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Anhui Polytechnic University

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题 目 《行走新安江·徽之味》
(第一辑) 汉英翻译实践报告

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专业学位类别 翻译硕士

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A Report on the C-E Translation Practice
of Walking Along Xin'anjiang River – A
Bite of Huizhou (Chapter 1)

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A Report on the C-E Translation Practice of
Walking Along Xin'anjiang River – A Bite of Huizhou
(Chapter 1)

Li Haihong

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For the degree of Master of

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In English Translation

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My academic journey here has indeed reached its conclusion, and I am poised to embark on a fresh chapter of my life, embracing new challenges with unwavering determination and courage. I aspire to maintain this resolve and bravery as I forge ahead into the future.

摘 要

本次翻译实践报告选自赵焰的作品《行走新安江·徽之味》。该书于 2017 年 4 月在安徽文艺出版社出版。本书作者在文中融入清词丽句的文笔，向读者展示他记忆中的徽州。译者选取第二部分的第一章作为翻译文本，介绍作者沿途所忆的经典徽州美味及其发展，其中不仅有传统的徽菜代表，更有街头巷尾的小吃。作者以第三者视角，将舌尖上的徽州细细道来。

源语文本属文化散文的范畴，着重介绍徽州人的文化印象，原文用细腻的文笔，刻画了徽州的自然、文化与历史面貌。文本中内容涉及大量文化负载词和文化特色表达，尤其是修辞格，文学性突出；行文兼具文采、生动性，文章结构层次分明，逻辑关系连贯明晰。既满足了信息型文本中侧重传递具体内容和主题的特点，又契合了表达型文本对情感和态度的表达，这种兼具两种特点的复合型文本刻画了徽州的文化与历史面貌，牵引读者踏上一条文化精神之旅。

译者翻译初期查询了诸多平行文本，借助各种辅助工具检索，结合翻译中的重难点进行分析和总结，将所遇难点归纳为以下四点：文化内涵意义显化、重复信息概括化、源文风格再现、并列长句逻辑显化。第一部分译者采用阐释法、文化意象替代法和借代法处理四字格和文化内涵词的翻译，以达到传神达意的效果；第二部分采取合译和省译的翻译技巧避免词义重复和信息冗余；第三部分源文风格再现简要概括：规范措辞达词意、复现修辞显风格，从而增加译文的可读性；篇章逻辑总结了以下三点，一是缩略表达，化虚为实，二是行文无序，

重组逻辑，三是无主语句，增补主语，以增加译文内在逻辑性。译者充分考虑了汉英语言差异，通过案例分析结合例句的方式，对此文本做出合理的翻译处理。

整个撰写过程译者对诸多翻译重难点进行总结反思，同时加深了对于此类文化外宣翻译的认识。译者认为翻译是一项综合性的工作，需要具备深厚的背景知识、扎实的中英文双语转换能力，来提高自身翻译能力从而积累汉英翻译经验。本翻译实践报告所选取案例及翻译方法，为日后解决类似翻译问题提供了参考。译者通过亲身参与文本的翻译，探析关于中国地域饮食文化的翻译，希望改善同类文本的翻译质量，为传播中国饮食文化提供参考。进而帮助读者更好地了解徽州美食的发展，对徽文化有更为全面的认识。

关键词：《行走新安江·徽之味》；徽文化；省译；文化意象替代；
文化内涵显化

Abstract

This translation practice is taken from the book *Walking Along Xin'anjiang River – A bite of Huizhou* by Zhao Yan. The book was published in April 2017 by Anhui Literature and Art Publishing House. The author shows readers the Huizhou in his memory with his unique writing style. The first chapter of the second part was chosen as the original text. He recalled Huizhou delicacies and its development, which includes traditional Huizhou cuisine and snacks, telling us the taste of Huizhou and reflecting the profoundness of Huizhou culture.

The source text belongs to cultural prose. It involves large numbers of culturally loaded words, rhetorical patterns and expressions of cultural characteristics. The writing is both elegant and vivid with a clear and coherent structure. This composite text both satisfies the characteristics of informational texts that focus on conveying specific contents and themes, and matches the expression of emotions and attitudes of expressive texts, conveying cultural and historical landscape of Huizhou.

With the help of many aided tools, the translator inquired many parallel texts and summarized the difficulties into the following: explicitation of cultural connotations, generalization of repetitive information, reproduction of Chinese prose style and clarification of logical sentences at the discourse level. In the first part, the translator adopts explanation translation and substitution and borrowing of cultural

images to deal with four-character phrases and words with cultural connotations; in the second part, two translation skills as omission and combination are adopted to avoid repetition and redundancy; the third part can be handled by two methods including selection of pertinent words and reproduction of rhetoric device; for the last part, that is, to reorganize the disorganized structures, to transform abbreviated expressions accurately and to add the subject of Chinese sentences without subjects.

In writing process, the translator encountered many difficulties and made reflections on them. Translation is a comprehensive work which requires profound background knowledge and solid bilingual conversion ability to improve translation ability. By participating in the translation, the translator analyzes the translation of Chinese regional food culture, hoping to improve the translation quality of similar texts and provide reference for the dissemination of Chinese food culture. In turn, this will help readers better understand the development of Huizhou cuisine and have a more comprehensive understanding of Huizhou culture.

Key Words: *Walking Along Xin'anjiang River – A bite of Huizhou;*

Huizhou culture; omission; cultural image substitution;
explication of cultural connotation

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Chapter One Introduction

1.1 Background of the Practice

The process of globalization is accelerating, relations between countries are getting closer and closer, and the cultures of various peoples are constantly merging and colliding. The competition for national power among the countries of the world has long been not limited to military competition, and cultural soft power has become an important criterion. Culture is the spirit of a nation and the embodiment of national soft power. As an important part of Chinese culture, food culture is a necessary way for western countries to understand Chinese culture. Food is the carrier, and culture is the spiritual inheritance. General Secretary Xi Jinping proposed that we should insist on cultural self-confidence, and it is the mission of the new generation of socialist successors to inherit and carry forward the excellent traditional Chinese culture.

While researching, the translator noted a striking lack of studies on Huizhou cuisine and its English translation. Based in the heart of Huizhou culture, the translator chose *Walking Along Xin'anjiang River – A bite of Huizhou* to translate its unique essence. Focusing on the second part of *A bite of Huizhou* (11,134 words), this selected practice has not been translated. The goal is to introduce Huizhou's culinary culture to the world, deepening understanding of China's rich food heritage.

1.2 Introduction to the Source Text

The translator chose the most representative “Huizhou Spring Festival, Huizhou Freshwater Food, Huizhou Noodles, Huizhou Wild Vegetables” for translation. This translation excerpt predominantly features the second segment, which delves deeply into the author's nostalgic recollections of the sumptuous cuisine from his native Huizhou. It evokes the sights and sounds of his childhood, introducing the unique cooking techniques of Huizhou cuisine and the profound cultural nuances that

underlie it. By highlighting the distinctive features of the dishes, the reader gains a profounder understanding of the cultural significance, which was a pivotal consideration in selecting this material for translation practice. Chinese food culture possesses an inherent cultural identity, a cherished aspect that the translator strives to preserve to the fullest extent and disseminate effectively.

Zhao Yan, an esteemed member of the Chinese Writers' Association, is celebrated for his seamless and eloquent prose, which has profoundly resonated with and enthralled readers. Leveraging his incisive wordsmithing and refined phraseology, he skillfully interweaves memories of Huizhou cuisine, capturing its essence in his literary works. The culinary delights of his hometown serve as indelible recollections embedded in his soul, mirroring the culinary traditions and dining customs of the native Huizhou populace. The original text delves profoundly into the intricate and nuanced connection between an individual and their regional cuisine.

1.3 Significance of Translation Task

Wang Ning (2013:5-11) emphasizes the pivotal role of translation, advocating a redirection of China's contemporary translation efforts towards Chinese-to-English translations. This shift aims to positively "reposition" the global cultural landscape, ensuring that Chinese culture gains rightful recognition among the world's diverse cultures. In traditional Chinese cuisine, "sentiments" and "etiquette" are intertwined, reflecting China's rich cultural heritage and inherent connotations of "manners" within its culinary traditions.

Regrettably, the study of Huizhou cuisine, a renowned culinary style among the eight major cuisines in China, remains relatively obscure in the realm of food culture. Both domestically and internationally, the significance of exploring Huizhou cuisine has been largely overlooked. However, as an integral component of food culture, Huizhou cuisine holds immense value in social and cultural life. Therefore, it is imperative to promote Huizhou culture on the global stage.

Chapter Two Pre-translation Preparations

Prior to embarking on the translation task, it is imperative to undertake thorough preparations, encompassing three key categories: text type analysis, translation strategies selection, translation tools preparation and glossary arrangement. Engaging in these preparatory steps with diligence and attention to detail will significantly contribute to the smooth execution of the subsequent translation work. In this section, the translator will elaborate on these aspects.

2.1 Text Type Analysis

Text types vary, as do translation methods. Text analysis for translation actually means: analyzing the function of the text in a certain co-text and adopting appropriate translation strategies according to the function (张美芳, 2013:5-10). Before the translation work begins, the translator needs to understand the function, type, and characteristics of the text, and grasp the intention of the original work as a whole, so as to determine the appropriate linguistic style in the subsequent translation.

Katharina Reiss (2014) put forward the text type theory from the perspective of the communicative function of language, dividing it into three types: “informative”, “expressive” and “operative”. **Informative texts** are usually direct and logical, and generally free of emotion. The translation of this text should convey all the information, with concise and simple languages. **Expressive texts** are mainly to express emotions and attitudes, and the text focuses on form, and the language features are aesthetic in nature. Therefore, on the basis of ensuring the accuracy of the information, the translation should reflect the artistic form and aesthetic characteristics. **Operative texts** are mainly to infect or persuade the recipient of the text, which focuses on the infectious effect, and the linguistic characteristics are dialogic. The translation of this kind of text should be compiled and paraphrased in order to achieve equivalence.

The book *Walking Along Xin'anjiang River – A bite of Huizhou* was chosen by the translator as belonging to cultural prose, in which the original text portrays the nature, culture and history of Huizhou with delicate writings. The text, characterized by both text types, is a composite one, which not only meets the characteristics of informative text that focuses on the transmission of specific content and themes, but also fits the expression of emotions and attitudes in expressive text. Reiss (1989) has also emphasized that the function of a certain text is not a single one, and most of the texts may have multiple functions at the same time, i.e., composite texts, but they are always dominated by one of the functions mentioned above. This requires the translator to synthesize various factors in translation, to strike a balance between content and form, not to emphasize content at the expense of form, or to emphasize form at the expense of content, not only to ensure that the original message is accurately conveyed, but also to take into account the acceptance of the target audience.

2.2 Translation Strategies Selection

Translation strategy provides theoretical guidance for subsequent translation work and is an important part of the translation practice report. Adopting foreignization can preserve the characteristics of the original text and allow foreign readers to appreciate other cultures immersively. In addition, cultural texts usually contain a large number of culturally loaded words and four-letter words, and in order to spread Chinese culture, domestication can in turn make it easier for foreign readers to understand it. However, any translation strategy or method is desirable as long as it can realize the expected function of the translated text and achieve readability and acceptability for the translated audience. Therefore, the translator adopts the combination of literal translation and liberal translation, foreignization and domestication in the actual translation process, in order to truly achieve the maximum equivalence between the translated language and the original language.

Due to differences between the cultures of the original language and the

translated language, it is almost impossible to have an exact one-to-one correspondence between two languages when translating. The means of variation and compensation are essential to achieve the maximum of equivalence. Compensation refers to semantic loss of the original language caused by literal translation, which will result cultural loss. Nida (1969) once said in any translation there will be the ‘loss’ of semantic, but translator should choose appropriate methods to avoid. These compensatory means include transliteration, literal translation with annotation, addition, paraphrase and so on. In the process of translation, the translator takes the reader as the standard, strives for fluency and comprehensibility, and readjusts the original text when necessary. Therefore, when translating such composite texts, it is possible to enrich the information in the original text by disrupting the order of the original text, without being bound by the structure of the original text (Newmark, 1999).

2.3 Translation Tools Preparation

The main translation tools used by translators for uncertain terms and expressions before translation are paper books with online tools. These include the *Chinese-English Dictionary*, the *New Century Chinese-English Dictionary*, *Collins English-Chinese Dictionary* and so on. For the rare words and the specific usage of the words involved in the text, the translators made their choices by consulting the Chinese-English dictionaries and taking into account the exact meanings expressed in the sentences, and used a double-explanatory dictionary to check whether the translation of the word was appropriate.

In order to ensure the accuracy of vocabulary and sentence structure, the translator read a lot of literature related to the topic before translation, and checked the accuracy of the translation with the help of online dictionaries, translation software, online websites, and English corpora, such as CNKI Translation Assistant, Terminology Online, and Sketch Engine Corpus. By indexing keywords such as “cuisine culture”, “A bite of China”, “Chinese Food” and so on, the translator obtains

similar literature, books and articles to enrich her knowledge related to the translated materials.



2.4 Glossary Arrangement

This translation practice is a cultural article about Huizhou food, which involves a large number of nouns about regional and traditional dish. There are many culturally loaded terms in the original text that have no translation equivalent. Culturally-loaded words, involved people's lifestyles and social relationships, are spawned by socio-culture (孙琳, 韩彩虹. 2021:90). To determine the English equivalents of the terms, the translator ensures the accuracy by searching on the major engines Google, Baidu, Bing, Z-library and by reading a large number of parallel texts.

In order to avoid the poor quality of translation caused by unfamiliarity with proper nouns in the translation process, the translator consults relevant books and related literature, and makes a glossary for subsequent translation. See Appendix I for details.

Chapter Three Case Study

This chapter is the main body of the translation report. The translator analyzes typical cases summarized from translations and gives solutions combined with translation methods and strategies.

3.1 Explicitation of Cultural Connotations

The connotation of culture and the concepts it expresses make the language richer and fuller. When understanding another language, one must be in a specific cultural environment. Chinese cultural connotations are presented in different forms, including culturally loaded words, dish names with regional characteristics and four-character expressions.

Culture-loaded terms, also known as lexical vacancies, are words, phrases, and idioms which are unique to a certain culture (廖七一, 2000). These words reflect people's unique lifestyles, which have been accumulated in a long history. Usually, there is no exact counterpart of these expressions in the target language. The four-character phrase is a unique lexical phenomenon in Chinese, which has accumulated rich historical and cultural connotations. The long history of our culture, rich vocabulary and strong expressive power are the "strengths" of the Chinese language (许渊冲, 1998:34-38).

The key to translation of them does not lie in whether the semantic meaning is accurately conveyed, but rather in the transmission of the cultural connotation. In order to realize cultural publicity, the translator adopts explanation translation and substitution of cultural images.

3.1.1 Explanation Translation

Explanation translation, a method from *the Translation Variation Theory* came up with by Pro. Huang Zhonglian, refers to use interpretation, supplementation, and annotation to eliminate obstacles of understanding in the original work. When no corresponding words can be found in target language or cultural information of

original language cannot be expressed well, explanation translation will be chosen to fill the gap in the semantic meaning.

Example1

ST	香椿赛蟹黄
TT	Stir-fried Eggs with Chopped Chinese Toon Leaves (Eggs as a metaphor for crab roe)

Analysis:

For naming the Chinese dish, the basic structure of Example 1 is “Noun + Verb + Noun (Ingredients + Cooking Method + Ingredients)”, which translates into a fixed structure of Western dish names, usually with a noun as the center word and modified by a past participle or adjective. The main structure as follows: (1) Noun + and + Noun (Ingredients + and + Ingredients) (2) past participle + noun (cooking method + ingredients) (3) adjective + noun (color or flavor + ingredients). The translation of Chinese dish should pay attention to the main material, auxiliary material, way of cutting and way of cooking. In Western cuisine, “with” and “in” are used frequently as a complement, often after main material, i.e. noun + with/in + noun (main material + with + auxiliary material) (王逢鑫,1997).

When translator saw the dish, she thought it was a dish made of two materials, “Toon” and “Crab Roe”. However, she was not sure whether direct translation was appropriate and could not get main ingredients, auxiliary ingredients, cooking method and flavor of the dish. Later, after inquiring about the cooking process, the translator finds that main ingredients are toon and eggs, supplemented by diced mushrooms, meat and tofu stir-fried in the wok, so it is inappropriate to simply translate it as “fried eggs with toon”. According to the naming rules of Western dish, the main ingredient and cooking method are usually included. The auxiliary ingredients are not the focus of this dish, so it can be ignored. Fried (to cook in hot fat or oil in a shallow open pan - *Longman Contemporary English Dictionary*: 423), stir-fried (to cook thin strips of vegetables or meat quickly by stirring them in very hot oil-- *Oxford Advanced Learner's English-Chinese Dictionary*: 1734) and sautéed (fried quickly in a pan with

a little hot butter or other fat - *Longman Dictionary of Contemporary English*: 992) are three cooking words. But stir-fried is more in line with the original meaning.

This “crab roe” is not exactly what it’s supposed to be. The Chinese dish often replaces the ingredient with other things, highlighting the inner beauty of dish. Therefore, the translator adopts annotation to name ideographic dish, which is the most appropriate way to preserve its culture, facilitating foreign customers to understand ingredients and promoting the Chinese culture virtually (陈家基, 1993:34-36). Annotation is another type of explanation translation method. According to the rules of adding notes, the first letter of each word should be capitalized, so last version is determined.

Example2

ST	雪里蕻大肠面
TT1	red-in-snow noodles with intestine
TT2	Hui-style Noodles with toppings Xuelihong (a kind of vegetable) and chitterlings

Analysis:

First translated version “red-in-snow” is a dead translation. Foreign diners were bound to be confused with thoughts that “a splash of red in the snow?” or “Is it a horrible thriller?” It creates an uncomfortable impression. Considering the abstract part of the dish, the translator thinks direct translation will be obstacles for the audience and free translation will make the dish more obscure and difficult to understand. Moreover, it should be noted that some ingredients may not exist in other countries. So growing environment and applicable scene of ingredients must be noticed. Ren Jingsheng (2001:56-58) believes that if necessary, “transliteration with annotation” can be used, also called explanation translation, Chinese is translated in Pinyin, and then interpreted in English, so that the translation retains a little “Chinese flavor”.

Although the initial version provides the basic information of the dish, it is not conducive to memorization and dissemination of the translation. Transliteration is the

best method at this time, but purely translating in pinyin like “stinky tofu” does not reflect its cultural characteristics, and the audience will not be able to understand the connotations behind it at the first sight. Therefore, “transliteration with annotation” is the most appropriate way to preserve connotation of original languages and the integrity of the dish, just like “Shizitou” (transliteration) + “Stewed Meat Balls in Brown Sauce” (annotation), with which the audience has a clearer idea of what they are eating without cultural barriers.

When translating the dish with places, translator can add annotation of place in Pinyin (Qiao Ping, 2004). Thus translator intentionally emphasizes Hui-style so as to highlight it and put the main ingredient after it. Noodles are different from dishes, and the two ingredients refer to the toppings of the noodles, which vividly and imaginatively interpret what this noodle really looks like, as if a real dish emerged in front of foreign diners. The definition of chitterlings in *Longman Dictionary* is “the intestine of a pig eaten as food, especially in the southern US”, and the related topic is “food, dish”, while intestine as “the long tube in your body through which food passes after it leaves your stomach gut” with related topic is “biology, human”. Therefore, when translating cuisine, it is necessary to distinguish the semantics and seek for the closet meaning of them (张媛,梁霞.2013:42-43). The former one is more accurate. So the final translation is Hui-style Noodles with toppings Xuelihong (a kind of vegetable) and chitterlings.

Example3

ST	这个模具本身就是艺术，上面精细地刻着各种各样的图案，有“福禄寿”的字样，有戏文图案，属于“徽州三雕”中的木雕。
TT	... which is carved with various fine patterns featuring Fu Lu Shou (symbol of good fortune, prosperity and longevity) and opera patterns, belonging to the woodcarving of Huizhou three carvings, one of an intangible cultural heritage.

Analysis:

Culturally loaded words are a major difficulty in foreign translation. Literal translation is bound to create cultural barriers and free translation may blur the

accurate meaning. Nowadays, people often combine good fortune with “Fu Lu Shou” to express a good wish. They are three gods believed by Chinese folks. “Fu”, also known as the “God of Fortune”, is called the “Ziwei Emperor” in Taoism, who is in charge of the distribution of good fortune on earth and is highly respected by the people. “Lu” is the protector of scholars, and is in charge of wealth. After the introduction of the imperial examination in ancient times, he began to be widely respected by the people. It is believed that Peng Zu, the god of longevity, became the “god of Longevity” after his death. People’s most intuitive impression of the “God of Longevity” is that he has a large forehead, which most people believe is mostly an imagination. Bassnett (2004) has pointed out that the presentation of translation not only allows the target readers to feel exotic features and original cultural meanings of the source language that are different from those of the translated language, but also allows them to accept the cultural information in the source language completely, so transliteration is a desirable method.

In the *Corpus for the Standardization of Foreign Translation of Discourse with Chinese Characteristics*, the translation is “fu lu shou”. But after consideration, the translator thinks that transliteration alone is not accurate enough because the readers cannot understand the meaning of them. Thus, the translator adopts explanation translation, retaining the pronunciation of “福禄寿”, and adding notes to it, so that the target readers will intend to understand Chinese culture. This translation method is supposed to cause reading obstacles to readers, but in fact, it also promotes foreign readers to have a deeper understanding of Chinese ancient myths.

Skopos theory suggests that the use of addition or annotation can better convey the message that the original author wants to convey to the reader, thus making the target language readers more comfortable in their comprehension (叶朝成,2011).

Example4

ST	有人说千面一味，区别的关键在于浇头。
TT	Some people think that all noodles taste the same, but different people have their different tastes.

Analysis:

The sentence is about “noodles”, and the original text uses the Chinese four-character expression “千面一味”, which literally means that a thousand bowls of noodles all have the same flavor, but the actual meaning is that everyone has a different opinion about noodles. In the translation, the phrase “千面” was translated as all noodles, but the core meaning inside has not been expressed. On the whole, it seems that the literal meaning has been fully translated, but it fails to achieve the effect of the original content.

The Chinese language often uses four-character words, but there is no such expression in the West. It is precisely these “gaps in languages which cannot be filled in translating” that constitute the difficulty of translation (廖七一, 2007). Without correspondence between two languages, we have to quit form but to preserve its content. Literal translation cannot express the cultural information of the original language well and often leave foreigners at a loss for words (Nida, 1993). Therefore, with a full understanding of the sentence meaning, the translator adopts explanation translation to fill the gap in the semantic meaning. Explanation translation is the elimination of cultural barriers between two languages through short explanations.

3.1.2 Substitution and Borrowing of Cultural Images

Substitution is a translation method belonging to domestication strategy, where words are substituted with words of similar meaning or with wording from another perspective.

Example5

ST	烧野味最好是用咸菜，用咸菜红烧野兔，那叫一个香啊，能让天上的灶王爷流下口水。
TT1	The best way to cook game is to use pickles, which is delicious to make the heavenly Zaowangye master drool.
TT2	The best way is to use pickles braised with hare which is so delicious that makes the Kitchen God mouth water.

Analysis:

In example5, the word “灶王爷”, was translated as “Zaowangye” in Chinese pinyin first, but it is actually inaccurate. Chinese legends record that Zaowangye was a collection of gods, not just a celestial being, including ancient gods Zhu Rong, the god of fire, Yan Di and Huang Di.

“灶王爷” is a deity in traditional Chinese folk beliefs and is regarded as the guardian of the family, in charge of the family fireplace and cooking. As one of the most important Chinese culture symbols, “灶王爷” is a metaphor for family warmth and abundant food, reflecting people’s wishes to a good harvest.

In this case, some words in the original language can be replaced by the words with similar meanings in the target language. From the perspective of the English readers, the translator converts the image of “celestial being” to “god” they know so well, and translates it into Kitchen God, instead of simply transliterating it as “Zaowangye”. Even though the translation as “Kitchen God” lacks the Chinese cultural connotation of the original text, readers can still use the corresponding words in the target language to generate similar linguistic and cultural imaginations as those of the source language readers (郭惠琴, 2019:101-102).

Example6

ST	好的食材，一般不需要加高汤或者其他佐料，否则纯属暴殄天物。李渔曾说：“从来至美之物，皆利于孤行。”就是这个意思。
TT1	Good materials do not need to add other condiments, otherwise it is purely wasted. Just like Li Yu (a writer in late Ming and early Qing) once said, “The best things are always cooked separately.”
TT2	It is said that high end ingredients often only require the simplest cooking methods , similar to the thought of Li Yu (a writer in late Ming and early Qing).

Analysis:

Concepts that are unfamiliar to the readers of the translated language often appear in the original language, and in Example 6, expressions with Chinese cultural connotations, such as “暴殄天物” “从来至美之物，皆利于孤行。”, cannot be fully

equivalent in the target language.

In response to this phenomenon of cultural loss, the translator chose domestication in actual translation in order to achieve the effect that the original text is concise and the information is accurately conveyed. In addition, the translator did not make too much explanation to avoid over-translation. To facilitate the reading habits of the target readers, the translator borrowed the commonly used expressions in the translated language in the hope of achieving the original author's expectation of leaving the readers with space for imagination.

In the initial translation, the translator treated the word “暴殄天物” as “purely waste”, which seemed to convey the message accurately, but in fact, in co-text, the translator found that “从来至美之物，皆利于孤行。” is a line of poetry that has been handed down to us and certainly has popularity itself, which actually implies the meaning of waste. The translator can completely omit it. As a documentary on Chinese food culture, “A Bite of China” has caused a great reaction abroad. Therefore, the translator borrowed one of the sentences “high end ingredients often only require the simplest cooking methods”, which is more in line with the purpose of Hui cultural outreach, and foreign diners can better understand the meaning.

3.2 Generalization of Repetitive Information

In order to make the language vibrant and dynamic, the article emphasizes comprehensiveness without fear of repetition (马跃珂,2007). The meaning and logical relation of Chinese language are reflected through words and phrases, which does not avoid repetition. English, on the other hand, avoids repetition as much as possible in order to be concise and clear. This difference between Chinese and English languages has also led to “translationese”(王力,1944:20-30). The relationships and meanings between various components of a sentence are expressed through the form. In order to clarify the meaning of the whole sentence, translators must make the relationships clear firstly.

3.2.1 Omission

Redundant information can take various forms, not only in the words, but also in content. The purpose of repetition is to emphasize, but it often tends to blur the focus, resulting in unclear subject and semantic breaks in the co-text, so it is necessary to cut down the information within the sentence or paragraph in order to make it more concise and rigorous.

3.2.1.1 Omission of nouns

Example7

ST	吃的快感应由两方面组成：一种是味蕾的快感，主要满足舌头；另一种是咀嚼的快感，主要满足牙齿。
TT	People can get the pleasure of eating from two ways, one is the taste bud of tongue, and the other is chewing with teeth.

Analysis:

The sentence is to show that the pleasure of eating comes from two parts, one from the taste buds and the other from chewing. It is clear that there is only one thing being talked about. In original sentence, there are three repetition of “快感”, and the translator translated them all as one word “pleasure” in the first version, which satisfies formal equivalence between two languages, but it is too redundant.

Later, the translator carefully scrutinized and found that the first “快感” is a synonym of the following two, and it appears for the first time, so it should not be omitted. The later “快感” is consistent with the previous expression. Omitting will not affect the expression of the original meaning but make the language expression more concise with no repetition (段云礼,2013). Therefore, the translator translates the first “快感” as “pleasure” and omits the other two, which avoids the complexity of the translation. Moreover, the original sentence implied that it should be “people” who have the pleasure of eating, so “people” is added as the subject to the translation, giving the sentence flexibility and integrality.

3.2.1.2 Omission of synonymous sentences

Example8

ST	喝鸡汤之前，用筷子头掀开油皮，就像掀开贵妃的浴巾，有一种腾云驾雾的感觉。
TT1	Before drinking chicken soup, you can use chopsticks to open the oil skin, just like opening the bath towel of a woman, giving a feeling of towering clouds and mist.
TT2	Before drinking, one could use tips of chopsticks to open the oil slick of this steaming soup for appreciation.

Analysis:

There is metaphorical rhetoric in the original text, which is a bit tricky to deal with. In fact, the translator reads the sentence over and over and understands the meaning of the original as simply “open the oil slick of the soup before drinking.

Chinese often use more rhetorical methods to emphasize sentence contents, while the English sentence pursuit the simplicity and clear meaning of sentences. Meanwhile, the English sentences also have similar descriptive methods, but it is more concise than that in Chinese, so the translator should select the main content before translation, and delete the irrelevant information when dealing.

In the initial translation, the translator translates “像掀开贵妃的浴巾” into “opening the bath towel of a woman”, but considering that the readers would inevitably be puzzled, what is the relationship between drinking soup and the bath towel of the Concubine? And “Concubine” is meaningless here. So after deliberation, the translator found that its main meaning is “lifting the oil slick”. Sentences have repeated meanings, just translate one of them.

The reader will be puzzled by the phrase “a feeling of towering clouds and mist”. And they will wonder what the relationship between drinking soup and mist refers to. In fact, the meaning of the sentence is to drink a bowl of hot soup, and the phrase “a feeling of towering clouds and mist” has no substantive meaning which can be deleted. In the co-text, the translator combines two clauses into one sentence. The sentence meaning is complete, and the readers are also easy to accept.

3.2.2 Combination

Chinese sentences are more concise, while English sentences are more complex, so when translating from Chinese to English, it is often necessary to combine two or more sentences into a sentence (傅晓玲,尚媛媛,曾春莲.2004). The method is to combine and reorganize two or several clauses of the original text, while understanding the semantics and structure of the whole sentence, so as to make the translation more compact and concise.

3.2.2.1 Uniting of the same words

Example9

ST	年前割糖人家往往是通宵达旦替人加工，炒花生的炒花生，轧糖的轧糖。
TT	Before New Year's Eve, many families, of which some dedicate to frying peanuts and the other is busy making sugars , often work all night long to process sugary snacks.

Analysis:

The topic of this sentence is the condition of making sugar. The whole sentence is a cluster. In order to accurately convey sentence meaning, the translator translates the subject “割糖人家” directly into “families”, which will cause ambiguity in the original text. What is the meaning of “人家”? Does it refer to other people, or a substitute for “oneself” in Chinese? The first translation of “sugar cutter” is “糖机”. But obviously the sentence means “people” are making sugar, “糖机” is the machine not mentioned in the text. In addition, the translator is not sure whether every family makes sugar, so the translation “many families” is more appropriate.

Redundancy can take many forms, including repetition of words and content. In the second clause, the repetitive part in “炒花生的炒花生，轧糖的轧糖” has no substantive meaning by direct translation. It is unfocused and tends to divert reader's attention, creating difficulties in comprehension. In order to be more coherent, the translator extracts important information and delete the repetitive part “炒花生” “轧糖” to make the text more fluent and the reader will understand that these are two production process.

Example10

ST	这种不烧不熘不烤而以焖的方式来烹制， 的确 很是别致。清焖后的荷包鲤鱼色红醇香、肉嫩汤鲜， 的确 不同凡响。
TT	It is really unique to stew the carp, not other cooking methods, making the dish a lovely reddish color and a delicious taste.

Analysis:

There are two sentences in the original text. In the first sentence, “的确很是别致” and the second sentence, “的确不同凡响” are in the same meanings. The translator combines the repeated information, which in Chinese can be combined into one item when translating, according to the needs of sentence meaning and pattern. The expression of two sentences makes the sentence pattern becomes complicated and lengthy, which is both repetitive and awkward to read.

The utilization of multiple adjectives to embellish a noun, a characteristic of Chinese expression, employs juxtapositions and repetition to intensify the impact. Conversely, English, which prioritizes objectivity and reader comprehension, tends to avoid overstatement and exaggeration through excessive modifiers.

In addition, the Chinese sentence pattern is “fact-comment”, when translating the comment needs to be placed in front of the sentence. The translator uses the sentence pattern of “it+adj. to do sth.” to combine two sentences together. “很是别致” “is indeed very unique” and “不同凡响” “is really extraordinary” are synonymous expressions. So the translator just translates it into “really unique”.

3.2.2.2 Uniting of similar information**Example11**

ST	区别的关键在于浇头——只要浇头好，面就成功了百分之九十。
TT1	Some people say that the difference is the topping - as long as the topping is good, the noodles are almost successful.
TT2	But some people think the flavor of a bowl of noodles depends on its yummy toppings.

Analysis:

Chinese sentences are often composed of multiple phrases, which are logically related to each other and together form a complete sentence. However, English pays attention to the logical and structural statements, so when dealing with small phrases, the translator adopts the combination translation to integrate them.

The original text is simple with clear logic, which completely explains the fact that “whether the noodle is good lies in the toppings”, so there is no need to translate the three phrases separately, just to combine them into one sentence. In Chinese, words and phrases with similar meanings are often used to express the same meaning to attract readers. But in translation, direct translation will not only fail to emphasize, but also make the translation repetitive. Therefore, the translator needs to understand the content of the original text fully, and then merge the repeated information to make the translation more concise and coherent.

As in the second clause, “If the topping is good, the noodles will be 90 percent successful”, “90 percent” is not a real meaning, but an expression of degree. How can the noodles be successful? In this case, the main meaning is that the flavor of a bowl of noodles depends on the toppings, which can be translated directly according to the co-text, and the receiver of the translation can quickly understand the meaning of the original.

Example12

ST	按“斤水钱盐”，也即一斤水一钱盐的比例倒入配制好的淡盐水，以将鱼完全浸没为度，上面再压一些石块。
TT	The light salt brine, with the ratio of ¹ 500g water and 5g salt , is used to completely immerse the fish and then put some stones on it.

Analysis:

In Chinese, people tend to specify information and then describe it in concise languages, for example, by integrating the information into simple and easy phrases. In example 12, “斤水钱盐”, i.e., “一斤水一钱盐的比例倒入配制好的淡盐水”, is

¹ 1 jin = 500 gms; 1 qian = 5 gms (in China)

a specific elaboration of the phrase. If the translator handled it as “According to the “half a kilogram of water with grains of salt”, that is, a jin of water and a qian of salt proportion into the prepared dilute brine”. The information in the original text “斤水钱盐” is repeated twice. The explanation after “that is” in the first translation is a bit “superfluous”, and the target readers will not be able to understand it.

When translating long sentences in English, translator should pay attention to the connection of sentences. By combining repeated information, translation can be more accurate. If not, the information in the translated text will be too scattered, and the receiver of the translated text will not be able to understand the text, only with one-sided information. Combining repetitive information can make the sentence more logical and the original content more accurate.

The colloquial expression “斤水钱盐” represents the ratio of 1 jin wat and 1 qian salt, where “斤” and “钱” are traditional Chinese units of weight measurement. Upon reviewing available resources and literature, the translator has identified that literal translation, transliteration, and liberal translation are all viable strategies for handling such ancient measurements, each with varying degrees of application.

When both units of measurement within a sentence pertain to the same category, transliteration is generally preferred. However, in cases where the original text contains two or more weight units, liberal translation is the chosen approach, necessitating the conversion of units to ensure consistency. Conversely, when a single unit of measurement is used and it refers to a uniform concept, literal translation is the most fitting method, while also considering the reading preferences of the target audience.

In this particular instance, the translator opted for liberal translation, converting the ancient units of “斤” and “钱” into “克”, an internationally recognized standard for weight measurement. This methodology ensures the accurate transmission of the original intent while enriching the reading experience for the target audience.

The translator needs to put the target readers at the center of the whole translation and use different methods to express the original text coherently, all based

on the translator's understanding of the original text (孙雪瑛,冯庆华.2014:100-102). The translator starts by understanding the meaning of the sentences: the first clause is a concise expression of the second one with the keyword “淡盐水”. The third clause is about the purpose of “淡盐水”, and the last sentence is in juxtaposition with the third sentence. After clarifying the sentence meaning, the translator translates the keyword in advance, and its specific content is treated as a compound structure of “with” as an interjection, so as to retain the core content of the original sentence.

Example13

ST	俗话说：冬鲫夏鲤，意思是冬天要吃鲫鱼，夏天要吃鲤鱼。这是有道理的，冬天的鲫鱼肉紧，尤其是脊背一带的肉，厚实有形，筷子一夹成块状，口感非常好。
TT	It is exactly right that people usually eat crucian carp in winter and common carp in summer. This advice holds true, as carp in winter boasts a fleshy texture, particularly its spine, which is thick, and effortlessly sliced into succulent chunks with a pair of chopsticks.

Analysis:

Omitting repetitive information is an important way to avoid redundancy. In example 13, “冬天吃鲫鱼，夏天吃鲤鱼” is a specific interpretation of “冬鲫夏鲤”. It is also a redundancy of information, but unlike example12, the translator translates it into “eat crucian carp in winter and common carp in summer” to show the exact meaning and the structure of translation is more concise and appropriate. The whole sentence is a typical Chinese “fact-comment” structure, i.e., the fact comes first and the comment comes second.

In the process of translation, the translator adjusts the structure of “comment-fact” according to the logical order of English and advances “这是有道理的”, which is more in line with the English language. Specifically, the word “有道理的” implies a correct meaning with a reason illustrated behind. And then the translator uses the structure of “adverb + adjective”, emphasizing the meaning of the sentence, and is closer to the meaning expressed by the author.

3.3 Reproduction of Chinese Prose Style

Literary translation emphasizes the style of the original work as the goal and standard of translation. Liu Miqing (2012:484-487) believes, “the task of translation is not only limited to conveying the original meaning, but also to grasp the overall style of the original text, namely: word usage, sentence characteristics, rhetorical devices, ideological means, word mood, sentence arrangement and other aspects”. The translator needs to utilize translation skills so that the translated text will be as much as possible adapted to the style of the original.

3.3.1 Selection of Pertinent Words

The quality of the text depends on appropriate vocabularies. Yang Jiang once said, “The translator needs to have large numbers of vocabularies, which includes popular, elegant, rational, narrative, descriptive ones, for him to use at will.” The translator must choose the words that fit the style of the original text, so as to polish it more relevantly and expressively.

Example14

ST	这种鱼色泽鲜红、身高体宽、腹圆肥厚、形似荷包。
TT1	This fish has a bright red color, a small head and a short tail, a tall and wide body, a round and fat belly, and is shaped like a purse.
TT2	The fish boasts a fresh red color and is shaped like a purse with a broad body and a plump belly.

Analysis:

Initially, the translator rendered “腹圆肥厚” as “a round and fat belly” and “身高体宽” as “a tall and wide body”, but this repetition violates English readers’ preferences. Chinese, with its euphemistic and condensed style, differs significantly from English’s straightforward simplicity. Chinese four-character phrases, often functioning as predicates, form complete semantic units. However, the current sentence contains four such phrases with overlapping meanings, intended to emphasize a point. A literal translation would yield redundancy and excess

information.

The translator finds that four phrases in the original text are all “noun + adjective” four-word structure to serve as predicates, which is concise and fluent. In English expression, the structure of “adjective + noun” is mostly used. On second thought, the translator thinks that “腹圆肥厚”、“身高体宽” are used to describe the appearance of the fish, and “肥”和“厚” are similar in meaning, so it is more appropriate to directly translate them as “plump”; “身高体宽” shows the fish body, so the translator deletes “tall” and uses “broad” to refer to its wide body. The translator also compares the words “plump” and “fat”, and finds that “plump” in *Longman Dictionary* means “round and full in a way that looks attractive”, which can show the specific meaning of “腹圆肥厚”.

Finally, the subject-verb structure of “noun + adjective” “色泽鲜红”、“身高体宽”、“腹圆肥厚” is translated into the structure of “adjective + noun”, that is “fresh red color”、“broad body”、“plump belly”, and with predicate verb “boast”, the structure is complete. On the whole, this treatment changes the “form” of the original text, but conveys the exact “meaning” of it, avoiding information redundancy and making the text more in line with the habits of the target readers, as well as matching the original text.

Example15

ST	年前割糖人家往往是通宵达旦替人加工，炒花生的炒花生，轧糖的轧糖。这当中最有意思的工序就是熬糖稀了——用一口很大的锅将白糖什么的倒进去，然后咕咕嘟嘟地熬成稠稠的糖稀，又加入干桂花什么的。
TT1	The most interesting is the boiling of sugar. The sugar will be poured into a large pot, and cooked into thick sugar syrup, adding some dry osmanthus followed.
TT2	...among which the most interesting is the boiling of sugar. The sugar soup is bubbling and boiling away in a large pot, adding flavor with some dry osmanthus.

Analysis:

The main content of Example15 is to introduce traditional Chinese sugar-making process, so its translation is essential to foreign propaganda of Chinese food culture.

After analysis, the translator found that the original text could not be divided into clusters only by full stop. In the first translation, the translator followed the order of the original text and translated it directly. Then, the translator used the clause guided by “which” to deal with the original text as a compound sentence in line with the target readers' understanding.

In addition, the expression “咕咕嘟嘟”, which is quite a Chinese expression in source text, was only translated the core meaning by liberal translation, ignoring the onomatopoeia “咕咕嘟嘟”. However, the onomatopoeia precisely creates the bustling and festive atmosphere of sugar boiling, and the translator thinks it was necessary to translate it accurately.

Onomatopoeia is a kind of vocabulary that imitates the sound of people, animals or other objects. Since there is a "basic similarity" in the imitation of sounds heard by people of different regions, this “basic similarity” makes similar onomatopoeia between two languages common. Therefore, onomatopoeic words may be basically equivalent or similar in their phonetic forms (万石建,2006:23-26). Therefore, when translating the onomatopoeia “咕咕嘟嘟”, the translator adopts literal translation as “bubbling and boiling away”, which fully reveals the linguistic characteristics of the original language and also preserves the dynamic effect of onomatopoeia. The word “bubbling and boiling away” vividly depicts the scene of candy-making, echoing the bustling scene of the Huizhou people during the Chinese New Year.

The translator flexibly retains dynamic structure and accurate expression on the basis of maintaining the beauty of the original text for onomatopoeia, satisfying readers need.

Example16

ST	TT1	TT2
臭鳊鱼	stinky mandarin fish	multi-flavored mandarin fish

Analysis:

The basic structure of the dish is “adjective + noun (aroma + ingredients)”, for which the adjective “臭”, foreign diners may wonder how it can be eaten when it stinks. In fact, this is similar to the “stinky tofu”, which is rich in protein after decomposition, fermented in humid temperatures, thus releasing a terrible odor. In *Longman Dictionary*, the definition of stinky is “a strong and very unpleasant foul smell”, and the definition of smelly is “having an unpleasant smell”. From those definitions, they refer to the unpleasant smell emanating from decay and filth, which is not accurate enough to be used in translation of food. In addition, to translate it as “strong-smelling”, the translator thinks the semantic meaning is too strong with negative, which is a deviation from the delicious food. The words with emotional should be avoided as much as possible in order to prevent giving the targeted readers a bad feeling. Hans Robert Jauss’s theory of receptive aesthetics believes that translation is actually a communication and dialog between the text and the translator (reader). Without the reader’s feelings, the aesthetic qualities of language cannot be fully realized (贺微,1999:41-47). In order to create a favorable condition for audience to imagine, it should be translated as “multi-flavored mandarin fish”, which triggers the diners’ tasting interests.

3.3.2 Expression of Rhetoric Device

Rhetorical devices, crucial to linguistic style, play a pivotal role in replicating the original text’s style in translation. Cultural differences affect their definition, categorization, and usage, thus requiring the translator to prioritize reproducing the original’s rhetorical style (王春,2016).

Example17

ST	那时候真是“饥饿年代”，小伙伴之中难得见一个 胖墩 ，我们都挺着一个青筋暴出的大肚子，小腿细得如柴棒，脑袋大得出奇，活 像 一群在田野上跳跃的饥饿的蚂蚱。
TT	It was hard to see a little chubby child in those days. We kids, like cats on hot brick , all had bulging bellies but thin legs, with big heads and hungry bellies for food in the fields.

Analysis:

This sentence describes the scene in the field where the children are happily foraging for food. The phrase “小胖墩” reflects the children's innocent and lovely, which can be seen from the following expression “青筋暴出的大肚子，小腿细得如柴棒，脑袋大得出奇”. From the original text, “在田野上跳跃的饥饿的蚂蚱” also reflects the joy of children who are eagerly searching for food. In Chinese, there is the expression “热锅上的蚂蚁” “ants on a hot pan”, and the translator has found a similar expression in the translation.

For literary translation, in order to take the advantages of translated language, domestication should be adopted and appropriate ‘adaptation’ of the original text should be encouraged, so that the translated text can both convey the content coherently and conform to the standards of target language. Then the purpose of translation can be achieved (Jia Wenbo 2014:380). Therefore, taking the co-text into account, the translator chooses domestication of translation strategy and treats it as “like cats on hot brick”, which also reflects the metaphor in the original sentence. The translator takes it as an interjection to make the meaning of the original clearer and to realize a flexible connection with the following content. By this way, the rhetorical style of metaphor is preserved, and it can be more naturally connected with the information in the following text.

Example18

ST	那样的圆子，让徽州人十分瞧不上呢！哪有圆子如此假冒伪劣的呢？圆圆满满，非得货真价实才是！
TT1	The people of Huizhou would not like to see such a round dumpling! What kind of dumplings is so fake and shoddy? It has to be the real thing!
TT2	People would not like to eat such a low-quality meatball that emerges in temperamental faces not juicy and rich-oily like that of Huizhou.

Analysis:

The rhetoric question in English is the same as that in Chinese. “Rhetoric question in English refers to deliberately throw out a question to remind others of

following content, or to emphasize the correctness of a point of view, rather than really asking a question” (Yu Lisan, 1985:146-150). And there are two main categories “question-without-answer and question with self-answer”. This example is the latter one. When translating, the translator needs to restore the semantics and tone in the original text as much as possible in the co-text.

This sentence consists of three clauses, bounded by two exclamation marks and a question mark. The logic of the sentence seems to be unclear, but in fact it is hidden. The Chinese language emphasizes meaning, and no matter how lengthy the sentence is, the core meaning remains. In this case, the first sentence indicates that the meaning of the Huizhou people do not accept “那样的圆子”. The reader cannot help but wonder, “What kind of meatballs are they? The rhetorical question in the second sentence answers the reader’s doubt of the first sentence, that is, “假冒伪劣的” are what Huizhou people can’t accept, and “那样的” refers to “假冒伪劣的”. Then, which kind is not “假冒伪劣的” that would satisfy people in Huizhou? The last sentence gives the answer, “货真价实” ones are. The three words shared the same meaning in this sentence seem cumbersome and lengthy. So the translator focuses on simplifying the repeated information.

In addition, the meaning of the sentence advances step by step, sentence by sentence. The translator first determines the structure of sentence “subject (徽州人) + predicate (瞧不上) + object (假冒伪劣的)” according to the meaning, and the remaining part of the sentence is used as adverbial to modify the main stem. By clarifying the overall semantics and structure, the translator condenses repetitive details and extracts the sentence’s core, resulting in a more succinct translation.

3.4 Clarification of Logical Sentences

In Chinese-English translation, paragraphs and chapters convey a comprehensive semantic meaning, not just a collection of isolated sentences. Ensuring linguistic integrity and semantic coherence is crucial for capturing the original intent and maintaining translation quality (彭漪, 1997:19-22).

3.4.1 Reorganization of Disorganized Structures

English sentences have a rigorous subject-verb structure with clear layers, strict forms. Chinese is not limited to forms and the structure is diversified, complex and flexible, with its sentence scattered (连淑能,1993).

The expression of parallel structure in Chinese can enhance the sentence effect, but due to the lack of conjunctions, the logic between sentences is often not obvious enough and even omitted in sentences, but English tends to let the logic obvious. When dealing with such expressions, translators pay attention to the internal and external structure, and understand the real meaning of the original text by using prepositions, pronouns, conjunctions, etc., to connect the information, so as to avoid redundancy.

Example19

ST	阳春面好吃的要素有三点：一 是 一定要放上好的猪油，最好是肥肉炼成的猪油，有猪油的面条吃起来香，也弥补了阳春面油水不足的弊端；二 是 小葱要好，要那种纤细的小葱，切碎以后特别香；三 是 酱油，好酱油色泽清亮，又能提鲜。
TT	The reason why plain noodles are so delicious is that high-quality lard oil mixed with soy sauce, and finally added some fresh chopped onion, which exactly makes up the noodle for lack of meat.

Analysis:

The structure of the sentence is separated. The translator did not pay attention to the relationship between sentences in the first translation version, but simply translated it as “the first one” in the order of the translation, resulting in an illogical sentence during checking.

The whole sentence consists of many phrases, and there was a lack of conjunctions to indicate their logical relationship. After analysis, the translator found that there was an implied relationship in the sentence, i.e., the making process of this noodle is actually using a mixture of lard and soy sauce as a condiment. So the translator connects the words “lard oil” and “soy sauce” in a preposition “with” to show the sentence logic. The remaining “fresh green onions” in the second clause is

translated independently as predicative, thus making coherence of the sentence.

3.4.2 Transformation and Highlighting of Abbreviated Expressions

Abbreviated expressions are the expressions of Chinese language's unique juxtaposition structure, where the form is neat and the meaning is often embedded in it. Translation is a process of re-coding, of re-conceptualization and re-combination, in which the translator needs to rearrange the information conveyed in the original text according to the conventions of the target language, rather than simply searching for the corresponding structure (蔡力坚, 2021:158-165).

Example20

ST	面要好吃，除浇头外，制作工艺也非常重要。用手工擀出来的面条筋骨好，耐嚼劲道足。手擀面的步骤要“一和、二坐、三切细”面要和得透，坯要坐得结，条要切得细。面要前一天和好，擀上一夜，然后得用力揉两个小时以上。
TT	In addition to toppings, the making process is also very important for the noodles, such as chewy handmade noodles, with three steps for making it (one should knead the dough repeatedly for more than two hours and slice them into thin strips in shape, then leaving it overnight).

Analysis:

There are big differences between Chinese and English languages in terms of language type, sentence structure and semantic coherence, so it is necessary to flexibly utilize the proper methods for parallel structure in the sentence, making the translated text coherent and fluent (叶子南, 2001). Chinese often adopts parallel structure, where multiple nouns or similar structures are arranged in a neat structure with rhythmic phrases.

Through verification, it is found that the words “一和、二坐、三切细” in the original text refer to the production of handmade noodles. These seven words are the smallest unit of parallel structure in Chinese, which is easy to read. Among the seven words in the original text, the numeral refers to the order of its process. The translator

considers that it is not necessary to introduce the first the second step in English, and that it is more important for the receiver of the translated language to understand that the sentence is about three steps for processing”, so that the reader can understand the meaning of the sentence better by directly translating the real meaning behind. The numeral “one, two, three” only refer to the order of the operation which are simply parallelized in seven words.

In initial translation, the translator follows the same steps and translates according to the original form with all specific information. After thinking, she decides to change the original structure of the sentence. Chinese tends to use verb, while English likes noun. The translator treats the original sentence as a noun phrase, a word that summarizes the content of the original text simply and concisely. After understanding the information referred to by the abbreviated expressions in the original text, the translator found that there are two main meanings expressed in the co-text, “kneading the dough repeatedly” and “cutting it into thin strips”, thus adding the specific content in the subsequent translation.

3.4.3 Addition of the Subject-less Chinese Sentences

Example21

ST	夏日的午后，纳凉于院落的大樟树之下，伴着头顶上的蝉鸣，如果来上一盘红烧石斑鱼，呷上二两白酒，慢慢地剔着骨头，细细地咂摸品味，回忆着陈年往事，那真是神仙般的生活。
TT1	On summer afternoon, you can relax yourselves under the camphor tree, accompanied by cicadas. If there is a plate of braised grouper, sip some white wine, slowly picking the bones, smacking the taste, memories of the past, it is really a god-like life.
TT2	It seems that people will relax themselves under the camphor tree surrounded by cicadas in the courtyard on summer afternoon. If there is a plate of braised grouper, they could sip some liquor and enjoy the flavor immersively, recalling old memories. It’s really a godlike life.

Example22

ST	逮石鸡一般是在夏天的夜晚，赤着脚穿着草鞋，背着竹篓，一手执长柄的丝编网罩，一手执强光手电筒，顺着山涧涉水而上。
TT	It is typically a summer night's activity for them to catch them. Participants go barefoot, wearing straw sandals, and carry a bamboo basket. One hand grasps a long-handled silk net, while the other wields a powerful torch. They traverse the mountain stream, making their way upstream in search of these elusive creatures.

Analysis:

Supplementing the subject is the most common methods for translating sentences without subject. Adding fixed structures to the original text will make the translation more in line with the language habits of the target readers, thus realizing the equivalence in terms of content, form and spirit between two languages (冯庆华,1995).

In example 21, “夏日的午后，纳凉于院落的大樟树之下”，and in example 22, “...赤着脚穿着草鞋，背着竹篓...” there is an obvious lack of the subject. But it is not clear whether this person refers to “the residents”, “the readers”, “the author himself” or someone else. Both examples are relatively common Chinese expressions in which the originator of the action is not clear. The first translated example 21, the translator only added “you” and “we” in example 22 to emphasize. However, the English emphasizes the objectivity and authenticity of the sentence. Therefore, the translator uses the fixed sentences in English to deal with it, such as “It seems that...” It is +adj. that”, “there be”, “it is +adj. that”.

When approaching translation, the translator carefully examines the logical connections within the text. For instance, in example 21, the translator initially identifies the entity enjoying the shade beneath the tree. Upon considering the contextual cues, it becomes evident that the author intends to communicate how individuals perceive this scenario. Hence, the translator introduces the subject “people” and renders the final version as “It appears that people...”. The “There be”

construction is a distinct pattern in English. In example 21, “来上一盘”, this sentence is an “existential sentence”. To avoid a subject-less void and introduce sentence structure variety, the translator transforms the sentence into a “There be” construction, translating it as “If there is...”

In example 22, the subject is ambiguity initially led to a flawed translation, wrongly introducing “we”. After a thorough review, the translator recognized the text centered on humans’ penchant for mountain frog-catching, showcasing their proficiency and emphasizing the frogs’ summer abundance. The translation was accordingly refined to align with the context and intended nuance. Here the translator also uses the fixed sentence pattern “It is +adj.+n.+ for” to emphasize the meaning of the original, which not only reflects the exact meaning, but also shows various sentence patterns.

To sum up, there are various ways to deal with sentences without subject. Translators should avoid thinking in a fixed way but to use translation methods flexibly to reflect their insights on translation, so as to make the translation more fluent and concise.

Chapter Four Conclusion

4.1 Proofreading

The essence of translation lies in its quality. Only by adhering to rigorous standards and ensuring impeccable quality can a translation achieve optimal readability and gain the acceptance of readers. It is imperative for translators to promptly proofread their work upon completion. Consequently, translators must refine and enhance their translations through both self-proofreading and external proofreading, as meticulous proofreading serves to further elevate the translation's quality.

1. Self-proofreading

Proofreading is an integral step for a translator. Initially, the translator should thoroughly review the translation, leveraging machine translation tools to pinpoint and correct any terminological inaccuracies or grammatical errors. This rigorous review will effectively address minor errors, such as spelling and grammar issues. Moreover, any ambiguous meanings that could potentially lead to misunderstandings are clarified through careful consideration.

2. Proofreading by Others

After thorough self-proofreading, the translator advances to proofreading by others. First, the translator exchanges the translation with classmates for mutual review. Following that, the translation is submitted to the supervisor for scrutiny, who identifies for improvement such as inaccurate word or sentence logic. Armed with feedback from peers and the supervisor, the translator implements much meticulous revisions again. Ultimately, the translator gives the translation a final read-through to refine and polish it to perfection, ensuring the translation is finalized to the highest standards.

4.2 Gains

There exist profound differences between Chinese and Western thinking patterns, as well as disparities in linguistic logic and expression. These disparities indicate that translation is no longer a mere conversion between two languages. Instead, the translator must assume the role of a bridge. Through this practice, the translator has garnered substantial experience, encompassing the following three key points:

1. Enhancement of Translation Skills. Translation ability is a multifaceted competency encompassing comprehension, expression, and bilingual proficiency. The translator utilized diverse translation techniques to refine the text. For instance, the translator added notes and conjunctions to enhance the accuracy of the translation, eliminated redundant or repetitive sentences to achieve conciseness, restructured sentences to improve the logical flow of the translated text and consolidated similar or related information to maintain coherence in meaning.

2. Acquiring Background Knowledge of Huizhou Cuisine. This translation practice offered a detailed portrayal of Huizhou cuisine, necessitating extensive research. Prior to translation, the translator delved into numerous literatures pertaining to Huizhou food, acquiring knowledge on translating various cuisines and then applied this knowledge to translating Huizhou cuisine, aiming for authenticity and cultural sensitivity. Currently, domestic research on Huizhou cuisine is limited. Through reading relevant literature, the translator gained insights into cultural nuances behind culinary terms. The translator compiled a glossary of food-related terminology encountered during the translation process.

3. Accumulated Expertise in Chinese-English Translation. In the realm of C-E translation, mere word-for-word correspondence is insufficient. A profound understanding of cultural differences between the two languages is paramount. For instance, when encountering four-character phrases, the translator must first grasp their Chinese meaning and then translate them appropriately into English. Culturally loaded words pose a unique challenge, as capturing their cultural nuances in English often requires creativity and sensitivity. Furthermore, Chinese compound sentences

and sentences with redundant information require careful consideration to determine which information should be retained and how it should be combined. Translation is an intricate process, with all its components interconnected and indispensable, rather than a mere mechanical transformation from one language to another.

4.3 Reflections and Suggestions

In this translation practice, the sentences are predominantly characterized by intricate structures, flexible word order, and a substantial amount of information. Prioritizing target readers and adhering to accuracy principles was crucial. The translator honed techniques to convey the original text flexibly, fostering reflection and yielding two pivotal insights:

First, expand knowledge reserve. Initially, the translator's comprehension of the original text is shallow, missing its cultural depth, leading to an incomplete understanding. Limited vocabulary hampers the translation's appeal. Before translating, grasping linguistic and cultural differences, memorizing common translation terms, and expanding vocabulary are crucial. Enhancing cultural literacy and bilingual proficiency, while avoiding specialization, enables the translator to utilize their vast "knowledge base" freely.

Second, enhance the ability to filter information. In today's internet-rich environment, a certain "search quotient" is essential. Initially, the translator was overwhelmed by vast online resources, performing unnecessary tasks. For instance, extensive research on Huizhou's regional and administrative divisions was futile for translation, a mere waste of time and energy. In the future, searches will be purposeful, targeted, and yield only practical data.

"Stepping out of the comfort zone" profoundly encapsulated the translator's experience in this translation practice. Venturing into an unfamiliar terrain, the translator endured challenges and setbacks, yet the perseverance prevailed despite the imperfect outcome. This experience has deeply revealed her shortcomings, which she now aims to transform into motivation to excel in every future translation endeavor.

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Appendix I: Glossary

ST	TT
百合鲤鱼	stewed carp with lilies
北京炸酱面	Beijing Noodles with soybean paste
炒米糖	fried-rice candy
炒三冬	stir-fried three winter food
陈年火腿煨冬笋	simmered ham with winter bamboo shoots
臭鳊鱼	multi-flavored mandarin fish
稻花糖	crunchy rice candy
冬笋排骨面	braised ribs noodles with bamboo shoots
豆腐果	tofu puff
福禄寿	Fu Lu Shou
割糖	make sweets
杭州片儿川	Hangzhou Pian'er Chuan
河南萧记烩面	Henan Xiaoji Stewed Noodles
红烧大排面	braised noodles with pork chop
红烧牛肉面	braised beef noodles
红烧猪蹄面	braised trotters noodles
胡适一品锅	Yipin Hotchpotch, Anhui Style
花生糖	peanut candy
黄精	Huangjing (a Chinese herbal medicine)
徽菜	Anhui cuisine
吉林延吉冷面	Jilin Yanji Cold Noodles
酱油泡荷包蛋	poached eggs in soy sauce
紧汤	Jintang stock (less soup)
精醋小排面	noodles with pork ribs in vinegar
韭黄鳝丝面	shredded eel noodles with leek

蕨菜	fern
宽汤	Kuantang stock (much soup)
昆山奥灶面	Kunshan Aozao Noodles
腊八豆腐	Laba Tofu
辣椒肉丝面	shredded pork noodles with peppers
兰州拉面	Lanzhou hand-pulled noodles
老饕	greedy cat
马扎	spoon
木雕	woodcarving
年糕	rice cake
气	Qi (Vital Force)
清炖马蹄鳖	stewed turtle in soup
清焖荷包鲤	stewed red carps
三虾面	stewed shrimp noodles with shrimp head and shrimp shell
山西刀削面	Shanxi sliced noodles
手擀面	handmade noodles
四川担担面	Sichuan Spicy Dandan Noodles
笋干木耳肉丝面	shredded pork noodles with fungus and dry bamboo
五香茶叶蛋	multi-spice tea egg
武汉热干面	Wuhan Hot Noodles
香椿赛蟹黄	Stir-fried Eggs with Chopped Chinese Toon Leaves
新安画派	Xin'an Art School
雪里蕻大肠面	Hui-style Noodles with toppings Xuelihong and chitterlings
熏鱼面	smoked fish noodles
羊肉面	mutton noodles
阳春面	plain noodles

野覃	wild mushroom
鱼腥草	fish mint
镇江锅盖面	Zhenjiang Pot Cover Noodles
芝麻糖	sesame candy

Appendix II: Bilingual Text

Source Text (ST)	Target Text (TT)
徽州的年	The Spring Festival of Huizhou
徽州的雪是静谧的，它总是悄无声息地到来——进入深秋之后，往往上午还是阳光灿烂，中午天便突然阴下来，然后，就开始飘雪了。先是如细细的绒毛一样，之后便如纸屑，最后，便成了鹅毛大雪。大雪有时候一下就是三天三夜，雪淹没了路，封了山，让徽州的每一个村落都成了独立的童话王国。	The snow always approaches quietly in Huizhou. In late fall, the sun often shines brightly in the morning but suddenly clouds down at noon, and then it snows. It falls as a speck of fluff, gradually as scraps of paper, and finally becomes in big flakes. Sometimes it will last three days and nights at a time. The road and mountain are blocked, so that every village in Huizhou has been separated into diverse snow castles.
龟缩在老房子的天井里看雪，那可真叫一个苍茫啊——仿佛全世界的雪，都会从这个入口中落下来，填满整个屋子。好在那些雪花进了屋子之后，在触及冰冷的花岗岩之后，有的便融化了，有的则堆积得老高。	Huddled in the courtyard of my old house, it is really vast and wild, as if all the snow in the world would fall from this mouth, filling the whole house. But when entering the house, snowflakes melt after touching the cold granite while others pile up.
在很多时候，雪让徽州的一切变得至简，成为只有黑白色的世界。冬天简化了徽州的颜色，将徽州的五彩斑斓幻变成深褐色，而雪，又让深褐色变成了彻底的黑。除了白就是黑，这样的感觉至纯至简，如新安画派的笔法，如黄宾虹的画，也如刀刻出的版画。	The snow often brings purity to everything in Huizhou, making it much simpler, that is to say, turning its bright colors into dark one. And then the snow darkens it into black completely. Such a condition conveys a feeling of pureness and simpleness, like the paintings of

	Huang Binhong, one of Xin'an Art School, as well as the knife-carved prints.
雪天里格外受到垂青的，是火。凡有火的地方，皆有温暖；有温暖的地方，皆有 人群。	Fire is particularly favored in snowy days. Wherever there is fire, there is warmth in crowd.
一直到现在，徽州乡野里仍留存着很多传统的取暖工具：火桶、火箕、火篮……火篮是可以随身带的，外面是精致的竹编，里面是铁皮做的盛火的“碗”，炭火上是一层浅浅的灰。	Until now, countryside in Huizhou retains lots of traditional heating tools: fire buckets and fire baskets. The later one can be carried around, with its bamboo-woven surface and inside an iron bowl for charcoal fire.
我小时候就是带着这样的火篮上学的，现在的徽州山里孩子仍是这样，做作业的时候放在脚下，听课的时候，便拿上来烘烘手。闲暇了，还可以摸出点黄豆和花生，放在“百雀灵”的空铁盒中，埋进炭火里。过一段时间后打开，那花生和黄豆真是一个香啊！能弥漫在整个糊着塑料膜的教室，弄得老师和学生一个个心神不定心猿意马。	I went to school with it in my childhood, and now children in mountains are still like this. They put it at the foot in doing homework and warm their hands when taking class. Sometimes having nothing to do, they could take out some soybeans and peanuts, putting them in an empty iron box and burying it in the fire. It won't be long that they give forth a sweet smell permeating the entire classroom with plastic film, diverting teachers and students' attentions.
雪来了，年就来了。伴随年来的，是一系列年货的准备。割糖，也就是做糖点，是每家每户必备的。糖点的种类挺多，有炒米糖、花生糖、芝麻糖、稻花糖等。我们	When it began to snow, the New Year was approaching and people did shopping followed. Making sweets, also called Getang in pinyin, is a must for

家通常是母亲将做糖的原料冻米(由糯米蒸制而成)、花生、芝麻、白糖等准备好,然后由父亲挑到做糖的人家,称一称,排上队,然后交上加工费。	every family. Kind of candies varies, including fried-rice candy, peanut candy, sesame candy, crunchy rice candy and so on. In my family, usually frozen rice (steamed from glutinous rice), peanuts, sesame, sugar, etc. were prepared by my mother and then my father queued up to pick a shop for processing where all these materials would be weighed. After that, he should pay the processing fee.
<u>年前割糖人家往往是通宵达旦替人加工,炒花生的炒花生,轧糖的轧糖。这当中最有意思的工序就是熬糖稀了——用一口很大的锅将白糖什么的倒进去,然后咕咕嘟嘟地熬成稠稠的糖稀,又加入干桂花什么的。糖作坊里诱惑地散发着一股甜香味,悠悠扬扬地飘得很远,仿佛从古老岁月一直延续到未来似的。</u>	<u>Before New Year's Eve, many families, of which some dedicate to frying peanuts and the other is busy making sugars, often work all night long to process sugary snacks, among which the most interesting is the boiling of sugar. The sugar soup is bubbling and boiling away in a large pot, adding flavor with some dry osmanthus.</u> A sweet smell that wafts through the workshop is so mouth-watering, extending far around, as if from the past time.
炒米糖、芝麻糖什么的做完之后,一般是先晾干,然后整齐地放在特制的铁皮箱中,盖严实,不走气。这样,不仅是整个春节期间的零食和点心都准备好了,而且徽州人甚至连整个春夏都把这个当作	After making that, people will dry them first and place in tailor-made boxes in order with snugly-covered lid free from running air. Then, snacks for the whole festival are ready which even serves as

最重要的零食了。	the first choice from spring to summer.
徽州年货中还有特色的是腊八豆腐。腊八豆腐的制作很有意思，在老豆腐上直接抹上盐，然后放在太阳下暴晒。一直晒到豆腐至少缩小一半，也变得黑黑硬硬为止。腊八豆腐这时候 的感觉有点像豆干，但比豆干更天然，口味也更好。干了的腊八豆腐用水泡软之后，用刀切成丝，跟火腿丝、香菇丝、木耳丝放在一起炒，那是绝味。	Laba Tofu (Tofu that sun-curing on December 8th of lunar year), another specialty of Huizhou, is also shared in Spring Festival. It is made interestingly by old tofu with salt rubbing on it, and leaving it in the sun until it becomes black and hard by at least half, which looks a bit like hard bean curd at this point, but more natural with a better flavor. After the dried tofu is softened in water, it will be cut into shreds and then stir-fried with shredded ham, mushrooms, and fungus.
年糕也是家家户户必备的冬令粮食——先将糯米蒸熟后，放在石具中打成稀烂，然后用各种各样的楠木模具做成型。这个模具本身就是艺术，上面精细地刻着各种各样的图案，有“ <u>福禄寿</u> ”的字样，有戏文图案，属于“徽州三雕”中的木雕。	Rice cakes are also a must-have winter food for every household. First, the glutinous rice is steamed, then beaten to a pulp in a stone tool, and put into a variety of nanmu molds, which is carved with various fine patterns featuring <u>Fu Lu Shou (symbol of good fortune, prosperity and longevity)</u> and opera patterns, belonging to the woodcarving of Huizhou three carvings, one of an intangible cultural heritage.
在模具上刻上图案后，放在蒸笼里，下面加上柴根烧，因为柴根烧起来火旺，蒸年糕与煮粽子一样，需要大火和烈火。对于年糕，从小到大我一直不感兴趣，徽州的	Carved a pattern on the mold, it is heated in a steamer with a wood underneath. Steaming the rice cake requires a vigorous fire, just like

年糕太糯，在我的感觉里，它不仅粘我的上下牙齿，似乎连眼皮也无形粘上了，我一吃年糕就变得昏昏欲睡。	cooking rice dumplings. Since childhood I have not been interested in rice cake, because it is so glutinous that not only stick to my teeth, but even the eyelids, which seemingly makes me feel drowsy.
除了腊八豆腐、年糕什么的之外，徽州人的圆子和五香茶叶蛋什么的，也颇有特色：徽州曾经殷富，尽管后来破落，不过贵族气犹存。徽州人家端出来的基本都是肉圆子，很少像江淮之间流行糯米圆子、藕圆子之类。<u>那样的圆子，让徽州人十分瞧不上呢！哪有圆子如此假冒伪劣的呢？圆圆满满，非得货真价实才是！</u>	In addition to tofu, rice cake, Huizhou's meatball and multi-spice tea eggs, is quite unique. Huizhou was once rich, although later fell, their noble spirit still exists. So Huizhou people serve meatballs, rarely like the glutinous rice balls and lotus root balls that are popular in area between Changjiang and Huaihe. <u>People would not like to eat such a low-quality meatball that emerges in temperamental faces not juicy and rich-oily like that of Huizhou.</u>
徽菜是中国历史上的八大菜系之一，以重油、重色、重火功为特色。	Anhui cuisine is one of the eight major cuisines in Chinese history, characterized by oil and fire in heavy.
不过，我觉得徽菜最适合的，就是冬天吃了，尤其是下雪天吃：陈年火腿煨冬笋，那是冬天的绝唱，像交响乐的第三乐章，高潮时的“云蒸霞蔚”；炒三冬，将冬笋、冬菇、冬木耳放在一起，像是田园风格的奏鸣曲；至于当家菜炭火煨鸡汤，则带点中国戏剧意味，就像是“贵妃出浴”的粗俗	However, you had better enjoy Hui cuisine in winter, especially on snowy days: simmered ham with winter bamboo shoot is the nonsuch. Stir-fried three winter food, which is made from winter bamboo shoot, mushrooms, and fungus, is like an idyllic sonata. And the

版——肥硕的母鸡就是杨贵妃，淹没在金黄的汤池里，上面漂一层金灿灿的黄油，就像是洗浴的菊花瓣。<u>喝鸡汤之前，用筷子头掀开油皮，就像掀开贵妃的浴巾，有一种腾云驾雾的感觉。</u>	main dish, simmered chicken broth with charcoal, is a Chinese typical dish, a vulgar version of the “bathing imperial concubine”. <u>Before drinking, one could use tips of chopsticks to open the oil slick of this steaming soup for appreciation.</u>
想吃野味怎么办?很简单，雪天里到处都是仓皇的野兔们。带上猎枪更好，如果没有猎枪，邀些人在山坡的雪地里围个圈，突发一声大喊，野兔们便吓得没命地跑。	What if I want to eat wild game? Of course, rabbits are around all over the place in snowy weather. Bring a shotgun is better, if not, have some people in the hillside in a circle with a sudden shout, rabbits will be scared to run in a panic.
野兔腿脚前短后长，擅长爬山，上坡是跑不过它的，要顺着山往下撵。	Hares are well in climbing mountains because of their legs and feet being short in the front and long in the back. When going uphill, you can't outrun them uphill, but sent them away down the hill.
一撵，野兔急了就抱着头石头一般往下滚，然后摔得头晕目眩，只要对着它脑袋来上一棒就可以拎回家剥皮烹饪。	Of this, they will roll down in a hurry, and finally fall dizzy. Meanwhile, just with a stick knocking to their head, then they can be carried home to cook.
<u>烧野味最好是用咸菜，用咸菜红烧野兔，那叫一个香啊，能让天上的灶王爷流下口水。</u>当然，要说堂皇壮观的徽菜，肯定数”胡适一品锅”了。这是真正的徽州火锅，只是因为名人胡适爱吃，所以就以”	<u>The best way is to use pickles braised with hare which is so delicious that makes the Kitchen God mouth water.</u> Formal Anhui cuisine, which is worth mentioning is Yipin Hotchpotch, Anhui

胡适”命名了。	Style (A combination of braised pork, beef, Tofu, dry bamboo, Chicken, and mixed vegetables in brown sauce, favored by a celebrity named Hushi).
火锅不是一般的锅,而是又大又深的生铁锅,下面放着炭炉。铁锅底最下面铺一层干豇豆;再上面,是泡得很嫩的干毛竹笋;然后,是一层又一层——一层豆腐果、一层蛋饺、一层冬笋……而最上面,是一层五花肉 以及肉圆子。”一品锅”的层次,可以酌情而定,一般是七层,有的甚至一直可以放到十八层。	The pot is not an ordinary one, but a large and deep cast-iron pot with a charcoal stove underneath. At the bottom of the iron pot are dried cowpeas, and from there upwards are dried bamboo shoots, tofu puffs, egg dumplings, winter bamboo shoots, and the top are pork and meatballs. The Pot can be determined at your discretion, usually seven layers, and some can even up to eighteen layers.
等到生铁锅文火煨三四个小时香气四溢之后,连炉子带锅一并端上来然后,搓着手掌掀开重重的 木头锅盖, 只见雾霭重重金花四溢——这是十八层地狱吗? 不,这是十八层美食天堂!	After simmering for three or four hours in an iron skillet over gentle heat to release the fragrance, it is served on the stove with the skillet, whose wooden lid is lifted, only to see its aroma overflowing. Such dish should only belong to Heaven: On earth, how rarely can we see them served?
雪中的徽州就是这样富有生趣。当然,让人眼睛一亮的是春联,红色映衬中,都是一笔好字啊!徽州上千年的古风,都在这一笔春联字上了。这哪里是春联,分明就是书法大赛,是魏碑、柳体、欧体、王体、米体、赵体、苏体、黄体联展。远看近看,	Snowy Huizhou is such an interesting place. The spring festival couplets are so eye-catching that the content on them even emphasizes the historical charm of ancient Huizhou. It is almost like a calligraphy exhibition of different

上看下看,那些春联都隐隐地有着五个字——无梦到徽州。	handwritings. From all perspectives, all of these are all implicitly compliments to Huizhou.
徽州的鲜	Freshwater food in Huizhou
徽菜以烹饪山珍为主,至于”鲜”,也就是河鲜,大多隐藏在山珍之后 作为帮衬。仔细琢磨下,其实徽州的”鲜”,也是值得书写一番的。现在徽州”鲜”里最有名气的是 <u>臭鳊鱼</u> 。关于臭鳊鱼的出处 , 是退隐徽州的富商大贾想吃长江里的鳊鱼,便让人去江边买来挑回。	Anhui cuisine is mainly based on cooking nutritive delicacies in mountains, and some freshwater fish behind then. The latter one is also worth mentioning. For that, <u>multi-flavored mandarin fish</u> is the most typical one of Huizhou cuisine, which originated from an ancient story that a rich merchant wanted to eat mandarin fish in the Yangtze River, so he had someone to bring it back.
因为路途遥远,鳊鱼又属离水即死的野鱼,所以每每鳊鱼到了徽州后都发臭变腐了。可即使发臭变腐了,徽州人也不舍得扔掉,便以重色重油重味烹饪,没想到烹饪出来的鳊鱼别有一番风味。于是,臭鳊鱼这一道菜应运而生。	When out of water, the fish would die and give forth unbearable smell when arriving due to long distance. Even so, people are not willing to throw it away, but cook it with heavy oil and flavor, not expecting it has a special taste. Hence the dish is widely known by other people.
臭鳊鱼的好,在于鱼肉紧实口感好,还在于鳊鱼经腌过后,味道变得格外鲜,还隐约透着一股木桶的香气。这当中的原因可能在于微生物,很多东西霉变之后,仿佛脱胎换骨,变得格外鲜美,比如黄酒,比如酱油,等等。臭鳊鱼应该有着同样道理。	The fish is tasty and fresh being marinated which vaguely larded with the aroma of wooden barrels, on account of microbial fermentation, just like yellow wine, soy sauce, and so on.

这样一来，盛夏之中往徽州挑鱼便变得无所顾忌了，那些挑夫喜欢用木质水桶挑鱼，放一层鳊鱼，码一层盐，然后在赤日炎炎下上路。到徽州、正好三四天时间，鲜鳊鱼变成了臭鳊鱼，正好让那些老饕解馋了。	So people can put them with salt in their wooden buckets to Huizhou in midsummer at their own wills. When arrived at Huizhou, it took three or four days for the fresh fish to turn into stinky one, which was just enough for satisfy those greedy cat.
后来，人们开始尝试做臭鳊鱼，方法有二：一是用水法腌制，方法是将鳊鱼一层层放于木桶中，<u>按”斤水钱盐“，也即一斤水一钱盐的比例倒入配制好的淡盐水，以将鱼完全浸没为度，上面再压一些石块，</u>每天将桶中的鱼翻动一次。冬天，需浸上二十天到一个月；夏天，浸五六天即可出桶。	Later, people try to cook the dish in two following ways: one is putting the fish inside the barrel layer by layer. <u>The light salt brine, with the ratio of 500g water and 5g salt, is used to completely immerse the fish and then put some stones on it.</u> The fish are turned over once a day. In winter, it needs to be immersed on twenty days to a month, while five or six days in summer.
二是将粗盐拌花椒炒熟后，擦抹每条鱼的鱼身和两鳃，上面再压一些石块，每天将鱼翻动一次，腌制时间同样是冬长夏短。无论是水腌或干腌，都以出桶的鱼鳃色变红，鱼鳞未脱为标准。至于臭鳊鱼的烧制方式，跟烧其他鱼并无太大区别。	The other one is salt fried with peppercorns, rubbing each fish and their gills, and pressing some stones on top. The time of pickling is the same as the first method. Whichever method is used, fish is ready to come out of the bucket with reddened gills and unscaled fish. It is not much different from other fish in cooking.
凡水好处，皆有好鱼。	Wherever water is fresh, there are good fish.

徽州的水好，的确是其他地方难以望其项背的。	It is true that the water in Huizhou is so high-quality that other places are hard to compare with.
水至清则无鱼，这是说清水中鱼难长，但长出来的，必定肉嫩味美。徽州的河流中，一般都有大大小小的石头，这些石头的下面，通常都躲藏着甲鱼，因为水质清澈，流速也快，河流中的甲鱼很难长得很大，通常只能长到碗口或马蹄般大小。	Fish is difficult to grow in clear water, but once grow out, must be tender and delicious. There are different stones in rivers, under which turtle usually hide and is hard to grow due to clear water and fast flow, just with the size of a bowl at the very most.
我小时候知道县里的三溪乡有一个人异常会抓老鳖——家里来客人了，他先是招呼客人坐下，泡上茶，然后便提着一根小铁叉去河滩抓老鳖去了。	When I was a child, I knew a man in the town who was exceptionally good at catching turtles. It is said that when guests came to his home, he first greeted them, made tea, and then went to the riverbank to catch turtles with a small iron fork.
他的方法很简单，沿着河水浅处的沙滩往上走，若见到细沙地里有两处向外冒着水泡，咕咕嘟嘟的，那便是老鳖了——老鳖狡猾地把自己埋在沙里，两个鼻孔却向外透着气。	His method was very simple: walk along the river, and where water was bubbling and gurgling outward was exactly the turtle who cunningly buried itself in the sand, with its two nostrils breathing air.
他便从容走过去，用铁叉对着冒气的地方叉下，或者干脆不用铁叉，只用两个手指死死摁住，扳过来，便见到肉嘟嘟的白肚皮了。也不多抓，提着一两只甲鱼回来招待客人就行。	He calmly walked over, forked down with the fork to it, or simply used two fingers to hold it down, wrench it over, and then catch this plump turtle. Usually one or two are enough back to entertain guests.

徽州有一道著名的菜肴，叫”清炖马蹄鳖”，用的就是产自清水河的甲鱼，这甲鱼大小似马蹄，腹底无淤泥，剖开无积油，肉厚香浓无腥味，长得也秀秀气气的，远胜那些产自池塘的丑家伙。	Besides, a famous dish, called “stewed turtle in soup” in Huizhou, is made from the plump turtle in river, whose size like a horse hoof, the bottom of the abdomen without silt and additional oil. The meat of turtle is fresh without fishy odor and it looks much cuter than others in the pond.
具体烹饪法：用鸡汤做佐汤，用砂锅盛装，将甲鱼放入其中，再加入带骨头的火腿肉，先用大火烧开，然后小火煨个把小时。值得一提的是，这一道清炖马蹄鳖除了加入少量的姜、葱、黄酒、盐，以及少量冰糖提鲜，不放任何佐料。这样的鲜，是一种上等的原汁原味，不带任何人工修饰，带有自然和山水的灵性和真味的。	People always cook it like this: place the turtle in a casserole dish containing chicken broth, add the boned ham, bring to a boil over high heat, and then simmer over low heat for a few hours. The special feature is that the dish is made without any condiments except for a little ginger, green onion, yellow wine, salt, and some sugar for freshness, which shows an original flavor, with natural spiritual beauty free from any man-made additive.
徽州甲鱼好吃，徽州山涧溪流里的石鸡比甲鱼还好吃。石鸡不是鸡也不是鱼，是一种蛙类，体型较牛蛙小，跟青蛙差不多，只是表皮颜色较深，呈深褐色，嘴巴也较青蛙和牛蛙尖，呈三角形。因为长在山涧的冷水之中，吃虫和小鱼小虾长大，所以石鸡的味道比青蛙更细嫩鲜美。	But the frog is much tasty than the turtle in Huizhou. It is a typical kind of frog, smaller than bullfrogs and almost the same size as common frogs. Its epidermis is darker than that of others, and the beak is in a triangular shape. It grows in mountain streams and feeds on insects, small fish and shrimps, so its meat is more tender and delicious than

	others.
逮石鸡一般是在夏天的夜晚，赤着脚穿着草鞋，背着竹篓，一手执长柄的丝编网罩，一手执强光手电筒，顺着山涧涉水而上。	<u>It is perfect for catching them on summer nights that he wades up the mountain stream with bare feet, wearing straw shoes and carrying a bamboo basket, holding a silk netting with a long handle in one hand and a flashlight in the other.</u>
夏夜的月色之下，石鸡喜欢伏在山涧的石头上纳凉，见到强光射来，往往会伏身一动不动。你只要蹑手蹑脚上前，尽量不发出大响动，用手或者网罩将它捉住即可。当然，如果涉水的声音过大，电筒偏移了目标，石鸡也会恍过神来扑通一声弹进水里。	Under the moonlight, frogs are used to crouching on rocks, and when there is a strong light, they tend to keep themselves unmoved. All you have to do is creep up, try not to make noises, and catch it with hands or nets. If you wade too loudly and the flashlight is off target, the frog will pop into the water with a thud.
我老家的好朋友朱先明就是逮石鸡的高手。那些年的夏天，他隔三岔五就去大山深处的山涧之中捉石鸡。在他看来，捉石鸡与其说是技术，不如说是考验胆量。试想，独自一人半夜三更进入大山深处，跋山涉水，那真是，非得胆量过人才行。捉石鸡最要紧的是防蛇，石鸡与蛇是好“基友”，很多石鸡都跟蛇住在一个洞穴里，捉石鸡时，一定要警惕蛇的突然袭击。朱先明真是捉石鸡的高手，他一般一晚可以捉个三五斤，有时候还能更多。	My good friend from my hometown, Zhu Xianming, was an expert at catching frogs. In summers, he often caught them in mountains. He thought it's more about his courage than skills. Imagine that, one walked alone in the midnight, trekking through the water, just to catch the frogs. He also told that take heed of sudden attacks by snakes who shared a cave with the frog. Zhu could usually catch three or five pounds a night, and sometimes more.

当然，这都是很多年前的事了，现在的石鸡越来越少，即使是最热的夏天，夜晚出来晒月光的石鸡也所剩无几了。现在很多石鸡都是养殖的，不过即使是养殖的，味道也比牛蛙之类的好很多。石鸡可以清蒸，可以红烧，也可以加入几片火腿炖汤。	It's been many years. Now, there are fewer of this kind of frogs, even in the hottest summer. Many of them are farmed, but even so, they still taste much better than bullfrogs with the cooking method of steam, braise, or stewed with slices of ham.
石鸡就是典型的怎么烧都好吃的东西，肉吃起来又鲜又嫩，纤维很细，并且有弹性，骨节呈白色的球状。烧石鸡千万不要加乱七八糟的佐料，佐以姜两片、蒜若干，外加火腿两片、黄酒一樽，锅中爆炒一下即可。	No matter how to cook, the meat is chewy and its bones are white globular. You do not need to add other condiments, just with slices of ginger, garlic, hams, a bottle of yellow wine.
<u>好的食材，一般不需要加高汤或者其他佐料，否则纯属暴殄天物。李渔曾说：“从来至美之物，皆利于孤行。”就是这个意思。</u>	<u>It is said that high end ingredients often only require the simplest cooking methods, similar to the thought of Li Yu (a writer in late Ming and early Qing).</u>
徽州山涧和小溪中还有一种石斑鱼，味道也极鲜美。这种鱼不大，只有食指般粗细长短，身体两边各有几道褐色的斑纹。石斑鱼浮沉于山涧的沙石中，饮着矿泉水，吃着浮游生物，生长缓慢。石斑鱼无论是红烧、清蒸、油炸还是做汤，都不失为一道佳肴。	There is also a type of grouper in mountain streams, which is also extremely tasty. It is as small as a finger with a few brown stripes on each side of body. The fish surrounded with fresh water, feeding on plankton, grows slowly. It is such a delicious dish no matter how to cook it.
<u>夏日的午后，纳凉于院落的大樟树之下，伴着头顶上的蝉鸣，如果来上一盘红烧石斑鱼，呷上二两白酒，慢慢地剔着骨</u>	<u>It seems that people will relax themselves under the camphor tree surrounded by cicadas in the</u>

头，细细地咂摸品味，回忆着陈年往事，那真是神仙般的生活。	<u>courtyard on summer afternoon. If there is a plate of braised grouper, they could sip some liquor and enjoy the flavor immersively, recalling old memories. It's really a godlike life.</u>
现在的鲫鱼哪里像鲫鱼，都越来越像鲤鱼了。我们少年时都把鲫鱼叫作“鲫鱼壳”，可能是指鲫鱼只是一个架子，味鲜但肉少。不过，清水的鲫鱼颜色白，味美肉嫩，虽然刺多肉少，也不失为一道鲜味。	Nowadays, crucian is becoming more and more like carp. In our childhood, we called it “little crucian”, because it was just a rack with little meat while carp in clear water is white in color and tender although it has a lot of thorns and little meat.
鲫鱼的吃法有很多，常将小鲫鱼用葱、姜、盐、醋、酱稍腌下，下油锅炸酥，晾凉后连刺带肉一起嚼，是一道下酒的好菜。	There are many ways to cook crucian carp. Small crucian carp with onions, ginger, salt, vinegar, sauce slightly marinated under the frying pan fried crispy, cooled and then chewed with the spines with the meat, is good to go with wine.
小鲫鱼煨汤，也是常见的吃法：先将小鲫鱼两边煎黄，加入水和盐，稍稍放点猪油、或者放入点萝卜丝进去，煨出的汤奶白奶白的，最后撒上点葱花，算是荤汤中的上品。	Simmered carp in soup is another common way. First, fry it in soup with salt, lard and a little radish, which is simmered to milky white, and finally dotted with a bit of green onion, which is the Rolls-Royce of soup.
俗话说：冬鲫夏鲤，意思是冬天要吃鲫鱼，夏天要吃鲤鱼。这是有道理的，冬天的鲫鱼肉紧，尤其是脊背一带的肉，厚实有形，筷子一夹成块状，口感非常好。	<u>It is exactly right that people usually eat crucian carp in winter and common carp in summer. This advice holds true, as carp in winter boasts a</u>

	<u>fleshy texture, particularly its spine, which is thick, and effortlessly sliced into succulent chunks with a pair of chopsticks.</u>
至于“夏鲤”，是指夏初的鲤鱼正值产卵期，体内积蓄了很多营养成分，身体肥硕而结实，肉的味道也鲜美，其中以婺源当地产的荷包红鲤鱼最为著名。	The carp in spawning period with nutrients is fat and delicious among which red carp, the most famous fish produced in Wuyuan, a city under the jurisdiction of Jiangxi Province.
<u>这种鱼色泽鲜红、头小尾短、身高体宽、腹圆肥厚、形似荷包。</u>	<u>The fish boasts a fresh red color and is shaped like a purse with a broad body and a plump belly.</u>
婺源有一道名菜，叫“清焖荷包鲤”具体做法很简单：用重一公斤左右的荷包红鲤鱼一尾，留鳞剖腹洗净后，两侧切柳叶花刀，用盐润身，加荤油、米酒、姜片少许，放香菇几朵，在锅中焖，焖熟后起锅，加葱花上席。 <u>这种不烧不熘不烤而以焖的方式来烹制，的确很是别致。清焖后的荷包鲤鱼色红醇香、肉嫩汤鲜，的确不同凡响。</u>	Wuyuan has a famous dish, called “stewed red carp”(shaped like a bag). Cooking way is simple: make a few cuts on both sides of it with salt to smear the body, and then simmering it in a pot with oil, rice wine, a little ginger and a few mushrooms, finally served on the table. <u>It is really unique to stew the carp, not other cooking methods, making the dish a lovely reddish color and a delicious taste.</u>
江河的各种鱼虾都是不一样的，做河鲜，最不能大蒸大煮，而是要根据各自的特点“量身打造”，把它们鲜味慢慢调出来。要不怎么说“治大国如烹小鲜”呢？必得顺其自然，才能寻得烹鲜正道。	Fish and shrimp in rivers are different. Cooking them cannot be steamed or boiled heavily. One should cook them in accordance with their respective characteristics. That is why old Chinese people say “Governing a country is like

	cooking a delicate dish”? One must let everything be itself, then the true way will be find.
徽州的面条	Noodles in Huizhou
前些日，由商务部、中国饭店协会首次评选的”中国十大名面条”出炉：武汉热干面、北京炸酱面、山西刀削面、河南萧记烩面、兰州拉面、杭州片儿川、昆山奥灶面、镇江锅盖面、四川担担面、吉林延吉冷面。	Recently, by the Ministry of Commerce, China Hotel Association for the first time selected the “China’s top ten famous noodles”: Wuhan Hot Noodles, Beijing Noodles with soybean paste, Shanxi sliced noodles, Henan Xiaoji Stewed Noodles, Lanzhou hand-pulled noodles, Hangzhou Pian’er Chuan, Kunshan Aozao Noodles, Zhenjiang Pot Cover Noodles, Sichuan Spicy Dandan Noodles, Jilin Yanji Cold Noodles.
消息公布后，一片哗然。人们竞相攻击这项结果，我觉得也是，每个人都有自己喜爱的面条，何必强求”十大名面条”一说呢？就像我，虽然吃过很多牛肉面、拉面、热干面什么的，不过让我真正感到亲切的味道，还是徽州的面条，以及面条上的浇头。	The news caused heated discussions. People are all questioning this result, and I agree with that everyone has their own favorite noodles, so why to rate them? I have eaten a lot of noodles but Huizhou noodles with toppings remind me home.
徽州面条曾有过异常红火的一页：邵仁卿曾在《徽馆琐忆》当中回忆起当年上海老西门徽州丹凤楼面馆的情况”以当时拥有三层六间门面的上海老西门徽州丹凤楼面馆为例，千余只座席常常爆满，每天烹制徽面用的面粉十五六袋，做菜肴的猪三四头、羊两三只、火腿七八只、鱼百余斤。	Huizhou noodles once gained an exceptional popularity: Shao Renqing once recalled the situation of Huizhou Danfenglou Restaurant in Shanghai Laoximen and talked about that: “At that time, the restaurant, which had six rooms on three floors, often was filled

	with more than 1,000 seats, and used up 15 or 16 sacks of flour every day, as well as three to four pigs, two to three sheep, seven to eight hams, and more than a hundred kilograms of fish to make the dishes.
夜间为次日生意所做的准备工作,从打烊起要忙到东方发白,店伙晚上只能睡两三个钟头。为此,灶间不得不常备一大壶西洋参供店伙饮用。	Shopkeepers could only sleep two or three hours at night because of preparations for the next day. They were busy from closing time until dawn. So a large pot of American ginseng tea is usually prepared for them to drink.
其他徽馆也同样开得火红,徽面馆长经历数十年而不衰。”能在上海滩保持十年红火,也是可以称为”十大名面条”的。	Other Hui restaurants were also popular. The restaurant maintain its enduring presence in Shanghai Bund for ten years which must be able to enter the ranking as well.
徽州面的好首先在于浇头——客人们进店之后,一般是直接进厨房,看着大盆里装着的各种各样的浇头,随意点上一二。	The essence of Huizhou Noodles lies first in its toppings. After entering the restaurant, customers usually go straight into the kitchen, seeing various toppings in the big pots, and order a bowl at random.
有琳琅满目的浇头,就有丰富多彩的各式面条:红烧大排面、精醋小排面、冬笋排骨面、笋干木耳肉丝面、辣椒肉丝面、红烧猪蹄面、红烧牛肉面、韭黄鳝丝面、熏鱼面、 <u>雪里蕻大肠面</u> 、羊肉面……一个像样的面馆,浇头少说也要有十种左右,还	With a wide range of toppings, then different noodles will be served, such as braised noodles with pork chop, noodles with pork ribs in vinegar, braised ribs noodles with bamboo shoots, shredded pork noodles with fungus and dry

有酱油泡荷包蛋以及茶叶蛋等佐料。	bamboo, shredded pork noodles with peppers, braised trotters noodles, braised beef noodles, shredded eel noodles with leek, smoked fish noodles, <u>Hui-style Noodles with toppings Xuelihong (a kind of vegetable) and chitterlings</u>, mutton noodles, etc. a formal noodle restaurant should have about ten toppings at least, and side dish such as poached eggs in soy sauce as well as tea eggs.
有人说千面一味，区别的关键在于浇头——只要浇头好，面就成功了百分之九十。这话有几分道理，浇头的作用，不仅在于点缀和增味，还在于调节口感——如果碗里只是面条，人们会觉得乏味。	<u>Some people think that all noodles taste the same, but different people have their different tastes. But some people think the flavor of a bowl of noodles depends on its yummy toppings.</u> Certainly, the role of toppings is not only to embellish and add flavor, but also to change the taste. People will have no interests without it.
吃的快感应由两方面组成：一种是味蕾的快感，主要满足舌头；另一种是咀嚼的快感，主要满足牙齿。因此，好的食物除味道外，一定要有韧劲，那种咀嚼食物时带来的牙齿和牙龈的快感，是味道所不能代替的。实际上烹饪的艺术，可以分为物理、化学和生物三个部分，化学的部分是味道，是食物本身的部分，而物理的部分，则是咀嚼以及身体本身产生的快	<u>People can get the pleasure of eating from two ways, one is the taste bud of tongue, and the other is chewing with teeth.</u> Therefore, the delicacy must be chewy from which the pleasure cannot be replaced by flavor. The art of cooking, in fact, comes from no more than two aspects: the flavor of the food itself and the pleasure generated by

感，来自人的生物本身。	chewing.
去掉浇头的面，就是阳春面了——所谓“阳春面”，就是不放浇头，下好的面加入汤中，稍加一点青菜，撒一撮香葱即可。	The plain noodles, noodles without toppings, are added to the soup with a few greens and a pinch of green onion.
阳春面分硬面、软面、烂面三种，硬面是一入水即捞起，面芯子还是硬白硬白的，有人就图的这种嚼劲。吃软面和烂面的，一般都是老人。	There are hard and soft noodles, as well as minced noodles. The former one is boiled and picked up immediately, with a hard and white core, which exactly meet someone's tastes for chewiness. Those who eat the latter one are usually the elderly.
汤呢，则有宽汤、紧汤之分，所谓“宽汤”，就是汤一定要没过面条；“紧汤”，就是稍稍有些汤；还有就是干拌面，一点汤也不放。	As for the soup of it, there are Kuantang stock (much soup) and Jintang stock (less soup), the so-called “Kuantang”, that is, the soup should be more than noodles; “Jintang”, is a little soup. The sauce noodle serves no soup at all.
<u>阳春面好吃的要素有三点：一是一定要放上好的猪油，最好是肥肉炼成的猪油，有猪油的面条吃起来香，也弥补了阳春面油水不足的弊端；二是小葱要好，要那种纤细的小葱，切碎以后特别香；三是酱油，好酱油色泽清亮，又能提鲜。</u> 再一点就是，吃阳春面要“三热”，即筷子热、碗热、面热。无论寒暑冷热，有这三点要素，一碗阳春面就算成功了。	<u>The reason why plain noodles are so delicious is that high-quality lard oil mixed with soy sauce, and finally added some fresh chopped onion, which exactly makes up the noodle for lack of meat.</u> Besides, pass it into mouth with chopsticks immediately while it is still steaming in the bowl. With above several elements, a bowl of this noodles will be enough delicious to be served.
如果说阳春面是属于穷人的美食，那么”	The plain noodles are highly favored by

三虾面”就是徽州的富人吃的。所谓“三虾”，是虾仁、虾脑和虾壳——这一道工序浇头要先剔虾子，将河虾断头，挤出虾仁，再从虾头里剥出深橘红色的小块虾脑；接着将剩下的虾壳与虾头同熬鲜汤，待鲜汤熬好之后，将小支面条下熟过水，连同虾子与虾脑，一并放入虾汤，用小火煨煮，让“三虾”的浓鲜味渗入面中。	the poor while stewed shrimp noodles with shrimp head and shrimp shell are best choice for the rich of Huizhou. It's a topping that takes quite a bit of efforts. First, remove the shrimp head, peel out the shrimp and its brains, and then simmer the remaining shells with the heads to a delicious broth. After that, the shrimp brains are simmered in the broth along with noodles over low heat so that the flavor seeps completely into the noodles.
“三虾面”的关键是要将面煮得软，不是吃硬的口感，而是吃软的口感；得用小碗盛，汤要没过面条，起碗时撒一点小葱花——这样的吃法，不是为了吃饱，而是为了吃好，是为了吃个情调，吃出面的贵族气来。	To cook the noodles thoroughly, people have never loved the hard noodles. In addition, the noodles are served in a small bowl with more soup, finally sprinkled with a little chopped green onion. The noodle isn't meant to fill your stomach, but to be eaten in a sense of ritual of the rich.
面要好吃，除浇头外，制作工艺也非常重要。用手工擀出来的面条筋骨好，耐嚼劲道足。<u>手擀面的步骤要“一和、二坐、三切细”</u>面要和得透，坯要坐得结，条要切得细。面要前一天和好，擀上一夜，然后得用力揉两个小时以上。	<u>In addition to toppings, the making process is also very important for the noodles, such as chewy handmade noodles, with three steps for making it (one should knead the dough repeatedly for more than two hours and slice them into thin strips in shape, then leaving it overnight).</u>
做面条前，要先将擀面杖在面团上多压几	Before doing, use a rolling pole to press

次，有”压三筒”“横三破”“直三破”的说法，即第一次擀压成大面皮后，经三次转筒三次擀压，面皮三次三折后，以面棍三次横压，然后将面皮对折后以面棍三次直压，直至将面皮压得发亮，压出”面油”来。先做成面皮，来回折叠后，用快刀切成佛香般粗细即可。	the dough several times. Specifically, first flatten the dough, then fold it three times while pressing it three times horizontally, after that, fold it again and press vertically three times until its surface is smooth. Finally, cut it into strips as thick as joss sticks.
徽式汤面的煮制方法也很讲究：一初煮，锅里的水沸腾后将面条撒开下锅烧煮，边煮边用长筷轻轻拨动面条，防止面条粘连；煮沸后泼一次冷水，再覆上锅盖将面汤煮沸。煮制时，还要不停地用马扎(铁勺)捞去白沫，以防面锅发糊。每锅面条起锅时要捞清，防止面头沾锅，形成面锅巴，影响下一锅面条的质量。	Hui-style noodles are also cooked in a particular way. When the water boils, you could put down the noodles, gently stirring them with chopsticks while cooking to prevent from sticking. After boiling, add some cold water and cover the pot until it boils again. Also keep in mind to constantly use a spoon to fish out the white foam to prevent mushy.
二回锅，熟面条回锅，是上等徽式汤面烹饪中的关键一步：汤面煮熟捞起后盛入一只铜质锅内复煮，铜锅俗称”冲锅”，单柄，直径尺许，冲锅中每次只能烹制一碗面条。面条捞入冲锅时，锅内先放有按顾客需要兑入的汤卤。	The key step in the Hui-style noodle is to pour it into a copper pot with a single handle and feet of diameter for re-cooking, which contains the soup ordered by customers. The pot can only be cooked a bowl of noodles at a time.
回锅后的面条在汤卤中煮至沸腾，锅面中出现铜板大小的沸涡时，便可捞起盛入碗中，放入事前调好的高汤。这高汤也是事先准备好的，一般都是用猪的筒子骨熬个一天一夜，或者，加一只老母鸡扔在大锅里，直至熬个稀巴烂。	Once boiled, they would be scooped up and served in a bowl of stock which is usually stewed for a day and a night with a pork bone or a hen.
徽州还有炒面和焖面。其实炒面和焖面的	Huizhou also has fried noodles and

区别并不是很大，只是说法不同而已。炒面和焖面，都得是先将面在水里焯一下，或者放在蒸笼里蒸个八成熟，然后再放进锅里炒。只是相对炒面来说，焖面要稍软一些。	braised noodles. In fact, there is not much difference, just in their different words. Both of them have to be boiled in water or steamed in a steamer before they stir-fry in a pot. And the latter are a little softer than the former.
不过这当中最重要的，还是配料，春季要用竹笋炒，夏季习惯用刀豆、豆角炒，秋季用青菜、茭白炒，冬季用冬笋、冬菇炒。	But the ingredient comes first, and you should use bamboo shoots in spring, beans in summer, greens, wild rice stem in autumn, and mushroom in winter.
炒面最重要的，是炒的功夫，除锅铲外，在很多时候是用两双筷子，左右手各执一双，将面条在锅里不断撩起放下，将味道和佐料翻得均匀，也让面条不至于粘在一起。炒面的好，在于色泽圆润，略带脆硬，味道深入，形状饱满；辅材颜色鲜艳，衬托出面条的金黄。这当中最重要的，是油荤，以炒面的要求，得稍稍地油荤重一些，吃起来不至于难咽，会滑滑溜溜从嗓子眼一带顺顺畅畅地下到肚里去。	Another point is the method of frying them. You can have a pair of chopsticks in each hand for keep stirring the noodles with spices evenly so that the noodles will not stick together. The fried noodles are featured with color, smell and taste, and it's best to put a little extra oil in them so as to go down easily.
徽州的野菜	Wild Vegetables in Huizhou
我童年的时候生长在皖南的乡村，从三四岁起，就与村中的孩子们一起，在山野河流边四处晃悠着边玩耍边觅食。我们采山里的野果，偷地里的萝卜和山芋，用弹弓打天上的麻雀和黄莺。我们吃山里的野兔，吃蛇，吃山里的野果，”贼大胆”般地尝遍田野里的百草、百虫。那时候真是”饥饿年代”，小伙伴之中难得见到一个胖	Growing up in the countryside of southern Anhui, I used to play and find food with children in village. Both animals and plants were in our back pocket. We picked fruits from mountains, dug turnips and potatoes from the ground, caught rabbits and snakes and shot down birds from the

墩，我们都挺着一个青筋暴出的大肚子，小腿细得如柴棒，脑袋大得出奇，活像一群在田野上跳跃的饥饿的蚂蚱。	sky with our slingshots. We were so bold to taste the grasses and insects in the fields. <u>It was hard to see a little chubby child in those days. We kids, like cats on hot brick, all had bulging bellies but thin legs, with big heads and hungry bellies for food in the fields.</u>
野菜，是我们在乡野里离不了的东西。与平原相比，山区最为丰富的，就是各种各样的野菜了。	Wild vegetables are something we can't get away from in the countryside. Compared with the plains, the mountainous area is abundant in wild vegetables.
皖南好吃且最有名的，自然数春天里的蕨菜了。蕨菜有一种山野的清香，无论是清炒还是凉拌，或者干脆就是晒干了烧肉吃，都别有一番滋味。蕨菜性凉，据说可以治癌，日本就专门从中国大量进口这种野菜。	The ferns in spring are the most famous and delicious in southern Anhui, which has a special flavor, whether plain-frying or cold, or dried and cooked with other ingredients. They are cool in nature and are said to cure cancer that is why Japan imports large quantities of these wild vegetables from China.
山区野地里雨后还会长出一些地肤，也就是地衣，青绿色的，把它捡拾起来，洗净，和大蒜、青椒一起清炒，极爽口；	After the rain, some green lichen grows in the ground. People will pick it up and stir-fry with garlic and green peppers, which is extremely refreshing;
也有人用地衣来煮粥，味道清香，吃起来滑溜溜的。比较常见的是荠菜和马兰头：荠菜与豆干放一起清炒有山野的情香，也	Others also use it to cook porridge, which is extremely fragrant and smooth. Jicai and Malantou (a vegetable) can be

可以用来包饺子，做馅是首选，无论用大白菜还是韭菜，都远不如荠菜。	found everywhere. Jicai can be stir-fried with hard bean curd or made into a filling for dumplings, which is not comparable to cabbage or leeks.
荠菜做圆子也很好吃，好的荠菜圆子分两层，内层以荠菜为主：将烫过的荠菜挤干水，剁碎，加入炒熟的肉丁和切碎的虾米、香菇、火腿、鲜笋，用湿淀粉拌匀，捏成乒乓球大小的馅；再将肥瘦各半的猪肉剁碎拌匀后加蛋黄等裹一层。最后把圆子下温油锅炸至金黄色浮起即可。荠菜圆子要趁热食用，咬开那酥松香脆的金黄色外壳，里面一团青绿冒着热气，让人想起春天的山野氤氲的雾霭。	Jicai vegetable balls have two layers. As for inner layer, you could cut up Jicai being boiled, mixed with diced pork, shrimp, mushrooms, ham, bamboo shoots together with starch, and then kneaded into a small ball. Wrap the minced pork and egg yolk in the outer layer. Finally, fry the balls in a pan until they become crispy. They should be eaten while hot. Bite open the crispy skin with the hot air inside, which will be reminiscent of the dense mist of the mountains in the spring.
与荠菜如姐妹花般生长的是马兰头，早春的马兰头特别“蓬勃”，小沟、小渠、小河边长得到处都是。春天里拎个篮子去乡野里采马兰头，用剪刀头插入根部，一剪一挑，一会儿篮子就满了。	Malantou is its sister flower, especially lush in early spring, spreading over ditches and riverside. In spring, pick it in the countryside, after a while, the basket will be full.
马兰头洗净后要用开水焯一下，加入麻油、糖、臭干子和花生米一块凉拌，或者放在锅里炒一炒，吃起来，要的就是那种微苦微涩的清香。较高级的吃法是用马兰头炒猪肝，或者用马兰头炖猪头，猪头吃起来香，也不腥。马兰头还可以用来炖莲子，中医说是补气。气是什么？不知道。	After boiling, cold it with stinky tofu and peanuts in sesame oil and sugar, or stir-fry in a pan, which tastes a little bitter. The better way is to fry with liver, or stew with pork head, which tastes good, not fishy. It can also be used to stew lotus seed, and Chinese

	medicine says it is a tonic for qi. But nobody knows what Qi (Vital Force) refers to.
比马兰头更常见的是马齿苋,这种野菜在菜园的空地上随处可见,采摘马齿苋以棵小、稚嫩、叶多的为好。采摘后洗净,将鲜嫩茎叶用开水烫软,把汁液轻轻挤出,加食盐、米醋、生姜、大蒜、芝麻油等拌匀,吃起来有些酸酸的。	More common than Malan is purslane. This wild vegetable can be found everywhere in the garden for which small, tender and leafy one is best. Boiling the tender leaves in water, then squeeze out its juice, mixed with salt, rice vinegar, ginger, garlic and sesame oil, making it a dish tastes a bit sour.
马齿苋还可以用来炒鸡蛋、炒猪肝和猪腰,吃起来爽滑嫩鲜,味道稍酸。马齿苋最适合的吃法是用草木灰搓揉,搓出浆水后晒干。晒干后的马齿苋烧五花肉很好吃,很香,口感也很好,跟干豇豆烧肉可以一拼。	Also, it will taste smooth and tender in scrambled eggs and stir-fried with guts of pork. Rub the purslane with plant ash and dry it in the sun, after which it is quite perfect for braised pork as delicious as cooking with dried cowpeas.
春天里好吃的还有香椿,每到清明前后,人们都要用绑着镰刀的长竹竿去树上绞几枝香椿苗来炒土鸡蛋。香椿炒土鸡蛋,是春天里最好吃的菜之一,它还有个诗意的名字叫“吃春”,能吃得五脏六腑都苏醒过来。	Chinese toon is another delicious food in spring. Around Qingming, people would use a long bamboo pole tied with a sickle to cut a few toons to fry eggs. Stir-fried eggs with chopped Chinese toon leaves, one of the most delicious dishes in spring, has a poetic name called “Chi Chun”, which means refreshing and enjoying in spring.
香椿凉拌也很好吃:用开水烫软后,挤干水分,切碎后加入细盐、麻油、鸡精凉	Toon in sauce is also tasty and the cooking method is as follows: chop the

拌，再加入水豆腐或者豆腐皮，清新爽口滑肚肠。	boiled toon, mix with salt, sesame oil, etc. and then add soft tofu or tofu skin.
香椿还有一种较复杂的吃法：将蛋清和蛋黄分别下温油锅过成碎末状，将香椿芽末、蘑菇丁、肉丁、豆腐丁一同放在油锅里爆炒，最后勾薄芡出锅装盘，这便是很有名的“ <u>香椿赛蟹黄</u> ”，黄、白、绿、红、褐五彩缤纷，色泽鲜艳，就像春天本身一样。	After frying the eggs in the wok, you can add the minced toon, diced mushrooms, meat and tofu, finally with water starch serving on a plate. This is a well-known dish “ <u>Stir-fried Eggs with Chopped Chinese Toon Leaves (Eggs as a metaphor for crab roe)</u> ”, just like the colorful spring.
皖南还有其他一些野菜，现在已不常吃了，比如说酸模，可以用来炒肉片、做汤，也可以采摘下来做咸菜。酸模吃起来有一种酸酸的味道，清新爽口，很是别致。那时山野里还有百合，也是我们常去挖的。	There are other wild vegetables in southern Anhui that are not often eaten anymore, such as fresh sour spinach, which can be used to stir-fry pork, make soup, or as pickles. Wild lilies in the fields are also common.
野百合与现在种植的百合是不一样的，现在的百合没有什么味道，寡淡无味。野百合在浓浓的药味之后有一股长久的甜味，袅袅娜娜能甜很长时间。野百合不太好找，在山上的乱草丛中，偶尔发现，我们会高兴得不行。	They are different from the tasteless lilies today. Wild lily has a strong medicinal flavor, but its sweetness is long-lasting. If find the wild lily, we would be overjoyed, because it is hidden in grass.
野百合一般作为佐料煮稀饭吃，煮稀饭时药味没有了，只有一种浓郁的药香。野百合还可以用来炒肉片，用来烧鲤鱼——百合鲤鱼是一道传统的名菜，据说从春秋时就有了。”百合”，百年好合，这个名字好听，与鲤鱼搭配起来，一切吉祥。	When cooked it in porridge, its medicinal flavor will gone only but with a faint scent. Also, it can be stir-fry with pork. There is a traditional dish “stewed carp with lilies”, passing down from the Spring and Autumn period. Lily and carp are both symbols of good luck,

	conveying an auspicious meaning.
与百合同样从地里挖出来的,还有黄精,黄精可以跟鸡、甲鱼一起煲汤,肉嫩汤美。黄精是滋阴壮阳的一种东西,还兼补气、润心肺什么的。我曾在九华山看见有人卖黄精,一斤要 200 元,真贵!	Huangjing is also dug from the ground, just like lily, which can be stewed in soup with chicken and turtle. It is a Chinese herbal medicine with the efficacy of cultivating vital energy and moistening lung. I once saw someone selling it in Mount Jiuhua, 1 jin of 200 yuan, really expensive!
徽州山野里还有一些东西可以吃,不过因为不太好吃,到 20 世纪 70 年代的时候,人们已不太吃了。比如说苦菜,也就是蒲公英,开花之前的叶与茎,都是可以炒着吃的。	By the 1970s, people were less inclined to eat wild vegetables in mountains, such as dandelions, the leaves and stems of which, before bloomed, could be fried and eaten.
传说不食周粟的伯夷、叔齐深居在首阳山里,就是以吃苦菜为生。他们就是要把自己整得很苦,以不忘记前朝的恩惠。	There is a legend that Bo Yi and Shu Qi of the Shang Dynasty lived on wild vegetables in the Shouyang Mountain. They did not accept any food from Zhou Dynasty so as to be loyal to their previous dynasty.
水边的茅草根也是可以吃的,白色的茅草根带有甜味,可以嚼着吃,也可以洗净后放在火上烘,烘干后磨成粉,用水和成面状做茅草饼。不过,我从来没有吃过茅草饼。	The weed around the river, one of the wild vegetables they once ate, has a sweet flavor. Its powder stirred with flour could be used to cook pancakes which I have never eaten before.
水边还有鱼腥草,既是治感冒的中药,也可以作为野菜吃。我在皖南没有吃过鱼腥草,倒是有一年在云南的餐桌上吃过,苦苦的,有一种浓烈的腥味。有人说吃了鱼	Fish mint also grows along the river, not only as a wild vegetable, but also as an herbal remedy for colds. I have not eaten it in southern Anhui except once

腥草是三月不知药味，我第一次尝，差点翻江倒海。	in Yunnan, where it was a bit bitter and had a strong fishy taste. Someone says that you won't want to eat anything else after eaten it, but the first time tasting it, I could hardly wait to spit it out.
徽州最好吃的是山野里各式各样的野蘑菇、野山覃，还有生长在榆、桑、槐、楮等朽木上的黑木耳。	The most delicious food in Huizhou is various wild mushrooms in mountains, as well as the black fungus that grows on deadwood such as elm, mulberry, acacia and kozo.
据说，绩溪大山深处的百丈崖，海拔 800 米以上的石壁上，有一种灰褐色的石耳，每三五年才能采摘一次，每次能收获石耳近千斤，味道特别好，有钱都买不到——都给首都的人买走了。这样的东西，已不是石耳，是“神耳”。	It is said that dark mushroom in mountains, growing on Baizhang Cliff in Jixi city - a stone wall at an altitude of 800 meters, being picked nearly 500 kilograms every 3-5 years, is so tasty but hugely expensive that cannot be afforded by the average except for someone who comes from Beijing, the capital city of China.
不过，平常人也有平常人的珍馐，春、夏、秋各个季节，雨后山上的松林里，可以采到各种各样的松菇，其中以绿色松菇为多。	Luckily, the ordinary people have their own delicacies. Various pine mushrooms can be found in mountains after the rains in each season, among which green ones are the most common.
小时候雨后初晴，我经常会上竹篮，到附近的梓山上去采松菇。在寂静的松林里，我一边采着松菇，一边想着《格林童话》的故事，总是希望冷不丁能碰到个小矮人，或者碰到蘑菇精，可惜我一次也	I used to carry a basket to pick pine mushrooms near Zishan Mountain after the rain, and hoped to run into a dwarf or a mushroom sprite from Grimm's Fairy Tales, but I never did.

没碰到。	
松菇可以用来炒肉片，也可以用来做汤，虽然带一点上腥气，但鲜得让人犯结巴。这不是夸张，而是事实。	Pine mushrooms can be used to stir-fry or soup with a little weird smell, but it's no exaggeration that they are umami enough to be acknowledged.
我小时候家里来过一个北京的画家，吃了我妈烧的松菇汤之后，鲜得语无伦次，一时竟不会说话了，只能喃喃地手舞足蹈，像中了松菇的“毒”似的。第二天恢复后，他大为感叹，说：没什么东西能比松菇更鲜的了，它就是“天下第一鲜”。	When I was little, a Beijing painter came to my home and ate my mother's pine mushroom soup, praising it such a delicious soup that he could not describe. He was uttering nonsense with random hands as if he were hallucinated after eating poisonous mushrooms. The next day, he exclaimed again that east or west, Huizhou mushroom is best.