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无锡旅游英语



An Oral Presentation of Major
Tourist Attractions in Wuxi



南京大学出版社

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Introduction

China has always been embraced by adventurous foreign visitors as a land of history, mystery and beauty. As the third largest country in the world occupying an area of 9 600 000 square kilometers, it offers a wide variety of terrains and climates that contribute its numerous natural attractions. Today, China is also viewed by the rest of the world as a land of opportunity, diversity, and hope.

According to the most current data, China's tourism income reached 1 095.7 billion RMB (160.328 billion US dollars) in 2007, up 22.6 percent over the previous year. The country hosted 131.87 million inbound tourists in 2007. Domestic and outbound travelers surpassed 1.6 billion and 40.95 million respectively. By the end of 2007, the country had 13 583 star hotels, up 6.5 percent, while the number of travel agencies increased to 18 943 from 17 957 in 2007.

China, who has the largest population of the world, is one of the oldest civilizations. Various art forms of temple and garden architecture throughout the country reflect the cultures and traditions of different peoples and dynasties. Over thousands of years, numerous religions grew and flourished in this ancient world. China is beckoned by the edification and rituals of mainly 5 religions—Buddhism, Taoism, Islam, Catholicism and other Christian religions. The Constitution and state law protect freedom of religious belief. Respecting and protecting the right

of Chinese citizens to “freedom of religious belief” is the basic policy of the Chinese government.

This book is written by an author who has devoted his professional life to the accumulation and sharing of knowledge on all aspects of Chinese culture. It also reflects the author’s extensive experience in working with tourist agencies and international visitors. It is aimed toward readers and travelers who would like to understand and learn about China, its people and its culture beyond its natural attractions. It is our hope that this book will serve as a bridge in the cultural exchange between people in China and those from English-speaking nations, such as the US, UK and Australia.

Spencer Li, MPA

April 11, 2010

West Chicago

致读者

书,是作者通过文字符号来进行人际交流的一种模式。此书的编撰,是我应研习英语的学生们和英语学习爱好者的要求,在从事英语口译和国际旅游工作的同事的鼓励敦促下,不避丑陋,挑选了我在无锡地区从事英语导游工作 20 多年来中外游客光顾频率较高的部分景点和参观点的讲解词、导游词,并加以整理、修改而成的;其部分内容曾作为我在无锡几所院校,包括无锡达明国际语言培训学校在内的英语口语培训和英语导游资格考试培训的讲义和辅导材料。虽说学习和使用英语已四十寒暑有零,但中国的园林文化、佛教文化和其他诸多文化博大精深、源远流长,要把自己的经验和对这些文化的理解及自以为尚有一二可取的技巧用文字演绎出来,却又深感才疏学浅、力不从心。

本书汇编了有关江南文化的 9 篇讲解词。语言,尤其是口语,本身是多变的,在表情达意的时候,用词和词语组合有很大的随机性、可选择性。为使这一实用性读物的语气和用词能较确切地表明本人对中国的园林文化、佛教文化、丝绸文化和民风民俗的理解,同时又符合英美口语的习惯用法,我聘请了旅美华人 Ricky Li 为本书做语言主审工作,旨在尽量避免英文华语化的现象。在写作过程中,还得到了南京大学中美文化研究中心主任黄成凤教授和我的美国友人 Ronald P. Sloan 先生的悉心帮助和指点。

本书的口语式讲解力避空洞抽象,它以具体景点、景象或物产为背景,以介绍中国的文化现象、社会演进、民风民俗为主线。所涉及的年代和数据,参考了相关的资料。但须声明,它毕竟不是学术著作,因职业的需要,其中某些情节和对话,则是演义的、虚构的,故个别情节是不能在实地对号入座的,更不能照本宣科。何况

事物本身是不断变化的,“一年一个样,三年大变样”这句话也适合描绘无锡的飞速发展,其旅游景点自然也不例外。在本文编写结束时,文中所涉及的景点又有了新的变化,或增加了新的内容。本书虽名为《无锡旅游英语》,但其内容只触及了无锡旅游资源和景点的一部分,只能在业内起个抛砖引玉的作用。本书各篇章所涉及的时间和参观顺序是相对独立的、不相关的,也不一定是在同一季节。

在实际工作中,讲解的受众每批不完全一样甚或完全不一样,故讲解内容要根据受众的年龄、信仰、兴趣、受教育程度以及季节、气候、气温乃至参观游览的时段、线路、其他陪同人员的身份等诸多因素,作出必要的调整。考虑到一般英美人士在某一特定物之前停留并耐心聆听介绍的时间通常为6至8分钟,遇到某个讲解点内容丰富、用时较长时,实地翻译讲解员或导游员须机巧地调整自己或游客的位置,或引导他们改变观赏角度,或站,或坐,或停,或边走边讲,随机而变,以缩短受众的心理时间。

书,是人际交流的媒体。把景点文化的叙述、分析、推演、导游翻译融为一体,这是本书的一种尝试,难免出现牵强、笨拙之处。书中所用比喻和对某些事物的看法、想法,纯属本人愚见,未必恰如其分,如有偏颇、谬误,诚盼读者批评指正。

作 者

2010年8月

友情提示：

在许多情况下，口语交流双方得当的口气、语气比言辞本身更重要，更有表达力。

——作者

Friendly Reminder:

In many circumstances, appropriate tones and manners of speaking in verbal communication are more important and expressive than the words themselves.

——Author

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Jichang Garden

寄畅园

1. A Brief Explanation of the Jichang Garden

Here we are at the Jichang Garden. Let's get off the bus here.

(Scene: the tour guide introduces the following to tourists as a general picture of the garden as walking to the entrance of the garden from the parking place)



Well, ladies and gentlemen, the garden we are now going to visit is called Jichang Garden. Jichang means "ease of mind" in Chinese, so Jichang Garden means a garden for ease of mind.

A native of Wuxi called Qin Jin (秦金), a retired high-ranking official of the Ming Dynasty, first created the garden. The built-up area of the garden started out as the monks' residential quarters. He bought the abode for monks of the Huishan Monastery. Qin Jin's style was Feng Shan, literally meaning "Phoenix Hill", so he gave his alternative home a humble name "Temporary Dwelling in Phoenix Valley", *feng gu xing wo* (风谷行窝) in Chinese.

It was not until the third master of the garden, Qin Yao (秦

耀), great-grand nephew of Qin Jin, that the garden was fundamentally transformed from a virtually-untouched natural landscape into an ingeniously laid-out and elaborately designed garden. Following that, it was in the possession of Qin Family for nearly 500 years, the only example of a classical garden belonging to one family for such a long time in Chinese history. So Jichang Garden has a byname of Qin Family Garden.

The garden's heritage goes back to the Northern and Southern Dynasties. It is one of the best examples of a classical hillside garden found in China with a history of nearly 500 years. The garden has experienced a swirl of events together with its owners—at times the masters of family members served as officials at the ministerial level, at other times the masters served sentences in prison during Ming and Qing dynasties.

For example, Qin Yao was also a high-ranking official in the imperial court in Beijing. He experienced a chequered career. He was framed by a rival political faction for something he didn't do, and was dismissed from the imperial bureaucracy. Being disgraced and tired of the treachery and backstabbing of political life, he decided to return home to Wuxi, and devote his energies to creating a comfortable home. It was there, in the creation of his wonderful gardens, that he found ways to express his feelings and thoughts. In mountains and waters, flowers and trees, the master was mentally and philosophically fulfilled.

Qin Family was one of the four most influential families in Wuxi area until the mid-20th century. The other three were the Rong Family, the Tang Family and the Xue Family. Each of these families had its own unique private gardens which were

among the best classical gardens in China.

The four families were involved in various careers: commercial, manufacturing and foreign diplomatic. But they had one thing in common that they were all literary scholars. Many members of the four families are regarded as elites in contemporary China. For example, the Rong Family and the Tang Family established business empires respectively in early 20th century, which are seen as the starting point of Chinese national industry. Today, the Rong Family and Tang Family are still influential, politically and economically, at home and abroad.

Historically, Jichang Garden represents the culmination of private garden architecture in Wuxi area if not in all of China, and now it is evolving into another equally significant phase of public service. This garden, the adjacent Huishan Temple and other historical sites in Wuxi, speak volumes for the ancient civilization that the Wuxi people created and enjoyed.

Before 1949, there was no public park in its real sense in Wuxi at all. There were only five gardens of this sort, but none of them were as exquisite as this one. Those private gardens were open to the public occasionally and conditionally in the old days. They often remained closed to the general public and only for the distinguished to enjoy.

As a token of the family's support to the People's Government, this garden was dedicated to the local government by the public-spirited Qin Family in the year 1952. Since then, this garden has become a park at the disposition of the Chinese public.

Today, this garden is on the Cultural Heritage Protection List of the State Council. In other words, the garden now is

under state protection, and the Central Government is going to undertake the garden's maintenance and restoration if necessary.

Ladies and gentlemen, presumably you are wondering why this garden is protected by the State Council, in other words by the Central Government? Besides its long history, the garden's artistic features play a significant role in the government's decision to have it protected. Its consummate artifacts and natural beauty are organically interwoven, and its original concept of gardening art of Yuan and Ming dynasties remains unchanged and lives on to this day. Some classical gardens in China have a longer history than this one, but they were kept updated or rearranged in history as a result of the change of their owners or patrons. Those gardens consequently lost their original traces and flavor, and their historical value was also reduced to a certain extent. This garden stands the test of time. It has "three plus one" outstanding artistic features.

(1) Borrowed vistas (借景)

Beautiful scenes from neighboring Xishan Hill and Huishan Hill have been reproduced here in the garden.

(2) Building rocks (叠石)

The rocks and artificial hills have been piled up to resemble foothills of the nearby Huishan Hill in appearance, as people say "even though they are man-made, they appear to be created by nature".

(3) Conducting waters (理水)

As the spring water in the Eight-tone Ravine flows along its path, it produces a rhythmic *ding dong* sound as if striking on a

variety of musical instruments.^① They produce an effect of resonance as if the stream of water were babbling over the stones in a natural deep valley. (*Optional*; It is evocative of the tones of a concerto played by folk style musical instruments.)

(4) Here is the fourth important feature, but ... (*Note: the narrator should say the following in a joking tone with some sort of mystery*) I will come to it towards the end of the visit to the garden. I would like to keep it secret for a while.

Here is the entrance. Let's go and have a look.

2. *Entering the Garden and Starting to Conduct the Tour*

Now we'll go into the garden.

(1) **At the front courtyard**

This is the front court dooryard. These two bigger trees are sweet osmanthus trees^②. Do you know anything about this kind of tree? It is an evergreen bearing tiny fragrant flowers in silver or golden colors. It generally blooms around mid-September. The imperceivable fragrance from this sort of tree permeates the whole garden and its neighborhood for at least 10 days, sometimes for as long as 20 days. Local people always try to collect these tiny flowers and preserve them in sugar or honey. The preserved flowers add a distinct flavor when they are put into rice wine, rice cakes and puddings.

① Referring to a metal (金), a stone (石), a string (丝), a bamboo (竹), a gourd (匏), a ceramic (土), a leather (革) or a wood (木) musical instrument.

② Some Americans call them "cassia tree".

During the Qing Dynasty, two emperors, Kangxi and Qianlong, visited the garden several times and were very impressed by it. Although most of the buildings and structures of the garden have been destroyed, and then rebuilt time and time again over the years, the garden's basic layout has been beautifully preserved and still retains its classical style and atmosphere until today. Few private gardens in Chinese history can boast of such a royal and consistent history.

(*Scene: two stone slabs inlaid in the wall grace the entrance of the garden*) The Chinese characters on these two stone slabs were inscribed by emperors in Qing Dynasty. The four characters to the right read *shan se xi guang* (山色溪光) in Chinese. They were written by Emperor Kangxi, meaning "picture-perfect mountain scenery featuring elegant beauty of deep valleys". The other four read *yu jia jin cong* (玉戛金枞) by Emperor Qianlong. To my understanding, the four characters read "the limpid spring water hits the rock gently in the valley (*here referring to the Eight-tone Ravine of the garden*) and gives off the sound of metal musical instruments". Anyway, all these epigraphs praise the beauty and gracefulness of the garden, and show the emperors' appreciation of the garden. The slabs also tell the visitor that this garden boasts a glorious history and it is worthwhile to spend some time to explore it.

(*Scene: in front of a stone tablet*)

This is a presentation of this garden in Chinese (*pointing to a stone tablet erected there*), but I'm sure you can read this number (what year this is), can't you? (*pointing at the year in Arabic numerals*) This presentation tells a brief history of this

garden. This garden used to be a part of a monastery. It became the private garden of a retired minister during the Ming Dynasty. In its heyday, the garden was honored by 13 visits by two emperors in the Qing Dynasty during their tours to the south of the Yangtze River. During that period, the Qin Family was in ascendancy and its prestige reached its apogee, and the garden's fame traveled far and wide with the passage of time.

In ancient times, many men of letters and high-ranking officials who were demoted or dismissed withdrew from society and lived in solitude. They wrote poems and painted landscapes to vent their feelings. They built gardens as a retreat. And in turn, those garden gradually became places of interest for those who had been disappointed in public life. Those self-conceited but low-spirited officials tended to give their residences humble names, such as Humble Minister's Garden(拙政园), Retreat and Reflection Garden(退思园), just like this one. Somewhat like American/British people call their own residence sometimes as "my den" for self-abasement or self-parody. Those four characters *feng gu xing wo* up over there on the plaque literally mean "the phoenix nest in a valley". Phoenix happened to be the title of the original owner of the garden. Or just the other way round, the name of the garden was derived from the title of the first owner. The name of *feng gu xing wo* was used for about 80 years until the third owner Qin Yao changed the name into Jichang Garden in the year somewhere around 1595 after he had been dismissed from his post.

The exquisite layout of the garden and its atmosphere never failed to arouse the appreciation and admiration of the emperors.

They wrote poems, drew paintings, and wrote for the garden owner. Emperor Qianlong appreciated the architecture of this garden so much that he ordered his men to build a replica in the Summer Palace in Beijing by the name Huishan Yuan (惠山园), meaning Huishan Garden. Huishan refers to that mountain (*pointing to it*). In 1811, Huishan Garden in the Summer Place in Beijing was given its present-day name Xiequ Garden (谐趣园), the Garden of Harmonious Interests/Delights. It was destroyed in 1860 by the Anglo-French Allied Forces together with most of the buildings and structures in the Summer Palace. The destroyed garden was rebuilt 30 years later in 1892. The Garden of Harmonious Interests is still in good condition today. A local garden architect once made a fact-finding tour to that garden nestled in the northeast corner of the Summer Palace and tried to find the common points and disparities between the mother garden and the son garden. Let me tell you his findings and conclusions. The most common feature is that all the main buildings and sights in the two gardens are arranged around their lakes and along the edge of the walled-in gardens. Everything in the copy garden in Beijing seems just a bit off. It looks more imperial and magnificent. But its brightly painted buildings, including the pavilion, the finely crafted bridge and the covered walkway, hardly intergrated into one with its seemingly natural environment. It has too much that of urban and constructed feel as opposed to the natural feeling here. The stones used in the replica are all Taihu stones or finely hewed stones which make that garden look more man-made. No wonder Emperor Qianlong's fondness for that new garden was ephemeral and the renaming of