

## 英译汉参考译文

### 审美教育与国家进步

人文艺术渐受冷落，而商科和理工学科（STEM，指科学、技术、工程、数学等）却愈发受到重视，形成了一种将审美教育排除在外的国家进步观。本文认为审美教育者应当对国家进步的这一习惯性理解提出挑战。（在人文领域，审美教育者通常指英文、外国语言文学、哲学、艺术史和影视研究等学科工作者。）为此，本文呼吁关注法国哲学家斯达尔夫人（1766—1817）的著作，因为借鉴她的进步观或许可以找到人文艺术学科未来的希望。

在当今美国社会，国家进步通常等同于创造就业机会，而创造就业机会又与商科、理工学科的发展联系在一起。例如，2012年全国大选后，奥巴马总统在胜选演说中呼吁美国继续保持在科学技术领域的领先地位。他大声疾呼：“国民们，我坚信我们可以在已有进步的基础上，继续为中产阶级争取新的工作、新的机遇和新的安全保障。”

人们口头上强调公民责任及其在国家进步中的重要性，但联邦政府、州政府以及高等教育机构却在大幅削减人文艺术方面的预算，甚至砍掉整个专业。审美教育者知道，长此以往，这些削减会给公民社会带来灾难性后果，因为传递文化资本的恰恰是人文艺术学科。更准确地说，人文艺术培养学生的批判思维与独立思考能力，使其能够在公民社会角色方面做出明智决定。然而，诸多指标显示，公众和相关机构对人文艺术学科的支持力度减退，审美教育者很容易心灰意冷，感到倍受冷落，甚至认为自己于国家进步的作用微乎其微，或者说毫无用处。

相关指标显示，人文学科正在日益边缘化：2014财年，国家人文基金会（NEH）和国家艺术基金会（NEA）得到的拨款比2010年峰值时少了13%，而国家科学基金会（NSF）得到的拨款却比2010年增加了近4%。国家人文基金会和国家艺术基金会的拨款仅占国家科学基金会拨款额的2%，要不是因为这一点，也许13%

的削减尚不至于如此令人震惊。联想到 1979 年，国家人文基金会和国家艺术基金会获得的资金分别占到国家科学基金会总额的 16%，这粒苦药就更难下咽了。

人文艺术学科受重视程度减弱的第二个衡量指标是高等教育机构的薪酬。

“俄克拉荷马大学(学科)教职人员调查”涵盖了 114 所“研究型大学/顶级研究机构”的教授薪酬，列出了各个学科各级终身教职人员的平均薪资。2013-2014 年的研究表明，艺术学科教员平均年薪是 71,463 美元；英文类，76,627 美元；哲学、宗教研究类，81,971 美元；物理科学类，102,636 美元；工程学类，114,827 美元；商业管理类，139,093 美元。与 2011—2012 年度相比，2013—2014 年度，物理科学类、工程学类和商业管理类的薪酬同比有所增长，而艺术、英文和哲学等学科则有所下降。如果说薪酬受市场驱动，那么人文艺术的市场需求显然不高。佛罗里达州长里克·斯科特提出佛州州立高校不提高“战略领域”专业学生学费标准，这使人文艺术缺乏市场的问题进一步凸显。《纽约时报》记者莉泽特·阿尔瓦雷斯对此评论说：“这条来自佛州首府塔拉哈西的信息再直白不过了：给我们培养工程师、科学家、医护人才和技术专家，不用操心历史学家、哲学家、人类学家和英文专业人才。”这样，无论是专业建设、教师薪酬还是学生学费，从多个视角都可以看到明显地向理工科倾斜和对人文艺术教育的漠视。审美教育工作者与今天所谓的“国家进步”（即商业、科学与技术的进步）毫不相干。面对这种近乎一边倒的认知，人文艺术工作者正在竭力向其他学科和公众阐明自己在国家进步中的关键作用。

人文艺术教育被视为与“国家进步”毫不相干，尽管这令人沮丧，我们试图阐明其相关性的努力也不尽如人意，但我们或许还可以就如何理解“进步”展开新一轮辩论，从中寻找希望和目标。更确切地说，我们要就如何理解审美教育在“进步”中的作用展开辩论。斯达尔夫人的著述摆正了美育在国家进步中的位置，直指当今人文艺术领域面临的困境，因而尤其具有启发意义。她的哲学思想颇有远见，颠覆了“进步”的定义，可以为审美教育者提供有力武器，拓展“进步”的概念内涵，提升人文艺术的重要性和生命力。

在斯达尔夫人看来，进步就是个体心智的可完善性（知识积累）与人类物种的可完善性（即个体道德与公共道德相互作用）相互统一，这对于解决审美教育者阐明我们在国家进步中的关键作用时面临的困难有着直接的指导意义。显然，个体心智的可完善性与人类物种的可完善性这两种“进步”类型对国家进步都至关重要。斯达尔夫人认为二者必须统一，其观点令人信服。因此，审美教育者可以提醒公众，商科和理工学科既不训练学生保持警醒，追求个体与公共道德的统一（这是确保自由与国家日臻完善的矢量），也不教导他们抵制教条。此外，以人文艺术为代价，增加对理工学科的投入，这种做法和启蒙运动时期对“进步”的执念并无二致，当时的“进步”是指保护和积累经验知识与物质财富。至少在斯达尔夫人看来，这种偏执忽视了个体内在的道德生活，进而降低了对道德责任感和独立判断能力的重视程度，使党派偏见与日俱增，最终酿成法国大革命恐怖统治时期的狂热局面。尽管很难想象美国会发生“恐怖统治”，但是我们可以说，以牺牲审美教育为代价，毫无节制地追求科学和商业的进步，终将削弱个体道德——斯达尔夫人将其定义为献身自由、人权和造福全民的可能性。

如果斯达尔夫人今天依然健在，她或许会说，解决目前人文艺术学科的危机并非难事。首先，要将国家进步理解为个体心智的可完善性和人类物种的可完善性的统一。科学进步若以牺牲具有警醒作用的个体与公共道德的统一为代价，则会对国家稳定造成威胁。因此，呼吁国家进步就必须对追求这种完美统一的学科——人文艺术学科——提供足够的支持和充足的经费。其次，要鼓励致力于知识经济的“有用”学科与获得审美教育的学科相结合的教育模式。

## 汉译英参考译文

### **Spring Festival: Chinese Cultural Experience for the World**

In Australia, a famous chocolate manufacturer launched a special line of piglet-shaped chocolate to usher in the Chinese Lunar New Year of the Pig. In Argentina, a temple fair themed “Feliz Año Nuevo Chino” has become localized as a new jamboree. In Finland, people rejoiced over dragon and lion dances to celebrate the Lunar New Year in sync with people in China.... In the last Spring Festival Holiday, not only did China brim over with a strong festive flavor, but the rest of the world also glowed with radiant Chinese cultural elements and exuded the atmosphere of the Chinese New Year.

The Spring Festival culture is flourishing all over the world, bringing foreigners exotic way of life and cultural fun. Having a bowl of *Laba* porridge on the eighth day of the last or the twelfth Chinese lunar month, they have come to understand a saying from a ballad: “The Spring Festival is around the corner soon after *Laba*.” Wearing red outfits, they bestow auspicious blessings to others in return for good luck. Pottering around a temple fair, they enjoy a jolly air of festivity. The going-global Spring Festival culture has given a unique splash of color to the world. Engaging foreigners in this celebration, it has also opened a window for them to observe and feel China. The worldwide interest in and growing recognition of Chinese culture are attributable not only to the need for communication between civilizations but also probably to their economic ties and market stimuli. However, this rests fundamentally on China’s enhanced comprehensive national strength and cultural influence.

Culture is not only a way of life but also a spiritual belief. An increasing number of foreigners nowadays are fascinated by traditional Chinese customs and touched by the values and spiritual pursuits effusing from Chinese culture. Many rituals and ceremonial customs — such as pasting spring couplets onto door frames and paper-cuts for window decoration, setting off firecrackers, enjoying reunion dinners,

staying up to drink alcohol, visiting kith and kin and presenting them with an artistically written Chinese character “福” (*fú*, fortune) — embody the Chinese people’s desire for a good life, adherence to family values, and pursuit of shared reunion. Wherever they are and whatever language they speak, all these simple emotions are common wishes in the innermost recesses of their hearts. For example, a British young man, when writing a spring couplet for the first time, copied stroke by stroke the Chinese characters “幸福” (*xìngfú*, happiness) and “爱” (*ài*, love) saved in his cellphone. A Moroccan girl curious about Chinese calligraphy insisted on acquiring a piece of calligraphic work for each of her family members. It is the provocation of resonance among people around the world that enables China’s Spring Festival to travel beyond mountains and oceans.

British philosopher Bertrand Russell once applauded, “... something of the ethical qualities in which China is supreme, and which the modern world most desperately needs.” The ideas, humanism, and moral norms embedded in quintessential traditional Chinese culture have not only nourished the spiritual life of the Chinese people and propped up the spiritual world of the whole nation but also have had a significant value in addressing the common problems confronting humanity. Elemental Chinese culture has constantly nurtured many ethical qualities. From the development concepts of “Tao following the law of nature” and “heaven and man being united as one,” to the global ideals of “all nations coexisting in harmony” and “seeking mutual trust and amity with all nations,” and finally to the awareness that a community with a shared future should “pull together in times of trouble” and “share weal and woe,” these ideas and values have resonated with people around the world. In doing so, they are providing new possibilities for solving the problems facing all mankind. These are the underlying reasons for the growing popularity of the Spring Festival culture around the planet.

Of course, for Chinese culture to go global, it is necessary to disseminate both its refined traditions and contemporary values, as well as to showcase the progress of China and the colorful lives of the Chinese people today. During the most recent Spring Festival, many events displaying new images of China were staged abroad, leaving foreigners with deep impressions. For example, in Los Angeles, a gala entitled “Happy Chinese New Year, Charming Beijing-Tianjin-Hebei” gave many locals a close look at the coordinated development of the three places. In Switzerland, a Winter Olympics-themed cultural exhibition called “Light-on 2022” acquainted many people

of this snow-capped wonderland with China's great passion for ice-snow games and its commitment to "involving 300 million people in winter sports". The exports of Chinese books, movies, TV programs, as well as various public welfare and voluntary services, are all cultural complements to China's Spring Festival. All these efforts have made Chinese stories and culture more vivid, unfolding to the world a more prismatic China with different dimensions.

"On New Year's Eve, we bid a fond farewell to the Old and give a warm welcome to the New." Chinese culture, the accumulation of the most profound spiritual pursuit of the Chinese nation, serves as rich nutrition for the nation to survive and thrive. Riding on the momentum of exhibiting its Spring Festival globally to enliven more merits of Chinese culture around the world, we can continue to enhance its appeal and thus contribute more Chinese wisdom to solving the problems facing us as a human society.