, art and architecture. Italy was the center of this rebirth, and in Florence, where the movement started, architecture was influenced by the use of the orders, the round arch, the barrel vault, and the dome—all Roman features. In both France and England a truly classical style was not established until the first half of the 17th century. The Florentine Renaissance (佛罗伦萨复兴) did not initially mean the complete break with traditional practice that was implied in the Gothic north. They combined the traditional Italian Romanesque elements (a basilican plan, round arches, and a flat ceiling) with a new sense of proportion, the use of corinthian columns and a dome over the crossing of nave and transepts. The ideal architecture at the time was represented by the various plans for Saint Peter's Basilica (圣彼得大教堂).

### Baroque and Rococo Architecture (巴洛克和洛可可式建筑)

In the 15th century Florence architecture relied for effect upon proportion, simple straight lines, and the correct use of classical details. During the 16th century, however, architects such as Michelangelo (米开朗基罗) and Giulio Romano (罗马诺) abandoned these restraints for a more exciting, idiosyncratic version of the style, now called the mannerism, in which the classical rules were deliberately flouted for effect. Giovanni Lorenzo Bernini and Francesco Borromini further developed the style by introducing curvilinear forms and by incorporating sculpture and painting in their buildings to give a rich and dynamic version, known as Baroque, which spread during the 17th and 18th centuries. In northern Europe, Baroque architecture achieved an exuberance and freedom unmatched elsewhere, climaxing in the Rococo, as in Germany's Würzburg Residenz (维尔茨堡宫). In France Baroque and Rococo were tempered by Neoclassicism, with a resultant elegance and refinement in both architecture and decoration, exemplified by the 18th century sections of the Palace of Versailles (凡尔赛宫).



## Neoclassical Architecture (复古主义建筑)

In many countries of northern Europe the elegance and dignity attainable through adherence to classic rules of composition retained appeal, while in central and southern Europe and Scandinavia, baroque and rococo ran their course. In England, the duke of Marlborough's great Blenheim Palace, designed (1705) by Sir John Vanbrugh, emulated in rougher and reduced form the grandeur of Versailles. A renewed interest in Palladio and his follower Inigo Jones emerged. The development of the resort city of Bath gave opportunities to John Wood and his son to apply Palladian classicism to the design of Queen's Square (1728), the Circus (1754—70), and finally the great Royal Crescent (1767—75), in all of which the individual houses were made to conform to an encompassing classic order. These developments reinforced the grip of neoclassicism in England, and the resulting type of architecture became popularly known as the Georgian style.

## Innovative Architecture (革新派建筑)

Such structural engineers as the Swiss Robert Maillart, the French Eugène Freyssinet, and the Italian Pier Luigi Nervi produced works in reinforced concrete that combined imagination with rationality to achieve aesthetic impact. Among architects the Danish Jørn Utzon, in Australia's Sydney Opera House (1957—73), and the Finnish-American Eero Saarinen, in Dulles Airport (1960—62) near Washington, D. C., employed unusual structural solutions.

## Modern Architecture (现代派建筑)

Contemporary architecture takes a bewildering variety of forms and makes use of a far wider range of materials than ever before. The international style, promulgated by Walter Gropius (格罗皮乌斯), Le Corbusier (勒·柯布西耶), and Ludwig Mies Van Der Rohe (密斯·凡德罗) in theory and practice, has dominated architecture in this century until very recently. Most of the