

# The Comparison Between “Winebibber Spirit” and “Dionysian Spirit” in Wine Poetry

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Wine in the West and China, as the core of wine culture, has been playing an important role in people’s social life. This paper analyzes wine culture on the basis of the previous researches through wine poetry, which is the result of the convergence of wine culture and Romantic poetry. On one hand, it is known that “intoxication” is the essence of wine culture: People seek freedom and independent personality in a drunk state. On the other hand, subjectivity, individuality, and self-awareness, as the features of Romanticism, share some ideological similarities with the essence of wine culture. What’s more, wine poetry, as a special category of romantic poetry, is found to present these features to a great degree. With the similarities and features mentioned above as the foundation of further study, this paper intends to make a comparative study of the wine culture in China and the West by analyzing wine poetry. Finally, the author further demonstrates the previous researchers’ conclusion of Chinese “Winebibber Spirit” and the Western “Dionysian Spirit.” Meanwhile, this paper discusses the deeper reasons for the differences, and suggests that further understanding of wine culture in China and the West can promote intercultural communication.

*Keywords:* wine poetry, Romantic, Winebibber Spirit, Dionysian Spirit

There are so many descriptions about wine or drinking in Romantic poetry in China and in the West, this paper will analyze the wine poetry of Qu Yuan, Li Bai, Byron, Keats, Shelley, and Pushkin —Romantic poets. According to the content of wine poetry, for instance, to drink in sacrifice, pleasure, and worries, the author will compare and analyze Winebibber Spirit in China and Dionysian Spirit in the West in wine poetry to further draw the conclusion.

## Wine and Sacrifice

### Sacrificing Rituals in Chinese Wine Poetry

As one of the sources of Chinese literature and Chinese culture, *Book of Poetry* in Western Zhou Dynasty has so many records of wine. The writers of this book vary from nobles to civilians in all social classes; therefore the drinkers should include all the classes. *Book of Song* in *Book of Poetry* mainly includes folk songs according to the nature of poems; *The Book of Epics* and *The Book of Hymns* are basically written for specific purposes in certain occasions, such as songs for Ancestral worship. At first, the works in *Book of Poetry* were used for expostulation, ceremony, and entertainment, which is an essential part of the Confucian and music in Zhou Dynasty and a tool to implement civilization. The book was used to worship, hiring, feast, and other

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occasions in vassal states after it was edited, which played an important part in politics and diplomacy at that time. Since *Book of Poetry* was firstly used in ceremony, entrainment, and other occasions, wine therefore was indispensable. There are 305 songs in this book, the word “wine” appeared for 63 times, which tells us brewing wine and drinking in large quantity will be possible only if surplus grain is as the basis on one hand. On the other hand it tells us that the “wine” could be referred in poems only if people gradually get familiar with wine.

Drinking is a kind of pleasure, but it was so difficult to brew a little wine because of productivity constraints. With a little wine human would think of their ancestors and use the wine for worship to share with God.

*The Book of Hymns* has 40 songs and the word “wine” appeared six times. *Ode to Zhou Dynasty* appeared “wine” for three times in 31 songs. This book arose at the beginning of Western Zhou Dynasty; it included sacrificing poems for ancestral temples of Zhou royal family with dances and songs. Besides, there were some songs written to pray for harvest in spring or awarding God after harvest. These songs reflect the situations of agriculture in initial Western Zhou Dynasty and its social characteristics with agriculture as the foundation of Zhou.

There are some descriptions about sacrifice in Qu Yuan’s *The Great Unity* (Hawkes, 1959).

The Great Unity, God of the Eastern Sky  
 On a lucky day with an auspicious name  
 Reverently we come to delight the Lord on High  
 We grasp the long sword’s haft of jade,  
 And our girdle pendants clash and chime.

From the god’s jeweled mat with treasures laden  
 Take up the fragrant flower-offerings,  
 The meats cooked in meliloust, served on orchid mats,  
 And libations of cinnamon wine and pepper sauces!

Flourish the drumsticks, beat the drums!  
 The singing begins softly to a slow, solemn measure;  
 Then, as pipes and zithers join in, the sound grows shriller.

Now the priestesses come, splendid in their gorgeous apparel,  
 And the hall is filled with a penetrating fragrance.  
 The five notes mingle in a rich harmony;  
 And the god is merry and takes his pleasure.

At the beginning of this poem, it tells us the time for sacrificing—spring, because of Spring Worship. Choosing an auspicious date, people respectfully sacrifice Spring God—God of the Eastern Sky and pray for his befalling to bring the world new atmosphere of everything revived, such as lives’ reproduction and thriving. Efficient, who hold the sacrifice, touches the sword, tidies his clothes, and requests Spring God’s coming. The four sentences at the beginning tell us the time for sacrificing and people’s respect and sincere concisely.

Then it describes the offerings that sacrifice needed, “jeweled mat”, “treasures laden”, fragrant grass in Chu Dynasty and good wine and delicious food for welcoming Spring God. All these things with urgent drums and graceful dances tell mankind Spring God will be coming. The sacrifice is going on to reach its climax.

The last four sentences is the climax of sacrifice, Spring God’s befalling. “Splendid in their gorgeous apparel” tells us Spring God’s apparel; “the hall is filled with a penetrating fragrance” describes the atmosphere

of Spring God brings us. People who pray for Spring God begin to play instruments together to make the atmosphere of happiness fill in everywhere.

Although the whole poem is short, it has clear organization, vivid description, and warm atmosphere. It fully expresses human's respect, greet, and wish for Spring God. Giving them solemn and cheerful feeling, people wish Spring God bless human being and bring gospel to human's reproduction and the growth of crops.

Qu Yuan's *The Great Unity, Dong Jun*, is a kind of worship for sun, appreciating the sun brings bright and warmth. The destiny of the sun is definitely to bring bright to human. Dong Jun here is the unique; he would go on happily working for human's peace without returning under the twilight. He would shoot the greedy Sirius who likes occupying others' places with bow to prevent disasters falling down the earth. Taking Dipper as flagon and be filled with wine, he pours to the earth and prays for blessing mankind, finally he drives his dragon cart to go on moving.

### **Sacrificing Rituals in the Western Wine Poetry**

Among the Western Romantic poets, there are also some descriptions about sacrifice. Byron is a genius poet whether in the past or now, he is not only a Romantic poet but also a fighter for democracy and freedom. Living for only 36 years, he was considered as a poet of satirizing the reality enthusiastically in the beginning of 19th century. His *The Siege of Corinth* (Byron):

The foe came on, and few remain  
To strive, and those must strive in vain: ...  
On its table still behold  
The cup of consecrated gold;  
Massy and deep, a glittering prize,  
Brightly it sparkles to plunders' eyes:  
That morn it held the holy wine,  
Converted by Christ to his blood so divine,  
Which his worshippers drank at the break of day,  
To shrive their souls are they join'd in the fray...

This is a long poem about the siege of Corinth. It does not tell us how to sacrifice definitely, but through these sentences we can know the soldiers pray for their victory to have recourse to their belief before the battle. In another way, to express their determination to win the battle, they drink “blood” grape wine called by Christ to atone for their souls. In the poem, it stops the drawing of war but to describe wine, which is one kind of lyrical way—interrupting descriptions but to chat, discuss, and express the writer's ideas. Here he writes the thoughts of these “believers” in heart to express their feelings for the war. We can consider it is the writer's opinion in another way.

Pushkin is the most representative Romantic poet in Russia. He had nearly 800 love poems which were the most valuable part in literary heritage. He wrote *The Bacchic Song* in 1825; this song can be seen as the sacrifice for Dionysus and happiness.

Why hushed you, O, gaiety voice? Why hushed you, O, gaiety voice?  
Resound, the hymns of the Bacchus!  
Long live they, who ever had loved us—  
The beautiful women and sweet, gentle girls!  
Let glasses be full with wines? Gold!  
To bottom, that rings, the sacred gold rings

Let fall through the wine, sweet and cold.  
 Raise higher your glassed and move them right now!  
 Long live airy muses, and brightness of brow!  
 You, hallowed sun, flare on!  
 Like this icon-lamp is a paling in light of the growing dawn,  
 So all false sagacity dimming and failing by great endless sun of the mind.  
 Long live holy sun, and let dark die behind.

Early in the 7th century BC, Ancient Greek has already “Great Dionysia”. To show their respect for Dionysus, people would hold this activity in Athens each March of every year. They sang impromptu songs to worship Dionysia called Dithyramb. Comparing with solemn “Odes to Apollo”, this kind of song characterizes the choral lyric poetry. Accompanying reed flute and dance, it became more and more popular and reached its peak in the 6th century BC. Therefore the praised for Dionysus in many literatures expresses their yearning for pleasure.

Keats is an outstanding Romantic poet in England and a man of humble birth. There’s thick democratic consciousness in his poetry. His work *Endymion* is a parable with rich content but puzzling; it shows poet’s pursuing for ideal female and exploring perfect happiness that free from vulgarity. There are descriptions about sacrifice in it:

Thus ending, on the shrine he heap’d a spire  
 Of teeming sweets, enkindling sacred fire;  
 Anon he stain’d the thick and spongy sod  
 With wine, in honor of the shepherd-god.  
 Now while the earth was drinking it, and while  
 Bay leaves were crackling in the fragrant pile,  
 And gummy frankincense was sparkling bright.

This is a sacrifice for Pan, Lupercus who has human’s body but sheep’s feet and ram-horns, to praise his great.

### **Comparisons Between Sacrificing Rituals in Chinese and Western Wine Poetry**

From the above we can know there is a close relation between wine and sacrificing rituals in China and the West, but wine has different functions in sacrifice in these two kinds of cultures.

In China, the ancient people have demands for God but not only simply sacrificing. As in the past, the disasters threatened human’s surviving, such as flood, drought, and wind. Under this situation that out of control, mankind had to pray God for favorable weather, crops’ harvest, and freeing from hanger. In seasons of one year, people defied severe cold and hot and cultivated continuously but also prayed for harvest on the other hand. But what really made them happy and drink peacefully and lively was the time of their harvest. Therefore the sacrifice or wine included is just a tool. The process of sacrifice is basically a static state. People spoke softly with respect and inviolability to ask God for enjoying the good wine, and they prayed for his blessing them auspicious longevity. Wine was so precious that it became tribute to dedicate to the God. In another way, the ancient people had demands for God but not only simply sacrificing, which embodies Chinese wine culture seeks for reward. After sacrifice, they drank happily with their respect for God, which emerges an atmosphere of dignity and cheerfulness. This embodies the conversion and implication of Winebibber Spirit.

The process of sacrifice in the West is complex. Most people believe in Christian so the form is specific, and wine is one kind of indispensable beverage for bacchic people. While holding Dionysian sacrifice, human

would line up ranks and compose a team of Choral performance to revel in the forest or wild. During the process wine enhanced human’s carnival and joyfulness and occupied an important position. The worship for Dionysus made people seek pleasure brought by wine. “Let glasses be full with wines? Gold! To bottom, that rings” in *The Bacchic Song*, from these words we can feel people’s alacrity for drinking, their unscrupulousness, and in pursuit of joyfulness only. Actually, they drank together and communicated with Dionysus in the process of sacrifice. Under the magic effect of alcohol towards body, they enjoyed freedom of being spirit; they pursued individual pleasure. These vivid characteristics embody carnival spirit of Dionysian Spirit.

### **Drinking and Pleasure**

Alcohol can excite people and bring pleasure. To drink is to get happiness, but the manifestation is different in China from that in the West. Romantic poets in ancient China drank for pleasure but the extent of intoxication is not so strong, with a little sadness in it. In the West, people drink for drinking itself and for their pleasure. The drinking attributes to pleasure, which distinguishes Winebibber Spirit from Dionysian Spirit.

#### **“Booze Up”**

Li Bai, Chinese representative Romantic poet, lived in prosperous times of Tang Dynasty. With the hope of “aiding mankind” he struggled for this ideal all his life. He wanted to achieve his ambition and expected so much of the governor, but all hopes came to nothing, which can be reflected in most of his poems. Wine accompanying him all through his life, he sometimes drank for pleasure when he would achieve his ambition, but for most of the time he would drink for sadness because of the disappointment at rulers and could not realize his dreams. In the end he would know his “drinking to forget” more worried him.

In Li Bai’s *Waking From Darkness in a Spring Day* (Waley, 1918):

“Life in the World is but a big dream;  
I will not spoil it by any labor or care.”  
So saying, I was drunk all the day,  
Lying helpless at the porch in front of my door.  
When I woke up, I blinked at the garden-lawn;  
A lonely bird was singing amid the flowers.  
I asked myself, had the day been wet or fine?  
The Spring wind was telling the mango-bird.  
Moved by its song I soon began to sigh,  
And as wine was there I filled my own cup.  
Wildly singing, I waited for the moon to rise;  
When my song was over, all my senses had gone.

Li Bai considered life as a big dream and enjoyed it tenderly. For wine, he used it as a kind of tool for meeting his body and soul and loved it so much. He “was drunk all the day”; hearing the “bird was singing amid the flowers” he realized that it was the time of spring, but even spring could not help him. He again “filled up cup” and sang wildly, then went on dreaming. Though this poem tells us Li Bai’s drinking “wildly”, we can feel his “helplessness” through “sigh” and the picture he draws. So he would go on drinking “waited for the moon to rise” and “all senses had gone”.

His *For My Host* (Waley, 1918),

The delicious wine of Lanling is of golden hue and flavorful,  
Come, fill my precious glass, and let it glow in amber!

If you can make me drunk, mine host, it is enough;  
No longer shall I know the sorrow of a stranger land.

From the title we can guess the tone of this poem; it may be a poem which expresses his sadness as a guest in another land. But he did not consider himself as a guest but a “host”. Everybody can feel the “sorrow of a stranger land”, but wine of Lanling was so “delicious” that Li Bai forgot he was in “a stranger land”. From here we can know how magic the wine is; it gives Li Bai so much pleasure though sometimes with little sadness.

### **Bacchic Drinking**

Through so many Romantic poems in the West, we can feel most of people drink for pleasure or just drink for drinking itself; they pursue joyfulness itself. The scene of drinking is so crazy that it reveals absolutely human’s nature.

There were many banquets of palace in Pushkin Times; many court poets sought pleasure from this kind of evil living, so did Pushkin in his early career of creation. In his *Drinking Students*, he advises students to get rid of all the bounds, such as the study and academic things, but to fully enjoy the revel and carefree brought by Dionysus and pursue happiness in primitive instinct, which also shows Carnival Spirit of Dionysian Spirit.

Keats is a Romantic poet in England, some of his poems also shows the happy drinking, just like his poem *Give Me Women, Wine and Snuff* as follows :

Give me women, wine, and snuff  
Untill cry out “hold, enough!”  
You may do so sans objection  
Till the day of resurrection:  
For, bless my beard, they aye shall be  
My beloved Trinity.

He asks for women, wine, and snuff impulsively till he calls “enough”. Without considering the surroundings and the opinions of others, he considers his beard as trinity of “women, wine, and snuff”. He expresses his desires in its most primitive and instinctive without worrying and thinking, and gets freedom in this process.

Petőfi is a Romantic poet in Hungary, who has a poem called *Let’s Drink*.

Through reading this poem, we can get a feeling of determination and recklessness. The ones who have no lover, no money, and no happiness would drink; they can get what they want in drunk state. During the process, girls would become crazy for writer, money would go round him, and the sadness would run away. He expressed his desire in its most primitive and instinctive without worrying and thinking, in a state of carefree and natural during this process (Yang, 2004, p. 41).

In Shelley’s *Music* :

My heart in its thirst is a dying flower;  
Pour forth the sound like enchanted wine,  
Loosen the notes in a silver shower,  
Like a herbless plain, for the gentle rain,  
I gasp, I faint, till they wake again.  
Let me drink of the spirit of that sweet sound,  
More, oh more,—I am thirsting yet,  
It loosens the serpent which care has bound  
Upon my heart to stifle it,

The dissolving strain, through every vein,  
 Passes into my heart and brain.  
 As the scent of a violet withered up,  
 Which grew by the brink of a silver lake,  
 When the hot noon has drained its dewy cup,  
 And mist there was none its thirst to slake—  
 And the violet lay dead while the odor flew  
 On the wings of the wind o'er the waters blue—  
 As one who drinks from a charmed cup  
 Of foaming, and sparking, and murmuring wine,  
 Whom, a mighty Enchantress filling up,  
 Invites to love with her kiss divine...

Shelley longs for music just like wine; he wishes the music “Pour forth the sound like enchanted wine”; he “thirsting” the music like wine “loosens the serpent which care has bound”. With the music, flowers bloom, love comes to live and everything is full of vitality; we can get to know the importance of music and the magic of wine through this poem.

Shishkov is Russian of a new generation, a person who owns progressive point of views just like Pushkin. Poet used Dionysus to resist the pain brought by sobriety. Sobriety reflects awareness, so sobriety would lead young Pushkin to a happy world? Unfortunately, Dionysus did not give answers to Pushkin. Maybe each has his own way to rescue himself and could not be replaced by others. Pushkin awakened from innocent life through the guide of Dionysus and had a good beginning for everything (Tang, 2007, p. 18).

### **Comparisons Between “Booze Up” and “Bacchic Drinking”**

From the above passage, we know the similarity is drinking for joy whether the “Booze up” in China or the “Bacchic drinking” in the West, but the extent of drinking is different. Chinese literati just sip the wine with the surrounding environment needed, while the Western ones drink to its content without considering the surroundings.

In China, the literati drank so slowly; they sipped together with good friends or family or the hermits. The moderate environment was needed such as the moon, the mountain, etc. In certain atmosphere, they can drink care-freely with the persons who were kindred spirits or close relations, which expressed their wish to be a spirit to mundane affairs. They did not want to get drunk but just want to get into a state of semi-drunk during sipping. In this process, they could taste the good wine and the life; they can learn to forget the bad things in life. On the other hand, they drank with right persons in suitable environment, so we can say Chinese drinking is a kind of public behavior.

In the West, they drank to slip the leash to search for their inner desire indeed. They drank so quickly without scruple because they longed for Dionysian carnival and carefree feelings and in order to fully release their appetite. Therefore, there's Carnival Spirit in their drinking. Besides that, they also pondered their own actions to find a way out; we can say there exists Introspective Spirit.

### **Wine and Sorrows**

To drink in happy time or in upset to forget worries, but mostly we cannot achieve this result. Most poems of wine poetry in China were used to express their depressed feeling of life. They used wine to mediate. Some writers described happy or lively plots to reflect their inner sorrows or helplessness in wine poetry, while there

is not so much helplessness in the Western wine poetry, most of which are love worries. The worries will only exist for a short time, and then it would be taken away by wine and only leave pleasure. Like Dionysian Spirit, Suffering Spirit is one of its parts, though carnival is the best way to resist the bitterness.

### The Sorrows in Chinese Wine Poetry

To express one’s melancholy through happy drinking or drinking alone towards the moon, this kind of writing is so common in Li Bai’s poems.

His famous poem *Bringing the Wine* (Waley, 1918),

See how the Yellow River’s waters move out of heaven.

Entering the ocean, never to return.

See how lovely locks in bright mirrors in high chambers.

Though silken-black at morning, have changed by night to snow.

... Oh, let a man of spirit venture where he pleases,

And never tip his golden cup empty toward the moon!

Since heaven gave the talent, let it be employed!

Spin a thousand pieces of silver, all of them come back!

Cook a sheep, kill a cow, whet the appetite,

And make me, of three hundred bowls, one long drink!

... To the old master, Cen, And the young scholar, Danqiu, Bring in the wine!

Let your cups never rest!

Let me sing you a song!

Let your ears attend!

What are bell and drum, race dishes and treasure?

Let me be forever drunk and never come to reason!

Sober men of olden days and sages are forgotten,

And only the great drinkers are famous for all time.

... Prince Chen paid at a banquet in the Palace of Perfection, Ten thousand coins for a cask of wine, with many a laugh and quip.

Why say, my host, that your monet is gone?

Go and buy wine we will drink it together!

My flower-dappled horse, My furs worth a thousand,

Hand them to the boy to exchange for good wine, and we will drown away the woes of ten thousand generations!

The first two sentences tell us the irreversibility of time. It uses river’s “never to return” to tell us the shortness of life. It describes life’s tiny and fragile through the description of Yellow River’s greatness, which is a contrasting effect. This beginning maybe the saddest but not fragile, which owns an outstanding artistic strength. Then it tells us to take time to enjoy pleasure with the indispensable wine, so it begins to keep to the point. In the poem, it does not describe the wine in the cup, but in contrary it uses “golden cup” and “toward the moon” these vivid expressions to poeticize drinking. It does not draw the scene of swigging or revel, but uses “never” and “empty” double negative sentence to replace direct narrative one to stress the tone. The poet convinced “Since heaven gave the talent, let it be employed!”; he believed himself could achieve his ambition. Therefore he drank “of three hundred bowls”, “whet the appetite”, and thought “will drown away the woes of ten thousand generations!” He chose to use wine to eliminate the bothering. Though the drinking scene he draws so forthright and the poet owns a broad mind; it contains deep worries in it.

But it become even worse when we drown our sorrows in the wine, for example in his *A Farewell to Secretary Shuyun at the Xietiao Villa in Xuanzhou* (Waley, 1918),



Since yesterday had to throw me and bolt,  
 Today has hurt my heart even more.  
 The autumn wild-geese have a long wind for escort  
 As I face them from this villa, drinking my wine.  
 The bones of great writers are your brushes, in the School of Heaven,  
 And I am a Lesser Xie growing up by your side.  
 We both are exalted to distant thought,  
 Aspiring to the sky and the bright moon.  
 Since water still flows, though we cut it with our swords,  
 And sorrows return, though we drown them with wine,  
 Since the world can in no way answer our craving,  
 I will loosen my hair tomorrow and take to a fishing boat.

Li Bai came to Chang'an with great political ideal in the first year of Tianbao (742), and worked in Imperial Academy. Two years later, he left the imperial court to begin his roaming life. In the autumn of the 12th years in Tianbao (753), Li Bai came to Xuanzhou to say goodbye to a friend Secretary Shuyun. The poem does not describe parting directly but emphasizes the poet's complaint and resentment which shows his talents wasted. The sentences “Since water still flows, though we cut it with our swords, and sorrows return, though we drown them with wine” use metaphor to express the poet's opinions. He understands the consequence of drowning sorrows with wine, but in no way to reconcile them he had to resort to the wine to comfort himself.

In the poem Li Bai drink alone to please himself; he would remain uncorrupted in reality. Seeking a state of “immortal”, he is so proud. Although intoxicated in it, he knows clearly it exists for a moment and keeps certain of consciousness.

### The Sorrows in the Western Wine Poetry

There are few sentences about sorrows in the West, and most of which is about love.

We all know Keats' *Ode to a Nightingale*,

My heart aches, and a drowsy numbness pains  
 My sense, as though of hemlock I had drunk,...  
 O, for a draught of vintage! That hath been  
 Cool'd a long age in the deep-delved earth,  
 That I might drink, and leave the world unseen,  
 And with thee fade away into the forest dim:...  
 Away! Away! For I will fly to thee,  
 Not charioted by Bacchus and his pards,...

He wanted to drink pain because of pain; after drinking he wanted to leave the world to retire to the forest and wished to forget every bothering thing.

We can see the similar situation in Pushkin's *Winter Evening* (Bonver, 2004):

Let us drink, o comrade, dear,  
 Of my youth, so poor and hard,  
 Gainst our woe, is a cup here?  
 It will cheer the saddened heart.  
 Sing a song about a blue-tit,  
 Which, beyond the sea, lived well,  
 Or about the maiden, bloomed,  
 Who went early to a well.

The storm covers skies with darkness,  
 Spinning snowy whirlwinds tight;  
 Now it wails like a beast wildest,  
 Now it cries like a weak child.  
 Let us drink, o comrade dear  
 Of my youth, so poor and hard,  
 Gainst our woe; is a cup here?  
 It will cheer the saddened heart.

The bitterness like the storm “covers skies in darkness”; it attacks everyone who is weak. Pushkin stayed in a hut with his wet nurse; the hut was so poor and unstable that it could not resist the storm. He had the same unfortunate experience with his youth friends; maybe they all afraid of the “storm” and become so numb that they have to sleep. In order to confront the “storm” and their suffering, they chose to drink to “cheer the saddest heart”. They got pleasure and expelled the sorrows through drinking.

In his poem *Song of Sorrows* (Appendix 5), depression grows in his heart, just like the aged wine. He could not get rid of the pain, so he had to go on living bravely rather than getting depressed. From here we can feel the Introspective Spirit of Dionysian Spirit. Realizing the wine could not mediate the suffering and cannot get enjoyment in the wine forever; he had to go on live bravely to “think” and taste the bitterness.

It expresses the worries of love in the poem *Tears* (Appendix 6). The hero in this poem “I” cries for his lost love, which makes the wine become bitter and hardly to drink. The bitterness belongs to love’s.

### **Different Sorrows in Wine Poetry**

From the above we know they both want to drown sorrows in drink in China and the West, but there are some different aspects.

In China, the worry pictured is implicit and profound. The poet would drink alone to enjoy the loneliness. Accompanying with the surrounding environment they worry about their ambition or future or the future of the country, in implicit and profound. The scenery described in the poem, such as “the moon”, “mountains”, and “flowers” presents a feeling of not existing in the world. They want to fly away the secularity to become an “immortal”.

The poets in the West express their feeling of sorrows in a direct way. Different from Chinese poets, the Western poets believe the wine can give them pleasure and abandon the sufferings.

### **Conclusion**

This paper compares the wine culture in Chinese and the Western Romantic poetry from the three aspects: wine and sacrifice, drinking and pleasure, and wine and sorrows, and gets the following conclusions.

In the wine culture of China and the West, the poets would reach the state of “being drunk” whatever the reasons for drinking are. But there are some differences as follows.

Wine has different functions in China and the West. In Chinese wine culture, people ask for rewards while worshipping their ancestors. Wine is just as a kind of tool; it is a channel to realize human’s wishes in sacrifice. People’s final destination is to get pleasure through wine whether drinking for happiness or suffering; wine is just a kind of tool to vent their bad mood. Most of them drink for worry, though they sometimes drink for pleasure which with a little worrying; these tell us their frustrations and “Winebibber Spirit”. They create a certain kind of atmosphere for drinking, and even do the sacrifice, a kind of respect for ancestors and Lords. In the West, people only seek pleasure through drinking. We all know Dionysus represents carnival and pleasure,

so people's worship for him is equivalent to pursuing pleasure. They liberate their instinct completely, which reflects Carnival Spirit in Dionysus.

In wine culture, it is a kind of public behavior in China and individual behavior in the West. During the sacrifice, people express their worship for the God and enjoy pleasure together after sacrificing. In China, literati like sipping with family or some friends congenial to them, can taste enjoyment at that time. If no one to drink together, they would let the scenery like "the moon" and "the mountain" accompany them. In the West, drinking is a kind of individual behavior. Though people like to chase Dionysus Spirit and like to drink with others together, they would like to drink for drinking in their pleasure. They seek Dionysian coziness and freedom; they drink at any time according to their wish, a kind of individual behavior.

To drink to get drunk, to get the final state of drunk, but their final state is different. Most of Chinese romantic poets such as Li Bai are to get drunk to get rid of worry; their drunk is a kind of inebriation of body and soul, a kind of volitation of soul. In Chinese poetry, poets attach to the characteristics of vitality, spirituality, spirit, and sentiment. They get ebriety together, the poetry and the wine, human and the poems; they pay attention to the ebriety of natural beauty such as weather and landscape. They pay attention to the drinking settings like the moon, the mountain, the drinking mates (drinking only with friends can get happiness) and drinker's mood (happy or sad, different moods have different tastes for wine). Different from China, poets in the West aim to pursue a condition of bacchic drunk. For the Western, they consider Dionysus as human's nature, a kind of embodiment of the strongest enthusiasm for mankind, one drinker that forgets everything, one certain of expression of human being's primitive instinct of life, and a avatar of pleasure and enthusiasm. Bacchic drunk washes out all the calm wits and the tough reality, and all moral things are replaced by wild ones. In highly delight and freedom, all the pent-up instinct gets liberation and human become delight heartily. This is the condition that the Western pursue in drinking.

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