

分类号: H315.9
密 级: 公开

学校代码: 10363
学 号: 2221210105



安徽工程大学

Anhui Polytechnic University

硕士学位论文

题目 《中国白酒文化》第一章
英译实践报告

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专业学位类别 翻译硕士

研究方向(领域) 英语笔译(文化艺术翻译)

论文提交日期: 2025 年 5 月 15 日

分类号：H315.9

单位代码：10363

密 级：公开

学 号：2221210105

题 目 《中国白酒文化》第一章英译实践报告
A Report on the C-E Translation Practice of
Chinese Baijiu Culture (Chapter 1)

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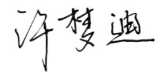
研究方向（领域）： 英语笔译（文化艺术翻译）

论文答辩日期： 2025 年 5 月

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致 谢

研究生短短的三年时光，掺杂着各种矛盾的心理、忙碌的身影和愉悦的瞬间。诚然在这条路上，一些曲折和累积的失败在不断加深我的内耗，阻碍我的自洽，但我仍坚信来日之路光明灿烂，我仍然会为翻译带给我的成就感而感到开心和幸福，仍然感谢自己人生的这段时光，尤其是遇到的那些珍贵而温暖的帮助。

谨以最深切的敬意感谢我的导师苏老师。感谢老师不厌其烦地对我论文的指导，以及在我生活中给予的关心和帮助。幸得良师，一生受益。

感谢我的父母我的家人。他们是我生命中最重要的人，是我求学路上最坚实的后盾，总是无条件地相信我能做好很多事，陪着我见证了每一个重要的人生节点，暖衣饱食，除我后顾之忧。

感谢我最好的朋友，在我迷茫挣扎、倔强拧巴的时候，能忍受我的一切脾气和吐槽，潇洒又纯粹的你给我带来宝贵的情绪价值。山水一程，有幸遇见。

感谢人生的这段旅程，让我找到了自己前进的方向。

摘 要

本次翻译实践选材于曾庆双所著的《中国白酒文化》（第二版）。该著作2013年8月首次在重庆大学出版社出版。译者选取第一章“酒与白酒文化”作为翻译文本，该章主要介绍了白酒的起源考据、历史别名、典籍记载及非遗属性等内容。原作者引用了大量古典文献、民间传说等，使文本具有文本类型复杂、长句类型多样、修辞手法丰富等特征，文学性突出，属于表达型文本。

在翻译过程中，诗词中酒文化的语义传递、文言文中的句式重构与逻辑显化、酒文化负载词的内涵传递是此次翻译实践中遇到的几大难点。首先，在诗词翻译方面，面临诸多的文化信息，以及中西文化的差异，译者使用了意译法、转换法进行英译。其次，在处理古文长难句中主语不明的句子时，译者选择使用转变语态、显化主语的方法；在处理隐含的逻辑关系时，使用增译逻辑衔接词的方法；处理流水句时，译者选择使用从句将流水句“化零为整”，凸显英语语言形合的特点。最后，在英译酒文化负载词时，通过归化意译、音译加注、考证堪误的方法，力求准确地传达其文化内涵。

通过此次翻译实践，译者深刻地认识到，对于表达型文本的翻译，首先须充分理解源文本的内容，继而总结源文本的特点，再采取有针对性的翻译原则；其次，译者要时刻关注文本的文学性、文化意象的可读性及术语表述的规范性。另外，译者也充分地感受到，作为一名译者，其知识储备与查证能力的重要性。最后，译者希望本次实践总结出的一些经验，能够为同类型文本的翻译实践提供些许借鉴及参考。

关键词：《中国白酒文化》；诗词意象；文言文翻译；白酒文化；文化负载词

Abstract

This translation practice is based on Chapter 1, “Spirit and Baijiu Culture,” from *Chinese Baijiu Culture* (2nd Edition) by Zeng Qingshuang, first published by Chongqing University Press in August 2013. The selected text explores the origins, historical names, classical records, and intangible cultural heritage attributes of Chinese baijiu, drawing on diverse materials such as ancient literature, folk legends, and cultural references. Characterized by Complex text types, complex sentence structures, and varied rhetorical devices, the text exhibits strong literariness and falls under the category of expressive texts.

During the translation process, three major challenges emerged: transmitting the semantic of Chinese spirit culture in classical poetry, explicating the logic of complex long sentences in classical Chinese, and accurately transferring the cultural connotations of baijiu’s historical names and culture-loaded words. To address these issues, multiple strategies were employed. For poetic translations, free translation and semantic transformation were applied to bridge cultural gaps between Chinese and Western contexts. In handling classical Chinese with implicit subjects, voice shifts and subject explication were utilized; logical connectives were added to clarify hidden relationships; and run-on sentences were synthesized into coherent complex sentences through subordinate structures. For culture-loaded terms like baijiu’s names, methods such as domestication with free translation, transliterations annotated with explanations, and textual verification and error correction were adopted to ensure precise meaning transfer.

Through this practice and case analysis, the translator recognizes that translating expressive texts requires thorough comprehension of the source content, identification of textual features, and application of tailored translation principles. Emphasis should also be placed on preserving literariness, enhancing the readability of cultural imagery, and standardizing terminological expressions. Additionally, this experience highlights the importance of a translator’s knowledge base and research skills. It is hoped that the strategies summarized here may offer reference for similar translation projects in

the future.

Key Words: *Chinese Baijiu Culture*; poetic imagery; Classical Chinese translation;
baijiu culture; culture-loaded words

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第一章 任务简介

1.1 源文本来源

本次翻译实践的文本选自《中国白酒文化》（第2版），该书由曾庆双主编，重庆大学出版社于2013年8月正式出版。本书作为高校酿酒专业、白酒营销专业、白酒电商专业学生教学用书，语言难度适中，主要围绕酒与中国白酒文化展开，以通俗易懂的语言深入浅出地介绍了中国白酒的起源、别名、定义、典籍、分类以及中国的白酒文化及其作用等多方面的内容。经查询确认，本书尚无英文译本，属于首译。此次翻译实践属于翻译模拟项目，译者选取了本书第一章中的第1节和第2节进行翻译，共计10172字，字数符合MTI专业学位毕业论文的字数要求。

1.2 源文本简介

本次翻译实践的文本源自《中国白酒文化》第一章的第1、2两节。该章节首先对酒的起源进行了多角度的阐述，并探讨了其在不同时期的别名和对社会生活的影响。此外，源文本还回顾了历史上有关酒的各类文学记载、酒的典故趣事等内容，展示了中国古代的文人雅士如何在其作品中表现酒的文化内涵，力求从物质文化和精神文化两个方面，较全面地介绍中国的酒文化。更重要的是，书中反复强调，中国白酒的酿制技艺分别于2006年和2008年入选首批和第二批国家级非物质文化遗产名录，充分体现了其独特的文化价值与重要地位。同时，文本详细分析了白酒文化的内容、结构、分类及其在当代社会生活各个领域的作用，力求为读者提供一个全方位的视角，使其深入地理解白酒在中国传统文化中的重要地位。

1.3 实践意义

首先，本次翻译实践的目标读者为对中国白酒文化感兴趣的国外读者，以及研究中国白酒文化的学者。通过《中国白酒文化》的英译，有助于向目标受众展示中国古代酒文化和中国白酒的独特魅力，吸引更多外国人前来体验和了解这一独特的文化遗产，符合我国文化外宣的趋势，有利于中国文化走出去，能够进一步增强外

国受众对中国传统文化的认同感。

其次,《中国白酒文化》的英译,是中国白酒作为非物质文化遗产进行活态传承的有力探索,能够使公众更加重视对我国白酒文化遗产的保护和传承,促进人们对中国传统文化的珍视与尊重。此外,翻译过程中的细致研究和考据不仅有助于确保翻译质量,也为中国传统文化研究领域提供了新的视角与资料,这些研究成果本身既具有一定的学术价值,也有助于丰富相关领域的学术讨论。

最后,对于译者而言,翻译文本丰富了译者的专业词汇和句式结构,有助于提高译者的语言水平和翻译能力,同时培养了译者对文化背景的敏感性与理解力。因此,本次翻译实践不仅是中国酒文化的一次对外译介,也是译者专业成长的重要一环。

第二章 译前准备

2.1 平行文本查阅

李长栓指出, 平行文本就是与原文内容接近的任何参考资料(李长栓, 2009: 91-93)。在翻译前, 查找相关文化背景的过程中, 平行文本发挥了重要作用。译者应对平行文本的语言特征与文体风格进行分析与总结, 并与源文本进行对比以充分挖掘平行文本的参考价值。其中, 中国大百科全书出版社于 2009 年出版的《中华文明史话: 饮酒史话(中英文双话版)》深入探讨了酒的起源, 酒器的精美与多样、酒文化的深厚底蕴、酒令的形式及其演变, 以及历代名酒的汇集与分类。全书内容丰富翔实, 为译者补充了与白酒相关的文化背景, 同时在与白酒相关的术语和文化负载词的英译方面给译者提供了重要参考, 有效解决了翻译过程中的难题。由吕少仿、张艳波撰写, 华中科技大学出版社于 2015 年出版的《中国酒文化》一书, 则侧重于提供有关中国酒的典故和文化内涵, 使译者对于中国酒文化的背景了解得更加充实, 弥补了译者的知识欠缺。由中国学者刘志强主编的《舌尖上的酒文化》以图文并茂的形式介绍了中国数千年的酒文化, 在有关酒的起源传说部分与源文本内容密切相关, 帮助译者对白酒文化有了更为深入的理解。通过这些平行文本的查找与分析, 译者能够更准确地把握文化背景, 提升翻译的准度与深度。

2.2 文本特点分析

译者在通读全文并查阅相关资料后, 总结出所选文本具有以下特点:

(1) 文本类型复杂。《中国白酒文化》一书从历史、技术、文学、考古、民俗等多维度展开论述, 涵盖白酒的别称典故、起源考证、生产技术、典籍记载、文化影响等全方位内容。在描述酒的别名时, 作者借助大量诗歌与名人的奇闻轶事阐释了近 13 种酒的别称。如白居易在《尝黄醕新酎忆微之》中写道: “世间好物黄醕酒, 天下闲人白侍郎”; 以及《诗·大雅·旱麓》中的“瑟彼玉瓚, 黄流在中”等。在探讨酒的起源传说时, 作者系统梳理了 4 大起源传说: 上天造酒说、猿猴造酒说、仪狄造酒说和杜康造酒说。每个传说都有不同的历史文献支持, 包含了大量古文。诗歌和文言文的大量引用体现了文本类型复杂的特点。

(2) 句式类型多样。源文本通过无主句、并列句、流水句及隐形因果句等多种句型，形成鲜明的句式特色。例如：《断鸿零雁记》中“惜吾两人不能痛饮，否则将此蟹煮之，复入村沽黄醪无量，尔我举匏樽以消幽恨”的描述；《宋史》记载泸州酒市“自春至秋，酤成鬻，谓之小酒，其价自五钱至卅钱，有二十三等”，均以无主句呈现；猿猴造酒过程“野樵深入者或得偷饮之，不可多，多即减酒痕，觉之，众獠伺得人，必斃死之”通过隐形因果推进叙事；“杜康造酒说”中“有饭不尽，委之空桑，郁结成味”的叙述，使用流水句还原酿造时序。这些文言长句往往包含多重修饰成分，如时间状语、地点补语、方式限定语等，通过复杂句式承载高密度信息，集中体现了句式复杂多样的特征。

(3) 与酒相关的文化负载词修辞丰富。文本在专业叙述之外，融入了大量生动的修辞表达。例如，在描述酒的别名时，作者使用“钓诗钩”、“扫愁帚”、“圣人”、“红友”、“天禄”等称呼，运用了明喻、比喻和拟人的修辞手法，使语言生动形象。在描述上天造酒的故事时，作者运用了大量的排比句来展现上天造酒的过程。这些修辞的运用在专业和客观的表述之外，为文本增加了文学性和趣味性。

鉴于源文本中运用大量诗歌以及古文，来描述酒与白酒文化，因此，从文本类型的定义分析，其应属于表达型文本。

2.3 翻译工具的选用

译者选择《英汉大词典》、《柯林斯高阶英汉双解词典》来确定词义。除此之外，译者还选择了线上工具辅助翻译。李长栓认为，因特网上的内容无所不包，尤其是常见专业、热点问题，可以在网上找到许多有关的文章，不仅有中文的，还有其他语言的，有些网站还提供了相关问题的单语或双语词汇，为翻译带来很大方便(李长栓, 2012: 95)。译者利用了知网词典(<https://cidian.cnki.net/>)、电子百科全书 *Microsoft Encarta Encyclopedia*、*Google* 等查询专业术语和词语搭配，并建立了术语表。同时使用 Chat GPT 以及 Deepseek 进行翻译预处理，以此提高翻译效率。

第三章 案例分析

在案例分析这一章节中，译者基于第一章对文本类型复杂、句式多样性、修辞多样性的分析，将从诗歌“意美”的传达、古文长难句的转换、文化负载词的内涵传递三个维度，探讨适配的翻译策略。古诗词在语言表达方式与结构上与现代汉语存在显著差异。顾正阳指出，翻译时我们不能“刻舟求剑”而应“上下求索”，发挥创造力、自主性，做出选择，做出决断——或解释大意，或表达寓意，或揭示一角，或揭出重重帘幕中的一层或二层，或转换辞格，或移花接木，或改变词语搭配等等(顾正阳, 2005: 88)。据此，译者通过添加修辞、增译、音译、意译等翻译技巧和方法，努力探索古诗英译的合适方法。《中国白酒文化》一书对与酒相关的历史背景与文化典籍进行了详尽的阐述，其中包含大量古文内容。“古文语言之美，只有通晓古汉语的人才能真正领略到。古文英译既然是为当代人服务的，应当以当代英语为当”(彭京, 2007: 169)。在古文英译的过程中，针对长难句，译者使用当代英语，通过显化主语、转变语态、添加衔接词以及将中文中的多个流水句整合为英文长句等方法，优化了译文的表达，使其更符合英语的语法规范。在翻译与酒相关的别名及承载酒文化的特定词汇时，由于存在词汇空缺现象，译者采用了归化意译、音译结合注释、考证堪误等手段，以忠实传达原文文化内涵并避免意义的丧失。本文将结合具体案例，从翻译策略、方法及技巧的角度，探讨译者针对这些翻译难点的应对措施和实践过程。

3.1 诗词中酒文化的语义传递

在讨论酒的别名时，源文本引用了大量古诗词，不仅增强了文本的文学性，还为酒的别名的真实存在提供了有力佐证，可谓不可或缺的内容。同英语相比，汉语古典诗词在音韵、节奏、语言等方面有着更为严格的要求，表意上也更讲究意象的运用。这些意象常常会直接排列开来，与高度凝练的诗行一起表现一种朦胧的写意似的意境(冯庆华, 陈科芳, 2008: 13)。古诗词英译是一个译者将其对原作的深刻理解与个性化感悟传达给目标语读者的过程。针对源文本内容丰富性中大量引用古诗词与典籍的特点，译者首先通过语内翻译将古诗词转化为现代汉语，再运用多样化的翻译方法和策略加以呈现。这一过程虽凝聚深思，但难免存在不足之处。例如，在

部分古诗词英译的过程中，译者难以完全实现许渊冲先生提出的“三美论”标准。尤其在节奏、平仄和韵律等方面，一些译文未能充分再现原诗的音韵之美，但译者在其他层面积极探索，在语义传递方面，力求更好地传达原作的含义。

3.1.1 添加修辞，使用意译

在对本部分古诗词进行英译时，若单纯采用直译法或单一的翻译方法，容易造成译文内容枯燥乏味，甚至晦涩难懂。因此，译者选择纽马克的语义翻译为理论指导。语义翻译适用于纯文学文本如诗歌散文小说，交际翻译适用于非文学实用性文本，纽马克也声明两种方法可能同时在同一文本中交替使用(张春慧, 2009: 123)。且纽马克本人也指出，语义翻译并非毫无缺陷的翻译方法，它同交际翻译一样，在实践层面上属于介于编译与逐行译之间的“中庸之道”。因此，译者充分考虑古诗词不同于一般文本的独特性，通过综合运用添加修辞、减译、增译等多种翻译方法和技巧，提高译文的可读性。

例 1:

原文：“瑟彼玉瓚，黄流在中”。

译文：The ritual vessel of gui zan, with its vivid colors, is filled with golden wine.

分析：“瑟彼玉瓚”形容玉瓚的光泽和精致，“黄流在中”则是指酒在玉瓚中的情形。玉瓚是古代祭祀中使用的一种礼器，又称圭瓚。译者在翻译此句时，并未将“玉”译为“jade”或“jewel”，因为“玉”仅镶嵌于圭瓚柄上，属于装饰性补充物，而非圭瓚这一酒器本身。因此，译者选择将“玉瓚”音译为“guizan”，并通过增译“ritual vessel”明确指出其用途和功能，以便目标语读者理解其文化背景和实际用途。同时，为了进一步体现圭瓚因为有玉的装饰，既精美又带有光泽的特点，译者在翻译中增译“vivid colors”，并调整句式，用“with”一词引导修饰语，增强对“guizan”的描述。“黄流”顾名思义是黄色的液体，此处特指黄色的酒。初译时，译者将其译为“yellow wine”，但这种表述过于平淡，未能充分体现酒的色泽和珍贵性。且英汉之间相比而言，中华民族格外崇尚黄色，黄色几乎成了中华民族的代表色。“Yellow”在英文中更多用于贬义，表示“懦弱、卑鄙、胆小”的意思(江广华, 2007: 108)。因此，译者选择用自然界物体的本色来表示颜色的实物颜色词(江广华, 2007: 106)“golden”“金黄的”，以突出酒如金子般的色泽，同时强调其珍贵价值，又增添了隐喻的修辞色

彩。

例 2:

原文：“何以解忧，惟有杜康”。

译文：What can sweep my woes away?

Only Du Kang's famed wine.

分析：处理此句时，译者选择使用意译的翻译方法，选用“sweep”一词来翻译动词“解”。虽然“sweep”与“解”并非严格对等，但它传达出一种更为有力、直观的清除忧愁的感觉，与上文“扫愁帚”（酒的别名之一）的意象不谋而合。这种选择使得翻译增添了一层隐喻性质，将忧愁形象地化为可以被一扫而空的障碍物，同时避免了直译可能带来的僵硬感。其次，“惟”字常令人联想到英语中的“only”一词。英译时，译者采用了“Only Du Kang's famed wine”的表达，减译了完整结构中的主语“it is”或“Only it is”，从而使译文更为简洁凝练。在翻译“杜康”时，译者直接采用音译“Du Kang”。顾正阳在其著作《古诗词中典故的翻译》中表示，翻译诗词中的典故时，可以采用“介绍身份”的方法，所谓“介绍身份”就是只译出典故中专有名词的人或物的身份、职务、归属或特征，再加一注解，简单介绍典故的内容，这种方法用于诗歌中提到的情况。其做法可分为两种，一种是不译专有名词，另一种可同时译出人或物的专有名词及身份、特点或归属（顾正阳, 2004: 47）。“杜康”在中文中既指酒本身，也指传说中酒的创造者。对于非中文背景的读者来说可能缺乏直观的文化关联性。因此，译者借鉴顾正阳教授的翻译方法，使用所有格“Du Kang's”，暗示杜康酒的来源，译出杜康作为造酒者的身份，忠实地传递了原文的文化符号。

3.1.2 得“意”忘“形”，巧用转换

在翻译源文本的过程中，译者发现多处诗句难以按照原有句式实现语言形式的对应，且翻译中面临文化空缺现象的挑战。针对文化空缺的概念，秦洪武、王克非指出，文化空缺是指由于各自特殊的政治、经济、社会和历史等存在差异，一个文化社团里的语言、文化现象在另一语言社团里出现阙如，如果它们不是说话者传达的焦点信息，同样可以淡化文化意义，只传递信息意义(秦洪武, 王克非, 2010: 211)。基于这一原则，译者在翻译实践中注重信息意义的传达。在句式结构的处理上，译

者因难以生成满意的译文，最终选择调整角度，采用转换的翻译技巧。熊兵认为，“转换”是指把原文的语言单位或结构转化为目的语中具有类似属性、或对应属性、或异质属性的语言单位或结构的过程(熊兵, 2014: 87)。熊兵还指出，转换属于翻译技巧之一，转换可涉及拼字法、语音、音韵、词汇、句法、语篇、修辞、语义、语用、文化各个层面(熊兵, 2014: 87)。在案例分析中，译者主要运用了结构转换和语用转换。

例 3:

原文：“世间好物黄醅酒，天下闲人白侍郎”。

译文：Among life's treasures, none compares to amber wine,

In this world, none idler than I, the assistant minister Bai.

分析：“世间好物黄醅酒，天下闲人白侍郎”。出自白居易的《尝黄醅新酎忆微之》。将其语内翻译可译为“人世间最珍贵的东西是黄醅酒，普天下的清闲之人唯我白侍郎”。在理解原诗的过程中，译者捕捉到了诗人对黄醅酒的推崇与喜爱，以及诗人以“闲人”自嘲的态度。卡特福德的翻译转换理论中包含范畴转换（category shift），范畴转换又包括结构转换（structure-shifts）。郑淑明指出，所谓结构转换，是一种可以发生在所有等级上的转换，也是最常发生的范畴转换，发生在英汉之间的结构转换主要包括：主动、被动的转换；肯定、否定的转换；英语句子中的主语突出（subject-prominent）和汉语句子中的主题突出（topic-prominent）等(郑淑明, 2011: 18)。据此，译者在英译时为了突出黄醅酒的特殊地位，选择使用“none”一词来表达“世上没有什么东西能比得上黄醅酒”，即“none compares to amber wine”，将原句“世间好物黄醅酒”这类肯定句转换成了英文中的否定句，强调“无一物能及”的绝对性。其次，第二句“天下闲人白侍郎”译为“none idler than I, the assistant minister Bai”，通过比较级否定结构“none...than”实现肯定句向否定句的转换，这样与第一句的译文也形成了呼应。保留了“酒为至宝”“自嘲闲散”的核心语义。最后，在初译黄醅酒时，译者将其音译为“huangpei wine”，这种翻译方法在中文读者看来，比较容易理解黄醅酒是一种黄色的酒，但容易使目的语读者感到困惑，不明白“huangpei wine”究竟是何种颜色何种种类。因此译者在翻译“黄醅酒”这个意象时，将其译为“amber wine”，可以更直观地传达出黄醅酒如“琥珀般”的色泽特征。

例 4:

原文：“酒为欢伯，除忧来压”。

译文: Find your happiness in glasses.

分析: 首先, 结合上下文可知, “欢伯”是酒的别名之一, 但在英语语言中并无对应的翻译。因此, 依据上文提到的文化空缺的处理原则, 译者在翻译此词时, 重点关注其信息焦点所在的“欢”字上, 将其译为“happiness”。这种用“happiness”替代“欢伯”的译法, 也符合奈达的“功能对等”原则。其次, 参考上文中转换技巧中的语用层面转换, 关于语用层面转换的概念, 熊兵指出, 在真实的交际场景中, 中英文使用者在交流中各自会受到其不同的语用原则和语用规范的限制, 因此翻译中需要在语用层面进行适当的转换, 以使译文符合目标语的语用规范。(熊兵, 2014: 87)。译者据此对“酒为欢伯, 除忧来乐”未采取逐字直译的方法, 而是采用语用层面的转换, 打破原文对仗结构, 保留核心要素“欢、乐”, 将其译成简短的祈使句。最后, 原文中的主语“酒”作为不可省略的重要意象, 译者选择使用转喻的修辞手法, 将这一具体意象转化为英语中与酒相关联的“glasses”一词, 以使译文更加简洁流畅。

3.2 文言文中的句式重构与逻辑显化

将一种现代语言转换成另一种现代语言, 已是很难。要将一种古代语言转换成另一种语言, 其艰巨性可想而知。原文愈古愈难, 首先要过理解关(彭京, 2007: 166)。在介绍酒与白酒的文化背景时, 文本中出现了大量文言文和古文的长难句, 这些句子的内容复杂、结构繁琐, 值得深入研究。汉语重“意合”主要靠句子结构内部逻辑联系来隐形连贯。所以汉语的句子好比是“一根竹子”、“一盘珠子”等, 汉语句子因而常常被称为“流水句”。而英语则是形合的句子, 具有严密的结构, 是“编织得很好(well-woven)”的句子, 往往被比作“一串珍珠”、“一棵大树”等等(冯庆华, 陈科芳, 2008: 206-207)。由此可见, 汉语与英语在句子结构和行文方式上差异显著, 难以实现完全的翻译对等。语言学家 Eugene A.Nida 从语言学的角度出发, 根据翻译的本质, 提出了著名的“动态对等”翻译理论, 即“功能对等”。其目标是“寻找最接近源文本信息的自然对等表达”(Eugene A.Nida, 1989: 109)。在这一理论中, 他指出, “翻译是用最恰当、自然和对等的语言从语义到文体再现源语的信息”(郭建中, 2000: 65)。因此, 译者需要充分认识汉英语言间的差异, 并在此基础上特别关注英译过程中句子的逻辑结构与文化内涵, 力求在不同层面实现对等, 从而为译文读者提供良好的阅读体验。在此过程中, 译者通过多种方法处理长难句的翻译问

题，例如显化主语、改变语态、将“前因后果”改为“前果后因”，以及将“流水句”化零为整等方法，从而有效应对翻译中的难点。

3.2.1 显化主语，转变语态

秦洪武、王克非认为，汉语中有些主语不言自明（如交际中的“你”和“我”），有些主语则是谈话的中心话题，这些主语通常可以不出现在语言表层，但英语不同，英语语法要求句子必须有主语，因此，英译时要根据上下文补上主语(秦洪武，王克非, 2010: 111)。文本中的古文长难句在翻译时也遇到了需要处理主语的情况。译者通过增补形式主语 *it*、使用表示地点的名词作主语等方法来解决这一难题。英汉两种语言里都有主动被动句。汉语中的被动结构远没有英语用的频繁，但被动形式灵活多样(秦洪武，王克非, 2010: 164)。译者在处理原文中带有隐含被动语态、主语不明确的中文句子时，通过语态的转换选择使用被动语态进行英译。这种处理方式在符合目标语言表达习惯的同时，有助于突出客观性和信息传递的准确性。

例 5:

原文：“惜吾两人不能痛饮，否则将此蟹煮之，复入村沽黄醪无量，尔我举匏樽以消幽恨”。

译文: It's a pity that a hearty drink between us is hindered. Otherwise, we would cook these crabs and head to the village for more huangxu, then raise our cups to dispel the unspoken sorrow lingering in our hearts.

分析：增补主语。首先，原文中并未明确给出主语，而是通过“惜吾两人”来间接表达。为了符合英文句子的习惯，译者选择了“it”作为形式主语，以指代后面整个从句“that a hearty drink between us is hindered”，该从句作为真正的主语，具体说明了“遗憾”的内容。其次，若将“两人不能痛饮”译为“We can not drink...”则显得过于直白和口语化，因此译者选择改变语态，将“痛饮”这个动词短语转换为名词化概念“a hearty drink”，通过被动语态重构逻辑，规避“we”的显性出现。在处理“否则将此蟹煮之”时，“否则”一词带有明显的虚拟色彩，因此译者选择使用虚拟语气（would）来表达原文中的假设情况，这样能够准确传达出原句中的假设意义。此外，在翻译时，译者捕捉到原文句子的基调为“愁”，且作者更倾向于通过“举杯消愁”的方式表达情感。因此，译者使用了现在分词“lingering”来修饰

“sorrow”，构成形容词性短语 “lingering in our hearts”，传达了“在心中萦绕”的忧愁，使译文更具文学性。

例 6:

原文：《宋史》记载的：“太平兴国七年（公元 982 年），泸州自春至秋，谓之小酒，其价自五钱至卅钱，有二十三等。凡酝用秫、糯、粟、黍、麦及曲法酒式，皆从水土所宜。”

译文：During the seventh year of the Taiping Xingguo era (982 AD), Luzhou saw a flourishing trade in wine from spring to autumn. Known as “fresh wine,” it was categorized into 23 grades, with prices ranging from 25g to 150g copper coin. Ingredients such as millet, glutinous rice, sorghum, broomcorn millet, and wheat were used in fermentation, with methods adapted to local conditions.

分析：使用地点名词做主语。原句中“泸州自春至秋”指的是泸州地区从春天到秋天这一时间段的意思。在初译时，译者按照惯例将“泸州”作为地点状语置于句尾，但这样未能凸显句子的重点，同时会让句子显得过于平淡。根据上下文内容可知，本句旨在强调泸州地区出现了酒的贸易和制造方法。因此，改译时译者选择将“泸州”作为主语，翻译为“Luzhou saw a flourishing trade...”。这种表达方式不仅独特，还能突出泸州的核心地位，更符合句子的重心。其次，“凡酝用秫、糯、粟、黍、麦及曲法酒式”原文缺少主语。在英译过程中，译者将其作为独立句处理，并补充了“Ingredients”作为主语，将主语显性化，用来概括酿酒所用到的原料。再使用被动语态 “were used”，用来聚焦和强调各种原材料。这种处理方式增强了译文的客观性，使句子表达更加清晰易懂，同时符合英语行文的语法规范。最后，原文中出现了古代的计量单位“钱”，经译者查询，宋代使用的官方货币是铜钱，一钱约等于 5 克，卅钱即 30 钱，约等于 150 克，为了使目标语读者正确理解这个单位，译者将“五钱至卅钱”转换成“25 克至 150 克”铜钱。

例 7:

原文：“琼州多猿，尝于石岩深处得猿酒，盖猿以稻米杂百花所造，一石六辄有五六升许，味最辣，然极难得。”

译文：Qiongzhou, is home to numerous monkeys, and a type of monkey wine was once discovered deep within the stone cliffs. Crafted by these clever creatures, the wine is believed to be a fusion of rice and an array of flowers. Typically, a stash of monkey wine

yields about five or six liters, boasting an intensely spicy flavor and great rarity.

分析：转变语态。原文中的“尝于石岩深处得猿酒”虽未明确指明主语，但结合上下文可推断其隐含的主语为“人”。然而，由于在语境中无法确定发现猿酒的具体主体是樵夫还是其他人物，译者在处理时选择避免添加具体主语，而是采用“was once discovered”这一被动结构，以增强叙述的客观性和真实性。同样，原文“盖猿以稻米杂百花所造”中的“盖”表达的是一种人类的推测，且原文也未明确指明主语。为此，译者采取类似处理方式，使用英文中常见的“is believed to”结构，传达了推测的语气，并结合上下文，将隐形主语“wine”显性化，使译文符合语法要求的同时，更加通畅合理，符合目标语言的表达习惯和语用规范。

3.2.2 句序重组，逻辑显化

表达因果关系时，连词可以使复合句里的主从顺序灵活安置，“因一果”、“果一因”皆可。有研究说，英美人偏好先说结果，后讲原因；而汉语通常使用先因后果的语序(秦洪武, 王克非, 2010: 173)。基于这一研究发现，译者在处理源文本中的复合句时，会仔细分析其逻辑关系，并在英译过程中适当调整因果顺序，以更好地符合目标语言的表达习惯。包含一个主句及至少一个从句的句子被称为复合句。在原文中，尤其是古文或文言文中，复合句形式较为常见，但若处理不当，可能导致译文逻辑顺序紊乱，句意模糊。因此，译者在应对此类问题时，充分考虑英语中主从结构的普遍应用特点，从这一角度入手，力求通过调整和优化，使译文句子呈现出层次分明、主次交错的立体结构。

例 8:

原文：“黄山多猿猱，春夏采杂花果于石洼中，酝酿成酒，香气溢发，闻数百步。野樵深入者或得偷饮之，不可多，多即减酒痕，觉之，众猱伺得人，必斃死之。”

译文：The monkeys of Huangshan Mountain are renowned for brewing wine from a blend of wild fruits and flowers gathered in rocky hollows during spring and summer, filling the air with a delightful fragrance detectable from hundreds of steps away. Firewood gatherers who venture into the forest will risk death because their overindulgence in wine leaves traces that draw the monkeys' attention.

分析：该句由多个短句构成，中文句子中的逻辑关系较为清晰，英译时，译者

遵循英文“先果后因”的表达习惯，将原文重组成更符合英语规范的复合句。原文中“野樵深入者或得偷饮之，不可多，多即减酒痕，觉之，众猿伺得人，必斃死之。”在依靠语境连接逻辑关系，通过连贯叙述展现事件的因果联系。但中文读者很容易看出“多即减酒痕，觉之”为因；“众猿伺得人，必斃死之”为果。在英译中，译者将其重组为两部分：主句描述结果“Firewood gatherers who venture into the forest will risk death”，用 because 引导的原因状语来补充原因“because their overindulgence in wine, leaves traces that draw the monkeys’ attention.”。这种重组和拆分不仅增强了句子间的连贯性，同时还符合英文的表达习惯。

例 9:

原文：“粤西平乐等府，山中多猿，善采百花酿酒。樵子入山，得其巢穴者，其酒多至数石。饮之，香美异常，名曰猿酒。”

译文：In western Guangxi, including areas like Pingle County, monkeys inhabit the mountains and skillfully gather various flowers to brew wine. When woodcutters step into the mountains and discover the monkeys’ nests, they may come across several liters of this wine. It is the captivating fragrance and exceptional taste that have earned it the name “monkey wine.”

分析：首先，在英译过程中，原文中“樵子入山，得其巢穴者”通过并列短句表达含义，符合中文“意合”的特点。“粤西平乐等府，山中多猿，善采百花酿酒”使用陈述句描述了粤西猿猴酿酒的事实，英译时，译者将“山中多猿，善采百花酿酒”用“and”一词连接起来，译成“monkeys inhabit the mountains and skillfully gather various flowers to brew wine.”明确并列关系，使句子更加通顺连贯。处理“樵子入山，得其巢穴者”时，译者了解到两个分句之间带有时间上的先后关系，因此，选择添加从属连词“when”，将其改写为时间状语从句，这样的处理方式明确了动作发生的时间顺序。其次，译者发现原文的叙述依靠语境衔接，但在英译时，译者使用了逻辑连接词“and”，将“step into the mountains”和“discover the monkeys’ nests”连接起来，使动作之间的逻辑关系更加清晰，即樵子先入山，而后发现巢穴，最后获得美酒，这样更好地连接了主句“其酒多至数石”，会使目的语读者更简单清晰地理解本句内容。

3.2.3 使用从句，凸显形合

胡明扬、劲松认为，流水句是汉语特有的复句类型，指出流水句不仅在口语里，在书面语的使用也较为频繁(胡明扬，劲松，1989: 42-54)。多位学者对中文流水句的英译提出了独到的见解。如韦忠生、胡奇勇认为，在英译的过程中要适当地添加连接词来使英语句子变的连贯。突出隐性语小句之间的显性逻辑关系(韦忠生，胡奇勇，2005: 82-85)。译者参考以往的研究成果，通过适当添加逻辑连接词和调整句式，将形式上较为松散的流水句处理为结构严谨、层次分明的英文表述。

例 10:

原文：“有饭不尽，委之空桑，郁结成味；久蓄气芳，本出于此，不由其方”。

译文：Du Kang left his bamboo canister filled with husked kaoliang hung on a tree branch. Several days later, he recalled it and went to fetch it, discovering that the husked kaoliang had turned into some delicious food which smelt fragrant. Enlightened by this discovery, he work with his father-in-law, ultimately brewing the “Lixun,” a sweet wine.

分析：原句由多个四字短语组成，虽缺乏明确的连接词，但对于以中文为母语的读者而言，整体理解并不算困难。这反映了汉语作为“意合”语言的特征。然而，在英译过程中，这种表达方式可能会带来一定的挑战。在翻译过程中，若直接将其译为若干短句且不添加任何逻辑顺序词，可能会削弱译文的连贯性和可读性。鉴于原句未明确主语，但结合上下文可以推知句子的主语为“杜康”。因此，译者在翻译时明确主语为“Du Kang”，以符合英语语言表达的规范和语法要求。其次，译者通读句子，发现原文中隐含了时间顺序和逻辑关系。例如，“委之空桑”过后几天，才能“郁结成味”，暗含了时间顺序；“本出于此，不由其方”暗含了因果顺序。因此，为使译文更具条理性，译者在翻译中添加了“Several days later”, “Enlightened by this discovery”等衔接词。最后，在句子结构的调整方面，译者结合原句的文化背景与上下文，将其含义转化为现代汉语后，再运用宾语从句（如 sb. discover that...）和定语从句（如 which smelt fragrant），将“郁结成味；久蓄气芳”自然衔接，从而使译文内容更加流畅。

例 11:

原文：“近时惟以糯米或粳米，或黍或秫，或大麦，蒸熟，和曲酿瓮中七日，以甑蒸取”。

译文: Grains like glutinous rice, millet, sorghum, or barley are steamed until cooked, after which they are mixed with Qu and left to ferment in jars for seven days before being distilled using a steaming bucket.

分析: 原句中缺乏明显的连接词, 酿酒步骤通过动作的直接排列表达。考虑到英汉两种语言在“形合”和“意合”方面的差异, 译者在英译中应适当添加连接词, 将各个步骤有序地串联起来, 从而帮助目标语言读者更清晰地理解该过程。对于原句前半部分列举的多种原料, 译者保持了原句的结构, 没有过多改动。而在“蒸熟, 和曲酿瓮中七日”这一过程中, 译者运用了“介词+which”结构, 作为关系副词引导时间状语从句, 从时间顺序上进行了划分, 表明这些原材料是在被蒸熟之后, 再混合着曲放入瓮中, 用甑蒸馏。此举不仅有效地呈现了动作的先后关系, 还使得原本较为零散的中文句子, 在英文中以长句的形式呈现, 增强了译文的连贯性。

例 12:

原文: “果熟之时, 猿猴贮果于石洼, 积之既久, 自然成醪, 酿而为酒。”

译文: During fruit-ripening seasons, monkeys store fruits in stone hollows, where natural yeast triggers fermentation, ultimately transforming the fruits into wine.

分析: 原句中有两个主语, “果熟之时, 猿猴贮果于石洼”分句中主语是“猿猴”, 后半部分“积之既久, 自然成醪, 酿而为酒”的主语是隐含的“石洼中的水果”。本句通过隐性衔接讲述了猿猴酿酒的过程: 首分句以“猿猴”为施事主体, 描述其储果行为; 次分句转以“堆积的水果”为受事主体, 阐释发酵-酿酒过程。虽没有任何连接词, 但含义传达很明了。在英译过程中, 如果把这两个主语全部译出来就会导致句子拖沓。为了把完整的中文长句翻译成一个主次分明的英文句子, 并且合乎语法要求, 译者在处理时, 选择对句子的后半部分“积之既久, 自然成醪, 酿而为酒”进行重组。由上下文可知, “自然成醪”的意思是“石洼中的水果受自然界中酵母菌的作用而发酵”, 由此可知文中存在隐含的被动句“堆积的水果受...”, 译者在处理时, 为了使句子更加简洁, 使用“natural yeast”作为主语, 将其转换成主动句。由于“石洼中”暗含地点意义, 译者选择使用 where 引导定语从句 进行空间逻辑衔接, 同时为了使译文更加简洁, 把“...的作用”这个名词性短语转换词性, 译成动词“trigger”, 这样译文更加清晰明了, 目标语读者也能更清楚地理解本句内容。

3.3 酒文化负载词的内涵传递

本部分的重难点主要集中在“词汇”层面。源文本中描绘了数十种酒的别名，这些别名分属不同的历史朝代，作者通过丰富的文学典籍和传说故事展现了酒的别名及其背后的文化内涵，同时涉及了大量与酒相关的文化负载词。对于文化负载词的定义，学界已有多种表述。廖七一指出，每个民族都孕育了迥然相异的文化焦点（cultural focus），而话语体系中的各种词汇总是朝着文化焦点延伸发展，呈现出日益复杂和详尽的态势，倘若文化间的焦点各异，那么不同语言间的词汇语义便会出现冲突甚至缺省现象，阻碍翻译交际目的的实现(廖七一, 2000: 303)。在文化翻译领域，这一问题更为常见。在此背景下，对酒的别名、酿酒的专业性表述及其相关文化负载词进行英译，成为翻译中的一大难点。华莉指出，翻译作为一种语际交际活动，其目的就是为了排除交际者之间的语言、文化障碍，排除这个障碍就是为了让异语接受者能像源语接受者那样理解、加工、评价所获得的信息(华莉, 2004: 79)。因此，为了提升目标语读者的阅读体验，译者在处理此类词汇时，需要投入更多的思考与分析。基于源文本语言表述专业性以及修辞表达丰富的特点，译者在翻译过程中主要运用了归化意译、音译加注以及考证堪误等手段，力求在传达源文本文化内涵的同时，使译文表达更加自然、地道，从而更好地实现文化信息的传递。

3.3.1 归化意译，贴和读者

用 Schleiermacher 的话来说，归化就是译者“尽量不要打扰读者，而是把原作者带向读者”(Schleiermacher, 2006: 229)。熊兵认为，归化翻译具体表现为在翻译中，尽量用目的语读者喜闻乐见的语言、文学、文化要素来替换源语的语言、文学、文化要素，恪守、回归目的语的语言、文学和文化规范(熊兵, 2014: 84)。历朝历代酒的别名及其文化负载词汇具有中华文化独特性且带有鲜明的修辞色彩。朱晓洁认为，归化翻译可以得到直白、流畅的表达，让读者对这些特色文化的陌生感降到最低(朱晓洁, 2020: 37)。基于此，译者在将部分酒的别名翻译为英语时，采用了归化翻译策略。并在该策略指导下使用意译的翻译方法，旨在使目标语读者更为清晰地理解这些名称的内涵。

例 13:

原文：后来人们便用“钓诗钩”作为酒的代称。

译文：Over time, “Poet’s Muses” became a common term for wine.

分析：“钓诗钩”带有鲜明的比喻色彩，将酒喻作钩子。这一表述来源于苏轼的诗作《洞庭春色》。若直译“钩子”这种具体意象，可能会导致目的语读者难以理解其含义。奈达认为“意义是最重要的，形式其次”（郭建中, 2000: 67）。在翻译过程中，译者想到有些成语或谚语在翻译时，可通过在译文中改变原文的形式达到再现原文语义和文化的目的。比如，英语成语“spring up like mushroom”中“mushroom”原意为“蘑菇”，但译为汉语多为“雨后春笋”，而不是“雨后蘑菇”，因为在中国文化中，人们更为熟悉的成语和理解的意象是“雨后春笋”。结合本文，译者认为，应该寻找除“钩子”之外，目的语读者熟悉或可以接受的其他意象。“钓诗钩”这一意象展现的是酒在激发诗人创作灵感方面的作用，结合西方文化背景，译者联想到希腊神话中的缪斯女神。缪斯女神是希腊神话中的艺术与青春之神，欧洲诗人常以她比作灵感与艺术的象征。因此，在奈达的功能对等理论的指导下，译者对“钩子”这一意象进行了归化意译，选用目标文化中读者熟悉且易接受的文化要素“Muses”，以更贴切地传达“钓诗钩”的内涵，这样不仅符合奈达的“功能对等”理论，还能帮助目标读者更直观地理解原文的含义。

例 14:

原文：《抱朴子》喻美酒为“金浆玉醴”。

译文：In *Bao Pu Zi*, fine wine is extolled as elixir of life.

分析：《抱朴子》作为道教经典，其中有 20 篇内容都在论述神仙、炼丹等事。因此，出自《抱朴子》此书的“金浆玉醴”也应是带有道教色彩的词语。“金浆玉醴”出自内篇，其语境与炼丹术、长生实践紧密关联。原文“金浆玉醴”中的“浆”指酒液，“醴”是甜酒，直译可译作“golden nectar”。但考虑到它本身所富含的道教文化，所以译者有意将其语内翻译为“灵丹妙药”。同时，译者利用西方已有的“长生药”的认知框架，选择了源于阿拉伯炼金术的词语“elixir（指炼金药或长生药）”，与道教的“灵丹妙药”形成功能对等。同时增译“life”，体现美酒在生活当中的重要性，这样既呼应西方文化中对“炼金药”的认知，又巧妙地点出美酒在古代如同“长生药”般珍贵稀有的地位，也避免了直译“金浆玉醴”可能引发的困惑，如误认为普通金属液体等，比直译更能传递其文化内涵。

3.3.2 音译加注，阐明定义

熊兵指出，“音译”，是指把一种语言的文字符号用另一种语言中与它发音相同或相近的文字符号表示出来的方法。当源语词语在译入语中存在语义空白，翻译无法直接从词汇、语法、语义转换入手的情况下，可以考虑使用音译法(熊兵, 2014: 85)。

在翻译实践中，译者遇到部分酒的别名及酒文化负载词时，发现难以通过词汇、语法或语义的直接转换加以处理，因而选择采用音译法。然而，文本中涉及的一些与酒相关的历史术语、专有名词、地名及俗语等表达，往往承载着特定的文化内涵。若仅采用音译，可能导致其文化意义模糊或难以理解。为解决这一问题，译者倾向于通过辅以注释的方法，以期更清晰地传递这些表达的文化背景与深层意义。

例 15:

原文：《史记·殷本纪》有对纣王造酒池肉林的穷奢极侈生活的记载。

译文：*The Shiji: Annals of Yin documents that Emperor Zhou, the last ruler of the Shang dynasty, once put a huge amount of labor and money into building a wine pool (which is Jiuchi) and indulged in lewdness (which is Roulin).*

分析：“纣王”即“商纣王”，是商朝最后一位君主，若直译成 Emperor Zhou 或者 King Zhou，则只能传达给目标语读者部分信息，缺失其作为“末代暴君”的历史定位，会使读者对其身份一知半解。因此，译者选择添加注释“the last ruler of the Shang dynasty”，更加全面地传达纣王的地位与身份，同时，通过注释“商朝的最后一位君主”来暗示商朝是在纣王的统治下而覆灭，这样更好地衔接了句子后半部分纣王荒淫无度的行为。“酒池肉林”属于四字格词语。原义是殷纣以酒为池，以肉为林，为长夜之饮；指荒淫腐化、极端奢侈的生活。译者在处理此项文化负载词时，查询了有道词典、中国大百科全书中对“酒池肉林”的英译，发现皆包含“wine pool”“meat forest”。“wine pool”尚且容易理解，但“meat forest”易被误解为字面意义的“肉类森林”，使读者难以理解其含义。因此译者选择音译酒池肉林，再通过增加注释解释其含义——“labor and money”对应“穷奢极侈”、“lewdness”对应“荒淫无度”，表现出它隐含的意义，使读者更好的领会词语的内涵。其次，译文加注的形式借鉴了霍克斯对《红楼梦》中文化负载词的加注方法，如下：“从此空空道人因空见色，由色生情，传情人色，自色悟空...” 霍译：As a consequence of all this, Varuitas, starting

off in the Void (which is truth) came to the contemplation of Form (which is illusion).....
霍克斯此处采取的是“直译加注法”。他将“空”译为“void”，并加注“which is truth（即真理）”；将“色”译为“form”，也注上“which is illusion（即幻）”，这样，译语读者就能从真正意义上理解“空”、“色”这两个文化负载词的内涵(张红艳, 2000: 62)。

例 16:

原文：因酿酒用曲，所以将酒称为“曲生”“曲秀才”，这是对酒的拟人称呼。

译文：Since “Qu”, a type of yeast, is essential in winemaking, wine has been personified with names like “Gentleman Qu” or “Hsiu-ts’ai Qu (cultivated talent).”

分析：原文中的“曲”即指“酒曲”，用于酒的酿造。参考平行文本，译者选择将其音译为“Qu”。然而，单独使用“Qu”可能会使缺乏相关文化背景的读者感到困惑，例如，误解“Qu”是一个中国姓氏或一首曲子。因此，为避免歧义，译者在“Qu”之后添加了注释“a type of yeast”，对这一文化负载词的含义进行了说明，帮助读者理解“曲”与酿酒的关联。在翻译酒的别名“曲生”和“曲秀才”时，由于“生”是对古代“书生、儒生”的简称，“秀才”是中国古代选拔官吏的科目，亦曾作为学校生员的专称。由于在英语中难以找到直接对应的词语，译者借鉴了李约瑟在《中国科学技术史》中，对“秀才”的英译。李约瑟使用威妥玛拼音将“秀才”音译成“Hsiu-ts’ai”，并通过注释“cultivated talent”说明其作为科举功名的选拔性质。根据“生”在古代的含义，译者将其译为西方人熟悉的“Gentleman”一词，使目的语读者更好地理解其含义。

3.3.3 考证堪误，准确传达

源文本包含许多具有深厚历史文化背景的词汇，尤其是与酒文化相关的专业术语。仅从表面翻译这些词汇的意义，可能导致读者难以理解。因此，译者需深入考证这些专业术语的含义，以提供准确且符合客观实际的翻译。Michael Halliday 指出，“社会文化环境”、“语境”通过各层因素的传导作用最终位于最底层的“词汇语法”(Mundy J, 2012: 100)。基于此，在特定社会文化语境中对词汇进行精准翻译尤为重要。这需要译者在翻译中斟酌句酌，反复推敲，初译之后反复审校，多次考证，才能提高翻译质量。案例如下：

例 17:

原文：自古以来，我国就有酒是天上“酒星”所造的说法。

初译：From ancient times, there has been a belief in China that wine is created by the “Wine Star”.

改译：From ancient times, there has been a belief in China that wine is created by the “God of Wine”.

分析：在初译过程中，译者将“酒星”直译为“Wine Star”。然而，根据中国大百科全书的解释，“酒星”是中国星宿文化中的专用术语，指天界的酒曲星君，其通过神授方式将酿酒技艺传予仪狄，并最终由杜康加以发扬光大。显然，将其直译为表示星体的“Wine Star”，不仅忽略了其深厚的文化内涵，还容易导致误读，让人不明所以。尽管“酒曲星君”在英语中缺乏直接对应的表达，但参考中国传统文化中“文曲星君”这一以人物为核心的神祇称谓，译者在改译时，模仿“文曲星君”的人物定位，将“酒曲星君”调整为“God of Wine”，更准确地传达其文化意义。

例 18:

原文：宋代杨万里的“新酒”，制法是“来自太虚中”的“酒经”，喝了就像服丹一样获得“换君仙骨”的效果。

初译：In the Song Dynasty, Yang Wanli's poem *New Wine* speaks of a brewing method that comes from the *Book of Wine* found in Taixu. Drinking this wine is said to have effects similar to taking elixirs, granting one the features for becoming a god.

改译：In the Song Dynasty, Yang Wanli's poem *Drinking Song* describes a brewing method derived from the *Book of Wine*, believed to originate from the cosmos, with the wine offering effects similar to elixirs, granting one the features for becoming a god.

分析：“新酒”一词源自杨万里的《新酒歌》。在通读全诗后，译者发现难以确切界定“新酒”究竟是何种酒。在初译时，译者将其直译为“New Wine”，然而维基百科中对“new wine”的定义为：New Wine is a not-for-profit Christian charismatic evangelical organisation based in England, United Kingdom. 显然与源文本语境中“新酒”所表达的含义不符。因此，译者意识到这种翻译可能会引发目的语读者的文化混淆。在改译过程中，译者决定避免翻译“新酒”一词，而是直接翻译为“新酒歌”，通过这首诗来引出酒的制法。进一步查阅中国大百科全书数据库后，译者了解到“新

酒歌”实际上是一种酒歌，且网站提供了其英文翻译为“Drinking Song”。为避免忽略“新酒歌”在特定语境中的独特含义，译者选择去掉“新”字，简化为“Drinking Song”一词。此外，“太虚”一词在中国大百科全书中的解释为哲学概念，指广阔的空间或宇宙。初译时，译者采用音译“Taixu”，但在审校过程中，意识到这种译法可能使目的语读者产生困惑。因此，在改译时，译者选择将其翻译为“cosmos”，更易于让读者理解其含义。

第四章 总结与反思

4.1 译文质量提升

在审校之前，译者首先确保了对源文本有充分的了解和认知，这样才能有助于判断译文的准确性和合理性。

在审校过程中，为了进一步保证译文的准确与通达，译者进行了三轮审校：首先自行对照原文逐句检查，确保无漏译错译，然后脱离原文通读译文，确认是否符合目标语读者的阅读习惯。其次，译者采取组员互审的方式，与同组同学交叉审校译文，互相指出不足之处。最后，在译文质量达标的基础上，译者交由导师审校，从而获得了更加专业的指导。此外，针对部分因文化差异难以处理的译文，译者求助了外籍教师 Michael，他从目标语读者的视角出发，给出了许多地道的翻译。同时借助 AI 检查译文的标点符号、空格、大小写等细节，确保译文的规范性，以此保证译文质量。

4.2 心得与收获

此次《中国白酒文化》的翻译实践，译者始终以准确传递原文信息为核心原则。针对源文本的独特性质，译者尝试运用多种翻译方法进行英译。在此过程中，译者总结如下心得：在《中国白酒文化》的翻译实践中，译者深刻体会到文化外译的复杂性与挑战性。首先，由于翻译策略、方法与技巧三者 in 定义和操作层面的界限模糊，初期实践中易出现概念混淆问题，这可能会导致译文逻辑松散及案例分析的理论依据不足。为解决这一问题，译者通过阅读一些翻译技巧、方法、策略相关的书籍和文献，例如，译者详细阅读了熊兵对概念界定的研究成果《翻译研究中的概念混淆——以“翻译策略”、“翻译方法”、“翻译技巧”为例》，系统梳理了翻译研究中三者的核心差异，对各种翻译技巧、方法及策略作出了正确的区分，并结合文本中酒史考据、工艺术语等特殊性和，正确运用到翻译实践中，提高了译者的翻译能力。其次，中英文两种语言存在巨大的差异。在翻译实践中，源文本中常见逻辑隐含的长句结构，其内在因果关系往往通过动作顺序自然呈现。而英文表达需依赖显性连接词和主从句框架来明示逻辑。针对这一差异，译者采取两种调整策略：一是

补充逻辑连接词，二是把多个短句重组为层次分明的长句。虽然此类处理会改变原文的表层句式，但能更精准传递文本的实际意图，使原文隐含的逻辑得以显化。这种调整在保证译文可读性的同时，也减少了因文化认知差异导致的误读风险。最后，源文本中出现较多与酒相关的文化负载词，在翻译此类词汇时，译者需兼顾权威考证与语境适配。例如，对于“曲”“曲秀才”等酒文化专有词，译者以拼音为基础，辅以注释，既保留文化标识，又降低理解门槛。同时，建立术语表统一译法，避免前后矛盾，确保文本的严谨性。

4.3 不足与改进

尽管本次英译实践取得了一定成果，但仍存在诸多不足，需在后续研究与实践中加以改进。首先，在古诗词的翻译实践中，译者对许渊冲“三美论”的贯彻面临多维挑战，部分译作中音韵层面的艺术再现尤显薄弱——原诗精妙的节奏律动、平仄交替及韵律回环，在英译过程中因语言体系差异产生不同程度的缺失。译者可通过系统研读并分析权威译者的诗歌译本，总结其音韵转换策略，继而通过实践性翻译与多版本对比，逐步提升对原诗节奏、押韵等声律元素的再现能力。其次，当源语文本存在文化背景缺省时，译者易受表层语言结构的束缚，在翻译过程中，这有可能导致文化内涵的完整传递受阻，译文的流畅性与目标语文化适应性也受到制约。例如，在酒文化起源传说的英译实践中，涉及李白、孔融等人的观点与描述，译者因对中国古代酒神谱系与酿酒仪式认知不足，对其文化负载词的翻译稍有欠缺。此类问题需通过系统研读有关白酒文化的史论专著，补充相关背景知识。最后，在翻译实践中，译者查找专业术语耗时较长、翻译软件功能未充分利用、文献资料整理不够高效。针对这些问题，译者需要多参考权威译本，分析专业术语的译法，模仿其简洁规范的表达风格。同时优化工具使用，例如，提前用 Excel 整理高频术语表，翻译时直接调用，减少重复查词时间。

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附录一 术语及专有名词表

序号	中文	英文
1	爱德华·泰勒	Edward Teller
2	白酒精神文化	The Spiritual Culture of Baijiu
3	白酒物质文化	The Material Culture of Baijiu
4	般若经	Prajnaparamita-Sutra
5	杯中物	Wine in the cup
6	《抱朴子》	<i>Bao Pu Zi</i>
7	《本草纲目》	<i>The Compendium of Materia Medica</i>
8	曹操	Cao Cao
9	赤水河	Chi Shui River
10	《春秋》	<i>Spring and Autumn Annals</i>
11	丞相	the prime minister
12	崔浩	Cui Hao
13	大曲	Daqu
14	道教	Taoism
15	淀粉	amylum
16	钓诗钩	Poet's Muses
17	杜康	Du Kang
18	杜甫	Du Fu
19	《断鸿零雁记》	<i>Record of Loneliness and Hardship</i>
20	《洞庭春色》	<i>Spring Scenery of Dongting</i>
21	发酵	fermentation
22	固态双边发酵	solid state dual fermentation
23	《国史补》	<i>Guo Shi Bu</i>

24	汉代	the Han Dynasty
25	《汉书：食货志》	<i>Book of Han: Records of the Food and Commodities and Currency</i>
26	黄流	golden yellow wine
27	黄醅	amber wine
28	贾思勰	Jia Sixie
29	酒曲	jiuqu
30	《酒令》	<i>Jiu Ling</i>
31	《酒名记》	<i>Records of Famous Wines</i>
32	酒星	the god of wine
33	《酒谱》	<i>Wine Treatise</i>
34	《晋书·天文志》	<i>Book of Jin : records of Astronomy</i>
35	酵母菌	yeast
36	孔融	Kong Rong
37	《开天传信记》	<i>The Chronicles of Kaiyuan and Tianbao era</i>
38	李白	Li Bai
39	李调元	Li Diaoyuan
40	李时珍	Li Shizhen
41	《吕氏春秋》	<i>Master Lü's Spring and Autumn Annals</i>
42	平山县	Pingshan County
43	《齐民要术》	<i>Qimin Yaoshu</i>
44	三皇五帝	Three Sovereigns and Five Emperors
45	尚书侍郎	the assistant minister
46	《山园杂赋》	<i>Mountain Garden</i>
47	《史记》	<i>Records of the Historian</i>
48	《诗经》	the Book of Songs
49	诗仙	Poetry immortal
50	《世说新语》	<i>A New Account of Tales of the World</i>
51	烧酒锅	distilling pot

52	《说文解字》	<i>Shuowen Jiezi</i>
53	舜	Emperor Shun
54	《宋史》	<i>History of Song</i>
55	宋应星	Song Yingxing
56	苏轼	Su Shi
57	太虚	cosmos
58	糖化	saccharify
59	《天工开物》	<i>Chinese Technology in the Seventeenth Century</i>
60	魏武帝	King Wu of Wei
61	《望月轩》	<i>Pavilion for Admiring Moonlight</i>
62	香醪	Xiang Lao
63	《新酒歌》	<i>Drinking Song</i>
64	液态蒸馏	liquid distillation
65	乙醇	Ethyl Alcohol
66	仪狄	Yi Di
67	尧	Emperor Yao
68	杨万里	Yang Wanli
69	叶法善	Ye Fashan
70	甑	steaming bucket
71	蒸馏酒	distilled spirits
72	蒸馏器	distiller
73	《战国策》	<i>Intrigues of the Warring States</i>
74	纣王	Emperor Zhou of the Shang dynasty
75	《周礼》	<i>Rites of the Zhou</i>

附录二 原文与译文

第一节 酒与白酒产业 一、酒的起源及其分类 在中国，酒的生产历史悠久。用酒曲酿酒的技术，最早产生于中国，中国人用酒曲造酒比欧洲人早 3000 多年，这与中国悠久的农业文明史有关。<u>《史记·殷本纪》有对纣王造酒池肉林的穷奢极侈生活的记载。</u>《诗经》有“十月获稻，为此春酒，以介眉寿”的诗句，表明当时酒已经成为国人常用的饮品。	Wine and Chinese Baijiu Industry 一、Origin and Classification of Chinese Wine In China, the production of wine boasts a long history. The method of brewing with qu is believed to have originated in China, making the country the first to make wine, a practice that predates Europe's by more than 3,000 years. This early development is deeply rooted in China's ancient agricultural civilization. <u>The Shiji: Annals of Yin documents that Emperor Zhou, the last ruler of the Shang dynasty, once put a huge amount of labor and money into building a wine pool (which is Jiuchi) and indulged in lewdness (which is Roulin).</u> Moreover, poetry in <i>the Book of Songs</i> reveals the significance of wine, such as the line “Wine brewed from October's fresh rice, offered to pray for long life”, indicating its widespread consumption among the populace.
河南考古工作者在商代墓中发现古酒，是中国现存年代最早的酒。春秋时	Archaeologists in Henan have discovered the oldest wine ever found in

的中山国善酿酒，其酒酿成后，倒入大罍中，浸泡 9 种花卉的茎叶，贮存 10 年以上再饮用。在平山县一座战国陵墓中，考古工作者挖出了两壶美酒。	China in a Shang Dynasty tomb. During the Spring and Autumn period, Zhong Shan Guo was renowned for its skill in brewing. Once fermented, the wine was poured into large opium poppy jars and infused with the stems and leaves of nine different flowers, then stored for over 10 years before being consumed. In a Warring States tomb in Pingshan County, archaeologists unearthed two vessels of exquisite wine.
1、酒的别名 在源远流长的酒史中，酒的称谓也是酒文化的重要内容，其丰富多彩的称谓也是酒文化的一大特色。不同酒在品质、成分、功能、品牌等方面各有特征，加上历代人们对饮酒的不同态度和感受，使酒形成了多种多样的名称。	1. Different Names for Wine Throughout the long and rich history of wine, the diverse names used for wine have become an integral part of its culture, with this wide variety of terms serving as a distinctive feature of wine culture itself. Different types of wine have unique characteristics in terms of quality, ingredients, functions, and brands, and when combined with the varying attitudes and perceptions of drinking throughout different dynasties. This has led to the development of a wide range of names for wine.
(1) 扫愁帚、钓诗钩 宋代大文豪苏轼在《洞庭春色》中写道：“要当立名字，未用问升斗。应呼钓诗钩，亦号扫愁帚”以“钓诗钩”作为酒	(1) Bottle of solace and Poet's Muses In his poem <i>Spring Scenery of Dongting</i>, the great Song Dynasty poet

的名字，以“扫愁帚”作为酒的号，<u>后来人们使用“扫愁帚”作为酒的代称。</u>	Su Shi wrote: “To name it right, not by cup, call it Poet’s Muses, or Bottle of solace.” He designated “Poet’s Muses” as wine’s name and “Bottle of solace” as its title. <u>Over time, “Poet’s Muses” became common terms for wine.</u>
(2) 欢伯 汉代焦延寿的《易林·坎之兑》有“<u>酒为欢伯，除忧来乐</u>”的诗句，认为酒可以扫除人们的忧愁，给人们带来快乐，所以称谓“欢伯”。金代元好问在《望月轩》诗中也写道：“三人成邂逅，又复得欢伯。”意谓三人不期而遇，就像饮美酒一样。	(2) Happiness During the Han Dynasty, the poet Jiao Yanshou wrote the line in his work <i>Yilin: Kan Zhi Dui</i>, <u>“Find your happiness in glasses!”</u>, hence earning it the name “Happiness”. In the Jin Dynasty, Yuan Haowen expressed a similar sentiment in his poem <i>Pavilion for Admiring Moonlight</i>, “Several friends, by chance they meet, together again, with wine to greet.”
(3) 黄流 “黄流”的称谓源于《诗·大雅·旱麓》中“<u>瑟彼玉瓚，黄流在中</u>”的句子，黄流即为酒的意思。	(3) Golden Yellow Wine The term “Golden yellow wine”, derives from the phrase <u>“The ritual vessel of gui zan, with its vivid colors, is filled with golden wine”</u> found in the <i>Da Ya: Han Lu of the Book of Songs</i>.
(4) 曲生、曲秀才 <u>因酿酒用曲，所以将酒称为“曲生”、“曲秀才”，这是对酒的拟人称呼。</u>《开天传信记》中的神话故事讲，唐代道士叶法善与一群官员相聚，大家正想喝酒时，	(4) Gentleman Qu or Hsiu-ts’ai Qu (cultivated talent) <u>Since “Qu”, a type of yeast, is essential in winemaking, wine has been personified with names like “Gentleman</u>

进来一少年，自称曲秀才。少年高声谈论，许久站起，如风一般不见人影。叶法善以为是妖魅，等少年又来，用小剑刺他。少年化为酒瓶，美酒盈瓶，其味甚佳，坐客皆醉。后来人们以“曲生”或“曲秀才”作为酒的名称。	Qu” or “Hsiu-ts’ai Qu (cultivated talent).” According to the myths in <i>The Chronicles of Kaiyuan and Tianbao era</i>, a Tang Dynasty Taoist named Ye Fashan gathered with a group of officials. Suddenly, a youth entered, introducing himself as the “Hsiu-ts’ai Qu”. With eloquence, he spoke loudly, then stood up and disappeared as swiftly as the wind, leaving no trace behind. Suspecting him to be a spirit or demon, Ye Fashan pierced him with a small sword when he returned. Subsequently, the youth transformed into a wine bottle, brimming with exceptionally fine wine, which left all the guests inebriated. Eventually, the wine earned the titles “Gentleman Qu” and “Hsiu-ts’ai Qu”.
(5) 般若汤 般若汤是佛教徒称酒的隐语。据说唐代长庆年间，有一游僧到一寺庙诵经，寺里的侍者沽回酒来，被寺僧掷向柏树，瓶碎。游僧说：“我诵《般若经》，要喝一杯酒，便声音嘹亮。”游僧将瓶拼合，收回泼出的酒，几口入肚。般若汤之名由此而来。原中国佛教协会主席赵朴初先生曾题词“香醇般若汤”。	(5) Prajna Water Prajna Water serves as a discreet term used by Buddhists to refer to wine. During the Changqing era of the Tang Dynasty, a wandering monk who had journeyed extensively arrived at a temple to chant sutras. When the temple attendants brought back wine, the bottle was thrown at a cypress tree by the temple monks, causing it to shatter. The

	wandering monk remarked “As I chant the Prajnaparamita Sutra, a cup of wine will make my voice clear and resound.” He then meticulously pieced the bottle back to retrieved the spilled wine and indulged in a few sips. It was from this incident that the name Prajna Water came into being. Former Chairman of the Chinese Buddhist Association, Mr. Zhao Puchu, once composed the inscription “savoury and mellow Prajna Water”.
(6) 天禄 “天禄”的称呼出自《汉书·食货志》（下），“酒者，天之美禄，帝王所以颐养天下，享祀祈福，扶衰养疾”。相传隋朝末年，王世充曾对诸臣说，“酒能辅和气，宜封天禄大夫”。由此可见，古代人对酒有很美好的评价，同时也把酒看成是有人性的。	(6) God's Grace The term “God's Grace” originates from the <i>Book of Han: Records of the Food and Commodities and Currency</i> (Volume II), which states, “Wine, a god's grace, is used by emperors to keep people fit, seek blessings, help the weak, and heal the sick.” According to legend, towards the end of the Sui Dynasty, Wang Shichong once told his officials, “Wine has the power to promote harmony and should be bestowed upon the Grand Minister of God's Grace.” This reflects how the ancient people admired wine, regarding it as possessing almost human qualities.
(7) 家酿、香醪	(7) Home-brew, Xiang Lao(a

家酿是指用自己家里的粮食精工酿造，以供自用的好酒，非一般酒肆沽到的酒所能比。韩驹的诗句“不知如蜜有香醪”，其中的“香醪”是一种甜酒的别名，口味甜美，与绍兴黄酒中“善酿”“古越醇”一类的含糖量颇高的酒类似。	sweet wine) Home-brewed wine refers to the exquisite wine carefully crafted from the grains of one's own household, reserved for personal consumption, and incomparable to the common wine sold in taverns. In Han Ju's poem, he writes, "Who would have imagined, beyond the honey's sweetness, lay the legendary Xiang Lao." The term Xiang Lao which refers to a type of sweet wine, is comparable to high-sugar content wines such as the well-known "Shanniang" and "Guye Chun" varieties found in Shaoxing huangjiu.
(8) 酒兵 “酒兵”意指酒就像士兵能够克敌制胜一样，予人解愁。古人说，酒犹兵也，兵可千日而不用，不可一日而不备。酒可千日而不饮，不可一饮而不醉。	(8) Soldier “Soldier” implies that wine, like soldiers who can triumph over enemies, has the ability to dispel worries. The ancient said, “Wine is like soldiers; soldiers can be unused for a thousand days, but must always be ready. Wine can go undrunk for a thousand days, but once drunk, it will surely intoxicate.”
(9) 青州从事、平原督邮 “青州从事”和“平原督邮”是对好酒和劣酒的不同称呼。刘义庆在《世说新	(9) QingzhouCongshi, Pingyuan Duyou “Qingzhou Congshi” and

语》中，将好酒称“青州从事”，劣酒称“平原督邮”。因为青州境内有齐郡，齐与脐同音，凡好酒都是酒力下沉到脐部的，从事又是美职；而劣酒则不下肚，至横膈膜为止，平原有鬲县，与膈同音，督邮又是贱职，故以此为喻。	“Pingyuan Duyou” are terms used to distinguish between superior and inferior wines. In <i>A New Account of Tales of the World</i>, Liu Yiqing explains that this distinction originates from the geographical features of Qingzhou: Qi County, located there, sounds similar to the Chinese word for ‘navel,’ and it was believed that high-quality wine settled its potency around the navel. The prestigious occupation of Congshi further enhanced the reputation of these wines, thus earning them the title of Qingzhou Congshi. Conversely, inferior wines are thought to fall short of reaching the stomach, halting at the diaphragm. In Pingyuan, where Ge County’s name resembles the Chinese word for ‘diaphragm,’ the less prestigious title of ‘Duyou’ further emphasizes the inferior nature of the wine, resulting in its classification as Pingyuan Duyou.
(10) 黄醅 唐朝诗人白居易的《尝黄醅新耐忆微之》有“<u>世间好物黄醅酒，天下闲人白侍郎</u>”的诗句。宋朝诗人陆游的《山园杂赋》有“<u>赖有黄醅法，终年任醉醒</u>”的诗句。这说明在唐宋时期，“黄醅”是人们对酒的	(10) Huang Pei The poem <i>Tasting Fresh Huang Pei wine, Reflecting on Wei Zhi</i> by the Tang Dynasty poet Bai Juyi includes the lines, “<u>Among life’s treasures, none compares to amber wine, In this world,</u>

称谓之一。	<u>none idler than I, the assistant minister Bai.</u>” Similarly, the Song Dynasty poet Lu You, in his poem <i>Mountain Garden</i> writes, “Thanks to the huangpei wine’s art, all year round, drunk or sober, joy is found.” These verses illustrate that during the Tang and Song dynasties, “huangpei” was a term used to refer to wine.
(11) 黄醕 苏曼殊的《断鸿零雁记》有“<u>惜吾两人不能痛饮，否则将此蟹煮之，复入村沽黄醕无量，尔我举匏樽以消幽恨</u>”的句子，以“黄醕”称谓酒。	(11) Huang Xu In Su Manshu’s <i>Record of Loneliness and Hardship</i>, it is written, <u>“It’s a pity that we can not enjoy a drink together. Otherwise, we would cook these crabs and then head to the village for more huangxu, and raise our cups to dispel the unspoken sorrow lingering in our hearts.</u>” This passage uses “huangxu” as a term for wine.
(12) 红友、玉友 古人以“红友”指称黄酒，以“玉友”指称白酒，嗜酒者、善饮者视酒为亲密朋友，反映了饮酒者的一种情感寄托。	(12) Red Friend, White Friend Ancient people referred to huangjiu as “Red Friend” and baijiu as “White Friend”, showing how drinkers and wine lovers regarded wine as a close companion, reflecting their emotional attachment to it.
(13) 圣人、清圣、浊贤 传说东汉末年，朝廷禁酒，有人偷饮而不敢直呼其名，便用隐语称酒为“清	(13) Sage, Clear Sage, Turbid Sage In the final years of the Eastern

圣”“浊贤”。一次，曹操派人唤尚书侍郎徐邈进朝议事，可是徐邈在家喝酒大醉，就倚仗酒劲儿说：“回禀丞相，臣正与圣人议事，不得功夫。”来人一听“圣人”，不便细问，便糊里糊涂地复命去了，曹操也没有再追问。事后，徐邈与友人谈起此事时说：“不想‘圣人’二字竟救了我的命。”从此，“圣人”便成了酒的别名。在《三国志·徐邈传》中，左渡辽将军鲜于辅称白酒或浊酒为贤人，称清酒为圣人。	Han Dynasty, alcohol prohibition was enforced by the imperial court. Despite the prohibition, there were those who secretly drank alcohol, avoiding direct mention by using veiled terms like “clear sage” and “turbid sage” to refer to it. On one occasion, Cao Cao ordered a subordinate to summon Xu Miao, the assistant minister, to the imperial court for a discussion. However, Xu Miao, thoroughly intoxicated at home, boldly instructed the messenger: “Tell the prime minister that I am currently engaged in a discussion with a sage and cannot attend.” Misinterpreting the term “sage,” the messenger found it inappropriate to inquire further and returned with a vague report. Cao Cao, perhaps amused or unconcerned, chose not to pursue the matter. Later, Xu Miao recounted the incident to his friends, saying, “I never imagined that the word ‘sage’ would save my life.” From that point on, “sage” became a euphemism for wine. In <i>the Records of the Three Kingdoms: the Legend of Xu Miao</i>, General Xianyu Fu named baijiu “virtuous one” and clear wine “sage”.
除此之外，酒有玉液、流霞、绿醪、	Moreover, wine is often adorned with

金波、杯中物等美丽的别名。《抱朴子》喻美酒为“金浆玉醴”，绍兴人喻酒为“福水”等。酒的别称也有不少是根据饮酒的害处取名的，如人们称酒为“黄汤”“迷魂汤”“祸泉”等，带有贬义。还有的用人名作酒之代名词，如“杜康”。此外，还有“白堕”，大概源于“刘白堕”为善于酿酒而嗜酒的人。还有一些地方根据盛酒的器皿称谓酒，如有的地方称酒为“单碗”，源于过去人们用大粗碗盛酒，一桌一碗，同桌之人轮流饮用。	an array of elegant names such as “nectar,” “floating rosy clouds,” “Green mash,” “golden water,” and “contents in cup.” <u>In the <i>Bao Pu Zi</i>, fine wine is poetically described as “elixir of life,”</u> while the people of Shaoxing refer to it as “blessed water.” However, wine is also given names that highlight its detrimental effects, such as “yellow water,” “confusion potion,” and “source of trouble,” all of which carry negative implications. In some cases, wine is named after notable individuals. For example, “Dukang” is derived from a legendary figure known for his invention of wine. Another term, “Baiduo,” is believed to originates from Liu Baiduo, who was famous for his mastery in winemaking and his passion for drinking. In specific regions, wine is named after the vessels used to serve it. For instance, it’s known as “single bowl” in some locales, emphasizing the custom of everyone at the table taking turns drinking from the same bowl.
2. 酒的起源传说	2. Legends of Making Wine
(1) 上天造酒说	(1) Nature Version
自古以来,我国就有酒是天上“酒星”所造的说法。素有“诗仙”之称的李白,在	<u>From ancient times, there has been a belief in China that wine is created by</u>

《月下独酌·其二》一诗中写道“天若不爱酒，酒星不在天”；东汉末年以“座上客常满，樽中酒不空”自诩的孔融，在《与曹操论酒禁书》中写道“天垂酒星之耀，地列酒泉之郡”；经常喝得大醉，被誉为“鬼才”的诗人李贺，在《秦王饮酒》一诗中写道“龙头泻酒邀酒星”。此外，如“吾爱李太白，身是酒星魄”“仰酒旗之景曜”“拟酒旗于元象”“囚酒星于天岳”等，都经常有“酒星”或“酒旗”这样的词句。窦苹所撰写的《酒谱》，也有酒是“酒星之作也”的话。

the “god of wine”. Li Bai, known as the “Poetry immortal,” wrote in his poem *Drinking Alone Under the Moon, No.2*, “If god does not like wine, then god of wine would not exist in the heavens.” During the late Eastern Han Dynasty, Kong Rong, who often boasted “Seats always filled with guests, cups never empty with cheers,” wrote in *A Discourse with Cao Cao on the Prohibition of Alcohol* : “Heaven adorned with the brilliance of the god of wine, Jiu Quan’s name entwine with the essence of wine.” Li He, often hailed as the “Poetry devil” for his frequent drunkenness, wrote in his poem *The King of Qin’s Drinking Song*: “The dragon-headed vessel pours wine, inviting the god of wine to join the drink.” Furthermore, expressions such as “My admiration for Li Taibai, who embodies the spirit of the god of wine;” “Facing the brilliance of the god of wine;” “Creating a god of wine within the cosmos;” “Confining the god of wine within Tian Yue” and others, often feature the terms “god of wine”. Dou Ping’s *Alcohol Score* similarly states that wine is ‘a masterpiece of the god of

	wine.’
记载酒旗星的发现，最早见于《周礼》一书，酒旗星是我国古代二十八宿之一。后《晋书·天文志》也有相关记载：“轩辕右角南三星曰酒旗。酒官之旗也。主宴飧饮食。”酒旗星的发现和记载是我国古代天文学的成就之一。在当时科学仪器极其简陋的情况下，我们的祖先能在浩渺的星河中观察到这几颗并不很明亮的星座，并留下关于酒旗星的种种记载，这是一种奇迹。酒旗行星的发现和记载，说明我们的祖先有丰富的想象力，也证明酒在当时的社会活动与日常生活中占有相当重要的位置。	The discovery of the god of wine was first recorded in the <i>Rites of Zhou</i>, where the god of wine is listed as one of the twenty-eight lunar mansions in ancient China. Later, the <i>Book of Jin : records of Astronomy</i> also mentions that: “To the south of Xuanyuan’s right horn, three stars known as the god of wine, is the land of winemaker, presiding over feasts and banquets.” The identification and documentation of the god of wine stand as notable achievements in ancient Chinese astronomy. Despite the primitive scientific tools available at the time, our ancestors observed these faint stars among the vast expanse of the starry sky and left behind detailed records. This achievement is nothing short of miraculous, not only highlighting the rich imagination of our forebears but also underscoring the pivotal societal role wine played in both social gatherings and everyday life during that era.
(2) 猿猴造酒说	(2) Ape Version
猿猴会“造酒”，在我国许多典籍中都有记载。明代文人李日华在他的著述	In numerous ancient Chinese texts, there are accounts of monkeys engaging

中写道：“黄山多猿猱，春夏采杂花果于石洼中，酝酿成酒，香气溢发，闻数百步。野樵深入者或得偷饮之，不可多，多即减酒痕，觉之，众猿伺得人，必黝死之。”清代文人李调元在他的著作中记叙道：“琼州多猿……尝于石岩深处得猿酒，盖猿以稻米杂百花所造，一石六辄有五六升许，味最辣，然极难得。”清代的另一本笔记小说也讲道：“粤西平乐等府，山中多猿，善采百花酿酒。樵子入山，得其巢穴者，其酒多至数石。饮之，香美异常，名曰猿酒。”这些不同记载，都说明在猿猴的聚居处，多有类似酒的东西发现。酒是一种发酵食品，它是由一种叫酵母菌的微生物分解糖类产生的。酵母菌是一种分布极其广泛的菌类，在广袤的大自然中有各种水果，尤其在一些含糖分较高的水果中，这种酵母菌更容易繁衍滋长。含糖的水果，是猿猴的重要食品。当野果成熟坠落后，由于受到果皮上或空气中酵母菌的作用而生成酒，这是一种自然现象。果熟之时，猿猴贮果于石洼，积之既久，自然成醇，酿而为酒。猿猴居然能在不自觉中“造”出酒来，这既合乎逻辑又合乎情理。

in wine-making. Ming Dynasty scholar Li Rihua wrote: “The monkeys of Huangshan Mountain are renowned for brewing wine from a blend of wild fruits and flowers gathered in rocky hollows during spring and summer, filling the air with a delightful fragrance detectable from hundreds of steps away. Firewood gatherers who venture into the forest will risk death because their overindulgence in wine leaves traces that draw the monkeys’ attention. Li Diaoyuan, a Qing Dynasty scholar narrated: “Qiongzhou, is home to numerous monkeys, and a type of monkey wine was once discovered deep within the stone cliffs. Crafted by these clever creatures, the wine is believed to be a fusion of rice and an array of flowers. Typically, a stash of monkey wine yields about five or six liters, boasting an intensely spicy flavor and great rarity.” Another Qing Dynasty anecdotal novel also states: “In western Guangxi, including areas like Pingle County, monkeys inhabit the mountains and skillfully gather various flowers to brew wine. When woodcutters step into the mountains and discover the

	<u>monkeys' nests, they may come across several liters of this wine. It is the captivating fragrance and exceptional taste that have earned it the name "monkey wine."</u> These diverse records indicate that in places where monkeys live, wine-like substances are often found. Wine is a type of fermented beverage produced by yeast, a microorganism that decompose sugars. Yeast is a fungus that is extremely widespread, particularly reproductive on various fruits, especially those with high sugar content. Sugary fruits are an important food source for monkeys. When wild fruits ripen and fall, they naturally ferment due to the yeast present on their skins or in the air, resulting in the creation of wine. <u>During fruit-ripening seasons, monkeys store fruits in stone hollows, where natural yeast triggers fermentation, ultimately transforming the fruits into wine.</u> The phenomenon of monkeys unintentionally making wine through this process is both logical and perfectly reasonable.
猿猴嗜酒，被人所利用。唐人李肇所撰《国史补》一书记载，猿猴是十分	Monkeys have a fondness for wine, a trait that has been exploited by

机敏的动物，它们居于深山野林中，很难活捉到它们。经过细致的观察，人们发现并掌握了猿猴的一个致命弱点，那就是“嗜酒”。于是，人们在猿猴出没的地方，摆上香甜浓郁的美酒。猿猴闻香而至，先是在酒缸前踌躇不前，接着便用指蘸酒吮尝，在没有发现什么可疑后，终于经受不住香甜美酒的诱惑，开怀畅饮起来，直到酩酊大醉，乖乖地被人捉住。这种捕捉猿猴的方法并非我国独有，东南亚一带的群众和非洲的土著民族捕捉猿猴或太猩猩，也都采用类似的方法。这说明猿猴是经常和酒联系在一起。	humans. According to the <i>Guo Shi Bu</i> written by Li Zhao of the Tang dynasty, monkeys are extremely intelligent creatures that reside in deep mountains and wild forests, making them difficult to capture alive. Through careful observation, people discovered and mastered a fatal weakness of monkeys — their love for wine. To exploit this, they would place fragrant wine in areas where monkeys often appeared. Attracted by the aroma, the monkeys hesitated at first, then dipped their fingers into the wine for a taste. Then finding no danger, they gave in to the sweet temptation, drinking until they were thoroughly drunk and easily captured. This method of catching monkeys is not unique to China; it is also employed by the people of Southeast Asia and indigenous tribes in Africa to capture monkeys or orangutans. This demonstrates the strong association between monkeys and wine.
(3) 仪狄造酒说	(3) Yi Di Version
相传夏禹时期的仪狄发明了酿酒。公元前 2 世纪，史书《吕氏春秋》云“仪狄作酒”。汉代刘向编辑的《战国策》	According to legend, Yi Di was the first person to make wine during Yu the Great of Xia Dynasty. The <i>Master Lü's</i>

则陈述道，夏禹的女儿令仪狄监造酿酒，仪狄经过努力，酿出味道很好的酒，献给夏禹品尝。夏禹喝了之后，觉得的确很好。可是夏禹又认为喝酒误事，后世一定会有因为饮酒无度而误国的君王，从此疏远了他。这段记载流传于世，人们对夏禹倍加尊崇，推他为廉洁开明的君主，因为“禹恶旨酒”，而仪狄则被刻画成专门谄媚进奉的小人。	<i>Spring and Autumn Annals</i>, a historical text from the 2nd century BC, notes, “Yi Di made wine.” The <i>Intrigues of the Warring States</i>, edited by Liu Xiang, states that Yi Di was once appointed by Yu the Great’ daughter to supervise the making of wine. With great efforts, he managed to brew a good wine and presented it to Yu the Great, who had enjoyed this wonderful liquid. However, Yu believed that wine could lead to mismanagement and feared that wine would play an “activator” for later emperors to put an end to their reigns. Consequently, he distanced himself from Yi Di. This account has been passed down through the ages, leading people to highly respect Yu the Great as a honest and enlightened ruler. His rejection of lavish wine further enhances his reputation, while Yi Di is depicted as a flatterer seeking to gain favor.
仪狄是不是酒的始作者呢？古籍中谈到帝尧、帝舜都是酒量很大的君王。黄帝、尧、舜，都早于夏禹，早于夏禹的尧舜都善饮酒，说明酒早于夏禹就存在了。也有部分史籍中提到仪狄“作酒而美”“始作酒醪”，认为他是首先研	Based on the records mentioned above, can we say that Yi Di was the inventor of wine? Ancient Works suggest that his predecessors Huang Di, Emperors Yao and Shun who were known for their drinking abilities,

发出酒醪的人，而后才是杜康发明了酒。也有史籍提到“酒之所兴，肇自上皇，成于仪狄”，意思是说，自上古三皇五帝的时候，就有各种各样造酒的方法流行于民间，是仪狄将这些造酒的方法归纳总结出来，使之流传于后世的。有学者认为，用粮食酿酒是一件程序、工艺都很复杂的事，单凭个人力量是难以完成的。有可能仪狄是位善酿美酒的匠人、大师，或是监督酿酒的官员，他总结了前人的经验，完善了酿造方法，终于酿出了质地优良的美酒。郭沫若也持这样的观点：“相传禹臣仪狄开始造酒，这是指比原始社会时代的酒更甘美浓烈的旨酒。”	implying that wine existed well before Yu's time. Some records describe Yi Di as the one who “firstly crafted mash”, implying that he pioneered the brewing process, with Dukang later credited for inventing wine. Additionally, some historical records mention that “The rise of wine began with the Three Sovereigns and Five Emperors, perfected by Yi Di, who refined its various methods and passed them down to future generations.” Scholars argue that making wine from grains is a complex endeavor requiring significant skill, making it difficult for an individual to accomplish alone. It's likely that Yi Di was more a person good at wine making or an official in charge of it than the inventor of wine. Summarizing the experience of predecessors, improving brewage skills and putting them into practice, he finally produced liquids with such mellow flavor. Guo Moruo also supported this view, stating, “It is said that Yi Di, a minister of Yu, began brewing wine that was sweeter and richer than that of primitive society.”
(4) 杜康造酒说	(4) Du Kang Version

魏武帝乐府曰：“何以解忧，惟有杜康。”自此之后，世人便认为酒就是杜康所创的。杜康是如何造酒的呢？有一种说法是杜康“有饭不尽，委之空桑，郁结成味；久蓄气芳，本出于此，不由其方”。意思是说杜康将未吃完的剩饭，放置在桑园的树洞里，剩饭在洞中发酵后，有芳香的气味传出。这种酒的做法启发了杜康，他便与其岳父一起研究，终于酿制出了醴醺这种能醉人的甜酒。古籍中如《世本》《吕氏春秋》《战国策》《说文解字》等书，对杜康都有过记载。清乾隆十九年（1754年）重修的《白水县志》，对杜康也有过较详细的记载。当时杜康为了逃避寒浞追杀，逃到了白水县，并在河边取水造酒。1976年，白水县人在杜康泉附近建立了一家现代化酒厂，定名为“杜康酒厂”，用该泉之水酿酒，取名“杜康酒”，曾获得全国酒类大赛的铜奖。清道光十八年（1838年）重修的《伊阳县志》和道光二十年（1840年）修的《汝州全志》，也都有过关于杜康的记载。《伊阳县志》中《水》条里，有“杜水河”一语，释曰“俗传杜康造酒于此”。《汝州全志》说：“杜康叭”在城北五十里处的地方。今天，这里倒是有一个叫“杜康仙庄”的小村，人们说这里就是杜康叭。“叭”，本义是指石头的破裂声，而杜康仙庄一

The Music Bureau of King Wu of Wei states, “What can sweep my woes away? Only Du Kang’s famed wine.” From that point on, Du Kang invented wine is much more popular. How did Dukang make wine? One theory suggests that he left his bamboo canister filled with husked kaoliang hung on a tree branch. Several days later, he recalled it and went to fetch it, he discovered that the husked kaoliang had turned into some delicious food which smelt fragrant. Enlightened by this discovery, he work with his father-in-law, ultimately brewing the “Lixun,” a sweet wine known for its intoxicating qualities. Ancient works, including *Shiben*, *Master Lü's Spring and Autumn Annals*, *Intrigues of the Warring States* and *Shuowen Jiezi*, all reference Dukang. The revised *Records of the Baishui County*, completed in the 19th year of the Qianlong era (1754), provides a detailed account of Dukang. It states that he fled to Baishui County to escape the pursuit of enemies and began making wine by the riverside. In 1976, locals established a modern winery near Dukang Spring, naming it

带的土壤又正是由山石风化而成的，从地隙中涌出许多股清冽的泉水，汇入傍村流过的小河中，人们说这段河就是杜水河。令人感到有趣的是在傍村这段河道中，生长着一种长约一厘米的小虾，全身橙黄，蜷腰横行，为别处所罕见。此外，生长在这段河套上的鸭子生的蛋，蛋黄泛红，远较他处的颜色深。此地村民由于饮用这段河水，竟没有患胃病的人。在距杜康仙庄北约十多公里的伊川县境内，有一眼名叫“上皇古泉”的泉眼，相传也是杜康取过水的泉眼。如今在伊川县和汝阳县，已分别建立了颇具规模的杜康酒厂，产品都叫杜康酒。

“Dukang Distillery.” They used the spring water to produce “Dukang Wine,” which won a bronze medal at a national wine competition. The *Records of the Yiyang County*, revised in 1838 during the Daoguang era, and the *Records of the Ruzhou* published in 1840, also contain references to Dukang. The former mentions “Du Shui River,” noting that local tradition holds it to be the place where Dukang made wine. Similarly, the latter states that “Dukang Ba” is situated fifty miles north of the city. Today, a small village known as “Dukang Xianzhang” exists here, and locals believe it to be the location of “Dukang Ba.” The term “Ba” originally referred to the sound of rocks cracking in Chinese. The soil around Dukang Xianzhang is composed of weathered stones, which gives rise to numerous clear springs that flow into a nearby river, identified as Du Shui River. Interestingly, this river is home to a unique type of shrimp, about one centimeter long and orange in color, which is rare elsewhere. Additionally, ducks in this region lay eggs with deep red yolks, noticeably darker than those

	found elsewhere. Remarkably, villagers who drink from this river report no cases of stomach ailments. Located about ten kilometers north of Dukang Xianzhang in Yichuan County, there is a spring called “Ancient Spring,” said to be another source from which Dukang drew water. Today, both Yichuan County and Ruyang County have established substantial Dukang wineries that produce wine under the name “Dukang”.
3. 酒的定义	3. The Definition of Wine.
酒是人类生活中最重要、最富色彩的饮料之一，它几乎是同人类一起产生的。自古以来，酒被赋予了无数美丽的传说和故事。但是酒究竟是什么呢？	Wine is one of the most significant and vibrant beverages in human life, originating alongside humanity itself. Over the ages, it has been woven into countless enchanting legends and tales. But what, precisely, is wine?
1992 年版的《汉语大词典》对“酒”的词义解释为四个方面：	According to the 1992 edition of the Chinese Dictionary, the term “wine” encompasses four meanings:
①酒是一种饮料名，是用粮食、水果等含淀粉或糖的物质发酵制成的含乙醇的饮料。 ②酒，有饮酒的意思。 ③酒，有酒席、酒筵的意思。人们说吃酒，是赴宴的意思。 ④酒，也作为姓氏。	① n. A type of beverage made from fermented grains, fruits, or other starches and contains ethanol. ② v. drink alcohol ③ n. a banquet ④ n. surname

1999 年版的《辞海》对酒的定义则明确从自然构成角度阐释为：“酒，用高粱、大麦、米、葡萄或其他水果发酵制成的饮料。如白酒、黄酒、啤酒、葡萄酒。”由此，我们可以把“酒”理解为经发酵酿制而成的、含有酒精的一种饮料。	The 1999 edition of <i>Cihai</i> explains wine from a natural composition perspective, describing it as a beverage made through the fermentation of sorghum, barley, rice, grapes, or other fruits. Examples include baijiu, huangjiu, beer, and wine. From this, we can define “wine” as a drink produced by fermentation that contains alcohol.
4. 酒的典籍	4. Ancient Works on Wine
我国历史上记载酒的书籍也非常多。除各种诗文对酒的渲染之外，各种百科知识式的书籍都有不少对酒的记载。	China boasts a rich literary tradition surrounding wine. In addition to its portrayal in various poems and literary works, many encyclopedic works also offer extensive accounts of wine.
(1) 秦汉时期	(1) Qin and Han Dynasties
进入秦代，黄酒、药酒、葡萄酒等品种都有了发展，一批名优酒开始出现。随着我国酿酒技术不断提高，酿酒工艺和理论也得到发展，产生了许多关于酒的专著。东汉许慎的《说文解字》记载了 10 多种关于曲的名称；北魏贾思勰的《齐民要术》有专卷记述造曲和酿酒，介绍了 12 种造曲方法。这表明当时我国的酒曲无论是品种还是技术均已达到较为成熟的地步。此外，崔浩的《食经》、曹操的《上九酿酒法奏》、南朝宋时期	During the Qin Dynasty, various types of wine, such as huangjiu, medicinal wine, and grape wine, began to thrive, leading to the emergence of several prestigious brands. With the continuous advancement of China’s brewing techniques, both brewing processes and theories have evolved, giving rise to numerous specialized works on wine. For example, Xu Shen’s <i>Shuowen Jiezi</i> from the Eastern Han

的《酒录》《酒令》《酒诫》等都记述了与酒有关的信息。同时，酒逐渐成为文学艺术的主题，产生了以酒为题的诗词歌赋，人们借酒抒发对人生的感悟、对社会的忧思、对历史的感慨。	Dynasty records over ten terms related to distiller's yeast. Similarly, <i>Qimin Yaoshu</i> written by Jia Sixie of the Northern Wei Dynasty features a section on brewing and making yeast, detailing twelve different methods. This indicates that the technology for distiller's yeast had reached a high level of sophistication by that time. Additionally, works like Cui Hao's <i>Cuisine Canon</i>, Cao Cao's <i>Report on the Methods of Brewing Jiuniang</i>, and works from the Song Dynasty, such as <i>Jiu Lu</i>, <i>Jiu Ling</i>, and <i>Jiu Jie</i>, offer valuable insights into wine. Over time, wine also became a prominent theme in literature and art, inspiring numerous poems and songs in which people expressed their thoughts on life, social issues, and historical reflections.
(2) 唐宋元时期	(2) Tang, Song, and Yuan Dynasties
清朝的《古今图书集成》有专门的篇章介绍酒类书籍，在“酒乘·酒”篇中收录的李璉的《甘露经》《酒谱》，胡节还的《醉乡小略》《白酒方》，刘炫的《酒孝经》《贞元饮略》，侯台的《酒肆》等都涉及酒。这一时期，李白、杜甫、白居易、杜牧等与酒关系密切的	The <i>Encyclopedia of Ancient and Modern Books</i>, published during the Qing Dynasty, includes chapters dedicated to literature about wine. In the section titled “Wine,” it features works such as Li Jin's <i>Ganlu Jing</i> and <i>Jiu Score</i>, Hu Jiehuan's <i>A Brief Account of</i>

文化名人辈出，使中国酒文化进入了灿烂的黄金时期。	<i>Drunkenness and The Methods of Brewing Baijiu</i>, Liu Xuan's <i>Wine and Filial Piety</i> and <i>Zhenyuan Yinlue</i>, Hou Tai's <i>Wine Shop</i>. During this time, the appearance of those famous “wine poets” such as Li Bai, Du Fu, Bai Juyi, and Du Mu, greatly facilitated Chinese wine development into a splendid golden age.
宋代名酒品类增多，酿酒技术文献不仅数量众多，而且内容丰富，具有较高的理论水平。张能臣的《酒名记》记载了各种名酒的特点。朱肱的《北山酒经》一书介绍酒的制法有 13 种之多，是我国古代酿酒史上一部学术水平较高、较具权威性 & 指导价值的专著。	In the Song Dynasty, books on Chinese ancient brewing skills appeared in large volume and diverse in content, showcasing a high level of theoretical insight. <i>Record of Famous Wines</i> by Zhang Nengchen describes the characteristics of various renowned wines, while Zhu Gong's <i>Beishan Wine Classic</i> details over thirteen methods of wine production, making it a highly regarded and authoritative work in the history of ancient Chinese brewing, known for its academic rigor and practical value.
蒸馏烧酒在宋代处于萌芽状态，在元代迅速占领了北方大部分市场，成为人们的主要饮用酒。名酒品类更多，宋柏仁的《酒小史》列有高邮五加皮、处州金盘露、山西太原酒、成都剑南烧春、关中桑落酒等。忽思慧的《饮膳正要》、	Distilled spirits were in their early stages during the Song Dynasty but rapidly gained popularity in the northern markets during the Yuan Dynasty, becoming the main alcoholic beverage for many people. The range of famous

韩奕的《易牙遗意》、朱德润的《轧赖机酒赋》、周权的《葡萄酒》等书籍就出自这一时期。	wines also expanded, with Song Bairen's <i>A Brief History of Wine</i> listing notable types such as Gaoyou Wujia Pi, Chuzhou Jinpan Lu, Shanxi Taiyuan Wine, Chengdu Jiannan Shaochun, and Guanzhong Sangluo Wine. Additionally, this period saw the publication of important works like Hu Sihui's <i>The Essentials of Proper Food and Drink</i>, Han Yi's <i>Yi Ya's Legacy</i>, Zhu Derun's <i>Ode to the Wine</i>, and Zhou Quan's <i>Grape Wine</i>.
(3) 明清时期	(3) Ming and Qing Dynasties
明清时期的酒文献进一步增加，出现了《本草纲目》这样对酒进行集大成式介绍的书籍。此外，还有元怀山人的《酒史》，袁宏道的《觞政》，沈沈的《酒概》，周履靖的《清莲觞咏》《狂夫酒语》，顾炎武的《日知录·酒禁》，田艺蘅的《醉乡律令》，黄周星的《酒部汇考》，俞敦培的《酒令丛钞》，周亮工的《闽小记》，梁章钜的《浪迹丛读、续读、三读》，徐炬的《酒谱》，冯时化的《酒史》，高濂的《遵生八笺》，方以智的《物理小识》，谢肇淛的《五杂俎》，夏树芳的《酒颠》，陈继儒的《酒颠补》，屠本峻的《文字饮》，宋应星的《天工开物》等。	During the Ming and Qing periods, the literature on wine increased significantly, with notable works such as <i>The Compendium of Materia Medica</i>, which provides a comprehensive introduction to wine. Other texts from this era include Yuan Huaishan's <i>History of Wine</i>, Yuan Hongdao's <i>On Wine Rituals</i>, Shen Shen's <i>Overview of Wine</i>, and Zhou Lijing's <i>Ode to the Clear Lotus Cup</i> and <i>The Madman's insights on Wine</i>. Additionally, there are Gu Yanwu's <i>Rizhi Lu: On Wine Restrictions</i>, Tian Yiheng's <i>Laws of drunkenness</i>, Huang Zhouxing's <i>Collection on Wine</i>, Yu Dunpei's <i>A</i>

	<i>Collection of Traditional Drinking Games</i>, Zhou Lianggong's <i>Brief Records of Fujian</i>, Liang Zhangju's <i>Miscellaneous Notes from My Wanderings</i>, <i>Further Notes</i>, <i>Third Notes</i>, Xu Ju's <i>Wine Treatise</i>, Feng Shihua's <i>History of Wine</i>, Gao Lian's <i>Eight Notes on preserving health</i>, Fang Yizhi's <i>A Brief Account of Natural Objects</i>, Xie Zhaoshuan's <i>Five miscellaneous works</i>, Xia Shufang's <i>The Art of Wine</i>, Chen Jiru's <i>Wine Culture</i>, Tu Benjun's <i>Wine and Poetry</i>, and Song Yingshing's <i>Chinese Technology in the Seventeenth Century</i>.
5. 酒的分类	5. Classification of Wine
依据不同的标准和需要，可以对白酒进行不同的分类。按照 2009 年 6 月 1 日开始实施的国标 GB / T 17204-2008 《饮料酒分类》（GB / T 17204-1998 的替代标准），饮料酒是指酒精度在 0.5% Vol 以上的酒精饮料，包括各种发酵酒、蒸馏酒及配制酒，以及酒精度低于 0.5% Vol 的无醇啤酒。该标准将饮料酒分为发酵酒（包括啤酒、葡萄酒、果酒发酵型、黄酒、奶酒等）、蒸馏酒（包括中国白酒、白兰地、威士忌、伏特加、朗姆酒、杜松子酒、蒸馏型奶酒等）、配制酒（植物类配制酒、动物类配制酒、动植物类	Different classifications of baijiu can be made based on various criteria. According to the national standard GB/T 17204-2008 <i>Classification of Alcoholic beverages</i>, which took effect on June 1, 2009, alcoholic beverages are defined as drinks with an alcohol content of over 0.5% by volume. This category includes fermented alcoholic drink (which includes beer, wine, fruit wine, huangjiu, and milk wine), distilled spirits (such as Chinese baijiu, brandy, whiskey, vodka, rum, gin, and distilled

配制酒等）三大类。	milk wine), and integrated alcoholic beverage (which includes plant-based, animal-based, and combined plant and animal drinks).
二、白酒及其分类	Baijiu and Its Categories
1. 白酒起源的观点	1. Perspectives on the Origins of Chinese Baijiu
关于白酒起源，不同学者通过对各种文献的分析概括，围绕白酒起源的相关问题提出了以下观点。	Regarding the origins of baijiu, scholars have proposed several perspectives based on their analyses of various literature related to this topic.
(1) 中国是最早发明蒸馏技术的国家	(1) China is the earliest country to develop distillation technology.
蒸馏技术来源于炼丹术，应用到制酒活动中，产生了蒸馏酒。无论是东汉的蒸馏器还是河北青龙的铜制烧锅都与炼丹所用的蒸馏器十分相近。 <u>宋代杨万里的“新酒”，制法是“来自太虚中”的“酒经”，喝了就像服丹一样获得“换君仙骨”的效果。</u> “太虚”“仙骨”之类，均是道教练丹家术语，说明“新酒”的酿法，是从所谓“太虚中”道家蒸馏丹药那里传过来的。所以蒸馏酒技术的出现，应该是来自丹药蒸馏法。	Distillation technology originated from alchemy and was applied to the production of wine, leading to the creation of distilled spirits. The distiller from the Eastern Han Dynasty and the copper brewing pots discovered in Qinglong, Hebei, closely resemble those employed in alchemical processes. <u>In the Song Dynasty, Yang Wanli's poem <i>Drinking Song</i> describes a brewing method derived from the <i>Book of Wine</i>, believed to originate from the cosmos, with the wine offering effects similar to elixirs, granting one the features for becoming a god.</u> Expressions such as “Tai Xu”(cosmos) and “Xian Gu”

	(God's feature) are Daoist alchemical terms, suggesting that the brewing technique for wine is influenced by the distillation methods used for elixirs. Thus, the rise of distilled spirits likely stems from these alchemical traditions.
(2) 液态蒸馏酒起源于汉，固态蒸馏酒起源于唐	(2) Liquid distilled spirits originated in the Han Dynasty, while solid distilled spirits began in the Tang Dynasty.
我国的酿酒技术在汉代已经十分成熟，加之古代人们对“酒”“药”“露”这三种饮料在概念的运用上，在相当长的历史时期内并不是截然分开的。汉代有以“酒”为“药”或“酒”统“百药”之说。上海市博物馆收藏的汉代青铜蒸馏器以及四川彭县（现彭州市）、新都先后两次出土的东汉“酿酒”作坊的画像砖都充分说明了液态蒸馏酒的产生应该起源于汉代。	Brewing technology was highly developed during the Han Dynasty. Additionally, the concepts of “wine,” “medicine,” and “dew” were not clearly distinguished for a period. It was believed in Han times that wine could function as medicine or even represent all medicinal substances. The bronze distiller from the Han Dynasty preserved at the Shanghai Museum, along with the image bricks depicting brewing workshops unearthed in Peng County (now Pengzhou) and Xindu in Sichuan, provide strong evidence that the production of liquid distilled spirits likely originated in the Han Dynasty.

大量的文史资料显示，在唐代固态蒸馏酒技术开始普及。比如李时珍的《本草纲目》葡萄酒纲目中有“用浓酒和糟入甑，蒸令气上，用器承取滴露”的描述；文人的作品和文献都提到“烧酒”一词；近几年来出土的隋唐文物，只有15~20毫升的小酒杯。小型酒器的出现说明了高度酒的产生。贾思勰的《齐民要术》（公元533-544年）记载了47种造酒方法，这些都为固态酿酒技术和蒸馏技术的产生创造了充足的条件。唐开元年间（公元713-741年），陈藏器的《本草拾遗》有“甑（蒸）气水”“以器承取”的记载，充分说明了固态蒸馏酒技术的出现。

Extensive historical and literary records indicate that the technology for solid distilled spirits began to spread during the Tang Dynasty. For instance, in Li Shizhen's *Compendium of Materia Medica*, specifically in the section on wine, there is a description of heating strong wine and lees in a steaming bucket to vaporize the wine, which is then liquefied for collection. The term "shaojiu" is referenced in various works by scholars of the time. Recent archaeological finds from the Sui and Tang Dynasties include small wine cups with a capacity of only 15 to 20 milliliters, hinting at the production of high wine. Additionally, Jia Sixie's *Chimin Yaoshu* (circa 533-544) outlines 47 different brewing methods, providing a strong foundation for the development of solid brewing and distillation techniques. During the Kaiyuan era of the Tang Dynasty (713-741 CE), Chen Cangqi's *Supplement to Materia Medica* documented the process of "steam from a steaming bucket" "being collected using a vessel," providing clear evidence of the development of solid distillation techniques for wine.

(4) 中国白酒传统的大曲发酵、甑桶蒸馏技术发展成熟于宋元时期	(4) The development and maturation of traditional baijiu fermentation with daqu and steaming bucket distillation techniques during the Song and Yuan dynasties.
从河北青龙出土的金代铜烧酒锅可以看出蒸馏酒的专用设备已经产生，同时也明显区别于炼丹蒸馏设备。《宋史》记载的：“太平兴国七年（公元 982 年），泸州自春至秋，酤成鬻，谓之小酒，其价自五钱至卅钱，有二十三等。凡酤用秫、糯、粟、黍、麦及曲法酒式，皆从水土所宜。”说明了北宋蒸馏酒的繁荣。《宋史》所指的“腊酒蒸鬻，候夏而出”正是今日大曲酒的传统方法。宋代杨万里《诚斋集》中《新酒歌》提到饮酒后的反应，展现了酒的浓烈。北宋田锡写的《曲本草》记载蒸馏而得的美酒，度数较高，饮少量便醉。更典型的是近年来发现的江西李渡烧酒作坊遗址，完整展现了 800 年前以稻谷为原料的固态小曲烧酒作坊。明代李时珍在《本草纲目》中描述的元时始创的烧酒“用浓酒和糟入甑，蒸令汽上····”说明了甑桶蒸馏技术的成熟，以及“近时惟以糯米或粳米，或黍或秫，或大麦，蒸熟，和曲酿瓮中七日，以甑蒸取”。这些典型固态发酵工艺的形成，都说明了宋元时	The copper distilling pot for wine unearthed in Qinglong, Hebei, from the Jin Dynasty highlights the emergence of specialized distillation equipment, distinct from that used in alchemy. The <i>History of Song</i> records that <u>during the seventh year of the Taiping Xingguo era (982 AD), Luzhou saw a flourishing trade in wine from spring to autumn. Known as “fresh wine,” it was categorized into 23 grades, with prices ranging from 25g to 150g copper coin. Ingredients such as millet, glutinous rice, sorghum, broomcorn millet, and wheat were used in fermentation, with methods adapted to local conditions.</u> The <i>History of Song</i> describes “wine brewed in the twelfth lunar month during winter and sold in summer,” which is exactly the traditional method for making Daqu wine. Yang Wanli’s <i>Drinking Song</i> from the <i>Chengzhai’s Anthology</i> illustrates the potent effects

期中国特有的固态双边发酵技术和固态甑桶蒸馏技术日臻成熟。	of drinking. Tian Xi's <i>Qu Ben Cao</i> from the Northern Song Dynasty records that distilled spirits possess a high alcohol, causing intoxication even from small amounts. A more typical example is the recently discovered Liudu Liquor Workshop site in Jiangxi, which provides a complete view of an 800-year-old solid-state shaojiu workshop using rice as its raw material. In the <i>Compendium of Materia Medica</i> by Li Shizhen during the Ming Dynasty, the description of the distillation process for wine, "using heating spirits and lees in a steaming bucket to vaporize the wine..." illustrates the maturation of the distillation technique. He further explains, <u>"Grains like glutinous rice, millet, sorghum, or barley are steamed until cooked, after which they are mixed with Qu and left to ferment in jars for seven days before being distilled using a steaming bucket."</u> The development of these typical solid state fermentation processes suggests the sophistication of China's unique solid state dual fermentation and distillation techniques during the Song and Yuan Dynasties.
(5) 中国白酒是重要的世界非物质	(5) Chinese baijiu is a national

文化遗产	ICH.
中国白酒的蒸馏技术和酿造方法是中华民族的伟大发明。甑桶蒸馏和固态双边发酵在世界蒸馏酒中具备了独特的地位。甑桶蒸馏技术应用已有千年，没有甑桶蒸馏技术就没有中国白酒。固态双边发酵同样是中国白酒的特有技术，对微生物的利用没有任何酒种可比拟。甑桶蒸馏、固态双边发酵是中国白酒最重要的特色。	The distillation technology and brewing methods of Chinese baijiu represent remarkable inventions of the Chinese nation. Steaming bucket distillation and solid dual fermentation occupy a unique position among distilled spirits worldwide. With a history spanning over a thousand years, steaming bucket distillation is crucial to the production of Chinese baijiu; without it, baijiu itself would not exist. Solid dual fermentation is also a unique technique of Chinese baijiu, with the utilization of microorganisms unmatched by any other type of wine. Together, steaming bucket distillation and solid state dual fermentation form the most important characteristics of Chinese baijiu.
不同的专家和学者提出了不同的观点，这些观点都有一定的依据和道理，虽然仍然存在诸多分歧。不过有一点是肯定的，这就是蒸馏酒起源和固态蒸馏酒的起源研究才刚刚开始，界定蒸馏酒和固态蒸馏酒产生更准确的时代，还需要不断收集更加完整和权威的史料来进行科学论证。	Experts and scholars have offered various perspectives, each grounded in evidence, although many disagreements persist. It is clear that research into the origins of distilled spirits and solid distilled spirits is still in its infancy. To create a more precise timeline for their emergence, it is essential to continue

	gathering comprehensive and authoritative historical sources for thorough scientific analysis.
第二节 酒与白酒文化	Wine and Baijiu Culture
一、文化的定义与分类	Definitions and Classifications of Culture
1. 文化及其内容	1. Culture and Its Content
文化一词起源于拉丁文的动词“Colere”，意思是耕作土地，后引申为培养一个人的兴趣、精神和智能。英国人类学家爱德华·泰勒在 1871 年提出的文化概念，将文化定义为“包括知识、信仰、艺术、法律、道德、风俗以及作为一个社会成员所获得的能力与习惯的复杂整体”。文化在汉语中实际是“人文教化”的简称。前提是有“人”才有文化，意即文化是讨论人类社会的专属语。“文”是基础和工具，包括语言和文字；“教化”是这个词的重心所在。作为名词的“教化”是人群精神活动和物质活动的共同规范（同时这一规范在精神活动和物质活动的对象化成果中得到体现），作为动词的“教化”是使规范产生、传承、传播及得到认同。	The word “culture” is derived from the Latin verb “colere,” which means to cultivate land. Over time, it has come to represent the nurturing of a person’s interests, spirit, and intellect. In 1871, British anthropologist Edward Tylor defined culture as a concept that encompasses knowledge, beliefs, arts, laws, morals, customs, and the capabilities, and habits of the individuals in these groups. In Chinese, the term “culture” is an abbreviation for “humanistic education and transformation.” The idea is that culture exists only in connection with humans, meaning it is exclusive to human society. “Wen” refers to the foundation and tools of culture, including language and writing, while the essence of the term lies in “transformation through education”. As a noun, this “transformation” refers to the shared

	norms that govern both spiritual and material activities — norms that are embodied in the outcomes of these activities. As a verb, it describes the processes of establishing, passing down, spreading, and gaining acceptance of these norms.
外国学者把文化分为广义和狭义两种概念。广义地说，文化指的是人类在社会历史发展过程中所创造的物质和精神财富的总和，它包括物质文化、制度文化和心理文化三个方面。物质文化是指人类创造的种种物质文明，包括交通工具、服饰、日常用品等，是一种可见的显性文化；制度文化和心理文化分别指生活制度、家庭制度、社会制度以及思维方式、宗教信仰、审美情趣，它们属于不可见的隐性文化，包括文学、哲学、政治等方面内容。狭义的文化是指人们普遍的社会习惯，如衣食住行、风俗习惯、生活方式、行为规范等。	Foreign scholars conceptualize culture in both its broad and narrow senses. Broadly speaking, culture refers to the totality of material and spiritual wealth created by humans throughout the course of social and historical development, encompassing three main aspects: material culture, institutional culture, and psychological culture. Material culture refers to the tangible elements of human civilization, such as means of transportation, clothing, and daily necessities, which are considered visible, explicit culture. Institutional and psychological culture, on the other hand, pertain to systems like family and social institutions, as well as modes of thought, religious beliefs, and aesthetic values; these are part of the invisible, implicit culture, encompassing fields such as literature, philosophy, and politics. Narrowly defined, culture

	refers to the common social practices people engage in, including clothing, food, housing, travel, customs, lifestyle, and behavioral norms.
2. 文化的分类	2. The Classification of Culture
文化的涵盖面极广，几乎包括了人类社会生活的方方面面，对文化的分类也因此复杂多样。	Culture encompasses a vast range of aspects, nearly covering every facet of human social life, which makes its classification complex and diverse.
从地域分，有本土文化和外来文化、城市文化和农村文化、东方文化和西方文化、大陆汉文化和港澳台汉文化；从社会性质角度分，有原始文化、奴隶制文化、封建文化、资本主义文化、社会主义文化等；从宗教信仰分，有佛教文化、道教文化、基督教文化、伊斯兰教文化等；从生产方式分，有游牧文化、农业文化、工业文化、信息文化；从生产工具分，有旧石器文化、新石器文化、青铜文化；从人类把握世界的方式分，有科学文化和人文文化；从结构层次分，有物质文化、制度文化、行为文化、精神文化等；从载体上分，有白酒文化、汽车文化等。此外，根据使用方便或者进行特殊界定的需要，可以分为世界文化、民族文化、精英文化、通俗文化等。	Regionally, we can identify indigenous and foreign cultures, urban and rural cultures, Eastern and Western cultures, as well as mainland Chinese culture and the cultures of Hong Kong, Macao, and Taiwan. From the viewpoint of social structure, we recognize primitive culture, slave culture, feudal culture, capitalist culture, and socialist culture. In terms of religious beliefs, there are cultures rooted in Buddhism, Taoism, Christianity, and Islam. Regarding modes of production, we distinguish among nomadic culture, agricultural culture, industrial culture, and information culture. When considering tools of production, we differentiate between Paleolithic culture, Neolithic culture, and Bronze Age culture. In relation to how humans

	understand and interpret the world, we can distinguish between scientific culture and humanistic culture. Structurally, culture can be categorized into material culture, institutional culture, behavioral culture, and spiritual culture. In terms of medium, we see specific cultures such as baijiu culture and automotive culture. Additionally, for convenience or specialized purposes, culture can also be classified into world culture, ethnic culture, elite culture, and popular culture.
二、白酒文化及其作用	二、Baijiu Culture and Its Role
1. 白酒文化的定义	1. Definition of Baijiu Culture
酒文化，一般是指以酒为内容但却超越了酒的物质范畴而上升到精神层面的一种特殊文化形态，是人们对与酒有关的一切事物的主观反映或由于人类参与而形成的对“酒”世界的认识或者“有关酒的世界”。概而言之，酒文化指酒在生产、销售、消费过程中所产生的物质文化和精神文化的总称。	Wine culture typically refers to a unique cultural phenomenon that transcends the physical aspects of wine, reaching into the spiritual realm. It reflects people's subjective experiences and perceptions of all things related to wine, as well as insights gained through human interaction. In essence, wine culture refers to the totality of both the material and spiritual culture generated during the production, sale, and consumption of wine.
酒是一种文化的载体，酒文化包括酒的制法、品法、影响力、历史等文化	Wine is a vessel for culture, embodying not only its rich history,

现象。既有酒自身的物质特征，如酒体本身的独特风格和意境，充满了独特的美感和文化承载，这是酒本身的本体文化，也有品酒所形成的精神内涵，是制酒饮酒活动过程中形成的特定文化形态，如酒的美妙口感和享受，饮酒过程中形成的酒令、酒歌以及在历史上流传的美好传说等。	methods of production, and tasting rituals, but also the influence it has exerted over time. Beyond its physical attributes, such as its distinctive style and the beauty it evokes, wine carries a deeper cultural essence. This includes the spiritual significance derived from the tasting experience and the unique traditions shaped by the act of making and enjoying wine. From the pleasure of its flavors to the creation of drinking games, songs, and the timeless legends woven into history, wine has developed its own cultural identity.
白酒文化，是指在白酒生产、营销、消费过程中所产生的物质文化和精神文化。	Baijiu culture refers to the material and spiritual culture that emerges from the processes of producing, marketing, and consuming baijiu.
2. 白酒文化的结构和内容	2. The Structure and Content of Baijiu Culture
白酒文化的具体构成包括以下 4 方面。	The specific components of baijiu culture include the following four aspects:
(1) 白酒物质文化	(1) The Material Culture of Baijiu
白酒物质文化，包括与白酒生产、营销、消费活动相关联的物质设施体现出来的文化成分。这些物质载体包括白酒企业的所有生产经营和营销相关的建筑、设施及结构风格，装饰，企业雕塑，	The material culture of baijiu includes various cultural elements reflected in the physical infrastructure linked to its production, marketing, and consumption. This encompasses the

各种原料、产品及存放器具，文化娱乐活动场地，办公用品，员工着装样式，白酒营销相关物件，白酒包装、运输与消费相关器具，等等。	architectural styles, facilities, and design elements of baijiu enterprises, along with decorations, corporate sculptures, and the raw materials and storage containers used in the process. Additionally, it includes venues for cultural and recreational activities, office supplies, employee uniforms, and marketing-related items, as well as the packaging and tools used for transporting and consuming baijiu.
(2) 白酒精神文化	(2) The Spiritual Culture of Baijiu
白酒精神文化，是指与白酒生产、营销、消费活动相关的精神文化成分。包括酒政（国家治理白酒产业的相关制度和规范）、白酒企业文化（企业哲学、经营理念和战略目标、企业管理制度、生产技术和工艺流程）、相关的典故（故事）和传说、诗词歌赋等艺术形式，猜拳和酒令等饮酒助兴游戏，饮酒的心理，等等。	The spiritual culture of baijiu comprises the intangible cultural elements associated with its production, marketing, and consumption. This includes the regulations and standards that govern the baijiu industry, as well as the corporate culture of baijiu enterprises, which encompasses their philosophies, business strategies, management practices, production technique and processes. Additionally, it features anecdotes and legends, as well as artistic expressions such as poetry and songs, drinking games like the finger-guessing, and the psychological aspects of drinking, all of which also play a significant role.

(3) 人物文化	(3) The Culture of Notable Figures
白酒人物文化，是指与白酒生产、营销和消费活动相关的某些标杆性人物（其思想观念、言行举止、物质和精神产品中体现出与白酒相关的文化成分）。包括企业领导人、高端技术人才、营销人才、品牌代言人、忠实消费群等人物中，具有独特影响力的人物。	The culture of notable figures in baijiu refers to certain exemplary individuals associated with its production, marketing, and consumption, whose thoughts, actions, and both material and spiritual contributions reflect the cultural elements related to baijiu. These influential figures includes corporate leaders, high-level technical experts, marketing professionals, brand ambassadors, and loyal consumers, all of whom possess a unique impact on the baijiu industry.
(4) 行为文化	(4) Culture of Behavior
白酒行为文化是指白酒生产、营销和消费活动中的相关企业活动、人类活动中包含的文化成分。包括白酒商贸文化、白酒企业的组织行为、白酒行业人才的培养和培训、白酒行业员工行为举止规范、社会各界人士消费白酒产品的行为与礼仪习惯等。	The behavioral culture of baijiu refers to the cultural components found within the various business activities and human interactions involved in its production, marketing, and consumption. This includes aspects such as the commercial culture of baijiu trade, organizational behaviors within baijiu enterprises, the training and development of talent in the industry, standards of conduct for employees, and the consumption behaviors and etiquette of individuals from all walks of life

	when enjoying baijiu products.
3. 白酒文化的作用	3. The Role of Baijiu Culture
白酒文化在中国源远流长，浸润了日常生活的方方面面。不少文人学士写下了品评鉴赏美酒佳酿的著述，留下了品酒、写诗、作画、养生、宴会、钱行等佳话。酒作为一种特殊的文化载体，在人类交往中占有独特的地位。白酒文化已经渗透到人类社会生活的各个领域，对政治经济、工农业生产、医疗卫生、文学艺术各方面都有着巨大的影响和作用。	Baijiu culture has a long history in China and permeates every aspect of daily life. Countless scholars and literati have penned reflections on the appreciation of exquisite wines, leaving behind a rich tapestry of stories related to wine tasting, poetry, painting, preserve health, banquets, and farewell ceremonies. As a distinctive cultural vessel, wine occupies a unique position in human interactions. Baijiu culture has permeated diverse aspects of societal life, wielding substantial influence over politics, economics, agricultural and industrial practices, healthcare, and the arts.
(1) 有利于总结生产技术，引导消费需求	(1) It is conducive to summarizing production techniques and guiding consumer demand.
白酒生产技术由经验型生产到目前利用现代生物技术生产，是不断探索、勇于实践的过程，其本身就是一种文明和进步。生产技术的发展与社会需求互为依存、互相作用，消费需求趋势决定生产技术的发展方向，生产技术的提高又提	The journey of baijiu production technology has evolved from traditional practices to the adoption of modern biotechnology, illustrating a continuous pursuit of exploration and practical innovation — an embodiment of

供了消费需求实现的可能，因此，积极研讨白酒文化就要不断总结生产技术，引导消费需求。	civilization and progress. The relationship between production technology and social demand is reciprocal; consumer trends shape the development direction of production techniques, while advancements in technology create opportunities for meeting these demands. Consequently, to foster a deeper understanding of baijiu culture, it is essential to reflect on production methods and guide consumer preferences effectively.
(2) 有利于营造良好的社会发展环境	(2) It is conducive to creating a favorable environment for social development.
白酒文化博大精深、包罗万象、无处不在，有精华亦有糟粕，认真总结白酒文化，将其光辉灿烂的一面充分展示于世人，促进社会的发展，同时去掉不符合时代发展需求的部分，消除社会的误解，既有利于为白酒行业发展营造良好的社会环境，又有利于营造良好的社会发展环境。	Baijiu culture is a vast and intricate tapestry that permeates every facet of life, embodying both its finest traditions and some less relevant aspects. By critically examining this culture, we can illuminate its most radiant qualities for the world to see, thereby driving social progress. This thoughtful reflection allows us to shed outdated elements that no longer resonate with contemporary society, helping to dispel misconceptions along the way. Ultimately, this endeavor not only

	cultivates a supportive environment for the growth of the baijiu industry but also contributes to the overall advancement of society.
(3) 有利于更好地为消费者服务	(3) It is conducive to better serving consumers.
多元化的个性需求，多角度、多层次的审美情趣，已是当今消费趋势，这种趋势也毫不例外地表现在白酒消费中，这也是一种文化现象。白酒文化的研究和传播，有利于产品创新，贴近消费者，为消费者提供风格适宜的白酒产品，不断满足消费者的需求，为消费者提供更好、更多的物质和精神享受。	The current consumer landscape is characterized by diverse individual preferences and a multi-dimensional appreciation for aesthetics, a trend that is equally evident in baijiu consumption. This cultural phenomenon underscores the importance of studying and promoting baijiu culture, which paves the way for product innovation and deeper connections with consumers. By offering baijiu that aligns with various styles and tastes, we can not only satisfy the ever-evolving demands of consumers but also elevate their experiences, enriching both their material and spiritual enjoyment.
(4) 有利于观念突破，促使白酒行业健康快速发展	(4) It is conducive to breaking through conventional ideas and promoting the healthy and rapid development of the baijiu industry.
白酒文化的建设和传播，赋予新内涵、注入新的血液是最好的继承。研究中国白酒文化，并在总结的基础上赋予	The construction and promotion of baijiu culture, when infused with new meanings and vitality, represents a vital

新的内容，让其有新时代的气息，随着时代步伐一起前进，才能推进白酒行业健康、文明发展，促进白酒产业繁荣。同时，饮酒很大程度上是饮“文化”，有文化，才能够得到消费者的认同。白酒文化的建设和传播可以增进消费者和社会对企业品牌的了解，促进白酒企业的品牌推广。	aspect of cultural inheritance. To advance the baijiu industry healthily and cultivate its prosperity, it is essential to research Chinese baijiu culture and introduce innovative elements that resonate with contemporary values, allowing it to progress alongside social developments. Furthermore, the act of drinking is inherently tied to cultural appreciation; it is this cultural depth that earns consumer recognition and loyalty. Consequently, fostering and disseminating baijiu culture enhances understanding among consumers and society regarding brand identity, thus facilitating the effective promotion of baijiu enterprises.
(5) 有利于推动中国白酒国际化进程	(5) It is conducive to advancing the internationalization process of Chinese baijiu.
总结中国白酒文化就可以清晰地比较与国外蒸馏酒文化的异同，借助中国白酒的文化和历史底蕴，为推动中国白酒国际化进程提供帮助。	Analyzing the culture of Chinese baijiu enables us to draw clear comparisons with the culture of foreign distilled spirits, highlighting both similarities and differences. By tapping into the profound cultural and historical roots of baijiu, we can effectively propel its internationalization, fostering a

	greater appreciation and understanding of this unique Chinese tradition on the global stage.
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注：划线部分为报告正文中选取的案例。