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浅谈武术

Kung Fu and Wing Chun

Chivalrous Man

十八般武器

Crouching Tiger, Hidden Dragon

存亡中的英雄主义

2015

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功夫 >>> Kung Fu

作者：陈思佳
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提起中国，不由得要想起功夫。特别对于外国人来说，中国功夫着实是一种神奇的存在，古老又神秘。在许多人的印象中，功夫等同于武术，十八般武艺，讲究一招一式，张弛有度，也有着众多的门派，千百年来源远流长。

然而功夫这个词语，除了武术，却又包含了太多其他的含义。

有人说，功夫，是许多著名的电影。例如周星驰的《功夫》，无厘头的幽默令人捧腹，其实却颇有深意。或者是《功夫熊猫》，在轻松的动画里蕴含了人生哲理。

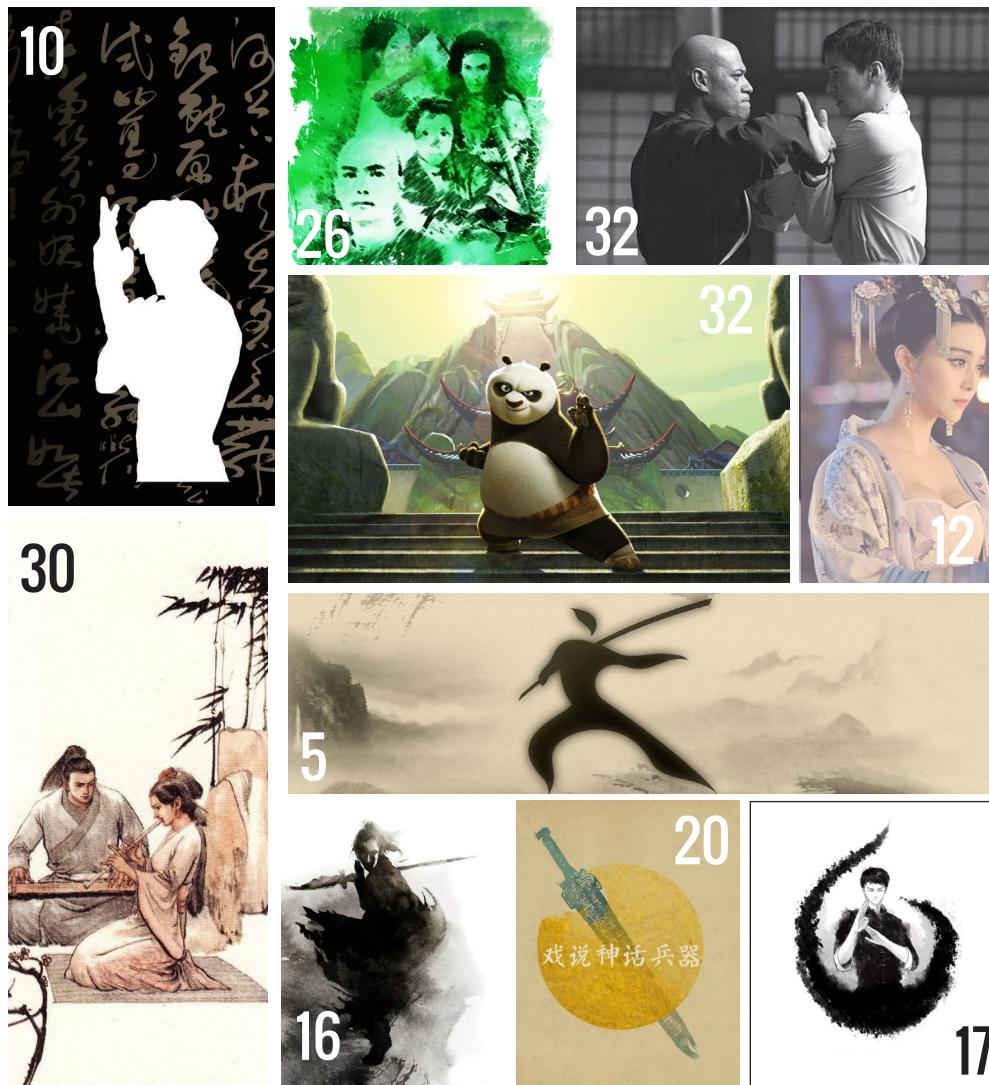
有人说，功夫是那些脍炙人口的武侠小说。金庸、古龙、梁羽生、温瑞安…在这些名家的笔下，演绎了多少侠客快意恩仇的江湖人生。

有人说，功夫也是一种做事态度。例如时下流行的“功夫茶”、“功夫菜”，凡事都寻一个认真踏实，精雕细琢。

有人说，中国功夫是一种精神，讲究着振奋人心，宽容大气，是一阵清灵爽快的精气神。

那么在你的印象中，功夫又代表着怎样的意义呢？**HF**

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从咏春看中国武术

叶问是谁？或许很多人都不清楚。但是只要提起他是李小龙的师傅，几乎每个人都会惊叹并肃然起敬。是的，李小龙用他自己独创的截拳道向世界展示了中国功夫不仅仅是电影里的精彩武术动作，更是攻击性和实战性极强的格斗技巧。说到这里，就该提到本文的主题——咏春拳了。

咏春拳与截拳道有什么关系呢？简单的说，把拳击的步伐，跆拳道的腿法等世界各国武术的精髓加到咏春拳上，便是所谓的截拳道。其中李小龙的绝技之一——寸拳，其实就是咏春拳的寸劲——一种在短距离就可以打出惊人爆发力的发劲方式。

现实中的咏春拳真的像电影里和传闻中一样厉害吗？要回答这个问题，就得来讲讲咏春拳的几个经典理论：一，直线攻击。大家都知道两点之间直线最短，在格斗中，要是出拳沿着直线进攻，就会比摆拳和勾拳更快更有效的命中。当然，肯定会有人质疑，打直线的力量怎么能和摆拳勾拳的带着强大惯性的力量相比？这就是寸劲的作用所在了，寸劲的威力可是不能小看的。李小龙的拳贴着木板发力都能将木板打成两段，这就足以说明咏春寸劲的运用，可以弥补力量的缺陷。二，借力打力。说到借力打力，大家都会想到太极拳。没错，咏春在借力打力上跟太极拳有异曲同工之处，不过咏春借力打力的实用性比太极强太多了。看世界各地的武术，无论是拳击空手道还是跆拳道，都是硬碰硬，打和挡。而咏春拳是一个女人创造的拳法，所以它必须要弥补在力量和防御上的缺陷，于是借力打力也就成了咏春的核心之一。当一拳打过来的时候，不是去挡，而是将这拳的力量给移开。怎么移？要我解释的话那就得从力的结构开始分析，然后各种复杂的图案接着复杂的公式……所以“欲知此事须躬行”，我就不多费口舌了。三，速度。“天下武功，唯快不破”。看电影里的叶问那动作，那叫一个眼花缭乱。那现实中的咏春呢？还要快！这点用李小龙来解释就再合适不过了：话说电影里李小龙的拳必须放慢看能看得到，他那一秒六拳的能耐可不是吹的。

再从一个侧面来看咏春的价值：自从叶问把咏春拳带到了香港，咏春在香港就一片风靡；同样，自从李小龙把咏春带到了美国，咏春就开始风靡世界。

“钢铁侠”唐尼，就是一个十足的“咏春粉丝”。相信大家都知道，唐尼曾有过两段低迷的时期：1997年，他因吸毒被逮捕并强制戒毒；两年后，他再次入狱。在恢复的日子里，他开始练习咏春。在2008年的《大侦探福尔摩斯》中唐尼就大秀了一把咏春：你可别以为那看起来厉害的武术真的是他脑子里计算出来的。唐尼还说，咏春也为他处理生活中的一切起到了帮助：“就是‘集中’；咏春教会我什么叫做‘全神贯注’。不论你是在打拳还是处理别的事情，‘集中’几乎成了我的本能。”

这也是中国功夫的精髓——对人进行正确的引导。记得《叶问》里有这么一段情节：在香港，叶问的大徒弟问他：“师傅，你能一个打十个吗？”叶问笑了笑，淡淡的说：“不要打架。”所谓“习武先习德”、“仁者无敌”，这些精神都凌驾于技巧之上，是中国功夫最大的魅力。

咏春拳的实用性使它成为中国功夫的代表之一，事实上中国功夫的种类之多，不胜枚举，大体上有内家拳和外家拳之分。内家拳如太极，修炼所谓的内力。在当今社会来看，实用性很小，仅作养生的运动。而外家拳则刚猛有力。比如洪拳，主要练肌肉力量。有人会问，咏春拳是内家拳还是外家拳呢？因为咏春用的寸劲属于一种内功，而它的快准狠又和外家拳一般，所以它到底是内家拳还是外家拳现在仍处于争论之中。

当然，也有南北之分一说，咏春拳属于南方拳，偏柔。传闻咏春的创始人五枚师太是看到蛇鹤打斗，悟出了一套专门克制少林武功的功夫——咏春拳。这套功夫让身材瘦小的人可以战胜肌肉发达的人，其中的智慧，也不必多说。叶问这位一代宗师就丝毫没有一般武师的样子：他身材瘦小，常穿一身长袍，不认识的人都以为他就是一个教书先生。而他在香港当巡捕的时候，却轻易地打败了一个身材高大强壮的劫匪，让整个警局的人大吃一惊。

学功夫的好处很多，也不必详说，而且学习的过程是非常愉快的。很欢迎有兴趣的朋友去学习。当然也可能学了一辈子中国功夫，最后连一场架都没打过。这非但不是一件不划算的坏事，相反，还是一种极好的结果。正所谓“庸人好斗，仁者无敌”嘛。HF

Who is Yip Man? The name might be strange to many people. However, if they are told that Yip Man was the master of Bruce Lee, almost everyone would exclaim and stand in awe. True enough, Bruce Lee demonstrated to the world through his original Jeet Kune Do that Chinese Kung Fu is not only fantastic in films, but it is also a highly aggressive and practical wrestling technique. Then, here reach the theme of the article—Wing Chun (as known as Yongchun Boxing).

What's the relationship between Wind Chun and Jeet Kune Do? To put it simply, the latter is a combination of the essence of Kung Fu from countries all over the world, such as boxing and Taekwondo kicks. Cunquan is one of the best Kung Fu skills of Bruce Lee. More specific, the one-inch punch of Wind Chun, a punching method which can show astonishing power in a short distance.

Is Wind Chun as powerful as it filmed and rumored? To answer this question, we should first talk about three classic theories about Wind Chun. First, the straight line attack. It's publicly acknowledged that the straight line distance between two points is the shortest. In wrestling, if one could punch in a straight line, it would be much more effective and quicker the punch to attack the target than the hook or the undercut. Of course, some people doubt that the power of the straight-line punch can be compared with the great inertial power of the hook and the undercut? This is where the power of the one-inch punch lies. People should never belittle its power. Bruce Lee could break wood plates into halves even when he punched by keeping his fist close to the plate. This sufficed to show the one-inch punch of Wind Chun could make up for the lack of power. Second, to turn the opponents' force against them. When this is mentioned, people first think of Tai Chi Chuan. It is true that Wind Chun shares some similarities with Tai Chi Chuan in turning the opponents' force against them, but the former is still more practical. Martial arts all over the world, including boxing, karate and Taekwondo, are about attack and defense and to confront tough with toughness. However, Wind Chun is different. Since it was created by a woman it must make up for its lack in power and defense. Due to that, turning the opponents' force against them has become a core of Wind Chun. Therefore, when one is about to be attacked by a punch, one is not expected to defend, but find a way to transfer the force of the punch. How? If we were to analyze it, I would start with the structure of force, then various complex patterns, then complex formulas... However, I think this is a waste of time, because if you want to know how it works, you can practice yourself. Third, speed. As the saying goes, "in the world of Kung Fu, speed is all." We can see that Yip Man's moves in the film are dazzling. How about Wind Chun in real life? Even faster! Bruce Lee is the best example. It is said that the boxing of Bruce Lee in the film should be slowed down so as to show the audience. It is no exaggeration that Bruce Lee could box for six times within one second.

After Yip Man brought Wind Chun to Hong Kong, Wind Chun started to become popular. Likewise, after Bruce Lee brought Wind Chun to America, Wind Chun started to sweep the world. These are also examples to show the value of Wind Chun.

"Iron Man" Downey is a great fan of Wind Chun. As everyone knows, Downey experienced two slumps. One was in 1997. He was forced to abandon drugs after being arrested for taking drugs. Two years later, he was sent to jail again. To recover from the depression, he started to practice Wind Chun. In Sherlock Holmes, Downey gave a good show of his Wind Chun. You might think that the fantastic Kung Fu was created by himself. Downey said that, "Wind Chun helped me handle things in my life better. I learned how to concentrate. Wind Chun taught me how to fully focus on something. Now, concentration has almost become an instinct of mine."

This is the essence of Chinese Kung Fu—to guide people onto the right path. In Yip Man, there is an episode, in which the oldest disciple of Yip Man asks Yip Man, "can you beat ten men all by yourself?" and Yip Man says with a faint smile, "No fighting." The Kung Fu spirit of "learning morality before Kung Fu" and "the benevolent finds no enemy" transcends beyond techniques. This is also the greatest charm of Chinese Kung Fu.

The practicability of Wind Chun makes it become a representative of Chinese Kung Fu. In fact, the types of Chinese Kung Fu are too numerous to mention one by one, which can be mainly divided into internal and external boxing. Tai Chi Quan is a typical example of internal boxing, which focuses on the cultivation of internal force. It is not quite practical in the current society, and only serves as a sport for people to keep in good health. However, external boxing is powerful and firm, such as Hong Quan, which mainly focuses on training muscle strength. Some may wonder whether Wind Chun belongs in internal boxing or external boxing. Since the one-inch punch of Wind Chun relies on the internal force but its speed, accuracy and ruthlessness share a resemblance with external boxing, it is still disputable which group Wind Chun belongs to.

Chinese Kung Fu are also divided into southern and northern boxing. Wind Chun belongs to the former, because it is comparatively soft. It is said that Wumei Nun Master, the founder of Wind Chun, was inspired by the fighting between a snake and a crane and then he created a set of Kung Fu to specially overcome Shaolin Kung Fu. The set of Kung Fu or Wind Chun can help a person of a small build to defeat a muscular person. Undoubtedly, wisdom plays an important role in the exercise of the boxing. Though being a Kung Fu master, Yip Man was thin and short, and often wore a robe. Those who didn't know him would think he is a teacher. When he acted as a policeman in Hong Kong, he defeated a robber of strong build easily, which greatly shocked the whole police station.

There is no doubt that Kung Fu can offer you lots of benefits. Moreover, the learning process is enjoyable. If you are interested in it, you can go and learn it. However, learning Kung Fu doesn't mean fighting. Some may have learned Kung Fu all their life, but they never fight. This doesn't mean that learning Kung Fu is not rewarding. On the contrary, it is good, just as the saying goes, "the mediocre are aggressive and only the benevolent are invincible." HF

Chinese Kung Fu and WING CHUN

Author: Ziming Guo
Designer: Lingshu Zhang



存亡中的英雄主义

Heroism About To Be or Not To Be



漫漫的历史洪流中，英雄的涌现无可厚非是推动历史前进的重要因素。人们对于英雄的崇拜的敬佩大同小异，但对于英雄的定义，无论是现实世界中或是文学作品中，东西方的差异却是非常显著。

什么是英雄？

英雄——听到这两个字，你首先想到的是谁？是风萧萧兮易水寒的荆轲，还是“说走咱就走”的水浒一百单八将？是40岁仍在球场上镇定地说：“不要慌，我在这儿！”的乔丹，还是满心执念勇于献身的唐吉诃德？是“侠之大者，为国为民”的郭靖，还是那个“君子报仇十年不晚”，充满传奇色彩的基督山伯爵？英雄本身就是主观的概念，哪怕东方文化内部，或是西方文化内部也有一定的分歧。不过大体来说我只用一个方面来对比中西方英雄观的异同。

在中国传统文化里，“死，重于泰山，或轻于鸿毛。”被视为个人英雄主义对生命的诠释。同时又有另一种对待生命的态度“好死不如赖活着”，卧薪尝胆延续生命才能继续创造价值。

对比黄飞鸿，霍元甲的电影作品，和美国科幻作品蜘蛛侠，极度深寒，两者对于生命逝去与英雄主义的诠释是大相径庭的。中国文化更凸显英雄“寄意寒星荃不察，我以我血荐轩辕”的奉献牺牲精神，而美国文化中英雄往往在面对悲痛的死亡之后才得以脱颖而出。在美国评出的英雄榜里，排名第六有一位叫约翰·麦凯恩，是越战军人，1967年起他在越南整整呆了六年，但是这六年他没有在战场上厮杀，而是呆在越南人的战俘营里。就是这样一个战俘，回国后不仅受到英雄的礼遇，被颁发了荣誉勋章，后来还走上了政坛，在人们的赞誉中成就了自己的事业。

在中国文化中，评选出这样的结果很是出乎意料。中国文化中的英雄，即使不能够宏图霸业，至少也应该视死如归。所谓士可杀不可辱，气节、尊严，这样的字眼是比生命重要的。戊戌变法时，要说社会价值，康有为梁启超可以被认为是影响中国历史进程的人物，但若要论英雄，中国人更愿意选择“以死唤起民众觉醒”的谭嗣同。至于他的牺牲究竟有多少价值，这样煞风景的问题，是被回避考虑的。中国的英雄崇尚杀身成仁，舍生取义。而与此形成鲜明对比的是，西方文化却把人的生命看得高于一切，在战场上千方百计地使自己活下来的人是英雄，而悲壮地牺牲并没有多大意义。

历史上曾有一个小故事，在一九四五年九月的日本投降仪式上，麦克阿瑟将军代表盟军在投降书上签字时，突然招呼陆军少将乔纳森·温赖特和英国陆军中校亚瑟·帕西瓦尔，请他们过来站在自己的身后。而这两位将军都是1942年向日军投降，刚刚从中国满洲的战俘营里获释，然后乘飞机匆匆赶来的。就是这两个战争初期就当了俘虏的人，却占据了历史镜头前最显要的位置。麦克阿瑟将军曾经这样解释，这是对他们巨大自卑和精神损失的一种弥补和真诚答谢。在将军眼里，他们不仅为战争做出了贡献，更为赢得生命作出了巨大牺牲，怎能不算英雄？

相比之下，西楚霸王项羽自刎乌江边，并非真的无路可走，却是因为无颜见江东父老，尊严不在，宁可死得轰轰烈烈，也绝不愿意苟且偷生。还有战国时期的程婴，在仇人门下忍辱负重十几年，最终大仇得报，却再不愿独活人世。在无比珍视生命的西方人眼中，这些又是难以理解的了。中国文化中的英雄，往往有着超于常人突破常规的觉悟与意识，他们更多是符号式的精神象征。而西方文化中的英雄算不上完美的圣人缺有血有肉，更趋向于具体化的形象。

现代中国文学作品中依旧存在着以命警世的个人英雄主义，但是中和了西方文化，这样的英雄主义也变得活灵活现了。几日前回顾了一部很喜欢的国产电影“黄金大劫案”，其中的男主角在出场时就是一个混吃混喝毫无同情心的街头小混混了。更别提说劫富济贫的正义感，男主角打劫神父，骗走乞儿的项链，对压迫人民的腐败官员唯唯诺诺。在牢中偶遇了救国会的成员并碰巧将救国会劫走黄金的情报带了出来，在利益的驱使下小小的街头混混加入了救国会抗外救国的行动中。其间种种困难，险境，甚至其他救国会成员乃至他略有好感的姑娘的死，逐渐将这个街头小混混的英雄主义填充了起来。这过程中他也多次死里逃生，他没有选择一死了之而是卷土重来。他虽然是舍身救国，但影片的侧重点在于描述他个人的为报大仇的冲动。在我看来，个人利益与舍身救国的精神的结合让这个英雄更加丰满。

中西方文化的差异渗透在日常生活的方方面面，英雄主义的差异也折射了现实文化的差异。而对于生命的态度更是英雄主义在历史、社会人文差异的生动体现。不管怎么说，英雄的形象在人们的心目中是永不磨灭的，在西方如此，在中国亦是。

Throughout history, the emerging of heroes has been a really important factor that has pushed the history forward. People's admiration for the hero's worship is similar across the world, but the definition of hero varies significantly, whether in the real world or literature in different regions.

What is a hero?

Hero - When you hear the word, what is the name that comes into your mind first? Is it the legendary Count of Monte Cristo or the war hero during the two world wars? Is it Jordan at 40 years old, still running on the playground and saying "Don't panic" to his team?

Hero itself is a subjective concept, even inside an oriental culture. But generally speaking, I use only one aspect to compare the similarities and differences between the concepts of the hero in Western and Eastern culture.

In traditional Chinese culture, "dead, heavier than Mountain Tai or lighter than a feather" has been used to describe heroism. I considered heroism is a personal interpretation of life. In this perspective of heroism, the meaning of death is more important than death itself. An other culture perspective, believes that "To Live Is Better than To Die". This represents that continuation of life gives us a chance to create value in a long run.

In comparison, many Chinese and American films have different interpretations of both the dead of life and heroism. Chinese culture value the spirit of sacrifice and dedication, which death is a way to raise people's awareness. However, American heroes often was able to face the death and learn from the death. In a public ranking of US Top Heroes, the gentleman ranked sixth was named John McCain, who is a soldier during the Vietnam War. In 1967, he spent six years in Vietnamese prison camps, he did not participate in any fights during the six years on any battlefield. This soldier was not only treated as a hero, but also awarded with the Medal of Honor. Later he went into political field, and achieved his career where he received people's praise.

In Chinese culture, circumstances like John McCain hardly will happen, and his ranking in the US Top Heroes seems much unexpected. A hero in Chinese culture, should at least be unafraid of death. Integrity and dignity are very important and heroes will choose death rather than to live with humiliation. During the Reform Movement in China in 1898; Kang, Liang significantly changed the history of China, but they were not the most well-known heroes. Chinese people are more willing to choose Tan as a hero because he awakened people using his spirit and blood. However, no one could figure out how much his sacrifice was worth. China advocates sacrifice for justice. In contrast, Western culture values human life above all else. People who would do everything to survive on the battlefield are seen as heroes while tragic sacrifice is not as significant.

The acceptance of Western culture affect the values of Eastern culture. Such change reflects the social and cultural differences among different regions. No matter how significant such differences are, the hero's image in people's minds is never forgotten. **HF**

Author: Qiuqie Huang
Designer: Juncheng Wu



作者：陈智杰
编辑：陈思佳
设计：张凌舒

在华夏泱泱五千年的历史长河中，侠客这个特殊的角色，夹杂在各项历史进程中。从秦始皇首次“大一统”到孙中山建立中华民国，从某种程度上讲，是他们推进了历史的进程。可什么是侠客，是一身武功，登峰造极，冠绝天下的意气风发；还是了却君王天下事，赢得生前身死后名，可怜白发生的心酸；亦或是十步杀一人，千里不留行的豪迈。千百年来，如何定义侠客一直是人们所津津乐道的话题。其实答案很简单，侠者，以一言蔽之：“除困济弱，为国为民”。

《红楼梦》有一回讲到宝钗点了一出戏，对戏中的一曲《寄生草》喜欢不已：“漫揾英雄泪，相离处士家。谢慈悲剃度在蓬台下。没缘法转眼分离乍。赤条条来去无牵挂。哪里讨烟蓑，雨笠卷单行。一任俺芒鞋，破钵随缘化。”曲词慷慨悲凉，曲中那“赤条条来去无牵挂”，“一任俺芒鞋破钵随缘化”的人物，正是梁山好汉花和尚鲁智深。

《水浒传》第二回中，鲁智深，准确来说那时还应叫鲁达，一出场便是“大踏步”地走来。仅这“大踏步”三字，就已预显出此人一生的慷慨磊落。果然，从他的身影在水浒世界里出现以后，从打死镇关西，到大闹野猪林，一路散发着奋身忘我的侠义精神。在酒楼上一听到金氏父女的哭诉，便立即对李忠、史进道：“你两个且在这里，等洒家去打死那厮便来。”被两人一把抱住好歹劝住后，又慷慨资助金氏父女，当晚回到住处，“晚饭也不吃，气愤愤的睡了”。这种龌龊的行径在鲁达那慷慨豪爽而又阔大的心地里，激起了如火的义愤。终于，他愤然而往打死镇关西，从此踏上亡命之旅，上演了一出出如火如荼的壮剧。

不知为何侠客总是命运多舛，在行侠仗义之时，他们对未来的道路看的并不清楚。他们所想仅仅是奉献自己，成全别人。追溯历史，这样的例子有很多。

春秋战国时期，荆轲刺秦。在易水河畔，诀别之际，高渐离击筑，荆轲和而唱到：“风萧萧兮易水寒，壮士一去兮不复返”。那时的荆轲便已知晓，此行没有归期。尽管历史已无从考证，但在我看来，荆轲走时应是初春，易水还未完全解冻，依然风萧，水寒。风萧萧兮易水寒，岂止是江水寒冷，荆轲的内心又何尝不是如这初春的江水一样寒冷。悲歌徒然，空留这一江明月，映照的又是谁的家。离人叹，剑断，幕落。我们不愿记得，易水飞雪，为谁临风恸歌。虽说现在看来，如若他刺秦成功，战乱可能会持续更久。但“残酷”就是战争的代名词，那时摆在荆轲面前的只有两个选择，灭国，或是刺秦。而他，选择了牺牲自己，去拯救那个岌岌可危的燕国。

不知为何，每每提到侠客总能想到苏轼的那阙《定风波》：“莫听穿林打叶声，何妨吟啸且徐行。竹杖芒鞋轻似马，谁怕？一蓑烟雨任平生。料峭春风吹酒醒，微冷。山头斜照却相迎。回首向来萧瑟处，归去，也无风雨也无晴。”侠客的世界注定是不被多数人所理解的，但这又何妨呢。不去听，雨穿树林打叶声，何不妨，吟诗长啸，雨中慢慢行。竹杖和芒鞋轻捷的更胜过马，怕什么！无需在意别人的想法和目光。一身蓑衣，足够在风雨中过上它一生。微寒春风迎面吹，酒醒，顿觉微冷。而前面山头暖意夕阳晖，迎面正来接。回头望一眼走过来的风雨萧瑟的地方，信步归去。不论风雨还是天晴，我无谓。HF

Chivalrous man, the special role, is included in the historical process during the great five thousand years of Huaxia history. To some extent, it can be said that it is chivalrous man who promoted the process of history from the First Emperor of Qin's "grand unification" to Sun yat-sen's establishment of the Republic of China. But what is a chivalrous man, a high-spirited and vigorous man with great military accomplishments reaching the peak of perfection, a white-haired man who is sad for he cannot realize the great ambition of retaking lost ground and unifies our country, or a heroic man who kills a person within ten steps? For thousands of years, defining a chivalrous man has always been a topic that people take delight in talking about. The answer is actually simple. Chivalrous man, in a nutshell, could be expressed as: "The man who helps the trapped and poor people for the country and the people".

A Dream of Red Mansions mentions that Xue Baochai likes a tune entitled Parasitic Grass in a play she ordered very much, whose words read: "Shedding heroic tears to say goodbye to Chushi's home, a secluded place. Shaving hairs and converting to Buddhism on lotus seats. Lacking Buddhism's fate and having to leave. Coming and going naked and care-free. Cleaning up the coir raincoat and hat, and leaving the monasteries. Wearing straw shoes and holding a broken bowl begging for alms". The words are generous and sad, and the figure described in the sentences of "coming and going naked and care-free", "wearing straw shoes and holding a broken bowl begging for alms" is Liangshan hero, adulterous monk Lu Zhishen.

In Water Margin, Lu Zhishen, precisely called Lu Da at that time, comes "in big strides" in the second bout. The three words "in big strides" only have forecasted generosity, openness and uprightness in the person throughout his life. As expected, since his appearance in Water margin, from beating the local tyrant Zhen Guanxi to death, to causing havoc in the wild boar forest, the chivalrous spirit of ecstasy is emitted from Lu all the way. In the wine shop, on hearing the father and daughter surnamed Kim complaining tearfully, Lu immediately said to Li Zhong and Shi Jin: "You two stay here and wait me to kill that fellow." After the two people grip and persuades him with hardship, Lu generously grants the father and daughter surnamed Kim. When Lu went back his dwelling that night, "He doesn't eat dinner, and go to sleep resentfully". This nasty behavior aroused the fiery indignation in Lu's generous, reckless and broad heart. Finally, he angrily went to kill Zhen Guanxi. Since then, Lu set foot on the flee journey and showed great feats in full swing.

Somehow, the chivalrous man is always ill-fated. At the time when they have a strong sense of justice and ready to help the weak, they are not clear about the future. They just devote themselves to helping others. There are many such examples dated in history.

In the spring and autumn and warring-states period, Jing Ke pricked the First Emperor of Qin. At the side of Yi River and on the occasion of farewell, Jing Ke's friend Gao Jianli beat the musical instrument and Jing Ke sings to it: "The wind is rustling and the Yi River is cold, the hero will not return forever after going". Jing Ke had known at that time that his

Chivalrous man

Anthor: Zhijie Chen
Editor: Sijia Chen
Designer: Lingshu Zhang

trip was returnless. Although this history cannot be textually researched, but in my opinion, the time that Jing Ke left should be early spring, Yi River has not been fully thawed. And the departure place is still windy, and the water is still cold. The wind is rustling and the Yi River is cold, moreover, Jing Ke's heart is also as cold as the water in the spring. Elegy is in vain, and the bright moon is shining on whose home? The person departing is sighing, the sword is broken, and the curtain falls. We don't want to remember whom the snow at the side of Yi River is singing for. Although it now seems that if his strike is successful, the war may last longer. But "cruel" is synonymous with war and then only two choices are in front of Jing Ke, annihilated empires or striking the First Emperor of Qin. And he chose to sacrifice himself to save the precarious State of Yan.

I do not know why, every time I mention the chivalrous man, I always think of Ding Feng Bo by Su Shi: "Don't listen to the sound from rain's falling on the leaves in the woods, and why not try to walk slowly in the rain and recite the poems? Bamboo sticks and straw shoes are as convenient and quick as the horses, what should we be afraid of! A straw rain cape is enough to live a life in the wind and rain. In the spring breeze after waking from the drunkenness it is slightly cold. The glow of the sunset comes from the hill. After looking back at the passed-by places where winds and storms crossed, we walked home in spite of wind, rain or shine." Chivalrous man's world is doomed to be not understood by most people, but what does it care about? Don't listen to the sound produced by the rain's falling on the leaves in the woods, and why not try to walk slowly in the rain and recite the poems? Bamboo sticks and straw shoes are more convenient than horses, what should we be afraid of! Don't need to care about other people's ideas and vision. A straw rain cape is enough to live a life in the wind and rain. When small cold spring breeze blows over the face, we are awakened from drunkenness, feeling slightly cold. And the glow of sunset from the hill in front is to meet head-on. After looking back at the passed-by places where winds and storms crossed, we walked home regardless of wind, rain or shine.HF

武 侠 梦

设计者 刘思阳



武侠在中国有其历史根源及武术基础，但文人的幻想与他们文字的修饰与记载使武侠真正成为某种精神、审美传承至今。经由小说电影等等艺术加工过后的江湖世界总是美的，有武功之美，侠义与情义之美，有英俊的侠士与美人，有美丽宏大的武斗场面，甚至流血，杀人也有着艺术与残酷之美，下雨的夜晚的阴暗街角也别有风味。这是因为武侠这个概念本身就介于虚实之间，存在于历史、传说与文人的作品中。张恨水在《剑胆琴心》的序中写道“困顿故纸堆中，大感有负先人激昂慷慨之风。”这在某种程度上展现了被困于现实泥沼的文人冀求任侠的一种愿望，于是文人们以武侠为材构建了一个世界。这里仿佛离开了“王土”，侠士们凭借高超的武艺实现其正义，与友人策马结伴天涯浪迹，他们随时可能开展一段惊心动魄的故事，可以随自己的心意去结束一些丑恶（尽管可能是治标不治本的）。所谓“居庙堂之高，处江湖之远”，不正意味着“江湖”远离庙堂的管束吗？美酒、美人、知己、热血、危险、暴力、情谊和仇恨，美好的东西与残酷的东西毫无异样的混在了一起造就了这个江湖。在江湖中，活的姿态重于成就，重于生死。

倘若我们回顾武侠在历史中的根源，我们会发现这个概念是始终在变化的，然而在变化中也有始终延续的东西。”倘若我们从司马迁的《史记·游侠列传》开始，会发现侠的概念与我们的现在对侠的观感不尽相同。他所记载的侠生活于“制度不立，纲纪废弛”的年代，却并不强调武功高强这一素质，一种更重于广结贤人，解人危难，显名于诸侯，正是所谓“卿相之侠”；而另一种布衣之侠也是多有侠义之名却并不自己杀人或懂得武功。于东汉后侠不再进入正史，当然这不等于侠就消失不存在了，而更多存于野史、传奇故事和诗词之中。无法进入正史，显然使得侠的形象中的文人幻想成分大大增加。文人们因为向往侠的行事豪气潇洒，也向往着他们可以去切实的改变世事的武力，不过有时也因为远游侠客这一意象的独特美感，于是侠士就在诗词中频频出现了。李白写“笑尽一杯酒，杀人都市中”，孟郊写“杀人不回头，轻生如暂别”，都显露了那种糅合了残忍冷酷与潇洒果断的形象。当然，在唐代之后，侠士们在诗词中就不再随意杀人了。尽管因为所处年代与个人理解有所不同，侠也有所不同，侠的“平天下不平，仗义助人”的精神是始终不变的，侠的气质中的豪气与潇洒也是不变的。

武侠究竟存在于哪里呢？我们不禁要问。我们可以发现侠士多出现于社会制度崩坏的时代。江湖从来不是一个安宁的地方，实际上极端点说来每一个掌握有武力的江湖人都可以去实践他自己的正义。也正因为拥有如此不安的力量，在一个有秩序的安定社会中，似乎永远不会真正有侠的位置。尽管如此，我们总愿意将武侠的故事一代一代的传递，改写，甚至创造新的故事。因为这总是属于这片土地关于我们的故事，侠士们的英姿与精神都深深的烙在了我们的心灵深处。

我从头到尾都是在讲一个梦，武侠梦，讲这个梦的起源，讲这个梦的印象。可你也许要问：为什么我要追究一个梦呢？因为这是我们中国文化的一部分，是一种我们共同的梦，从古到今。或许当我们为尘世烦扰而避去梦里，醒后这梦中的意气可以仍留在胸中，让我们前进的轻快几分。HF

参考资料：《千古文人侠客梦：武侠小说类型研究》陈平原



作者绘
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浅谈武術

举手投足，风生水起，呵呼吐纳，气贯周身。

最喜欢这四个词的描述，他们形象地概括了中国武术的精神。

中国武术源自人类攻击本能，有着悠久的历史，最早可以追溯到商周时期。至秦汉时形成流派，并有著作记载。最初的武术来自于战争，将士们通过短兵相接，在近距离的战斗下，通过武术的高低来分出胜负。但中国武术却远不止拳脚打斗的蛮力比拼。千百年来，关于武术的功法理论浩若烟海，虽然中国武术的功夫在小说电影里过于神化，但他在千百年历史中衍生出得各种功夫门派却也都有着一段传奇曲折的历史。就如拥有 1500 多年历史的武术之宗少林；少林武术在隋唐时期发扬光大，却在隋末之时遭烧毁寺庙，之后也历经磨难。也如电影一代宗师里“南北武林”的多个门派；一代宗师们历经磨难，和着天下政权的更替动荡，所留下的传承实属珍贵。

论技击打斗，在国外不乏拳击、空手道等技艺，但较底蕴深厚的中国功夫，这些技能显得过于野蛮，缺乏美感。武术之所以称之为“术”，是因为习武者的每一个动作都需要调动周身每一根神经去努力感受。这个古老的运动传统在千年文化洗涤下也自然印着中华文化的底蕴。如若仅把武术当做打架斗殴的工具，那对武学文化来说，是一种错误，也实在是一种遗憾。中国武术广受推崇的原因之一，也是因为他融合了儒家思想，道家思想和宗教。例如少林强调“道勿滥传”，应传“贤良之人”；见古人说“习武先习德”，“学拳以德行为先”，也就是所谓的武德与儒家思想中的“仁义”相通。比如秦末汉初的楚霸王、西汉的霍去病、三国时期的关羽，吕布，胸怀韬略，且武艺武德过人。再如道家主张“天人合一”，就是说人本身就是一个宇宙，“气”和“道”的相通，由此生出阴阳，动静，刚柔，虚实。这样的主张在太极拳等诸多拳法中都有淋漓尽致的体现。武术，就是这样精神气的融合之道。HF

KUNG FU & TAICHI WEAPONS

Editor: Chi Zhang
Designer: Qifeng Yan

The practice of Chinese Wushu involves the use of a large array of weapons, depending on the different styles and practices. For instance, training, demonstrations or competitions, in modern Wushu, are carried out with flexible and light weapons. The practice of more ancient traditional Wushu is usually done using heavier and solid weapons, making it possible to simulate realistic situations. Our store currently lays out training and competition weapons for a modern practice (swords, broadswords, spears, 3 sections staffs, hooks, 9 sections whips), and also common traditional weapons (sabres, broadswords, Wing Chun weapons).

There are 18 weapons of Shaolin Kung Fu.

The eighteen classical weapons consist of nine long weapons, such as staff, spear, and the halberd; and nine short weapons such as double daggers, swords, and axes. Each weapon utilizes a different function of the body and practice of Shaolin Kung Fu and allows the subject to have a well-rounded arsenal of weapons. The Chinese adopted most of the long weapons from the Mongols. However, it was Emperor Chao Kuang Yin who invented the three sectional staff. The southern Chinese, for urban type warfare, developed most of the shorter weapons.

Shaolin handed these weapons down over the centuries although there were some variations in

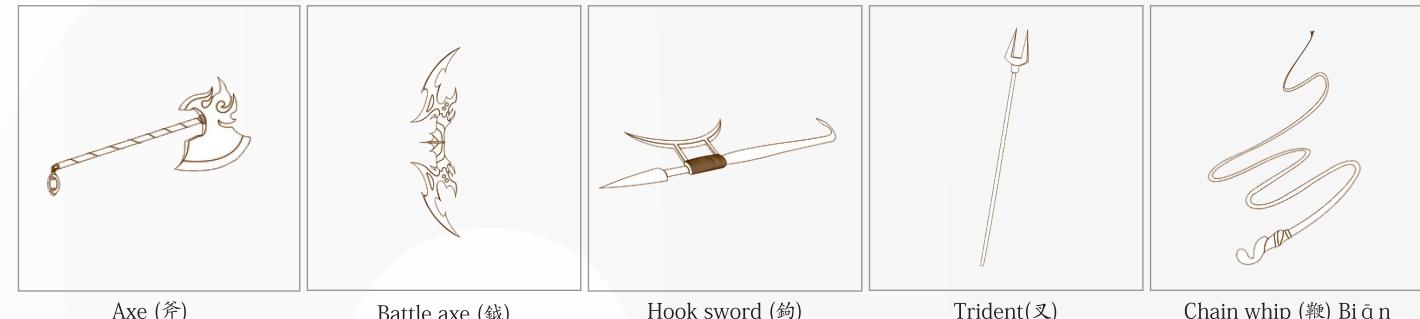
some of the family styles. Hence, different Kung Fu systems may place emphasis on different weapons. For example, some say spear is the king of long-range weapons while others state that it is the staff.

Even though primarily the staff and the sword are emphasized for mastery, one who wishes to master the Chinese martial arts should be familiar with all the weapons. For "Master" status it is essential that the artist specialize in at least one long weapon and one short weapon. To obtain "Grandmaster" status a kung fu artist must have a working knowledge of all the weapons, but is only expected to have two mastered. **HF**

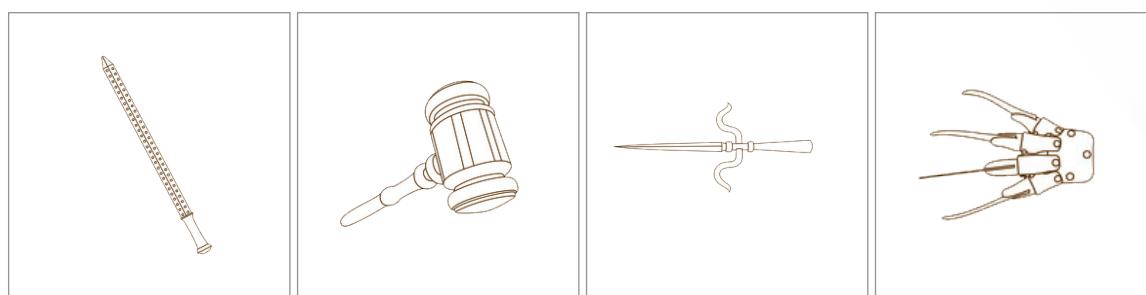
The Eighteen Arms (Chinese: 十八般兵器) is a list of the eighteen main weapons of Chinese martial arts. The origin of the list is unclear and there have been disputes with regards to what the eighteen weapons actually are. However, all lists contain at least one or more of the following weapons:



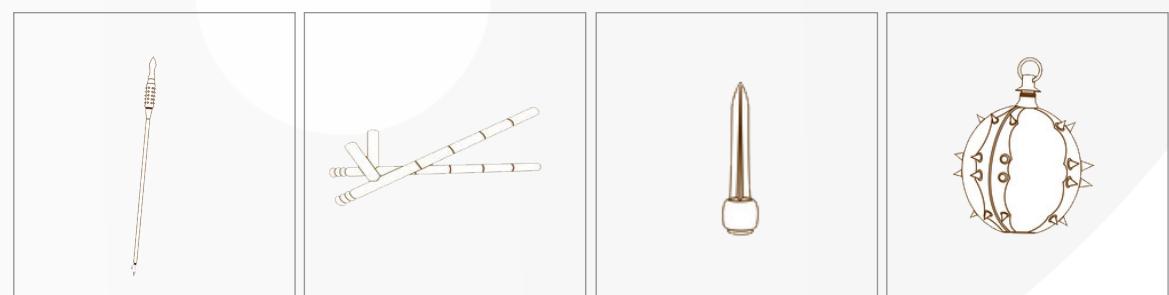
Dao (sabre, 刀) Qiang (spear, 槍) Jian (straight sword, 剑) Halberd (halberd, 戟) Gun (棍) also known as Staff



Axe (斧) Battle axe (戟) Hook sword (鈎) Trident(叉) Chain whip (鞭) Biān



Mace (鎗) Hammer (錘) Ranseur (Trident-halberd) (鎗) Talon (撻)



Long-handled spear (槊) also known as Lance Walking Stick (拐) also known as Crutches, or Tonfa in western-adapted language. Short cudgel (棒) Meteor hammer (流星 Liu xing)

戏说神话兵器



作者：戴张弛
编辑：陈思佳
设计：王 珏

龙牙、虎翼、犬神（刀）

上古时期，一名铸刀人因个人恩怨，发誓要制出阴暗至极之刀。于是在铸造过程中，他将内心负面的情绪混合咒术，施加在炉内的铸造原料。霎时，咒怨、恶毒、仇恨、嫉妒化作黑烟缠绕束缚着三把刀。三把刀锋利如蛟龙的利齿，迅猛之力如猛虎展翅，忠诚服从侍主如犬。

时逢桀乱政夏末王朝，三刀被供奉于夏朝太庙。夏桀荒淫无度、酒池肉林、暴虐无道、滥用奸臣，百姓苦不堪言，最后亲手将属于自己的王朝摧毁。商汤十一征而无敌于天下，而后作《汤誓》伐夏，两军于鸣条对战，夏军节节败退，商军一举突破防守直驱向前。就在商军攻占夏朝太庙之际，霎时，风云变幻、黑云布天、狂风平地起，滚滚的云层发出低沉的吼声，暴风中被催倒的大树吱吱呀呀像是在痛苦地嚎哭。只见整间庙宇散发出越来越多的黑色浓烟，密的让人透不过气。封锁在庙中的“龙牙”、“虎翼”、“犬神”挣脱开封印穿透屋顶化作“如龙”、“如虎”、“如犬”三股妖风直袭惊呆在原地的商军，也就那一眨眼的功夫，商朝大军死伤无数，不敢相信眼前发生的如同传说般的现实。在远处观察战况的汤见势不妙，立马弃戈下马，手持“轩辕夏禹剑”单人直冲太庙主殿。“龙牙”、“虎翼”、“犬神”立马将汤团团围住，鬼哭神嚎、刺耳的笑声在汤的耳旁不断重复。就在商汤快被利刃斩首之时，他手中的“轩辕剑”笼罩着金光飞出剑鞘，“龙牙”、“虎翼”、“犬神”见此，立即转移了攻击对象。只见庙宇内一片刀光剑影，险得脱身的商汤飞奔向前握住轩辕剑挥剑疾斩。苦战多时后，三大邪刀被击成碎片散落一地。在后方等待多时的商国巫师见状，立马冲进殿内，将碎片封印于地下。

多年后，北宋一铁匠于一处深山发现了商朝太庙的遗址，发现一处地面隐约有黑气，便立马汇报给了朝廷。朝廷派人开启封印，得到了三邪刀的碎片，碎铁中隐隐有黑气，触之即发。据传说“开封三铡”——“降龙”、“伏虎”、“斩犬”，便是由三邪刀片重铸而成，时任开封府尹包拯成为第一个的持刀人。自此之后人间便再也没有了代表邪恶的三把刀，而是多了代表正义的三把侧刀。

轩辕剑 鸣鸿刀

黄帝，居轩辕之丘，故而号轩辕氏。15岁就显示出过人才华的他，很快便在弱冠之年一统部落。那时的神州大地，为炎帝神农氏所管治，然其年岁渐长开始力不从心。于是中原各部落开始趁势互相攻伐，战乱不止。

在天赋异禀的姬轩辕的带领下，其部落不断壮大，一路击败收并其他部落。中华大地很快便形成了三足鼎立的局面——炎帝、黄帝和蚩尤。然后黄帝明白三角关系再稳定，也不如一方独霸。三部落的争霸战一触即发。由于怕受牵制，姬轩辕便采取了先发制人的策略，衰败的神农部落很轻易的被攻下。然而面对强大的蚩尤，两个部落的战争一打便是几年之久。传说，蚩尤不仅“三头六臂”、“铜头铁额”、“刀枪不入”，并且善于使用刀、斧、戈作战，不吃不休，勇猛无比。

黄帝不能力敌，于是便请天神助其破之。无奈蚩尤亦有鬼神相助。然而，这战争要是再打下去，祸及的会是更多无辜的百姓。为了帮助黄帝打败蚩尤，众神决定铸就一把举世好剑。他们采首山之铜，日夜敲打赶制，终于制出了一把通体金黄的剑。此剑据说极有灵性，在发力之际会发出金色的光芒，其内

蕴藏着无穷的力量，是为斩妖除魔的神剑。剑身一面刻日月星辰，一面刻山川草木。剑柄一面书农耕畜牧之术，一面书四海一统之策。天界诸神将此旷世神剑赐予轩辕黄帝。

在逐鹿之战中，黄帝用此剑击败蚩尤并取其首级。姬轩辕一统天下，这把圣道之剑从此伴其左右，于是人民便称此剑为轩辕剑。此剑后传与夏禹，最后为商汤所得，大败上文中的所提及的上古三大邪刀。

鸣鸿刀与轩辕剑有着密不可分的关系。《洞冥记》中记载，上古时期轩辕黄帝的金剑出炉之时，原料尚有剩余，由于高温未散，还是流质的铸造原料自发流向炉底，冷却后自成刀形。黄帝认为其自发的刀意太强，足以反噬持刀者。黄帝恐此刀流落人间，欲以轩辕剑毁之，不料刀在手中化为一只红色云雀，变成一股赤色消失在云际之中。该刀长为三尺，其余资料无记载。相传此刀后为魔界一神秘人物所持有。光从材质的资历上来看，鸣鸿刀足以与轩辕剑相提并论，如果也能在逐鹿之战中取得一些战绩的话，其地位不亚于天下第一剑的轩辕黄金剑。然而黄帝恐其“喧宾夺主”，封杀了这把名刀的前途。

盘古斧 昆吾剑 尊神刀

睁开眼，他的眼前一片混沌。天和地纠葛在一起，身边仅有一把斧头。本能让他举起那把斧头一下一下地劈向前方的一片未知。清气上升，变成了天；浊气下降，成了地。他屈着身体满满的直立起来，当他顶天立地，天每加高一尺，地每加厚一尺。一万八千年过去了，最终天地日远不再合。盘古力竭身亡，他重重的倒下了，肉体化成了山川，骨头成了矿脉，血液成了江川大海，左眼化日右眼为月，毫毛成星，吐气成风喘息为云泪雨变雨。同时盘古斧应运化为三大先天至宝。斧刃化成了盘古幡、斧背化成了太极图、斧柄化成了混沌钟。

昆仑之巅，鸟兽都灭了踪迹，只有盘古氏第八代始祖一个人闭着眼静静的坐着，思考着结界之秘。他这一悟便是两百七十多年漫长岁月的等待。霎时风云变幻，天地竟出现了混沌的状况，他睁开那双写尽了透彻和岁月的眼，终于他打通了精神结，其思想和精神竟可无休止地引动天外天之力。然而他突然意识到，他只可以调引天外天之力，却无法控制这股力量。这股力量已然超出其可承受范围。他的眼神中透着可惜、绝望和不甘。纵使他有天纵之资，但人之于天地如沧海一粟。无奈他只能屈服于天地之力，将所有生机和精神全部内敛于脊椎骨中。在高压之下他被爆成粉碎，却惟留有一根完整的脊椎骨化成了一柄剑。凝于剑中的是他的精神和生机；这股生机和精神在天外天的力量摧退之下，与他的脊椎骨完美结合，创出了一柄完美而奇异的剑。因其出于昆仑，因此叫昆吾剑。后世之剑便是仿照此剑而炼，因此，昆吾剑乃是剑中之祖。

他不明白，究竟是权利地位有多大的诱惑，让他的手足兄弟——盘古第九代始祖，变得如此暴戾残忍。利益驱使的恨意，竟能让他将亲弟弟置于火炉并重锤敲打。即使他的筋骨刀枪不入，皮肉硬比钢铁，但他毕竟是个活生生的、有血有肉的人类。每个呼吸着的时刻都在挣扎，就快要失去意志了，他感觉到身体越来越轻，血和肉慢慢剥离瓦解，呼吸渐失……

当第九代始祖再次命人打开火炉，已是季节更替之后，没有想象中的灰烬，只有一柄奇异的兵刃静静地躺在其中。其锋芒不下于昆吾剑和开天斧。始祖看到此刀的时候留下了一滴鲜有的泪，泪滑落脸庞滴落在刀刃上溅起一声清脆的悔意。“我负了你”。原本黯然无光的刀身竟然隐隐发出灰色光芒。他下令命此刀为尊神刀，自此时刻贴身佩戴从未离身。HF

Street Survey About Kung Fu

Since ancient times, China's knowledge of kung Fu has been extensive and deep. It has a long history and is world-renowned. Examples such as tai chi, yong chun ("singing spring fist"), and shao lin kung Fu are all familiar moves. Each martial arts has its own equally unique and clever qualities. For thousands of years various kung Fu have been continually practiced. They have combined to create the essence of China's martial arts and has transformed into the mastered state we see today. Kung Fu has an immortal spirit and the story of how it resisted foreign invasion is moving. Now at the University of Oregon we still see people who practice tai chi so we decided to do an interesting campus Q&A to see how familiar people are with Chinese kung Fu.

/自古以来中国的功夫就博大精深，历史悠久而闻名于世界。其中太极，咏春，少林功夫都是耳熟能详的名字，各家武功均有其高明独特之处。千百年来，各家功夫都在不断的完善套路，结合中华民族的武学精华，融会贯通。其中，崇武之人的精神更是流芳百世，并且在抵御外族入侵之时涌现了不少可歌可泣的动人故事。而如今，也依旧能在俄勒冈大学里看到一些练习太极的人，于是我们就做一个有趣的街头采访，看看大家对中国功夫有多少认识。

Editor: Lu Wang
Translator: Ava Jamerson
Designer: Eric Yan

If you could have a superpower, what would it be?

/ 如果你可以有一项武侠绝招，你最想做什么？

SIJIA: Light Foot Kung Fu, because with this superpower I would never be late to class.
/轻功，因为拥有这项武功我可以上课不用迟到。

YI YI: Invisibility because if I could become invisible I would feel extra safe and be able to do things that I normally wouldn't.
/隐身，如果隐身的话，可以更加具有安全感，也可以做一些平时无法做的是事情。

YOU XIA ER: I would want the flying swallow technique because I could just fly to class every day.
/飞燕十八段，因为每天上学可以直接飞过来。

If Mike Tyson and Bruce Lee were in a fight, who do you think would win?
/如果拳王和李小龙打架，你认为谁会赢？

SIJIA: Light Bruce Lee because Chinese Kung Fu's moves emphasizes on being flexible and nimble. Although Mike Tyson has fighting skills, they focus more on physical strength.
/李小龙，因为中国功夫比较讲究招式灵活。拳击虽然有技巧，但是比较注重力量。

YI YI: Bruce Lee because he has more controlled techniques while Mike Tyson has more strength.
/李小龙。李小龙更有技巧，泰森更多的是力气。

YOU XIA ER: Of course Mike Tyson would win; with one punch he could hit Bruce Lee. But I think Xiang Yu could beat Mike Tyson because Xiang Yu could lift him with just one hand.
/当然是泰森了，因为一拳可以打倒李小龙。但我觉得项羽可以打败泰森，因为项羽一只手可以把泰森举起来。

MIKE: Bruce Lee, because he has many different fight types, he can choose option fight skill to fight with Tyson.

BRANDON: I think this is a good question. Of course, Mike, I don't think Bruce Lee is such a cool guy in real life.

YOONKU LEE: Bruce Lee, he is fast and can fight with everyone.

When you hear the word "Hero", who comes to mind? Who do you consider a hero?
/什么是英雄，你第一个想到谁？

SIJIA: Ling hu chong (originating from the novel "The Smiling, Proud Wanderer" by Jin Yong), because he can protect the people around him.
/令狐冲（出自金庸小说《笑傲江湖》），能保护身边的人。

YI YI: Dong Cunrui (soldier during the Chinese civil war) because he was willing to sacrifice himself for others.
/董存瑞，因为他舍己为人。

YOU XIA ER: Li Xun Huan (originating from the novel "The Sentimental Swordsman" by Gu Long) because he's cute, dignified and refined.
/李寻欢（出自古龙小说《多情剑客无情剑》）因为他够帅，够潇洒，够有型。

MIKE: My mom, she is a hard worker.

BRANDON: Newton, he is amazing. Inventing calculus. My hero is Elon Musk, the CEO of SpaceX, Tesla.

YOONKU LEE: Batman, he is smart and he can fly. 

Street Survey About Kung Fu

Interviewees

SIJIA / 思佳
Senior, Journalism major

YI YI / 一一
Sophomore, Business major

YOU XIA ER / 游侠儿
Junior, Communications major

MIKE
sophomore, Sociology major

BRANDON
worker

YOONKU LEE
Junior, Psychology major

雨看《卧虎藏龍》

色

《卧虎藏龍》的色彩是鲜明的。影片一开始，李慕白（周润发饰）牵马走在江南小镇的石板路上。他的一身青色长袍，衬着身后的青瓦白墙，如同一幅水墨，尽显出江南水乡的沉静、古雅与保守。十分钟后，镜头转至京城。这回我们看到的是满堂的深黑色家具映衬着玉娇龙（章子怡饰）的团花锦缎旗装，奢华而压抑，暗示了玉娇龙内心对自由的渴望。

玉娇龙与情人罗小虎（张震饰）相识、相恋在新疆。在李安的镜头下，新疆是一片无边的黄：寸草不生的沙漠、狂风吹扬的砂石，而罗小虎身着深红色披风策马疾驰其上。这种色彩的反差，强调了大漠的狂野与自由。影片高潮一段，玉娇龙与李慕白在竹林顶端打斗。两人的一身白褂若隐若现地反射着竹海的翠绿色。这一段的背景音乐采用中国传统丝竹，声色的交映制造了一种唯美的情调，难怪乎成了影史上的经典。值得一提的是，李安擅用色彩，却不滥用。不同于张艺谋电影中浓墨重彩的大面积铺张，《卧虎藏龍》中颜色虽有很高的分辨率，仍然算是“点到为止”。而且除了沙漠一段，颜色多用白、绿、青——都是中国古人所钟爱的色彩。传统中国的沉郁与典雅在《卧虎藏龍》中体现得淋漓尽致。

心

不同于一般武侠影视剧中的快意风流，《卧虎藏龍》中侠客也像常人一样，会为世俗的眼光烦扰、被世俗的观念束缚，因而他们的命运更具有悲剧性。玉娇龙出身于旗人贵族家庭，却向往江湖生活的逍遥自在。因为有这份向往，她才会在夜深人静时潜心研习剑谱、才会爱上在生长在大漠的罗小虎。但同时，她又不能摆脱身份带来的压力。因此她不能接受罗小虎的盗贼身份、更不敢与他远走高飞，而是劝让他去求官、做官，好光明正大地娶她。在那个封闭的年代，追求自由必然为世俗所不容，何况是闺中的贵族小姐，但玉娇龙偏就是自由、尊严都想要。逃婚算是她最大胆的一次举动，但造成的后果——使父母蒙羞、与江湖众人结怨，却又让她难以承受。影片最后，玉娇龙纵身跳下悬崖、远走他乡，像是自我放逐，更像是无奈的逃避。

在《卧虎藏龍》的原著小说中，李慕白本是一过场人物，但李安却增加了他在电影中的戏份，使之成为影片男主角。李慕白本与师妹俞秀莲（杨紫琼饰）相恋，但因俞秀莲的未婚夫（李慕白的师兄）已死，他忠于兄弟之义，不敢近俞半步。后来，他对武功天赋颇高、充满灵性的玉娇龙又产生了爱慕之情，却同样受制于道德约束，不敢流露。李安用玉、李两人的比剑暗示这点：玉娇龙不断突进，直刺李慕白；而李慕白只是一味推挡、躲避。看上去像是在显示李的剑法高超、已达化境，实际上表现出他的自我压抑。李慕白与玉娇龙，一个沉稳，一个灵动，却都不能随心而活，故而一个过得抑郁、一个过得纠结，最终走向了同样的悲剧结局。

揭示侠的内心世界，展示侠的悲剧性命运轨迹，这也是《卧虎藏龍》这部影片的另一出众之处。HF

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Crouching Tiger Hidden Dragon

Translated by Amy Li

Designed by Zhiying Duan

The Color

The color of the movie, "Crouching Tiger, Hidden Dragon", is rich and vivid. The movie starts off with Master Li Mu Bai, presented by Chow Yun Fat, walking the horse on the pavements of Southern town. With tiles and white walls as background, the master's blue robe fit in like ink. Minutes after the opening scene, the capital is quickly captured. This time we see a full house against the back of Jen (Ziyi Zhang), who is wearing a luxurious floral brocade dress. Her inner desire for freedom is hidden by such fancy coverage.

Jen and her love Luo Xiaohu (Chang Chen) met and fell in love in Xinjiang. Directed by Ang Lee, the scenes of Xinjiang are boundless yellow barren deserts, with wild winds blowing the sand. This color contrast emphasizes the desert's wildness and liberty.

The climax of this period appears when Li Mu Bai fights Jen in the bamboo top. Their white gowns reflect on the emerald green bamboo. This section uses traditional Chinese background music. The mixture of diverse dynamics of the music creates a beautiful ambience - no wonder the "Crouching Tiger, Hidden Dragon" has become a classic film in history.

It is worth mentioning that Ang Lee uses color wisely rather than abusing the authorized colors. Unlike the typical Zhang Yimou films which display extravagant colors, "Crouching Tiger, Hidden Dragon" uses color respectively. In addition to the desert section, the colors are mostly white, green, blue which are Chinese favorite colors. This reflects China's traditional and elegant melancholy in the film most vividly.

The Soul

Unlike general martial arts films, "Crouching Tiger, Hidden Dragon" presents characters as ordinary people. They care for secular concept and are bound to traditions, thus they are presented more tragically.

Jen was born in a noble family, but longs for an itinerant life. Because of this desire, Jen practices the study of Jianpu painstakingly every night. Moreover, she falls in love with Luo Xiaohu in the desert. But at the same time, she could not get rid of her true identity—a noble. Thus, she could not accept Luo Xiaohu, who is a thief at the time, and decides not to flee with him. She even advises him to seek to be a good official so she could marry him.

In "Crouching Tiger, Hidden Dragon" the original novel, Li Mu Bai is presented as just a character. However, Ang Lee has emphasized his role in the movie, making Li Mu Bai the main character in the movie. Li Mu Bai and Yu Xiulian (Michelle Yeoh) falls in love, but because Yu Xiulian's ex fiancé is Li Mu Bai's brother, they are afraid to show affection. Lee uses the jades to hint the two characters love towards each other. Lee looks like a sword expert who has reached transformation; in fact, it shows his self-repression towards emotions.

Li Mu Bai is like Jen. Both characters reveal calmness and wisdom, but could not live with what their hearts really desire. Therefore the movies end with depression and the ultimately tragic conclusion.

Overall, "Crouching Tiger, Hidden Dragon" reveals men's inner world and the trajectory of men.

越女剑



作者：金庸
编辑：陈思佳
设计：马林

李志清绘

编者按

“飞雪连天射白鹿，笑书神侠倚碧鸳。”一直以来，人们常把武侠大师金庸的著作总结成这样一幅绝妙的对联。在这几部人们耳熟能详的小说之外，有一篇小小的故事常常被人们所忽略，那便是《越女剑》。在《越女剑》中，金庸大师以他独特的想象，融合了历史，写出了一个凄美动人的故事。

故事发正在吴越争霸的时代。吴优而越劣。越王勾践为了击败吴王夫差，采用了范蠡的计策，使用了美人计。殊不知，西施与范蠡本是两情相悦。范蠡忍痛将“浣纱女”西施送进了吴宫。当越国的计谋接近成功之时，却在铸剑和剑术上遇到了挫折。吴国的剑士不但剑利术精，且善用兵法，越人不敌。在一次出行中，范蠡偶然遇见了剑术高超的放养女阿青。阿青以奇妙的剑术轻易击败了吴国八剑士。范蠡为之惊喜，并将阿青带回了府邸，传授越国剑士剑术。当万千利剑终于铸成，并分给越国将士的时候，越国的士兵们早已个个身怀绝技。此时越王勾践早已按耐不住，终于一举大破吴军。而对于范蠡来说，攻破吴国，只为了要救回心爱的西施。而当这对苦命鸳鸯终于相见之时，阿青出现了。原来她早已爱上范蠡，并不慎用剑气伤了西施…

节选中的主要人物

范蠡：越国大夫，西施的爱人。
阿青：越国一名牧羊女，从一只白猿那里习得高超的剑法。后来喜欢上范蠡。
西施：越国美人，浣纱女，唤作“夷光”。被送入吴宫迷惑吴王夫差。范蠡的爱人。

正文节选

三年之后，勾践兴兵伐吴，战于五湖之畔。越军五千人持长剑面前，吴兵逆袭。两军交锋，越兵长剑闪烁，吴兵当者披靡，吴师大败。

吴王夫差退到余杭山。越兵追击，二次大战，吴病始终挡不住越兵的快剑。夫差兵败自杀。越军攻入吴国的都城姑苏。

范蠡亲领长剑手一千，直冲到吴王的馆娃宫。那是西施所住的地方。他带了几名卫士，奔进宫去，叫道：“夷光，夷光！”

他奔过一道长廊，脚步发出清朗的回声，长廊下面是空的。西施脚步轻盈，每一步都像是弹琴鼓瑟那样，有美妙的音乐节拍。夫差建了这道长廊，好听她奏着音乐般的脚步声。

在长廊彼端，音乐般的脚步声响了起来，像欢乐的锦瑟，像清和的瑶琴，一个轻柔的声音在说：“少伯，真的是你么？”

范蠡胸口热血上涌，说道：“是我，是我！我来接你了。”他听得自己的声音嘶哑，好像是别人在说话，好像是很远很远的声音。他踉踉跄跄的奔过去。

长廊上乐声繁音促节，一个柔软的身子扑入了他怀里。

春夜溶溶。花香从园中透过帘子，飘进馆娃宫。范蠡和西施在倾诉着别来得相思。

忽然间寂静之中传来了几声咩咩的羊叫。

范蠡微笑道：“你还是忘不了故乡的风光，在宫室之中也养了山羊吗？”

西施笑着摇了摇头，她有些奇怪，怎么会有羊叫？然而在心爱之人的面前，除了温柔的爱念，任何其他的念头都不会在心中停留太久。她慢慢伸手出去，握住了范蠡的左手。炽热的血同时在两人脉管中迅速流动。

突然间，一个女子声音在静夜中响起：“范蠡！你叫你的西施出来，我要杀了她！”

范蠡陡地站起身来。西施感到他的手掌忽然间变得冰冷。范蠡认得这是阿青的声音。她的呼声越过馆娃宫的高墙，飘了进来。

“范蠡，范蠡，我要杀你的西施，她逃不了的。我一定要杀你的西施。”

范蠡又是惊恐，又是迷惑：“她为什么要杀夷光？夷光可从来没有得罪过她！”蓦地立心中一亮，霎时之间都明白了：“她并不是个不懂事的乡下姑娘，她一直在喜欢我。”

迷惘已去，惊恐更甚。

范蠡一生临大事，决大疑，不知经历过多少风险，当年在会稽山被吴军围困，粮尽援绝之时，也不及此刻的惧怕。西施感到他手掌中湿腻腻的都是冷汗，感觉到他的手掌在发抖。

如果阿青要杀的是他自己，范蠡不会害怕的，然而她要杀的是西施。

“范蠡，范蠡！我要杀了你的西施，她逃不了的！”

阿青的声音忽东忽西，在宫墙外传进来。

范蠡定了定神，说道：“我要去见见这人。”轻轻放脱了西施的手，快步向宫门走去。

十八名卫士跟随在他身后。阿青的呼声人人都听见了，耳听得她在宫外直呼破吴英雄范大夫之名，大家都感到十分诧异。

范蠡走到宫门之外，月光铺地，一眼望去，不见有人，朗声说道：“阿青姑娘，请你过来，我有话说。”四下里寂静无声。范蠡又道：“阿青姑娘，多时不见，你可好么？”可是仍然不回答。范蠡等了良久，始终不见阿青现身。

他低声吩咐卫士，立即调来一千名甲士、一千名剑士，在馆娃宫前后守卫。

他回到西施面前，坐了下来，握住她的双手，一句话也不说。从宫外回到西施身畔，他心中已转过了无数念头：“令一个宫女假装夷光，让阿青杀了她？我和夷光化装成为越国甲士，逃出吴宫，从此隐姓埋名？阿青来时，我在她面前自杀，求她饶了夷光？调二千名弓箭手守住宫门，阿青若是硬闯，那便万剑齐发，射死了她？”但每一个计策都有破绽。阿青于越国有大功，也不忍将她杀死，他怔怔的瞧着西施，心头忽然感到一阵温暖：“我二人就这样一起死了，那也好得很。我二人在临死之前，终于是聚在一起了。”

时光缓缓流过。西施觉到范蠡的手掌温暖了。他不再害怕，脸上露出了笑容。

破晓的日光从窗中照射进来。

蓦地里宫门外响起了一阵吆喝声，跟着呛啷郎、呛啷郎响声不绝，那是兵刃落地之声。这声音从宫门外直响进来，便如一条极长的长蛇，飞快的游来，长廊上也响起了兵刃落地的声音。一千名甲士和一千名剑士阻挡不了阿青。

只听得阿青叫道：“范蠡，你在哪里？”

范蠡向西施瞧了一眼，朗声道：“阿青，我在这里。”

“里”字的声音甫绝，嗤的一声响，门帷从中裂开，一个绿衫人飞了进来，正是阿青。她右手竹棒的尖端指住了西施的心口。

她凝视着西施的容光，阿青脸上的杀气渐渐消失，变成了失望和沮丧，再变成了惊奇、羡慕，变成了崇敬，喃喃的说：“天……天下竟有着……这样的美女！范蠡，她……她比你说的还……还要美！”纤腰扭处，一声清啸，已然破窗而出。

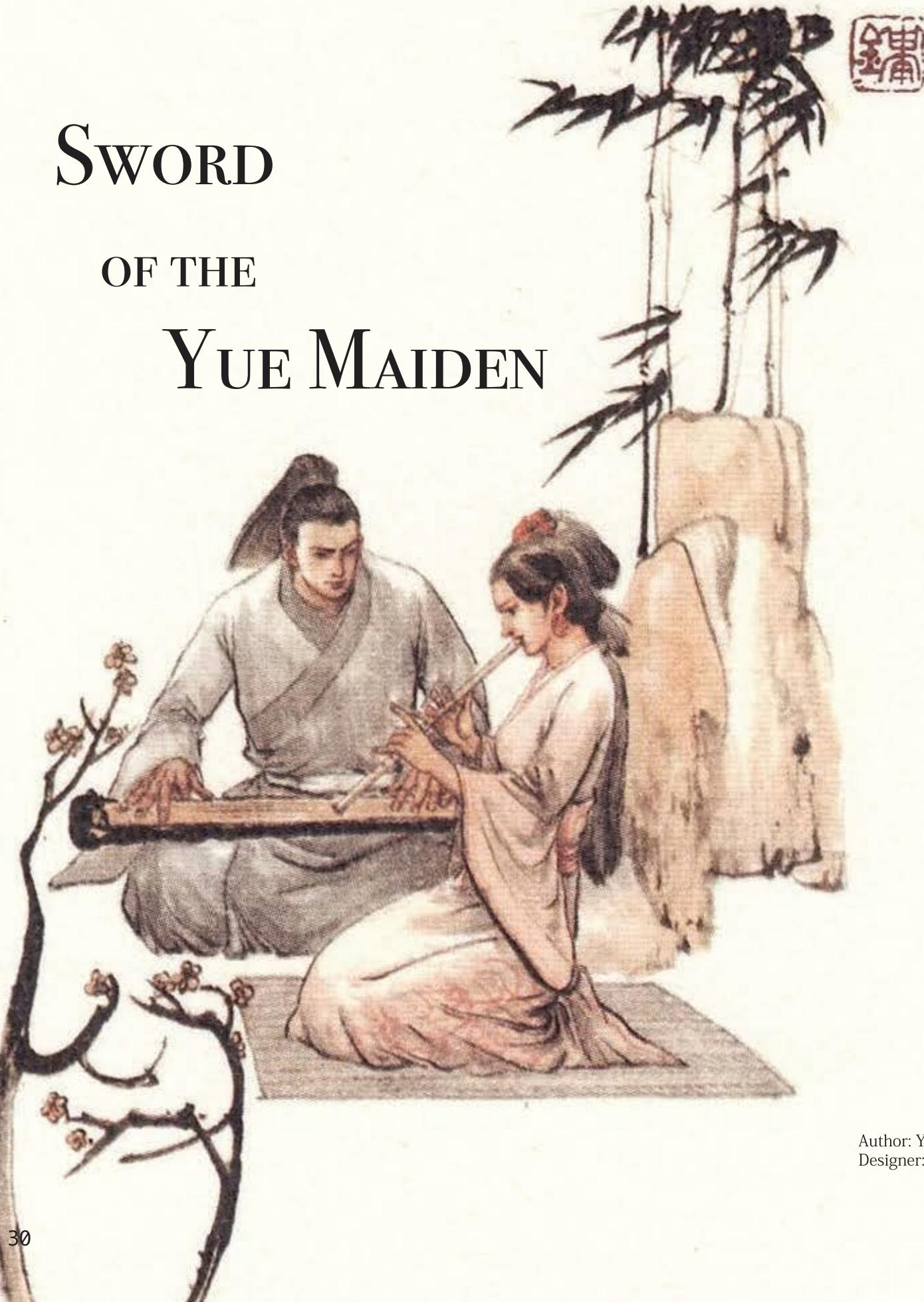
清啸迅捷之极的远去，渐远渐轻，余音袅袅，良久不绝。

数十名卫士疾步奔到门外。卫士长躬身道：“大夫无恙？”范蠡摆了摆手，众卫士退了下去。范蠡握着西施的手，道：“咱们换上庶民的衣衫，我和你到太湖划船去，再也不回来了。”

西施眼中闪出无比快乐的光芒，忽然之间，微微蹙起了眉头，伸手捧着心口。阿青这一棒虽然没戳中她，但棒端发出的劲气已刺伤了她心口。

两千年来人们都知道，“西子捧心”是人间最美丽的形象。HF

SWORD OF THE YUE MAIDEN



Author: Yong Jin
Designer: Lin Ma



Background

Liveried:

Wearing a livery, which in this case is distinctive clothing worn by retainers.

Qi:

Chi; Chakra; Internal energy.

This is the only short story written by Jin Yong. Because of its short length, you can't really see Jin Yong's full talent at story-telling. However, this translation can give you some idea of what a martial arts story is like. My clumsy translation can't really do the original justice, but I hope I have stirred your interest enough that you'll go out there and find out more about Chinese culture, history, and legend. It may not be easy, but I assure you, what you find will never be dull.

This story is based on real historical events that occurred during the 5th century B.C. It's a period between what's known as the Spring and Autumn period and the Warring Kingdoms period. China was yet to be united under the First Emperor. The so-called Han race didn't exist yet. China was divided into big and small kingdoms, dukedoms, and counties which warred with each other constantly.

It all started when the king of Chu slept with his son's fiancee. Bad move for any era. The king feared that his son would turn against him. His fear was fanned into action by the allegations of an ambitious minister who wanted to destroy the crown prince's faction. The resulting purge destroyed many clans and families. One of the family, almost peripheral to the whole thing, was the House of Wu. The youngest son, Wu Zixu, escaped and vowed bloody vengeance.

After a long and dangerous journey through several kingdoms unwilling to help, he arrived at the newly founded kingdom of Wu (No, the Chinese characters for the Wu in Wu Zixu is actually different from the character for Wu in the Wu kingdom). He helped Prince He Lu assassinate his cousin the king in a convoluted power struggle. Then he built up the kingdom of Wu from a barely civilized kingdom to a modern kingdom with the best trained army in the known world. Sun Tzu, who wrote the immortal Art of War, served in Wu at this time.

When Wu Zixu was ready, he managed to convince King He Lu to invade Chu. At the time Chu was a superpower and Wu was an upstart kingdom, but the upstart kingdom managed to utterly destroy Chu's army. Unfortunately, Wu Zixu's vengeance was hollow. The object of his vengeance had already died several years ago. In his rage, Wu Zixu exhumed the body of the dead king and flogged it until it fell to pieces.

The kingdom of Wu proved itself incapable of absorbing the far larger kingdom of Chu, so Wu Zixu had to take his army back to Wu. Then He Lu began a series of wars to establish hegemony over the rest of China. During one of those wars he ran into the kingdom of Yue. The Yue people were even more primitive than Wu was a few decades before, but they were great fighters. They were ruled by King Gou Jian. In a pitched battle, King He Lu was struck by a poison arrow and died.

He Lu's son Fu Chai became king. He was intent on avenging his father. A personal guard was ordered to remind him of this fact periodically by saying, "Fu Chai, did you forget to avenge the death of your father?" Fu Chai eventually rallied his army and destroyed the army of Yue. King Gou Jian became a prisoner of Fu Chai for several years. However, Fu Chai was not a brutal man. Instead of annexing the kingdom of Yue and turning Gou Jian into a slave, he released Gou Jian after extracting an oath of fealty from the king of Yue.

Unfortunately, that gesture of mercy was completely lost on King Gou Jian. Gou Jian, like Wu Zixu and Fu Chai before him, was possessed by a burning desire to avenge the wrongs done him.

Gou Jian hired two wise men from the kingdom of Chu. One of them was Fan Li, the other was Wen Zhong. The two began to build up the barbaric kingdom of Yue so one day their king could challenge the power of Wu. Many legends are associated with this period of history. One of the legends was the legend of the Yue Maiden.





Three years later, Gōu Jiàn attacked Wú. The armies of Yuè and Wú met next to a lake. Five thousand Yuè swordsmen marched forward. Wú swordsmen met them. Yuè swords flashed and the Wú army was shattered.

King Fū Chā retreated to Yú Háng Mountain. The army of Yuè followed.

The second battle ensued. The Wú army was again defeated. Fū Chā committed suicide in order to avoid the cruel fate Gōu Jiàn had in store for him. Yuè took the capital of Wú.

Fàn Lí led one thousand swordsmen and rushed to King Fū Chā's resort palace, where Xī Shī lived. He ran into the palace, shouting, "Yí Guāng! Yí Guāng!"

As he ran past a long corridor, his footsteps echoed clearly, the corridor was hollow underneath. Xī Shī walked lightly, the rhythm of her steps was more enchanting than any music. Fū Chā built this palace, and this corridor in particular, in order to listen to the melody of her footsteps.

At the other end of the corridor, music came, like the sound of a happy mandolin and the clear sound of a zither. The soft voice said, "Shāo Bó, is that really you?"

Fàn Lí felt blood rushing upward from his chest and shouted, "It's I! It's me! I've come for you!" His own voice seemed like the voice of a stranger, speaking from far away. He ran forward with uneven steps.

The music came down the corridor; a soft body entered his embrace.

The spring night was meltingly warm. Flower fragrance floated through the curtains, entering the chambers of the resort palace. Fàn Lí and Xī Shī talked about their longing for each other.

They suddenly became aware of the sound of a goat.

Fàn Lí smiled. "You couldn't forget your homeland? You have goats here?"

Xī Shī shook her head no. She wondered about the noise, but she couldn't concentrate on anything else in the presence of the man she loved. She held Fàn Lí's hand, and their hearts immediately beat faster.

Suddenly, the voice of a woman echoed the halls. "Fàn Lí! Bring out Xī Shī! I'll kill her!"

Fàn Lí stood up. Xī Shī felt his palm suddenly turn cold. Fàn Lí recognized A'Qīng's voice. Her voice came from outside of the resort palace.

Fàn Lí was scared and confused. "Why does she want to kill Yí Guāng? Yí Guāng had never wronged her." Then he understood. "She's not such a simple village girl after all. She liked me from the beginning." The understanding only made him more fearful.

He had gone through many, many difficult decisions as well as dangerous situations. The fear he felt when he was trapped with Gōu Jiàn in a Wú siege was far less than what he felt now. Xī Shī felt his palm trembling and covered with cold sweat.

Fàn Lí was not afraid of his own death, he feared for Xī Shī.

Fàn Lí pulled himself under control and said, "I need to go see her." He released Xī Shī's hand and walked out of the palace.

Eighteen swordsmen followed him. They all heard A'Qīng's cry. They were baffled and curious. Fàn Lí only saw the clear moonlight outside, but no one was visible. He cried out loudly, "Lady A'Qīng, please come here. We have things to talk about." But he heard no reply. He waited, but A'Qīng did not come. He ordered one thousand armored soldiers and one thousand elite swordsmen to be moved to the resort palace.

He returned to Xī Shī and held her hands again. He didn't say anything. He was scheming like he never schemed before. "Should I let one of the servant maids pretend to be Xī Shī and let A'Qīng kill her? Should I commit suicide before A'Qīng so she'll spare Xī Shī? Should I order two thousand archers surrounding this place and shoot A'Qīng full of arrows if she tries to force her way in?" Every plan he had was flawed. He didn't want to kill A'Qīng, who had made the destruction of Wú possible. He stared at Xī Shī. He felt warmth in his heart. "It's good that we'll die this way. At least we were able to spend some time together before we died. And we'll get to die together."

Hours passed. Xī Shī felt that Fàn Lí's hand became warmer. He gradually lost his fear and began to smile. The rising sun cast its rays through the window.

Suddenly the sound of a fight came from outside the palace door. Then the incessant sound of weapons dropping to the ground. The sound drew closer and closer, like a giant serpent worming its way into the palace. Soon the sound of dropping weapons came from the walkways just outside the room they were in. Two thousand warriors were not enough to stop A'Qīng.

A'Qīng's voice clearly asked, "Fàn Lí, where are you?"

Fàn Lí calmly answered, "A'Qīng, I'm here."

Before he even finished the word "here", the curtain parted and a green shadow came flying in. A'Qīng, dressed in her usual green, stood before them. She pointed her bamboo stick at Xī Shī. As she stared intently at the face of Xī Shī, the killing rage on her face gradually disappeared. It was replaced with disappointment and self-pity, then with surprise and admiration, and finally, with worship. She whispered, "There... there really is such beauty under heaven! Fàn Lí, she is even more... more beautiful than you described." Her slender waist turned. With a cry, she flew up through the window. The cry became more and more distant until only its reverberation was left.

The surviving guards ran inside the room. One of them bowed. "Minister, are you all right?" Fàn Lí merely dismissed them with a wave of his hand. Then he held Xī Shī's hand and said, "Let's change into commoner's clothes. We'll row a boat upon Lake Tai and will never return to this place."

Happiness shone from Xī Shī's eyes. Suddenly she frowned and she reached toward her heart. A'Qīng's bamboo stick didn't touch her, but the pure qi from the stick had reached into her body and did her some slight harm.

Over the next two thousand years, everyone knew that the most beautiful sight in the history of the world was that of Xī Shī holding her hands in front of her bosom.

You ask what became of them?

King Gōu Jiàn finally got his vengeance, but something had happened to him during all those years when the only emotion he could feel was hatred. Fàn Lí must have sensed it. He resigned his post and told his friend Wén Zhōng to resign with him. He said, "Gōu Jiàn is someone who you can depend on during hard times, but it will be impossible to share good times with him." Wén Zhōng didn't believe his old friend. He believed that he could finally enjoy the rewards he deserved.

Fàn Lí disappeared from history. Some said that he became a hermit. Some said that he became a merchant prince who had the wealth of kingdoms.

Xī Shī became to the East as Helen of Troy was to the West, the beauty who destroyed a great kingdom. Some say that Xī Shī ran away with Fàn Lí and they lived happily ever after. Some say that Xī Shī had died earlier when Gōu Jiàn's wife, fearing losing her husband, tied a rock to the woman's back and sank her in a lake, gloating, "Now, you never have to grow old." You can pick the ending you prefer.

Gōu Jiàn, as Fàn Lí predicted, became cruel and merciless. Wén Zhōng was forced to commit suicide when he was wrongfully charged with treason; the end he inflicted upon Wǔ Zǐ Xū became his own end. Gōu Jiàn became full of pride and declared war with the great powers of northern China. The wars brought no decisive victory. Then he died. After his death, his kingdom fell apart. Eventually, Chū absorbed the territories of Wú and Yuè. The Yuè people fled south. Over the centuries, they were pushed further south by the expanding Chinese empire until they entered present day Vietnam, where they remain today.

Recently, an archaeological excavation in Húnán uncovered two bronze swords. One of them was thought to be the sword of Fū Chā, the other was thought to be the sword of Gōu Jiàn. The legends of the precious swords has some basis in fact. The swords Fish Intestine and Defeater of Evil were buried with King Hé Lú, Fū Chā's father. The locals swore that they periodically saw a white tiger standing upon the tomb of Hé Lú. The white tiger was the symbol of metal, so the locals believe that the tiger was the personification of the magic swords under there. You can choose to believe it or not.

As for the Yuè Maiden, she never existed in real history. She always existed in the land of legends and there, presumably, she roams still. Doubtlessly she has performed many great deeds there, deeds which will remain unknown until some scribe comes and tells the tales as they deserve to be told. HF

Resource:
<http://errantcluster.blogspot.com/2011/05/sword-of-yue-maiden.html>





The Development of KUNG FU Films

Written by: Amy Li
Designed by: Jingyao Zhao

Growing up in Asia has taught me many things. Few of those things are just how I manage to embrace identity. Identity comes from within. I embrace the fact that people automatically assume that we as Chinese, know Kung Fu and that everyone is like Bruce Lee who could jump ten feet tall and do a snake move up in the air. Although quite fantasizing the ability of doing such marital art moves, I desire watching Kung Fu movies more.

Kung Fu is a western term for the Chinese martial arts. Literally translated into “work hard”. The maxim of Kung Fu is that it refers to any skill achieved through hard work and perseverance. The two main schools of Kung Fu: Shaolin (known for “external styles) and Wu Dung (known for “internal” styles). I remember when I was young, I watched this movie about Shaolin and it was the best thing that I have ever watched. The movie was called, “Shaolin Soccer” which was produced in 2001. IMDb states, “With tons of action, eye-popping special effects and nonstop laughs, here’s a hilarious martial arts comedy about a team of misfits who take their best shot at winning a championship!” (IMDb.com). The casts are all well known and thus making the movie successful. Although it contains untraditional elements and displays kung fu as a hands on ability everyone could obtain, the film certainly develops what is called the “mainstream pop Kung Fu” that appears to be more appealing to the audiences.

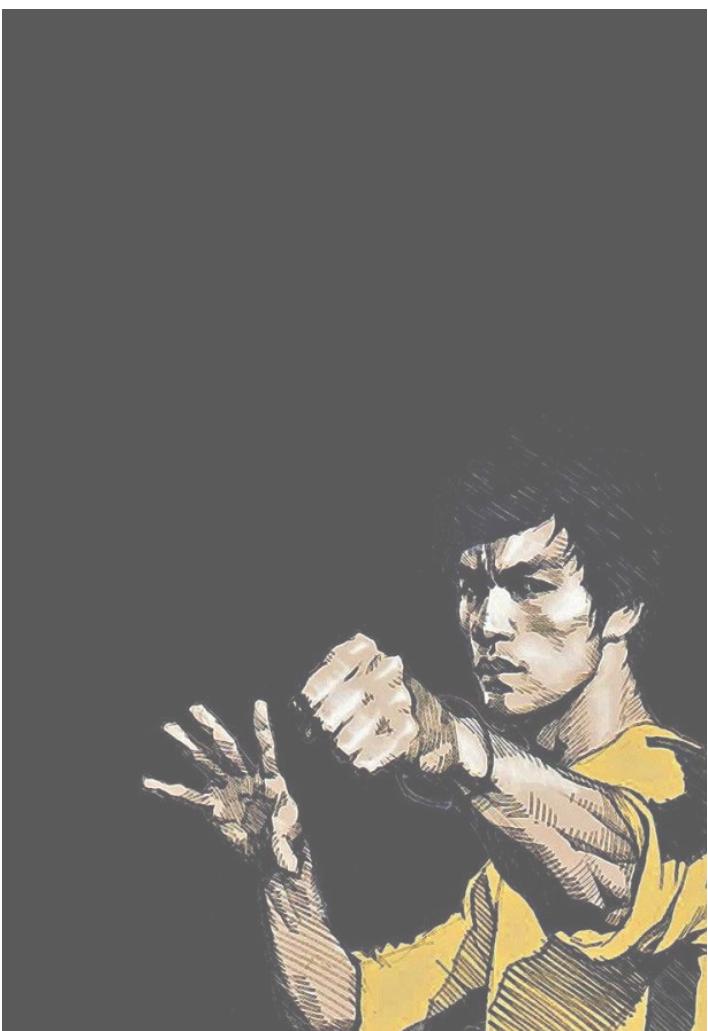
One other movie I was fond of was the “Rush Hour” series starring Jackie Chan and Chris Tucker. There are four episodes and the first one was produced as early as in 1998, which was only three years after my birth. In this film, not only does it show the Asians doing Kung Fu, but it also shows the Americans knowing vast knowledge about the Chinese martial art. This is interesting because it means that the Hollywood begins to accept diverse culture and the world is now internationally standardized.

Later in 2008, an animation film, “Kung Fu panda”, was produced. IMDb states, “In the Valley of Peace, Po the Panda finds himself chosen as the Dragon Warrior despite the fact that he is obese and complete novice at martial arts” (IMDb.com). This movie specifically shows a journey a panda must undertake in order to become the one who saves the village. This is my all time favorite animated movie. It demonstrates a traditional sort of Asian culture and incorporate elements of martial arts.

One of the old time classic was Bruce Lee’s final film, “Enter the Dragon” (1974). Although having not personally viewed the movie, I recognized this film name because my parents had mentioned how significant the movie was before. They referred it to as the last memory of Bruce Lee’s legacy. Lee died six days after the film was released in 26 July, 1973. The story begins with Lee being recruited by an agency to investigate a tournament hosted by Han. The other two main characters Roper and Williams are former army buddies since the Vietnam War and they also enter the tournament. The movie throughout demonstrates danger upon Williams and Roper. Lee’s job is to get the other two out of there alive. Being one of the film’s writers, Lee wanted the film to deliver what he saw as the beauty of his Chinese culture, rather than it being just another action film. In 2004, “Enter the Dragan” was deemed “culturally significant” in the United States and was selected for preservation in the National Film Registry.

The Matrix is a 1999 American-Australian science fiction action film starring Keanu Reeves. It depicts a dystopian future in which reality as perceived by most humans is actually a simulated reality called “the matrix”. In the film Reeves as Thomas Anderson lives two lives. By day he is an average computer programmer and by night a hacker known as Neo. Required to master jujitsu, he is simply installed with the relevant computer program. In no time, Anderson is pulling off tricks from 1970s martial arts movies, where a man can launch himself in a flying kick and somehow managed to read a short novel, drink a sip of wine, all before his feet touch the ground. The movie contains numerous references to philosophical and religious ideas. It is fascinating because it gets the audience doubting if the “dream world” does exist.

Being influenced by Chinese culture and traditions have affected me into admiring the arts of Kung Fu. Nowadays it is nearly difficult to find places that emphasize on and live upon Chinese martial arts. With the world knowing limited knowledge about Chinese culture and generations only seeing the aspects in Hollywood films, Kung Fu is portrayed differently as it is in the ancient times. It is our responsibility to carry on the legacy and the original form of Kung Fu. HF



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