



Research on the Translation of Jingdezhen Ceramic Culture Publicity from the Perspective of New Media Communication

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ABSTRACT. Jingdezhen ceramic culture, a gem of Chinese culture, is promoted via new media platforms to facilitate its global outreach. From a new media perspective, its publicity translation shoulders the responsibility of inheriting and promoting fine traditional Chinese culture while facing cross - cultural communication challenges and opportunities. This paper analyzes the publicity translation of Jingdezhen ceramic culture in terms of translation principles, strategies, methods, and the international publicity process. It aims to offer theoretical support for its international publicity and boost practical development.

Keywords: Jingdezhen ceramic culture, New media platforms, Cultural publicity, Translation methods

1 An Overview to the Publicity of Jingdezhen Ceramic Culture

1.1 Jingdezhen Ceramic Culture

Jingdezhen ceramic culture has a long history, dating back to the Han Dynasty. Initially, Han Dynasty porcelain was rough. In the Eastern Jin Dynasty, Zhao Ci's reforms laid the foundation for porcelain - making development. In the Tang Dynasty, Jingdezhen porcelain became renowned, with white porcelain called "fake jade" and began to spread nationwide. The Song to Qing dynasties were its heyday, with the Imperial Kiln Factory promoting standardization and improvement. Today, it combines traditional crafts with modern elements.

Its characteristics of "white as jade, bright as a mirror, thin as paper and loud as chime" make it famous at home and abroad. It represents Chinese ceramic culture and has diverse styles like blue - and - white, glaze red, etc. Through the Silk Road, it spread globally, influencing porcelain - making techniques worldwide. Jingdezhen also has rich ceramic cultural heritages such as ancient kiln sites.

Thanks to its long history, skills, and cultural exchanges, Jingdezhen ceramic culture is popular globally. Domestically, it has been a significant porcelain - making center since the Yuan Dynasty. Internationally, it's known as the "porcelain capital of the world" and exports over 300 million pieces to many countries. Cultural tourist attrac-

tions and events like Taoxichuan and the International Ceramic Expo attract numerous visitors and participants. The local government's efforts in innovation also contribute to its popularity.

1.2 The Traditional Publicity Models of Jingdezhen Ceramic Culture

Before new media, Jingdezhen ceramic culture was publicized through traditional media (news, documentaries, etc.), cultural exhibitions, government promotion, and folk communication. Traditional media introduced its history and craft but had limitations like low user acceptance and false publicity issues. Cultural exhibitions often failed to achieve good results due to insufficient publicity. Government marketing was basic and had limited reach. Folk - spontaneous dissemination was incomplete due to limited public understanding. Thus, new media platforms emerged as a more effective publicity way.

2 Analysis of the Employment of New Media Platforms for Jingdezhen Ceramic Culture Publicity

2.1 Development and Features of New Media Platform

The new media platform originated from blogs in the early 2000s. Platforms like Sina Weibo, Facebook, and later WeChat official accounts and short - video platforms like Douyin have successively emerged, bringing it into a diversified stage. It will continue to develop towards diversification, personalization, and intelligence.

New media platforms have a large amount of information in various forms. They transfer dominance to the public, allowing for diversified information acquisition. Their high - speed spread and interactivity, along with content fragmentation, meet the needs of modern people to obtain information quickly.

2.2 Relationship between Publicity and New Media Platform

Cultural publicity aims to spread culture and shape the national image. New media platforms, with their fast - spread, wide - coverage, and strong - interaction features, offer opportunities for cultural publicity. The audience can participate more conveniently, enhancing publicity effects. Meanwhile, cultural publicity enriches new media platforms with content, enhancing their cultural connotation. They have a mutually reinforcing relationship.

2.3 Necessity and Importance of Employing New Media Platforms

New media platforms can break through time and space limitations, spreading Jingdezhen ceramic culture globally in various forms, thus enhancing its international influence. Their interactivity enables two - way communication, promoting cultural ex-

changes and a virtuous circle of cultural spread. Using new media also helps inherit and innovate Jingdezhen ceramic culture, stimulating creative inspiration. It is of great significance for cross - cultural communication and cultural inheritance.

2.4 The Requirements of New Media Platform for Cultural Publicity Elements

New media audiences are diverse. Publicity texts should use simple and clear language, avoid professional jargon, and consider cultural differences to prevent misunderstandings. They can also include interactive content to enhance audience participation.

Translators need bilingual or multilingual ability, translation skills, cultural literacy, technical adaptability, and professionalism. They must ensure accurate translation, master different translation techniques, understand cultural differences, be familiar with new media platforms, and take their responsibilities seriously.

3 Publicity Translation Principles and Strategies of Jingdezhen Ceramic Culture Based on New Media Platform

3.1 Original Texts Selection

In the process of writing this paper, the selection of texts is of great importance. All the chosen texts are from China Knowledge Network (CNKI). It is based on its position as an authoritative academic resource platform in China, which ensures the authority and academic value of the selected texts.

When choosing a text, the publication time is the primary consideration. This paper tries to choose the documents published in recent years, so as to ensure the timeliness of the research content and the status quo of the development of new media to the greatest extent. At the same time, this paper also attaches great importance to the content value of the texts, and choose those documents that deeply discuss Jingdezhen ceramic culture and its translation for publicity. These texts are not only rich in content, but also have high research value.

In addition, this paper also considers the diversity and representativeness of the texts, and strives to fully reflect all aspects of Jingdezhen ceramic culture, including historical inheritance, technological characteristics, artistic value, etc., as well as possible problems and solutions in the translation for publicity.

Apart from these, because this paper needs to be analyzed from the perspective of new media platforms, it also focuses on new media platform's communication characteristics and audience positioning in the new media environment, and choose those texts with higher audience acceptance and better communication effect.

3.2 Translation Principles

Translators must accurately convey original text information. For example, “Guan Kiln” should be translated as “Imperial Kiln Ware or Court Kiln Ware” instead of “Official Kiln Ware” to avoid cultural misunderstandings.

Considering the wide audience, translators should adapt to different cultural backgrounds. For instance, “youtou” in Jingdezhen ceramic technology is translated as “excessive glaze layer or thick glaze” to help foreign audiences understand.

New media users prefer concise information. Human translation like “white as jade, bright as a mirror, thin as paper, and resonant as a chime” is more concise and vivid than machine translation, enhancing readability and cultural communication.

3.3 Translation Strategies

3.3.1 Domestication

Domestication is to localize the source language, take the target language or target readers as the guide, and adopt expressions that target readers are familiar with to convey the contents of the original texts, so that readers can better understand the translation and enhance its readability. This translation strategy usually adopt free translation, substitution or ellipsis to make the translation more in line with readers’ reading habits and aesthetic needs.

EX1: “龙泉窑” -- “a Song ceramic kiln”[4]

EX2: “清乾隆景德镇窑青花八吉祥纹双耳扁瓶” -- “Polychrome Vase with Eight Auspicious Symbols and Double Handles, Qianlong Reign, Qing Dynasty (1644-1911), Jingdezhen Kiln”[18]

In EX1, owing to the fact that there are differences between China’s pinyin and English spelling, there is no direct counterpart in English. Then the author changed the literal translation of Longquan into “a Song ceramic kiln” so that foreign readers can read and understand the concrete meaning of the term “龙泉窑”.

In EX2, according to English expression habits, the translator translated “扁瓶” as “Vase” while retaining “Polychrome” to describe the color characteristics of blue and white porcelain. This avoids the understanding barriers that may arise from directly translating “flat bottle” and makes the translation more in line with the expression habits of English readers. In addition, in English, “八吉祥” does not have a direct corresponding vocabulary, so it is translated as “Eight Auspicious Symbols”, which not only preserves the cultural connotation of the original text, but also makes the translation easy to understand.

3.3.2 Foreignization

Foreignization refers to the translation strategy that literally translates a phrase or sentence closely related to the source culture into the target language according to the established grammatical rules, and preserves the language and cultural characteristics

of the original texts as much as possible, so that readers can feel the unique charm of foreign cultures. This translation strategy usually adopts literal translation, transliteration or literal translation annotation to preserve the information and cultural characteristics of the original texts to the greatest extent.

EX3: “Historically known as ‘Yao Li,’ it earned its name due to being the birthplace of Jingdezhen ceramics.”[9]

In EX3, the author translated the name of “瑶里” literally, and also explains the name further to help foreign readers understand the real meaning of “瑶里”. Such way also tells the relevant history of Jingdezhen and remains the unique charm of Chinese. Translation Methods

Addition involves adding necessary information. For example, when translating “该镇被誉为‘瓷器之乡、茶叶之乡和森林之海。’”, explanatory content is added to clarify the meaning. “第四步是上釉。” is translated with both the technical term and an explanation of the operation and purpose.

Omission simplifies the translation. For “景德镇陶瓷历史悠久，文化底蕴深厚，是中华文明的瑰宝。”, omitting redundant expressions makes the translation more concise and impactful.

Division divides long sentences. The translation of the sentence about Yaoli Ancient Town's ceramic culture combines short Chinese sentences into a long, logical English sentence.

Combination integrates short sentences. Sentences about Yaoli Ancient Town's location and features are integrated into more concise and logical long sentences.

Shift adjusts the part of speech, voice, or sentence pattern. “景德镇的匠人以精湛技艺拉坯成型。” is better translated by converting the verb to a noun phrase to fit English expression habits.

4 The Whole Procedure and Reflection of Jingdezhen Ceramic Culture Publicity on New Media Platforms

4.1 Preparations

After General Secretary Xi Jinping's visit to the Taoyangli Historical and Cultural District in 2023, the team was inspired to promote Jingdezhen ceramic culture. They conducted in - depth research on the district, designed a script, consulted professional materials, and proofread the script to avoid cultural misunderstandings.

4.2 Implementation

After script editing and checking, team members investigated Taoyangli Historical and Cultural District. They shot at representative locations like Xujia Kiln, ancient kiln sites, and the Ceramic Museum, recording the history, skills, and precious exhibits.

4.3 Result

The team member responsible for video editing sorted materials, added commentary and music, and incorporated animation and special effects. A four - minute video was produced and launched on multiple platforms to expand dissemination.

4.4 Feedback and Reflection

The video received positive feedback but also valuable suggestions. Suggestions included adjusting the narrator's voice, dividing the video, adding interactive elements, slowing the speech, adding stories, and digging deeper into cultural content. The team plans to take improvement measures such as training narrators, splitting videos, adding interactive links, and establishing a feedback - collecting mechanism.

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