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CNKI, fondata da Wang Mingliang 王明亮, è la versione aggiornata del progetto che vedeva la digitalizzazione di periodici cinesi su CD-ROM (avviato già nel 1995).

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Scaricare e installare la VPN GlobalProtect di PaloAlto Networks, dal seguente indirizzo:

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Client VPN PaloAlto Firewall

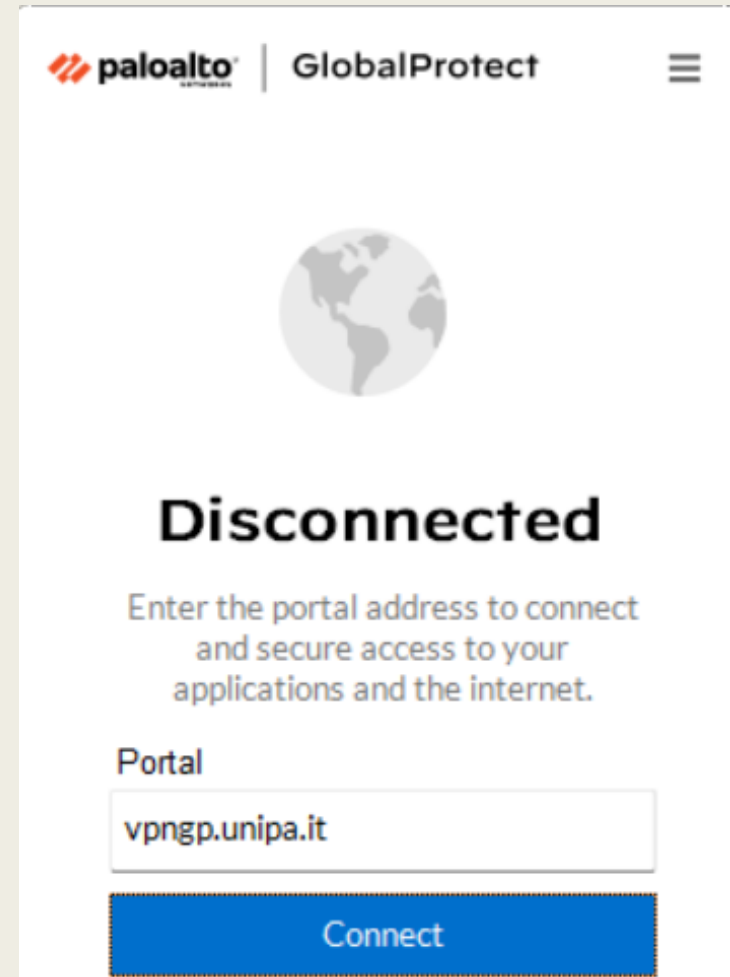
VPN Global Protect - PaloAlto Firewall

[vpngp.unipa.it]



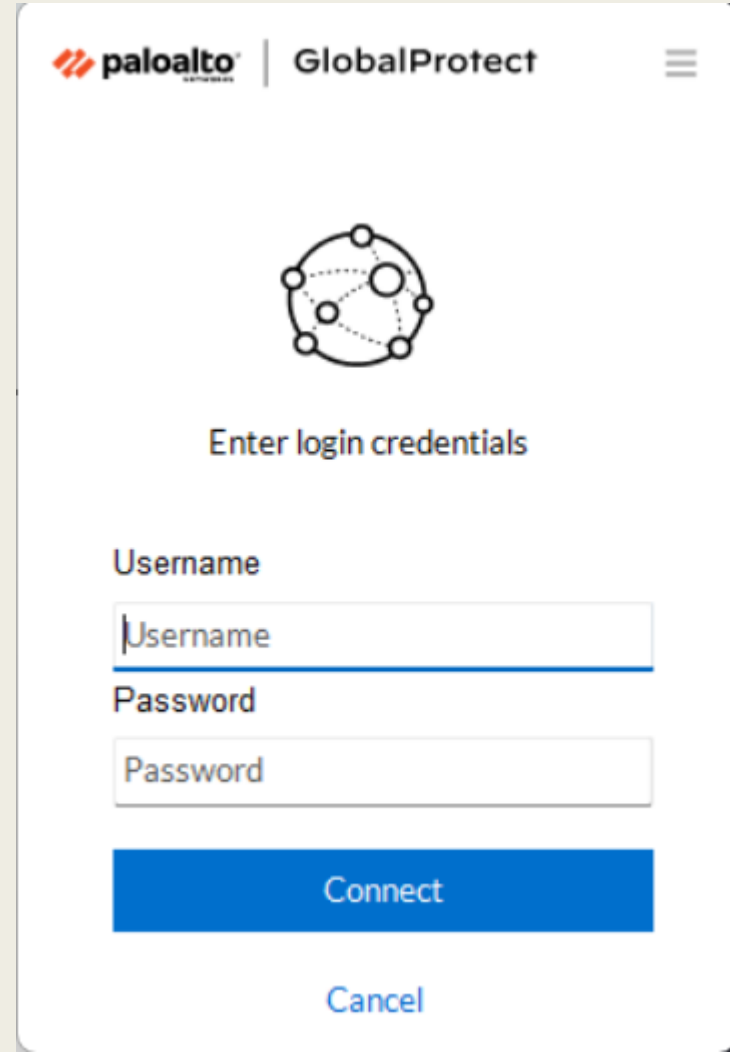
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The screenshot shows the Palo Alto GlobalProtect login interface. At the top, the Palo Alto logo and 'GlobalProtect' text are visible. Below the header is a network diagram icon. The text 'Enter login credentials' is centered. There are two input fields: 'Username' and 'Password'. Below the input fields are two buttons: a blue 'Connect' button and a blue 'Cancel' button.

paloalto | GlobalProtect

Enter login credentials

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Username

Password

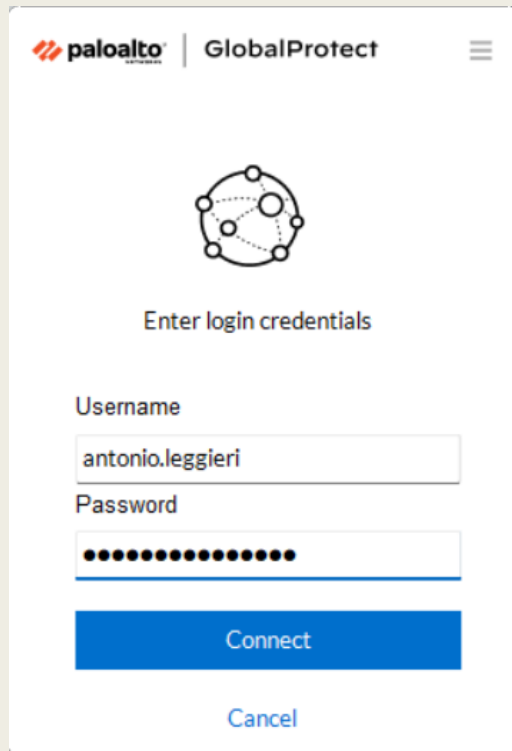
Password

Connect

Cancel

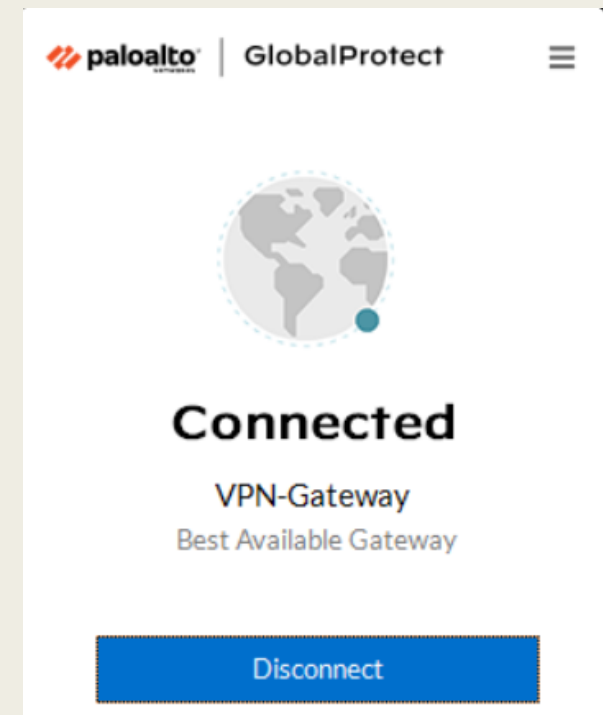
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Immettere le proprie credenziali
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The screenshot shows the Palo Alto GlobalProtect login screen. At the top, the Palo Alto logo and 'GlobalProtect' text are visible. Below the logo is a network diagram icon and the text 'Enter login credentials'. There are two input fields: 'Username' with the text 'antonio.leggieri' and 'Password' with masked characters. A blue 'Connect' button is at the bottom, and a 'Cancel' link is below it.

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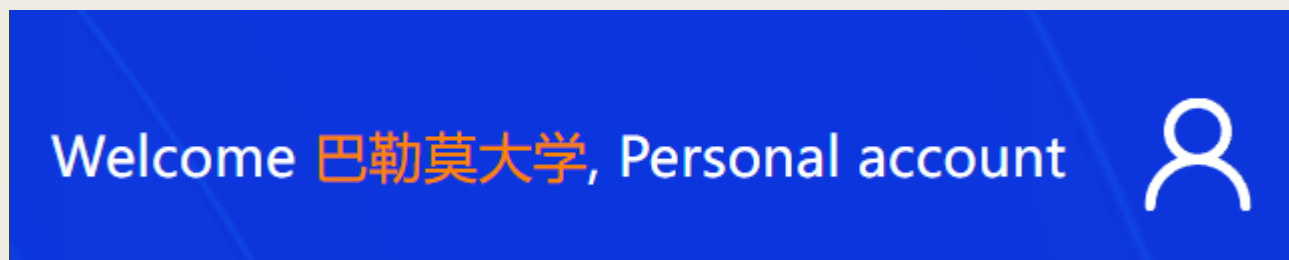


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Articoli in inglese (I)



3

Crafting Linguistic Labyrinths: Wordplay in David Tod Roy's Thick Translation of Jin Ping Mei

Jia Li

Studies in

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2024-05-14

English Journals



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Crafting Linguistic Labyrinths: Wordplay in David Tod Roy's Thick Translation of Jin Ping Mei

Author: Jia Li

DOI: 10.22158/SLL.V8N2P185

Abstract / 摘要

Jin Ping Mei, a novel vividly portraying the daily lives of common people, is characterized by various forms of wordplay deeply rooted in Chinese linguistic and cultural contexts. This paper scrutinizes David Tod Roy's English translation of Jin Ping Mei, titled "The Plum in the Golden Vase or, Chin P'ing Mei", which adeptly captures the linguistic and cultural nuances of the original while crystalizing his extensive research through the strategy of thick translation. Through a detailed analysis of Roy's treatment of wordplay in Jin Ping Mei, this study delves into the efficacy of thick translation as a pivotal approach in preserving and conveying the authentic rhetorical features of the novel. It is discerned that the paratextual elements within Roy's translation play a crucial role in both the comprehension and preservation of wordplay as integral rhetorical elements of the original text. This not only ensures the readability and aesthetic appeal of the translation per se but also enhances its fidelity in conveying the linguistic and cultural authenticity of the source material.

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Crafting Linguistic Labyrinths: Wordplay in David Tod Roy's Thick Translation of Jin Ping Mei

Jia Li

Abstract

Jin Ping Mei, a novel vividly portraying the daily lives of common people, is characterized by various forms of wordplay deeply rooted in Chinese linguistic and cultural contexts. This paper scrutinizes David Tod Roy's English translation of Jin Ping Mei, titled "The Plum in the Golden Vase or, Chin P'ing Mei", which adeptly captures the linguistic and cultural nuances of the original while crystalizing his extensive research through the strategy of thick translation. Through a detailed analysis of Roy's treatment of wordplay in Jin Ping Mei, this study delves into the efficacy of thick translation as a pivotal approach in preserving and conveying the authentic rhetorical features of the novel. It is discerned that the paratextual elements within Roy's translation play a crucial role in both the comprehension and preservation of wordplay as integral rhetorical elements of the original text. This not only ensures the readability and aesthetic appeal of the translation per se but also enhances its fidelity in conveying the linguistic and cultural authenticity of the source material.

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DOI: <https://doi.org/10.22158/sll.v8n2p185>

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Studies in Linguistics and Literature
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Vol. 8, No. 2, 2024
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Original Paper

Crafting Linguistic Labyrinths: Wordplay in David Tod Roy's
Thick Translation of *Jin Ping Mei*

Jia Li^{1*}

¹ School of English Studies, Xi'an International Studies University, Xi'an, China
^{*} Jia Li, School of English Studies, Xi'an International Studies University, Xi'an, China

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Articoli in cinese

□ 3

《水浒传》与《金瓶梅》中武松形象的比较研究

郑圻真

长江小说鉴赏

2025-02-28

Journals

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《水浒传》与《金瓶梅》中武松形象的比较研究

郑圻真

福建师范大学文学院

Abstract: 《水浒传》和《金瓶梅》都是以描写社会现实和生活为主题的长篇巨著，两书都塑造了武松这一典型人物形象。但由于两部作品的时代背景不同，作者的创作目的也不一样，因此在塑造武松形象时也表现出了很大差异。本文主要从《水浒传》与《金瓶梅》二者的联系出发，从武松出场方式叙述、豪侠形象刻画与人物细节描写的角度对二者进行比较研究，尝试总结两部作品中武松形象的共性和差异。

Keywords: 武松; 形象; 比较研究; 水浒传; 金瓶梅;

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Subject: Chinese Literature

Classification Code: I207.412;I207.419

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经典新读 |

《水浒传》与《金瓶梅》中武松形象的比较研究

□ 郑圻真

【摘要】 《水浒传》和《金瓶梅》都是以描写社会现实和生活为主题的长篇巨著，两书都塑造了武松这一典型人物形象。但由于两部作品的时代背景不同，作者的创作目的也不一样，因此在塑造武松形象时也表现出了很大差异。本文主要从《水浒传》与《金瓶梅》二者的联系出发，从武松出场方式叙述、豪侠形象刻画与人物细节描写的角度对二者进行比较研究，尝试总结两部作品中武松形象的共性和差异。

【关键词】 武松 形象 比较研究 水浒传 金瓶梅

【中国分类号】 I106 **【文献标识码】** A **【文章编号】** 2097-2881 (2025) 06-0015-04

武松是《水浒传》和《金瓶梅》中的重要人物，在两部作品中都有他的身影。武松是《水浒传》中的英雄，是《金瓶梅》中的豪侠。武松这个人物形象是在一定的社会历史条件下产生和发展起来的，既有一定的社会历史背景，又有一定的民族文化渊源，同时还受到作者思想感情、创作目的以及社会生活等方面因素的影响。《水浒传》和《金瓶梅》中的武松形象都有各自的艺术特色，通过比较分析可以看出，这两部作品中武松形象表现出不同的特征，呈现出不同的艺术风貌。本文就武松这个人物形象在《水浒传》和《金瓶梅》中表现出来的不同特征进行比较分析，以探究古典文学创作的典范价值。

为一段佳话。但通读《金瓶梅》，读者便会发现此书并不是对《水浒传》的二次创作。

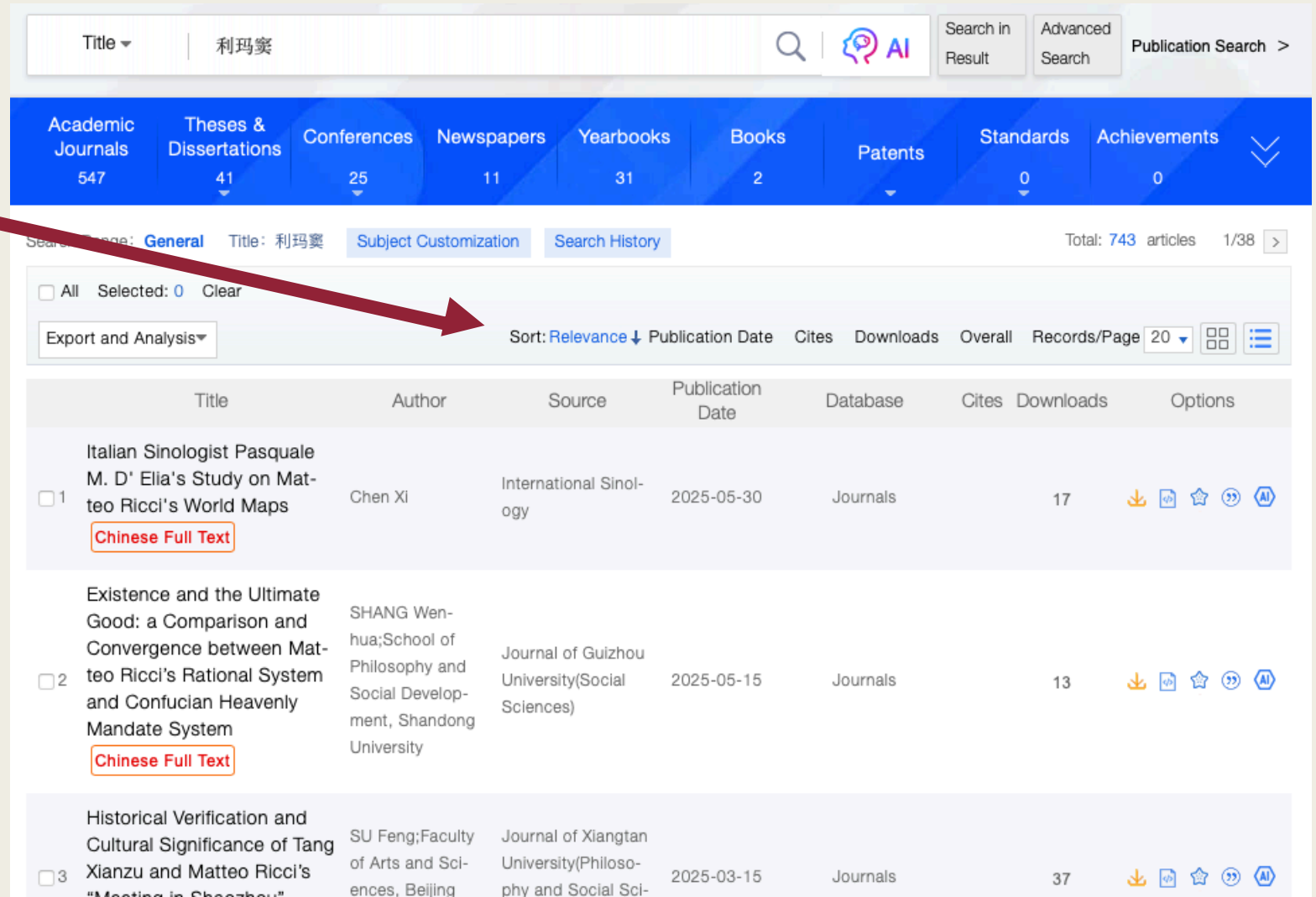
2. 题材选择

《金瓶梅》这部古典文学巨著，其灵感来源于中国古代名著《水浒传》中的一段故事，即武松在复仇过程中杀死了自己的嫂子。这一事件激发了作者对当时社会关系和人性阴暗面的深刻思考，从而孕育出了《金瓶梅》中独特的艺术构思。小说以西门庆为中心人物，展现了一个复杂多面的市俗势力形象，他既是官僚阶层的代表，也是恶霸势力的爪牙，同时又是富商之家的主人。这种多重身份使得西门庆成为当时社会矛盾与冲突的缩影。通过细致描绘西门庆及其家庭成员的罪恶生活，作者不仅揭露了那个时代社会的黑暗面

Articoli in cinese (II)

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	Title	Author	Source	Publication Date	Database	Cites	Downloads	Options
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☐ 3	Historical Verification and Cultural Significance of Tang Xianzu and Matteo Ricci's "Meeting in Shaozhou"	SU Feng; Faculty of Arts and Sciences, Beijing	Journal of Xiangtan University (Philosophy and Social Sci-	2025-03-15	Journals		37	Download Full Text Star Share AI

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- [3] 海外英文漢學論著翻譯研究[J]. 葉紅衛. 上海翻譯. 2016(04)
- [4] 英漢學術語篇言據性差異原因及其對比探討[J]. 蔣德誠, 孟夢. 今古文創. 2021(22)
- [5] 俄羅斯漢學彼得堡學派概述[J]. 李佳. 國際漢學. 2023(05)
- [6] 中西比較中的求同趨勢與漢學主義之根源[J]. 曹順慶, 黃文虎. 社會科學戰線. 2011(04)
- [7] 漢學論著回譯中專有詞彙翻譯探究[J]. 陳瑞玲. 淮南職業技術學院學報. 2012(02)
- [8] 俄羅斯漢學研究的歷史和現狀素描[J]. 郭麗姝, 徐寧. 齊齊哈爾大學學報(哲學社會科學版). 2007(02)
- [9] 中國哲學經典在芬蘭的早期譯介與傳播[J]. 高源. 文史哲. 2021(06)
- [10] 19世紀初英國人的戲曲購藏與漢學實踐[J]. 徐巧越. 文化遺產. 2024(06)

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一、主食篇	26-57	↓	📖
(一) 没法不谈的米饭	27-35	↓	📖
(二) 食疗第一粥	36-46	↓	📖

Fonte:

Yang Ji 杨骥,

Gudai Xiaoshuo yu Yinshi 古代小说与饮食
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(四) 馍馍: 有馅无馅耶

(五) 嘲笑馄饨和吉利饺子

四、汤羹篇

五、酒水篇

六、茗茶篇

淡。仔细一问, 他说自己是受天谴的戴罪之身, 三年没吃过饱饭。乐生怜悯他, 招待几人份的饭菜供其一饱。其人感恩戴德, 说乐生将有大难, 随行上路, 果然遇到翻船, 遂将乐生救出。末了, 告知自己是掌管行雨的天官雷曹, 也就是雷公。另一篇《乞丐仙》, 同样写个神仙乞丐, 受了富人吃喝上的恩惠, 显出神通, 告诉富人免于早死的方法。总之, 即便是神仙少一餐饭, 虽然未必饿死, 但显然背后的意义很重大——神仙尚且懂报一饭之恩, 何况人乎?

(一) 没法不谈的米饭

米, 是我国自古迄今最重要的粮食。古人将最基本的五种粮

☰

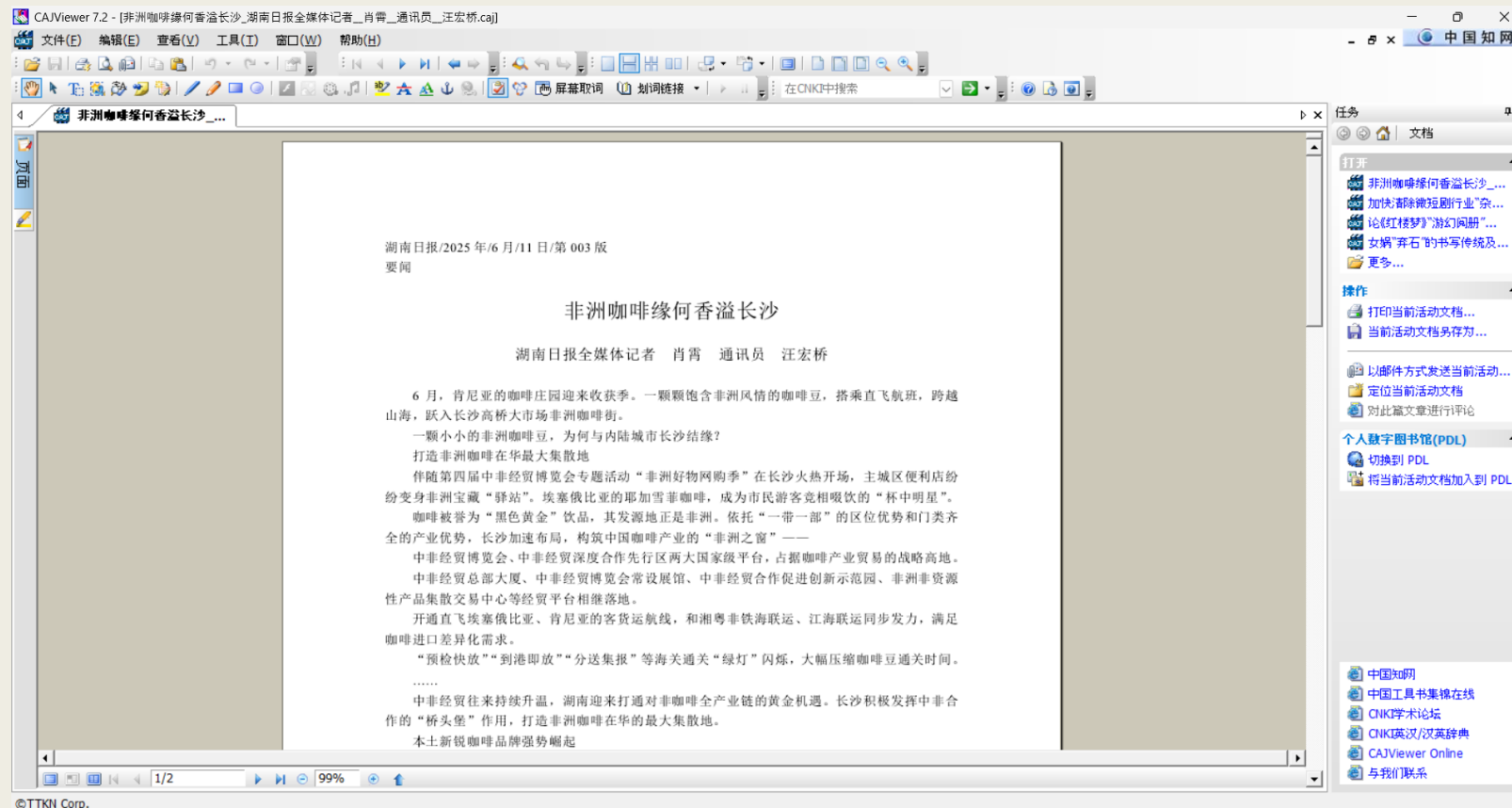
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Fudan Journal(Social Sciences Edition). 2024, (06) Core

The Pou-sa or God-of-clocks: Matteo Ricci's History of Image Changes in the Past 400 Years Chinese Full Text

Ji Jianxun: School of Humanities, Shanghai Normal University:

Citation

GB/T 7714-2015 Citation

[1]纪建勋.“时”差“神”错：利玛窦400年形象变迁史[J].复旦学报(社会科学版),2024,66(06):133-145.

MLA Citation

[1]纪建勋.“时”差“神”错：利玛窦400年形象变迁史." 复旦学报(社会科学版) 66.06(2024):133-145.
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文汇报/2024 年/6 月/20 日/第 005 版
第二十六届上海国际电影节特别报道

好莱坞的“美国队长”来自西西里

本报记者 柳青

今年 1 月，哥伦比亚影业迎来 100 周年大庆，“火炬女士”照亮影史长河 100 年。本届上海国际电影节与哥伦比亚影业携手策划“百年造梦”庆典单元，展映的两部弗兰克·卡普拉导演代表作《一夜风流》和《史密斯先生到华盛顿》，不仅缔造哥伦比亚影业早期的辉煌，更为好莱坞制造“美国故事”的范本。可以毫不夸张地说，好莱坞传承至今的一部分“传统”，是由卡普拉创造的，他是电影界的“美国队长”，尽管他来自一个贫穷的西西里移民家庭。

卡普拉出生于西西里岛的偏僻乡村，5 岁时随家人移民美国。这一家人在纽约上岸时，没有一个人会说英语。他原名弗兰切斯卡·罗萨里奥·卡普拉，这是个一目了然的典型意大利名字。卡普拉对自己的意大利裔身份讳莫如深，在离家求学时就设法掩饰，甚至切割他和意大利裔社群的关系，斩断少年时代在洛杉矶红灯区卖唱的痛苦回忆，并且把名字改成更美国化的“弗兰克·卡普拉”。这是他身上相当矛盾的一点。他电影里的那些“一文不名”的主角们丝毫不卑怯于低微的出身，他们经历各式各样的挑战和冒险，在艰难时世里反复验证着“小人物也能成大英雄”的人间童话。这些成人童话的创造者卡普拉，在他的现实人生里走过了截然不同的轨迹，他的个体身份认同是一场绚烂“美国梦”包裹着阴霾之心。

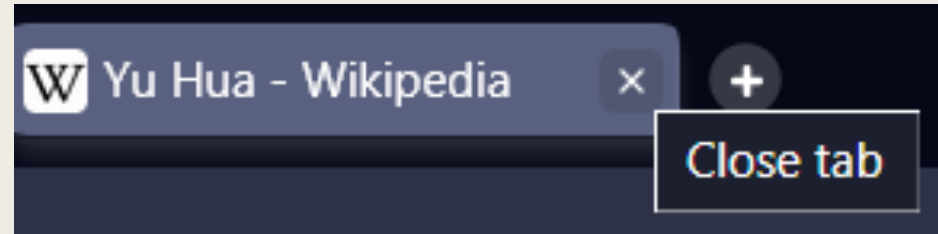
1918 年，卡普拉从加州理工大学的化工系毕业，当时一战尚未结束，他被征兵入伍，在大战的最后一年里，做美国陆军的随军数学老师和助理军需官。退伍后，他找不到固定工作，做过图

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