

## Essay V | When Touch Ceases to Be a Practice and Becomes a Way of Attending

### 第五篇 | 当触摸不再是练习，而成为一种注意力的方式

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Version: 1.0

Year: 2026

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版本: 1.0

年份: 2026

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#### Abstract:

This essay explores what happens when a genuine apprenticeship matures: the craft begins to disappear. It examines how the deliberate practice of attentive touch—once confined to designated sessions, quiet rooms, and formal postures—does not vanish but migrates, seeping into the background of ordinary life. Drawing on the trajectory established in earlier essays, it proposes that touch ceases to be something one "does" and becomes a quality of attention that colors every contact. Rather than a privileged instrument of practice, the hand is understood as simply one more place where awareness happens to be located—participating in a field of sensation that was always already there. By reframing this migration not as "bringing touch into daily life" but as the dissolution of the boundary between practice and life itself, the essay situates Tui Na within a cultural and non-clinical context: not as a technique to be applied, but as a mode of existence where attending, not applying, becomes the natural state. The hand that learned to listen now listens without knowing it.

#### 摘要:

本篇探讨了当一项真正的修习走向成熟时会发生什么：技艺开始消失。它审视了那刻意的专注触摸练习——曾局限于指定的时段、安静的房间和正式的姿态——如何并未消失，而是迁移了，渗入日常生活的背景之中。借鉴前几篇建立的轨迹，它提出触摸不再是某种被“进行”的事物，而成为一种为每一次接触着色的注意力质地。手不再被视为练习的特权工具，而被理解为觉察恰好所在的又一个地方——参与一个始终已2026 HanFlow. Licensed under CC BY 4.0.

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然存在的感觉场域。通过将这种迁移重新定义为“练习与生活之间边界的消融”，而非“将触摸带入日常生活”，本文将推拿置于文化与非临床语境之中：不是作为待应用的技术，而是作为一种存在模式，在其中关注而非应用，成为自然的状态。那曾学会倾听的手，现在不知不觉地倾听着。

## Main Text

### 正文

#### Introduction

#### 引言

There is a moment in every genuine apprenticeship when the craft begins to disappear.

在任何真正的修习中，都会有一个时刻：技艺开始消失。

Not because it is forgotten, but because it has been fully absorbed. The musician no longer thinks of the notes; there is only the phrase, the breath, the silence between. The carpenter no longer measures; the hand knows the weight, the grain, the exact pressure before the tool meets wood.

不是因为被遗忘，而是因为被全然吸收。乐手不再思考音符；只有乐句、呼吸、音符间的静默。木匠不再测量；手知道重量、纹理、工具接触木材前的确切压力。

For one who has learned to listen through touch, a similar dissolution awaits.

对于学会通过触摸来倾听的人来说，一种相似的消融正在前方等待。

The deliberate practice — the focused attention on pressure, the conscious intention to "listen" — does not vanish. It **migrates**. It seeps out of the designated session, the quiet room, the formal posture. It begins to inhabit the background of ordinary life, not as a technique to be applied, but as a **quality of attention** that colours every contact.

那刻意的练习——对压力的专注、有意识去“倾听”的意图——并未消失。它**迁移**了。它从指定的时段、安静的房间、正式的姿势中渗出。它开始栖居于日常生活的背景之中，不是作为一种可应用的技术，而是作为一种**注意力的质地**，为每一次接触着色。

This is not about "bringing touch into daily life." That formulation still preserves the boundary: here is practice, there is life. This is about something more radical: **the dissolution of the boundary itself.**

这不是关于“将触摸带入日常生活”。那样的表述仍保留着边界：这边是练习，那边是生活。这是关于某种更根本的事：**边界本身的消融**。

#### Section 1 | The Hand That No Longer "Does"

#### 第一节 | 那不再“做”的手

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When touch was a practice, the hand had a clear role: it was the instrument that listened. There was a giver and a receiver, an intention to attend and a body to be attended to. The relationship, though gentle, still carried a subtle directionality.

当触摸还是一种练习时，手有一个明确的角色：它是倾听的 instrument（工具/器官）。有给予者和接收者，有去关注的意图和一个被关注的身体。这种关系，尽管温和，仍带有一种微妙的指向性。

But when attention matures, this directionality softens.

但当注意力成熟时，这种指向性便软化了。

The hand ceases to be something that "does" touch. It becomes something that **participates** in a field of sensation that was always already there. The warmth of a coffee cup is not something the hand "feels" as an act; it is a meeting, a mutual registration of presence. The pressure of a door handle as you enter a room is not a tactile event you perform; it is a momentary dialogue between your weight and the world's resistance.

手不再是“进行”触摸的某物。它变成了**参与**一个始终已然存在的感觉场域的某物。咖啡杯的温度，不是手作为动作去“感觉”的某物；它是一个相遇，一种在场的相互登记。你进入房间时门把手的压力，不是你执行的一个触觉事件；它是你的重量与世界的阻力之间一次短暂的对话。

In this shift, the hand loses its specialness. It is no longer a privileged instrument of practice. It is simply **one more place where awareness happens to be located**.

在这种转变中，手失去了它的特殊性。它不再是一个 **privileged** (特权化的) 练习 **instrument** (工具/器官)。它仅仅是**觉察恰好所在的又一个地方**。

And in losing its specialness, it gains something more fundamental: it becomes ordinary. And the ordinary, when fully inhabited, is where life actually occurs.

而在失去其特殊性的过程中，它获得了某种更根本的东西：它变得寻常。而那寻常，当被全然栖居时，正是生活实际发生之处。

## Section 2 | The World That Begins to Answer

### 第二节 | 开始回应的世界

Here is what changes when attention no longer resides in the hand as a tool, but permeates the body as a background state:

当注意力不再作为工具寄居于手，而是作为背景状态弥漫于身体时，会发生这样的变化：

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The world begins to answer differently.

世界开始以不同的方式回应。

Not because the world has changed, but because you are finally registering what was always being offered. The chair you sit in is not just a surface; it is a specific configuration of support, responding to your weight with its own resistance and yield. The floor beneath your feet is not just a ground; it is a continuous conversation about balance, a feedback loop that adjusts with every micro-shift.

不是因为世界变了，而是因为你终于登记了一直在被提供的东西。你坐的椅子不只是一个表面；它是一个特定的支撑构造，以其自身的抵抗与顺应对你的重量作出回应。你脚下的地板不只是一个地面；它是一场关于平衡的持续对话，一个随着每个微调而调整的反馈回路。

This is not mysticism. It is simply the recovery of a relationship that numbness had obscured.

这不是神秘主义。这仅仅是恢复了一种被麻木遮蔽的关系。

When you were only occasionally "practicing" touch, the world was mostly silent between sessions. Now, with attention living in the background, the world speaks continuously. The coolness of air on skin, the texture of a key beneath the fingers, the subtle pressure of clothing against the body — these are not distractions from some more important focus. They are the **continuous evidence of being here**.

当你只是偶尔“练习”触摸时，世界在练习间隙大多是沉默的。现在，随着注意力生活在背景中，世界持续地言说。空气在皮肤上的清涼，手指下钥匙的纹理，衣物对身体的细微压力——这些并非对某个更重要的焦点的干扰。它们是**在此处的持续证据**。

And in this continuous evidence, a quiet confidence grows: the confidence of being located, of knowing, moment by moment, that you are here.

而在这持续的证据中，一种静默的信心生长起来：一种被定位的信心，一种时刻知晓你在此处的信心。

### Section 3 | From Dialogue to Dialogical

#### 第三节 | 从对话到对话性

The early essays in this series spoke of the body as a conversation, and touch as a form of listening. That was the first shift: from fixing to relating.

本系列的前几篇文章谈到身体是一场对话，触摸是一种倾听的形式。那是第一次转变：从修复到关联。

But now a further shift is possible.

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但现在，一个更深的转变成为可能。

When touch ceases to be a practice, the dialogue is no longer something you "have" with your body. It becomes a **quality of all experience**. You do not enter into dialogue; you **live dialogically**.

当触摸不再是练习，对话便不再是你与身体“进行”的某物。它成为一切体验的一种质地。你不是进入对话；你以对话的方式活着。

What does this mean?

这意味着什么？

It means that every encounter — with a surface, with a person, with a thought, with a silence — is met not as something to be managed, but as something to be **responded to**. The world is no longer a set of problems to solve or obstacles to overcome. It is a continuous stream of invitations: to yield, to resist, to pause, to receive, to move with.

这意味着，每一次相遇——与一个表面、与一个人、与一个念头、与一片静默——都不是作为需要管理的事物，而是作为需要**回应**的事物被迎接。世界不再是一套待解决的问题或待克服的障碍。它是一个持续的邀请流：去柔顺、去抵抗、去停顿、去接收、去与之同行。

This is the fruit of learning to listen through touch: not a skill you possess, but a **mode of existence** you inhabit. The hand that learned to attend has taught the whole being how to be in relationship.

这就是学会通过触摸倾听的果实：不是你拥有的一项技能，而是你栖居的一种**存在模式**。那学会关注的手，已教会了整个存在如何处于关系之中。

## Section 4 | The Disappearance of the Listener

### 第四节 | 倾听者的消失

There is a final, subtle dissolution that occurs when attention becomes a way of being.

当注意力成为一种存在方式时，最后一个微妙的消融发生了。

At the beginning, there was a listener and something listened to. The hand attended; the body responded.

开始时，有一个倾听者和被倾听之物。手关注；身体回应。

Then, as the practice matured, the distinction softened. Listening and responding began to feel 2026 HanFlow. Licensed under CC BY 4.0.

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like a single, unified gesture.

然后，随着练习成熟，区分软化了。倾听与回应开始感觉像一个单一的、统一的姿态。

Now, in this further stage, even that unity dissolves.

现在，在这个更深的阶段，连那统一也消融了。

There is no longer a "self" who listens and a "body" that is listened to. There is simply **listening occurring**. Awareness happens, in the same way that breathing happens or the heart beats — not as an act of a separate self, but as a function of the living system itself.

不再有一个倾听的"自我"和一个被倾听的"身体"。只有**倾听在发生**。觉察发生着，就像呼吸发生着、心脏跳动着——不是作为一个分离自我的行为，而是作为生命系统本身的一种功能。

The listener disappears into the listening.

倾听者消失于倾听之中。

This is not a loss. It is a return. Before we learned to objectify the body, before we turned sensation into data to be managed, there was simply this: a living being, aware of itself, moving through a world that answered. The practice of touch, in its deepest offering, does not give us a new skill. It returns us to an old inheritance: the capacity to be a feeling creature, fully present in a felt world.

这不是一种丧失。这是一种回归。在我们学会将身体客体化之前，在我们把感觉变成待管理的数据之前，只有这个：一个活着的存在，觉察着自身，在一个回应的世界中穿行。触摸的练习，在其最深的馈赠中，并未给予我们一项新技能。它让我们回归一份古老的遗产：成为一个能感觉的生物、全然临在于一个被感知的世界的能力。

## Conclusion | Attending, Not Applying

## 结语 | 关注，而非应用

And so we arrive at a quiet recognition.

于是，我们抵达一个安静的体认。

The purpose of learning to touch with attention was never to become skilled at touching. It was to allow attention itself to become **tactile** — to permeate the whole of experience with a quality of receptive presence.

学会带着关注去触摸，其目的从来不是变得擅长触摸。而是让注意力本身变得 可触——以一种接纳性同在  
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的质地，渗透于整个经验之中。

When this happens, there is no longer any need to "apply" touch. There is no longer any need to "do" the practice. The practice has done its work: it has dissolved into the background, where it lives as the very fabric of ordinary awareness.

当这发生时，不再需要“应用”触摸。不再需要“进行”练习。练习已完成其工作：它已消融于背景之中，在那里，它作为寻常觉察本身的织体而活着。

The hand that once learned to listen now listens without knowing it.

那曾学会倾听的手，现在不知不觉地倾听着。

And in that unknowing, it has finally come home.

而在那不知不觉中，它终于归家了。

(This is not the end. When the boundary between practice and life dissolves, a deeper question emerges: if we no longer need to "do" the practice, what remains? The answer is not another technique, but the relationship itself — now fully released from the container of formal practice. This is where the final essay begins.)

（这不是终点。当练习与生活的边界消融时，一个更深的问题浮现：如果我们不再需要“进行”练习，还剩下什么？答案不是另一种技术，而是关系本身——现在已从正式练习的容器中完全释放。这正是收官篇的起点。）

This work is archived at Zenodo.

DOI: <https://doi.org/10.5281/zenodo.1867833>