

Exploration on the English Translation of *Jingdezhen Ceramic Record* from the Perspective of Chinese Story-telling

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Abstract: Starting from the perspective of telling “Chinese stories”, this study focuses on the translation of “Chinese stories” and ceramic techniques in *Jingdezhen Ceramic Record* after reviewing relevant research on the book’s text, content, English translation, and dissemination at home and abroad. The research results show that the precise transmission of traditional Chinese cultural connotations in *Jingdezhen Ceramic Record* and the smooth restoration of the integrity and interest of the Chinese stories interspersed in *Jingdezhen Ceramic Record* in English are the key points of this study, while the cultural omissions and ancient Chinese expressions in the book are the difficulties in translation. At the same time, the study also finds that studying the English translation of ceramic ancient books from the perspective of telling Chinese stories is no longer just about language conversion, but also about cultural dissemination and exchange, which helps the world understand the profound heritage, unique charm, and development process of Chinese ceramic culture, enhance their understanding and comprehension of Chinese ceramic culture, and expand the scope and influence of the dissemination of *Jingdezhen Ceramic Record*.

Keywords: Chinese story-telling, Ceramic ancient books, *Jingdezhen Ceramic Record*, English translation.

1. Introduction

“Chinese stories” refers to the stories that embody the common experience and feelings of the Chinese people, in which we can see the characteristics, destiny and hope of Chinese nation. In literature, it specifically refers to stories told from the perspective of China [1]. In the accelerating process of globalization, culture, as a core element of national soft power, plays an increasingly crucial role in international communication and cooperation. Telling Chinese stories well has become an important strategic measure to enhance the international dissemination of Chinese culture and shape a good national image. General Secretary Xi Jinping emphasized that “telling Chinese stories well, spreading China’s voice well, and showcasing a true, three-dimensional, and comprehensive China are important tasks for strengthening China’s international communication capacity [2].” This important directive has pointed out the direction for the external dissemination of Chinese culture. Chinese stories contain the wisdom, values, and spiritual pursuits of the Chinese nation, and are vivid carriers of Chinese culture. By telling Chinese stories, the world can better understand China’s history, current situation, and future, enhance mutual understanding and trust between different countries and ethnic groups, and promote cultural exchange and integration. Ceramics, as an outstanding representative of traditional Chinese culture, carries thousands of years of historical heritage and cultural connotations, and is a beautiful business card for China to go global. Jingdezhen, as the “Porcelain Capital” of China, occupies a pivotal position in the history of ceramic development. Its porcelain-making skills are exquisite and unparalleled, and its ceramic products are exquisite and renowned worldwide. As the first monograph in China to systematically discuss the history of Jingdezhen porcelain industry, *Jingdezhen Ceramic Record* was compiled by Lan Pu and supplemented by Zheng Tinggui during the Jiaqing Period of the Qing Dynasty. This ceramic ancient book comprehensively and thoroughly records the development history, production techniques, kiln regulations,

decorative techniques, commercial exchanges, and many other aspects of Jingdezhen ceramics. It is a precious document for studying Chinese ceramic culture and provides an important basis for future generations to understand the development of Jingdezhen’s ceramic industry. It has high historical, academic, and cultural value. However, due to significant differences in language and culture, the international dissemination of *Jingdezhen Ceramic Record* faces many challenges. How to accurately and vividly translate this classic with profound Chinese cultural heritage into a foreign language, so that it can overcome language and cultural barriers and allow readers from all over the world to deeply appreciate the charm of Chinese ceramic culture, has become an important issue that urgently needs to be solved. Studying the English translation of *Jingdezhen Ceramic Record* not only helps to promote the widespread dissemination of Chinese ceramic culture internationally and enhance the international influence of Chinese culture, but also provides useful references and guidance for the translation of other traditional Chinese cultural classics, which has important practical significance and theoretical value [3].

2. *Jingdezhen Ceramic Record*: A Treasure of Chinese Ceramic Culture

2.1 Background and Author of the Book

The completion of *Jingdezhen Ceramic Record* has a profound historical background and cultural origin. During the Qianlong and Jiaqing Periods of the Qing Dynasty, Jingdezhen, as the center of ceramic production in China, saw a flourishing development of its ceramic industry, reaching unprecedented heights. At that time, Jingdezhen’s porcelain-making skills were becoming increasingly mature, with fine division of labor and a wide variety of products. It not only met the needs of the domestic market, but also exported a large amount overseas, enjoying a high reputation

in the international market. In this context, the demand for systematic summary and recording of Jingdezhen's ceramic industry is becoming increasingly urgent.

The author of the book, Lan Pu, with the courtesy name Binnan and the literary name Gengyu, was from Changnan, Jiangxi (now Jingdezhen, Jiangxi). He is skilled in literature and knowledgeable, with a thorough understanding of the manufacturing process of Jingdezhen porcelain and the organization of porcelain factories. Lan Pu devoted his entire life to observing and recording the production of Jingdezhen porcelain, keeping records at all times, and referring to books on ceramics throughout history, he started to write the *Jingdezhen Ceramic Record*. However, Lan Pu was unable to complete this work before his death and unfortunately passed away. His posthumous manuscript was entrusted to his wife for safekeeping.

After the death of Lan Pu, his disciple Zheng Tinggui (with the courtesy name Wentai) took on the responsibility of organizing and supplementing the posthumous manuscripts. Zheng Tinggui also has a strong interest and in-depth understanding of ceramic culture. Based on his teacher's manuscript, he conducted extensive research and supplementary work. In the 16th year of the Jiaqing Period of the Qing Dynasty (1811), Zheng Tinggui was appreciated by Liu Bing, the magistrate of Fuliang County, Jindezheng, and served as his second son's tutor. In the communication with Liu Bing, Zheng Tinggui mentioned the posthumous manuscript of Lan Pu. After reading it, Liu Bing was overjoyed and encouraged Zheng Tinggui to organize and finalize it, and raise funds to prepare for its publication. Zheng Tinggui reorganized the six volumes of the Lan Pu' manuscript into eight volumes and added two volumes, increasing it to ten volumes. In the end, the *Jingdezhen Ceramic Record* was printed and published by Yijingtang Engraving and Publishing in the 20th year of the Jiaqing Period of the Qing Dynasty (1815), and was able to be passed down to the world.

2.2 Content Architecture and Value of the Book

The book of *Jingdezhen Ceramic Record* consists of ten volumes,[4] with rich and detailed content covering various aspects of Jingdezhen's ceramic industry, and has high academic and historical value. Volume 1: Illustration, which presented in a visual and textual format, including sixteen images. There are geographical location maps of Jingdezhen and Yuyao Factory, allowing readers to have a visual understanding of the location and layout of Jingdezhen and Yuyao Factory. There are also fourteen pottery drawings, which depict in detail the main processes of ceramic craftsmanship, such as taking soil, refining clay, plating boxes, etc. Each picture is accompanied by text explanations, mostly taken from Tang Ying's *Compilation of Pottery and Metallurgy Drawings*. Volume 2: *Serious Record of the Imperial Kiln Factory of the Qing Dynasty and the Origin of Jingdezhen Porcelain*. *Serious Record of the Imperial Kiln Factory of the Qing Dynasty* describes the historical overview of official kilns, including the fire-made porcelain by the royal family in Jingdezhen and the dispatch of officials to supervise pottery affairs. *The Origin of Jingdezhen Porcelain* introduces the overview of Jingdezhen antique porcelain and also

involves the sales of some products, such as Tang kiln imitation of Yongle porcelain, Nian kiln imitation of Xuande porcelain, etc. It also mentions the situation of foreign utensils being exclusively sold overseas. Volume 3: *Pottery Items*, which introduces the professional terms of Jingdezhen kiln industry, such as explaining "craftsmen each having their own division of labor, tasks, and duties", and lists 18 types of official kiln porcelain, ancient utensils, etc. At the same time, the production combination and product shapes, glaze color varieties, and the preparation of various glaze colors in the kiln industry were introduced. For example, there are 68 types of imitating various glaze colors and related production techniques of ancient porcelain, such as iron bone Daguan glaze and copper bone non patterned Ru glaze. Volume 4: *Strategies, methods, and plans related to ceramic production, manufacturing, management, sales, and other aspects*, which introduce the origin, properties, and uses of Jingdezhen ceramic raw materials, as well as the raw materials used for various shapes and varieties of body bones and glaze colors. It also introduces the management system and product sales system of Jingdezhen kiln industry, such as the distinction between the bone made of talc and the bone made of Dunzi, as well as the negotiation, goods-picking, and ticket exchange of product sales. It also provided detailed information on transportation, packaging of goods and other aspects. Volume 5: *A Detailed Study of the Historical Kilns in Jingdezhen from the Tang Dynasty to the Qing Dynasty*. During the Tang Dynasty, there were pottery kiln and Huo kiln; during the Song Dynasty, there were Jingde kiln and Xianghu kiln; during the Yuan Dynasty, there were Shufu kiln and Hutian kiln; during the Ming Dynasty, there were Hong kiln, Yong kiln, etc.; during the Qing Dynasty, there were Kangxi Zang kiln, Yongzheng Nian kiln, Qianlong Tang kiln, etc. The imperial kilns named after the surname of the imperial pottery supervisor in the Qing Dynasty began in this book. Volume 6: *Research on ancient imitation kilns in Jingdezhen*, which introduces nine famous ancient kilns with imitations, including Ding kiln, Ru kiln, Guan kiln, Dong kiln, Longquan kiln, Ge kiln, etc. It gave a detailed investigation, and also listed the raw materials used for antique imitation. Volume 7: *Investigation of ancient kilns*, which introduces famous historical kilns outside of Jingdezhen, as well as foreign famous kilns. Among them, there are many famous domestic kilns such as Donggou pottery, Guanzhong kiln, and Yue kiln, while foreign famous kilns include Goryeo kiln and Dashi kiln. Volumes 8 and 9: *Miscellaneous Compilation of Tao Shuo*, which is divided into two volumes, Uppere Volume and Lower Volume. The collection includes information on ceramics from ancient literature, with sources indicated one by one. It extensively collects notes, annotations, collections, books, and materials related to Jingdezhen kilns and ancient kilns from various dynasties. Volume 10: *Additional Remarks on the Jingdezhen Ceramic Record*, which supplemented the missing literature in Volumes 8 and 9, and expressed some personal opinions to supplement and improve the previous content.

Jingdezhen Ceramic Record comprehensively and systematically records the history of Jingdezhen ceramics, collects literature extensively, and summarizes the practical experience of potters, which is deeply in line with reality and still has important reference value for today's ceramic industry. It is not only a key document for studying the history

of Jingdezhen ceramics, but also has high academic value for understanding the development of ancient Chinese ceramic industry, the inheritance of traditional handicraft technology, and the dissemination of ceramic culture. It is a shining pearl in the treasure-trove of Chinese ceramic culture, providing indispensable materials and important research foundations for future scholars to study Chinese ceramic culture.

2.3 Perspective of Chinese Story-telling: Connotation and Impact on English Translation

2.3.1 Conceptual Analysis of Chinese Story-telling

The perspective of Chinese story-telling is not limited to simple storytelling, but a comprehensive concept with rich connotations and profound significance. It encompasses the profound cultural heritage of China, the unique expression of values, and the vivid display of spiritual pursuits. From a cultural perspective, Chinese stories carry the splendid civilization of the Chinese nation for five thousand years, encompassing philosophical concepts such as Confucianism's benevolence, Taoism's natural philosophy, and Mohism's universal love without aggression. These ideas run through the long river of Chinese history and have become unique spiritual symbols of the Chinese nation.

The stories symbolized by ceramic culture, such as the artistic conception created by the combination of the blue pattern of blue and white porcelain with Chinese traditional landscape, flower and bird patterns, reflect the Chinese people's yearning for natural harmony; Studying the English translation of the stories can help the world better understand historical events, Chinese history, culture, and values. In terms of communication requirements, the perspective of "Chinese story-telling" emphasizes the need to fully consider the cultural backgrounds, language habits, and audience needs of different countries and regions in international communication, and to use appropriate communication strategies and means to present Chinese stories to the world in a vivid and understandable way. This requires that in the translation process, not only should the semantic information of the original text be accurately conveyed, but also the transmission of cultural connotations should be emphasized to avoid misunderstandings and misinterpretations caused by cultural differences. For example, when translating Chinese idioms and allusions, it is necessary to deeply explore and interpret the historical and cultural background behind them, so that foreign readers can understand their profound meanings. The idiom "守株待兔" should not be directly translated as "wait for a hare by the stump", but should be further explained for its story and meaning, so that foreign readers can understand that it is used to metaphorically describe those who do not take the initiative to work hard, have a sense of luck, and hope to achieve unexpected gains.

2.3.2 Impact of the Perspective of Chinese Story-telling on the English Translation of Ancient Books

The perspective of Chinese story-telling has brought a new direction and goal to the English translation of ancient books. From this perspective, translating ancient books into English is no longer just about language conversion, but also about cultural dissemination and exchange. It requires translators to

take it as their responsibility to spread Chinese culture and accurately convey the Chinese wisdom, values, and spiritual pursuits in ancient books to readers around the world. By translating ancient books into English, the world can understand the achievements of ancient Chinese philosophy, literature, art, science and technology, and enhance mutual understanding and respect between different cultures. In the perspective of Chinese story-telling, the dissemination purpose of translating ancient books into English is more clear, that is, to let the world know and understand China through translation, and to enhance the international influence of Chinese culture. This requires translators to fully consider the target audience's acceptance ability and cultural background during the translation process, adopt flexible and diverse translation strategies, and ensure that the translation is both faithful to the original text and in line with the expression habits of the target language. For example, when translating ancient Chinese literary works, appropriate translation methods such as free translation and domestication can be used to make the translation more easily accepted by foreign readers. At the same time, modern communication technologies such as multimedia and the internet can be combined to broaden the channels for translating ancient books into English and improve their dissemination effectiveness.

3. The Process and Current Status of English Translation of *Jingdezhen Ceramic Record*

3.1 Early Translation Status

Jingdezhen Ceramic Record, as an important classic of Chinese ceramic book, has witnessed the dissemination and exchange of Chinese ceramic culture internationally through its translation process.

As early as 1856, when French sinologist Stanislas Julien published the French translation of the *Jingdezhen Ceramic Record* titled *Histoire et Fabrication de la Porcelaine Chinoise*. This was the first foreign translation of Chinese ceramic literature and the only authoritative translation that European scholars could refer to when studying Chinese ceramics at that time [5]. Stanislas Julien focuses on ceramic production techniques, retaining only content closely related to ceramic production technology for reorganization, which has had a significant impact on the production and development of the European ceramic industry. Stanislas Julien believed that the last three volumes of *Jingdezhen Ceramic Record* were not very related to the porcelain making techniques and history of Jingdezhen, so they were deleted. In other volumes, such as Volume 1, which provided a geographical summary, brief history of development, location and architectural layout of Jingdezhen's imperial kiln factory, and Volume 2, which introduced the Ming Dynasty's imperial ware factory, they were also omitted. In addition, Stanislas Julien's French version does not completely match the original content of *Jingdezhen Ceramic Record*. In addition to *Jingdezhen Ceramic Record*, some of the content is also taken from "Fuliang County Annals". When translating the glaze color section, the interpretation method was used, incorporating one's own knowledge and understanding of ceramic craftsmanship, which differed significantly from the original content, resulting in many omissions and errors in the

translation.

In 1907, Japanese scholar ふじえ ながたか compiled and published *Japanese-Chinese Version of Jingdezhen Ceramic Record*, which provides convenience for Japanese readers to read and understand, it helps Japanese scholars to conduct in-depth research on Chinese ceramic culture. However, due to differences in language and cultural backgrounds, this translation may have certain limitations in conveying cultural connotations, and may not be able to accurately convey the original meaning of some ceramic terms and culturally-loaded words with Chinese characteristics. Moreover, this translation is mainly aimed at Japanese readers and has relatively limited international dissemination, failing to promote the dissemination of *Jingdezhen Ceramic Record* and the exchange of Chinese ceramic culture on a wider international scale.

3.2 Analysis of Sayer's English Translation

In 1951, G. R. Sayer translated the *Jingdezhen Ceramic Record* into English, allowing readers in the English speaking world to have a more comprehensive understanding of the book's content [6]. The emergence of these foreign translations has expanded the dissemination scope and international influence of *Jingdezhen Ceramic Record*, becoming an important witness to the exchange of ceramic culture between China and foreign countries. In terms of terminology translation, various translation methods have been used for ceramic production process terminology. For example, the process of “做坯” is directly translated as “making the body”, which is a concise and clear translation that allows English readers to intuitively understand the main actions of the process; As for “荡釉”, he translated it as “applying glaze by pouring”, accurately conveying the meaning of this process by detailing the operation method. In the translation of glaze terminology, there is also a unique way of handling the meaning of words. For example, “祭红” is translated as “Jihong, Sacrificial Red”. On the basis of retaining the original pronunciation, an English annotation of “Sacrificial Red” has been added, allowing readers to understand both the name of this glaze color and its cultural connotations related to sacrifice. For culturally-loaded words, Sayer has also been carefully processed. For example, the term “官窑” is translated as “imperial kiln, kiln for the production of porcelain for the imperial court”, which not only provides a concise translation of “imperial kiln”, but also explains in detail the function and purpose of the official kiln by supplementing it with “kiln for the production of porcelain for the imperial court”, allowing readers who are not familiar with Chinese ceramic culture to understand its special significance. However, Sayer is not an expert in Chinese ceramics after all, and due to the limitations of the times, regions, and languages, there are inevitably many shortcomings in the translation process. In some terminology translations, he failed to accurately convey the meaning of Chinese, for example, he mistranslated “不(dǔn)子” (a raw material for porcelain making) as “potsherds” (broken porcelain pieces), which is obviously far from the original meaning. In addition, although Sayer has adopted a deep translation strategy in conveying cultural background knowledge, there may still be some loss or misunderstanding

of cultural information. For some complex cultural allusions and metaphors, the translation may not fully enable readers to understand the profound meaning behind them.

4. Analysis of Difficulties in English Translating *Jingdezhen Ceramic Record*

4.1 How to Accurately Convey Ceramic Terminology

Jingdezhen Ceramic Record contains a large number of professional ceramic terms, which are unique symbols of Chinese ceramic culture and also one of the key difficulties in understanding and translating the book. Due to significant differences in ceramic craftsmanship between China and the West, it is difficult for many Chinese specific ceramic terms to find direct equivalents in English, posing great challenges for translation [7]. For example, the term “不(dǔn)子” mentioned in the book is a term used in Jingdezhen dialect to refer to porcelain clay brick. It is a type of clay block that is collected, pounded, and cleaned to form a brick like shape. In English, there is no exact corresponding vocabulary, and simply translating it as “mud bricks” cannot accurately convey its specific meaning and technological background as a ceramic specific raw material. Another example is “镀膜”, which refers to the process of placing the box blank into a sagger and firing it into a porcelain container. If translated literally as “coating the box”, it is difficult for foreign readers to understand its practical operation and important role in the ceramic production process. There is also the method of “荡釉”, which involves pouring glaze slurry into the interior of the body and gently shaking the body to evenly adhere the glaze slurry to the surface of the body. For this term, if translated as “swing glaze”, it cannot accurately express its professional operation mode and process characteristics.

These ceramic terms not only reflect the unique craftsmanship of Chinese ceramic production, but also carry rich cultural connotations and historical backgrounds. In the process of translation, the translator needs to have a deep understanding of the meanings, sources, and related ceramic craftsmanship knowledge of these terms, and adopt appropriate translation strategies such as annotations, paraphrase, and creating new words, in order to accurately convey their original meanings and enable English readers to understand the profoundness of Chinese ceramic culture.

4.2 Translation Difficulties of Culturally-loaded Words

There are a large number of culturally-loaded words related to history and folk customs in this book, which contain profound Chinese cultural connotations. Due to the huge differences in cultural backgrounds, there exist many difficulties in translation. Taking historical vocabulary as an example, the term “官窑” holds a special position in the history of Chinese ceramics. It was a kiln factory specialized in firing porcelain for the imperial court, representing the highest level of porcelain making technology at that time. The porcelain produced by it was not only exquisite in craftsmanship, but also had important historical and cultural value. When translating “官窑”, if it is simply translated as “official kiln”, although it conveys its official nature literally, it cannot reflect its close connection with the court and its special significance

in historical and cultural context. In terms of folk vocabulary, the unique porcelain industry customs of Jingdezhen have produced many words with regional characteristics. For example, “七死八活九翻身” is a common colloquialism that reflects the relationship between Jingdezhen ceramic production and seasons. In the seventh lunar month, the local subtropical high pressure is the strongest, and the airflow is variable, which has a great impact on the stability of ceramic firing, so it is called the “dead in the seventh lunar month”; From August to September, the air pressure gradually stabilizes, and the firing success rate of ceramics is relatively high, hence it is called “alive in the eighth month and revitalizing in ninth lunar month”. For such folk vocabulary, if translated directly as “Seven die, eight live, nine turn over”, foreign readers will feel confused and completely unable to understand its meaning. Because they do not understand the Chinese lunar terms, climate characteristics, and the close relationship between ceramic production and these factors. Another example is “放水柴”, which is a unique way of transporting kiln wood in the Jingdezhen area. Pine wood is harvested in the mountainous areas upstream of Jingdezhen, and during the off-farming season, it is piled up by a small river near Chaishan. When there is abundant rainfall in the following spring and the river rises, the pine wood is put into the river and transported downstream. It is collected and piled up in a unified manner, waiting for wood boats to transport it. If translated as “release firewood into water”, foreign readers may find it difficult to understand the regional characteristics and folk culture behind this unique mode of transportation.

These culturally-loaded words are an important part of the *Jingdezhen Ceramic Record*, reflecting the close connection between Chinese ceramic culture, history, and folk customs. In the process of translation, translators need to delve into the cultural connotations contained in these vocabulary words and adopt flexible and diverse translation methods, such as annotation, free translation, cultural substitution, etc., to help foreign readers overcome cultural barriers and understand the cultural information conveyed by these vocabulary words.

4.3 How to Handle Complex Sentences and Text Structures

As an ancient ceramic classic, the language style of *Jingdezhen Ceramic Record* has typical characteristics of ancient Chinese. The sentence structure is complex and varied, often omitting subject, object and other components, and there are a large number of inverted, assertive and passive sentences, which brings great difficulties to English translation. For example, in the sentence of “陶成图, 取土、炼泥、渡匣、修模、洗料、做坯、印坯、蘸坯、画坯、荡釉、满窑、开窑、彩器、烧炉, 各为一图, 图各有说, 详载于后”, 14 ceramic processes of porcelain-making are listed consecutively, and the sentence is concise, omitting many connecting words and subjects. When translating, it is necessary to accurately understand the logical relationship between each process, supplement missing elements, and make the translation conform to English expression habits. If translated directly according to the sentence structure of the original text, it will make the translation stiff, obscure and difficult to understand.

In addition, the text structure of the book is quite complex,

covering a wide range of topics such as ceramic history, craftsmanship, folk customs, and commerce. The logical relationships between the chapters are not clear enough, and some content even exhibits repetition and intersection. In the process of translation, how to organize the text structure, accurately grasp the logical connections between each chapter, and make the translation clear and organized is another challenge faced by translators. For example, when translating the “Miscellaneous Compilation of Tao Shuo” in Volumes 8 and 9, due to the fact that these two volumes are mainly related to ceramics from ancient literature and indicate their sources one by one, with a wide range of sources and complex content, the translator needs to systematically organize and summarize these materials, translate them in a certain logical order, so that readers can better understand and consult them.

The complex sentence patterns and intricate text structure of ancient Chinese require translators to have a solid foundation in ancient Chinese and a profound English language proficiency, as well as a deep understanding of ceramic culture. During the translation process, the translators need to carefully analyze the grammar structure and logical relationships of the original text, flexibly apply various translation techniques, make appropriate adjustments and reorganizations to the original text, so that the translation is both faithful to the content of the original text and in line with English expression habits, accurately conveying the information and cultural connotations of the original text.

5. Exploration of Its English Translation Strategies and Methods

5.1 Translation Strategies and Methods for Terminology

For the translation of ceramic terms in the *Jingdezhen Ceramic Record*, multiple strategies and methods should be employed comprehensively to ensure accurate transmission of their meanings. Transliteration is a commonly used method, especially for terms that do not have a direct corresponding vocabulary in English and are difficult to accurately express their unique cultural connotations and technical characteristics through free translation. For example, “不(dǔn)子” can be transliterated as “Dunzi”, and an annotation of its meaning should be added after the translation like: “Dunzi, a kind of brick-shaped clay block used specifically in porcelain-making in Jingdezhen, which is made after collecting, pounding, and purifying the clay.” in this way can the uniqueness of the original terminology be preserved while allowing English readers to understand its meaning through annotation.

Free translation is applicable to terms that can find similar expressions in English and convey their meanings clearly through free translation. For example, “渡匣” can be translated as “Firing the box blank into a sagger”, which directly explains that this process is to burn the box blank into a sagger, so that readers can understand its operation process.

For terms that are prone to be misunderstood or have specific cultural backgrounds, annotations are essential. Taking “祭红” as an example, in addition to translating it as “Jihong, Sacrificial Red”, an annotation should also be added: “Jihong,

a special kind of red glaze in Jingdezhen porcelain. It is called Sacrificial Red because it was often used to make porcelain for sacrificial ceremonies in ancient China, symbolizing solemnity and respect.” Through such annotations, readers can better understand the cultural connotations and special uses of the glaze color “sacrificial red”.

In the actual translation process, translation strategies and methods can also be flexibly selected based on the specific context and reader’s acceptance level. For some common terms which are easy to understand, free translation can be directly used; For terms with profound cultural heritage and unique craftsmanship background, transliteration and annotation should be combined to ensure the accuracy and completeness of translation.

5.2 Translation Techniques for Culturally-loaded Words

Explanatory translation is an effective method for translating culturally-loaded words. For example, “官窑” can be translated as “imperial kiln, a kiln specifically established to produce porcelain for the imperial court in ancient China. It represented the highest level porcelain - making technology at that time and was strictly managed.” Through such detailed explanations, readers can fully understand the nature, function, and historical status of the “imperial kiln”.

Substitution is also a feasible technique. When there are no exact corresponding words in English, one can search for words with similar cultural connotations or functions for substitution. For example, “七死八活九翻身” is a common colloquialism that reflects the relationship between Jingdezhen ceramic production and seasons. So it is translated into as follows: “July is a difficult month for porcelain firing, August is better, and September is even more prosperous, just like the saying ‘things turn better after going through hardships’ in English”, making it easier for readers to understand its general meaning through similar expressions in English.

In addition, cultural compensation can also be used to add relevant cultural background information when translating vocabulary that contains rich cultural connotations but is difficult to express directly in English, in order to help readers understand [8]. For example, “放水柴” can be translated as “Release pine wood into water, a unique way of transporting kiln firewood in Jingdezhen area. In the mountainous areas upstream of the town, pine wood is cut and piled up near the small riverside during the off- farming season. When the river rises in spring of the next year, the pine firewood is turned into the river and flows downstream with the current, and then is uniformly collected and stacked, waiting for transportation by firewood boats. This method is closely related to the local geographical environment and traditional porcelain - making industry.” Through such cultural compensation, readers can gain a deeper understanding of the regional characteristics and cultural background behind this unique folk custom.

5.3 Text Reconstruction and Sentence Transformation

Due to significant differences in sentence structure and expression habits between ancient Chinese and English, when translating *Jingdezhen Ceramic Record*, it is necessary to

transform the sentence structure of the original text and reconstruct the text structure to make the translation conform to English expression habits. In terms of sentence structure transformation, for omitted sentences in ancient Chinese, missing elements should be supplemented according to the context. For example, the sentence of “陶成图，取土、炼泥、
 锻匣、修模、洗料、做坯、印坯、镟坯、画坯、荡釉、
 满窑、开窑、彩器、烧炉，各为一图，图各有说，详载于后” can be translated into “For the Taocheng Tu (Diagrams of Porcelain - making Process), there are separate diagrams for each step, including taking clay, refining clay, firing the box blank into a sagger, repairing the mould, washing the materials, making the body, printing the body, turning over the body, painting the body, applying glaze, filling the kiln, opening the kiln, coloring the ware, and firing the furnace. Each diagram has its own description, which is recorded in detailed in the follow-up content.” here, “there are” and “each diagram” are supplemented to make the sentence structure more complete and in line with English expression habits.

For inverted sentences, adjustment should be made according to the normal English word order. For example, “古窑之在镇者，其来久矣” can be translated as “The ancient kilns in Jingdezhen have a long history.” Here, the inverted part is adjusted to the normal word order to make the translation easier to understand.

In terms of text reconstruction, it is necessary to sort out and integrate the chaotic content of the original text. For example, when translating the “Miscellaneous Compilation of Tao Shuo” in volumes eight and nine, the ancient literature content collected can be classified and translated according to different themes such as the historical development, technological characteristics, and cultural connotations of ceramics, making the translation level clearer and the logic more coherent. At the same time, for some repetitive or intersecting content, appropriate deletions and combination should be made to avoid the translation being lengthy. By reasonable text reconstruction and sentence structure transformation, the quality of the translation can be improved, making the English translation of *Jingdezhen Ceramic Record* easier for English readers to accept and understand.

6. Conclusion

This study provides an in-depth analysis of the English translation of *Jingdezhen Ceramic Record*, a treasure of Chinese ceramic culture from the perspective of Chinese story-telling. The English translation of *Jingdezhen Ceramic Record* is of immeasurable importance for the dissemination of Chinese ceramic culture. It is a bridge for Chinese ceramic culture to go global, allowing global readers to deeply understand the long history, exquisite craftsmanship, and profound cultural connotations of Chinese ceramics, thereby enhancing the international influence of Chinese culture [9]. However, there are still many challenges and room for improvement in the current English translation work. Future research can be conducted in the following directions: firstly, further exploring the cultural connotations in *Jingdezhen Ceramic Record*, combining more cultural research results, optimizing translation strategies, and making the translation more accurate and vivid in conveying the essence of Chinese

ceramic culture; secondly, strengthening interdisciplinary research, integrate knowledge from multiple disciplines such as ceramic technology, history, and cultural studies, and provide a more solid theoretical foundation for translation; thirdly, using modern information technology, such as artificial intelligence translation assistance tools, digital communication platforms, etc., to improve translation efficiency and communication effectiveness; lastly, carrying out multilingual translation research to meet the needs of readers from different countries and regions, expand the international dissemination scope of *Jingdezhen Ceramic Record*, and let Chinese ceramic culture shine more brilliantly in the forest of world cultures.

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