RESEARCH ARTICLE

Translation Report: An Analysis on the Chinese-English Translation of Porcelain Culture Texts of Selected Excerpts from *The Civilizations in China*

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ABSTRACT

This report focuses on the translation of the chapters on the "Preface, Chapter One: Bluish White China and Chapter Three: The Blue and White China" from the book "*The Civilizations in China*" exploring in-depth the translation strategies of porcelain culture in Jingdezhen, China. With its distinct characteristics and profound connotations, porcelain culture occupies an essential position in the treasure trove of Chinese culture. This report aims to present this unique cultural heritage to the international academic community through precise translation, facilitating cultural exchanges and mutual learning between China and the West. During the translation process, this report fully considers the particularities of cultural popular science texts and the cognitive backgrounds and reading expectations of international readers. This approach aims to make the translation more aligned with the language and cultural habits of the target audience. This report not only delves into the challenges and difficulties encountered in translating domestic ethnic cultural texts but also proposes a series of innovative and practical translation solutions. These strategies and methods are designed to convey the cultural essence of the original text to the fullest extent, promoting deep cultural exchanges and integration between China and the West. Through this translation practice, the report aspires to provide valuable academic references for the translation of domestic porcelain cultural texts and contribute academic strength to promoting porcelain culture of Jingdezhen in Chian worldwide.

Keywords: Jingdezhen; China; Porcelain Culture; Translation Practice

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1. Introduction

1.1. Background

1.1.1. The Importance of Porcelain Culture in Chinese History

Porcelain culture holds a significant place in the rich tapestry of Chinese history. The art of porcelain making, which dates back to the Shang Dynasty, has evolved over millennia, reflecting the technological prowess and aesthetic sensibilities of various Chinese dynasties. Chinese porcelain is renowned for its delicate craftsmanship, vibrant glazes, and intricate designs, which have not only served practical purposes but also embodied the cultural and philosophical values of the society. From the blue and white porcelain of the Tang Dynasty to the exquisite wares of the Song and Ming Dynasties, Chinese porcelain has been a symbol of the country's artistic achievement and a testament to its historical legacy.

1.1.2. The Overview of *The Civilizations in China*

The Civilizations in China[1], Published in September 2021 by Beijing Joint Publishing Company, the author is Tu Ruiming. The book details the history of porcelain, its societal significance, and its role in global trade and cultural exchange, offering a deeper appreciation for Chinese cultural heritage to a global audience.

1.1.3. The Importance of Translating Porcelain Culture for Global Understanding

Translating the cultural narratives surrounding Chinese porcelain is crucial for fostering a global understanding and appreciation of this art form. The translation of Chinese porcelain texts into other languages allows for the dissemination of knowledge about Chinese porcelain culture to a wider audience. It enables cross-cultural dialogue, facilitating the exchange of ideas and promoting mutual respect among different cultures. The accurate translation of cultural nuances, historical contexts, and technical terms related to porcelain is essential to convey the full richness of Chinese heritage. By making these narratives accessible to non-Chinese readers, translations contribute to the preservation and celebration of Chinese porcelain culture on the global stage, enhancing cultural diversity and understanding worldwide.

1.2. Objectives

This report first aims to analyse specific excerpts from *The Civilizations in China* that focus on porcelain culture. The author divides the text analysis into four sections: historical cultural words, craft aesthetic words, interactive experience sentences, and educational popular sentences, discussing and studying each category to explore which translation methods can better convey the cultural essence.

Secondly, it aims to delve into the translation strategies employed for national cultural texts, with a particular focus on the complexities and challenges inherent in the cross-cultural dissemination of such materials[2]. It seeks to understand how translators interpret the original text and select appropriate methods and strategies to facilitate this process.

1.3. Scope and Structure

1.3.1. The Outline of the Report

The article is divided into five parts in total. The first part focuses on the background of the report, the objectives and the outline of the article. The second part focuses on the relevant literature review. The third part describes the text translation methodology and steps. The fourth part is a case study in which the selected texts are discussed and analysed. The last part summarises the translation results and findings, and looks ahead to the future focus of Chinese cultural translation.

1.3.2. The Relevance

The preface, Chapter One, and Chapter Two of "*The Civilizations in China*" are of significant relevance to the study of cultural and historical text translation. The preface highlights the central role of porcelain in Chinese culture and international exchange, emphasizing the importance of accurately conveying cultural symbols. Chapter One meticulously documents the history of Chinese porcelain, posing challenges in ensuring the accuracy of historical context in translation. Chapter Two delves into the cultural connotations of porcelain, requiring translators to handle cultural specificity appropriately to ensure the essence of the culture is effectively communicated. These chapters provide rich case studies for translation practice, involving the selection of translation strategies, language style transformation,

and the promotion of cross-cultural understanding, offering guidance for translation studies.

2. Overview of the Source Text

2.1. Translation Studies

The translation of popularization of culture texts has a unique complexities, notably the need for cross-cultural awareness and professionalism.

Wang Lijie studied the characteristics of popular science book translation and proposed that popular science translation should reflect popularity and interest on the basis of accuracy and rigor, which reveals the specificity and complexity of popular science translation[3].

Xu Bin and Guo Hongmei introduced the strategy of "three reductions", which provides reference and guidance for popular science translation in terms of strategy and method[4].

Mao Xue discusses the translation treatment of the acceptability of popular science text translation under the guidance of Devereux's communication, emphasizing the critical balance between faithfulness to the original text and consideration of the cultural and reading habits of the target audience[5].

Shang Jianing summarized the difficulties of terminology identification in popular science translation and suggested corresponding countermeasures for translators[6].

Huang Lan reviews the history and current situation of popular science translation in China, affirms the value of popular science translation, focuses on the exchange and mutual appreciation of science and culture at home and abroad, and gives his views on the future development of popular science translation[7].

While direct discussions on translating *Civilizations in China* specifically into English are not available, the general discourse on popularization of culture translation provides valuable insights.

Translating popularization of china involves navigating a complex interplay of social and cultural issues. Translators are not only required to have a high level of language conversion ability, but also required to have a deep understanding and mastery of cultural background and scientific knowledge. This review synthesizes the social and cultural considerations that translators must address, drawing on key scholarly insights.

(1) Balancing Accuracy and Popularity of Terminologies

The core of popular science works lies in the dissemination of specialized knowledge, and at the same time, it is necessary to ensure that the target audience can read and understand. Shao Dandan discussed the translation of ceramic terminology and proposes a translation method for the English translation of ceramic terminology from the perspective of reader acceptance by analyzing the dialects of the Jingdezhen region[8].

(2) Navigating Cultural and Linguistic Differences

Language translation is actually cultural translation, which introduces cross-cultural awareness through the transmission and protection of regional culture. Hu Xuan discussed how to utilize the rich ceramic resources of Jingdezhen at the level of cultural inheritance to spread ceramic culture[9].

(3) Presenting the National Image

In the context of Chinese culture "going out", it is particularly important to spread China's cultural confidence, mutual understanding of civilizations, and multi-dimensional and three-dimensional national image. Based on the enhancement of China's cultural soft power and international influence, Wang Lun and Sun Jingyi (2022) studied the national image of Chinese ceramics in the extraterritorial dissemination of Chinese ceramic stories[10].

(4) Discovering the Educational Significance

Domestic attention to the English translation of ceramic culture has been increasing year by year, and the research on ceramic English translation is in the stage of rapid development, but almost no one focuses on the educational perspective to disseminate ceramic history and craft. Sun Han and Li Chili (2023) analyzed the current situation of domestic research on ceramic English translation from various aspects, and the results show that the research perspective needs to be enriched, and the research institutions and the team of scholars need to be expanded[11].

2.2. Previous Translations

This translation project focuses on Tu Ruiming's *The Civilizations in China*, a seminal work in popularization of

Chinese culture that, for the purposes of this exercise, is presumed to lack an English translation. Comprehensive searches were conducted across several platforms, including academic databases like Google Scholar and Baidu Academic, and library catalogs such as the National Library of China and British Library, to verify the absence of an English translation. Additionally, major bookstore websites and publisher catalogs were reviewed to further ensure that no English version exists.

This exhaustive verification process establishes a clear need for the translation of "Civilizations in China" into English.

2.3. Translation Methods

By employing various translation strategies and techniques[12], such as adding annotations, translating cultural background information, using transliteration, adjusting sentence structures, etc. in **Figures 1** and **2**, this report strives to enhance the readability and fluency of the translation while ensuring semantic accuracy.

Translation Methods and Techniques

*The translation methods and techniques provided in this appendix is taken from John Qiong WANG's PhD dissertation (王琼. 2015. 德勒兹和伽塔里「动态形成」理论视角下的翻译研究：以两个西方自传译叙文本为例 [A Delezuean-Guattarian approach of "becoming" to translation : illustrated by two case studies in the Chinese translation of Western autobiographical narratives][D], Hong Kong Baptisit University. It is also included in the "Translation Report Composition" course book by John Qiong WANG, scheduled for 2024 and currently in preparation.

(1) Translation Methods

Chinese Term	English Term	Description
全文翻译	Full Translation	Translating the entire text without omissions.
部分翻译	Partial Translation	Translating only selected parts or sections of the text.
直接翻译	Direct Translation	Translating from one language to another
间接翻译	Indirect Translation	Translating from one language to another through a medium language
语义翻译	Semantic Translation	Focusing on preserving the original meanings and nuances in the translation.
交际翻译	Communicative Translation	Aiming for the translation to have the same effect on the target audience as the original did on its audience.
缩译	Contraction	Reducing the length or detail in translation to condense information.
增量翻译	Thick Translation	Adding explanatory material in the translation to provide context or clarification.
显型翻译	Overt Translation	Translation that is clearly marked as a translation and maintains the cultural context of the source text
隐型翻译	Covert Translation	Translation that aims to appear as though it was originally written in the target language.
译评	Translation Critique	The critical evaluation or analysis of translation works.
回译	Back Translation	Translating a text back into the source language to check the accuracy of the first translation.
自译	Auto/self translation	When authors translate their own works into another language.
创译	Creative Translation	Translation that involves significant creative freedom to adapt the source text
编译	Adaptation	Adapting a text significantly to fit a different culture or medium, often with considerable

Figure 1. This is a translation methods figure[13].

Chinese Term	English Term	Description
编译	Adaptation	Adapting a text significantly to fit a different culture or medium, often with considerable changes.
译编	Translation Editing	Editing and revising translated texts to improve quality or fidelity.
重写	Rewriting	Significantly altering a text in translation, often to suit different audiences or contexts.
重译	Retranslation	Translating a text that has previously been translated, with the aim of providing a new or updated version.
经典化翻译	Canonisation	Translation that elevates a text to a 'classic' status in the target culture.
通俗化翻译	Popularisation	Adapting a text in translation to make it more accessible or appealing to a broader audience.

(2) Translation Techniques

● 语言单位

Morpheme 词素 >Word 单词 >Phrase 词组 >Sentence 句子 >Text 篇章／文本>Phonetic 语音>Morphology 词形>Grammar 语法

1. 直译 (literal translation)	16. 借用 (borrowing)
2. 意译 (free translation)	17. 仿造 (calque)
3. 硬译 (rigid translation)	18. 【单位】换算 ([unit] conversion)
4. 音译 (transliteration)	19. 反说 (negation)
5. 字形翻译 (graphological translation)	20. 地道化 (idiomatisation)
6. 增译 (amplification)	21. 注释 (annotation)
7. 省译 (omission)	22. 调适 (modulation)
8. 折分 (division)	● 宽泛化[generalisation] vs.
9. 合并 (combination)	具体化 [specification];
10. 简译 (concision)	● 委婉语[euphemism] vs.
11. 倒置 (inversion)	粗俗语[dysphemism];
12. 顺序调换 (change order)	● 夸张[hyperbole] vs.
13. 明示 (explicitation)	低调陈述 [understatement]]
14. 暗示 (implicitation)	23. 重复 (repetition)
15. 置换 (transposition)	24. 零翻译 (zero translation)

Figure 2. This is a translation techniques figure[13].

3. Translation Process and Methodology

3.1. Translation Approach and Methodology

When conducting the translation, the translator studied the theory of cultural adaptation. Cultural Adaptation Theory is not a single theory in translation, but a general term for a series of methods and strategies that focus on how to deal with cultural differences between the source and target languages in the translation process. These methods and strategies aim to make the translated work more acceptable and understandable to readers of the target language, while preserving the cultural content and style of the original text[14]. Neda's Equivalence Theory is also one of the theories of Cultural Adaptation Theory. Nida's Equivalence Theory emphasizes replicating the source text's information, style, and effect in the target languag, also the translation should meet the expectations and needs of the target language readers, as well as the function of the translation in specific cultural and contextual settings[15].

When encountering specific cultural elements, such as ancient Chinese place names, idioms, terminology in the field of porcelain, historical references, etc., which have no direct counterpart expressions in the target culture, the translator

make good use of a series of translation strategies, such as omission, explanation, adjustment, and annotation, in order to make these elements more comprehensible in the target culture, in line with the balance between formal and dynamic equivalence in Naida's theory of functional equivalence.

3.2. Translation Process

The translation last about one month. The process consists of four steps: translation, self-proofreading, discussion and revision with peers, and finally by the teacher, revision and finalization. Initially, the author must thoroughly peruse the original text to comprehend its style and linguistic nuances.

At the initial translation stage, the translator breaks down the text and translates each sentence word by word, while marking and checking uncertain terminology and culturally loaded words. After the first draft is completed, a preliminary self-proofreading is carried out to check grammar, spelling, accuracy of translation, consistency and cultural adaptability[16].

3.3. Evaluation and Feedback

Evaluation and feedback are an important guarantee for completing a high-quality translation practice report. After translation, the translator come to the process of evaluation and feedback.
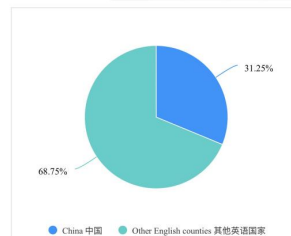
After finishing the translation, the author invited some students and teachers to guide and comment, at the same time, some foreign readers were invited to read and complete a feedback questionnaire, and the feedback results are as follows in **Figure 3**. The survey results indicate that readers believe the translator's work is relatively accurate and has strong readability, playing a significant role in the translation and dissemination of Chinese cultural heritage texts. Additionally, readers from China and other English-speaking countries unanimously agree that Chinese cultural texts require corresponding annotations to better understand the cultural context. By collecting opinions and then revising and embellishing again, the language is more fluent and natural, and in line with the expression habits of the target language. Finally, the text is checked for omissions and errors, and the format is correct.

Figure 3. These are the feedback questionnaire data figures.

4. Case Studies: Translation of Selected Excerpts

This chapter discusses the translations at both textual and discursive levels.

4.1. Text Analysis

This section will present detailed case studies of selected excerpts, focusing on specific translation challenges and the strategies used to resolve them. 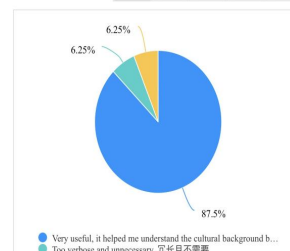Due to the specificity of the subject matter of the source text, the translator draws on translations of poems by famous ancient writers in the text analysis, checking the historical background, artistic style and technological progress of china[17].

(1) Historical cultural words

Example 1

Source text: 我工作和生活的地方，紧邻**昌江河**，与**浮梁古县衙**近在咫尺。

Target text: Next to the **Changjiang River**, the place where I work and live is close to **the ancient county in Fuliang**.

Identified translation techniques: 1) literal translation 2) transliteration

Analysis of Translation Techniques and its Reason:

When dealing with historical and cultural terms with regional characteristics, a combination of literal translation and transliteration is needed.

In this case, In this case, translating "昌江河" as "Changjiang River" and "浮梁古县衙" as "the ancient county in Fuliang", not only faithfully follows the geographical names of the original work, but also retains the corresponding cultural colors and regional characteristics[18]. This approach can help readers of the target language to understand the text quickly and accurately access the relevant cultural knowledge and background through these names, thus improving the communicability of the text.

Example 2

Source text: **白居易**千古绝唱《琵琶行》中，就有**"商人重利轻别离，前月浮梁买茶去"**的名句。

Target text: The famous quotation from **Bai Juyi**'s timeless classic "The Song of the Pipa Player" goes, "**The merchant cared for money much more than for his wife, one month ago he went to Fu Liang to purchase tea**[19]."

[Annotation]: Bai Juyi, a realist poet of the Tang Dynasty, experienced ups and downs in his official career, and his poetries were easy to understand and reflected the reality. "The Song of the Pipa Player" is a work by Bai Juyi, written during a time of personal and professional setback, inspired by the tragic fate of a once-famous female singer who was abandoned due to her aging appearance and fading beauty.

Identified translation techniques: 1) literal translation 2) annotation 3) specification

Analysis of Translation Techniques and its Reason:

In this example, this particular translation method, which combines literal translation, annotation and specification, is ideally suited to dealing with words and phrases with historical and cultural meanings.

Bai Juyi is a famous poet in ancient China. By annotating the extra supplemental annotations with the author's biography and the context of the era, readers can get to know Bai Juyi in detail, as well as highlight the prosperity of the tea trade in China during the Tang Dynasty and the importance of the geographical region of Fuliang, which is conducive to deepening the readers' understanding of China's history and culture[20].

"商人重利轻别离，前月浮梁买茶去" means the businessman, who only valued profit and took a dim view of parting, left home last month to buy tea in Fuliang. The translation "商人重利轻别离" as "care for money much more than for his wife" uses more specific words to make the poem more concise and easy to understand, which not only preserves the historical and cultural characteristics of the original work and the social status quo, but also takes into account the reading preference and comprehension ability of the target readers.

Example 3

Source text: 浮梁县因此成为一方大县，派驻的官员，常常高至**五品**。而一般的**县令**，不过**七品**。

Target text: As a result, Fuliang became a major county, with the high **rank** of officials often appointed from the **fifth**. In contrast, the **rank** of a typical **county magistrate** was only the **seventh**[21].

[Annotation]: ① fifth rank and seventh rank of officials, ancient Chinese official ranks, the smaller the number, the higher the rank.

② county magistrate, an ancient Chinese official name, the administrator of a county.

Identified translation techniques: 1) literal translation 2) annotation

Analysis of Translation Techniques and its Reason:

This example involves the translation of ancient Chinese official position, and it is necessary to use the three

techniques of direct translation and annotation.

"五品" and "七品" are ancient Chinese official ranks. "县令" is an ancient Chinese official name. The annotations of the definitions and the comparing way of official ranks are provided in the translation so that the target readers can fully understand the text, even for why the author compares the ranks of the local officials with other equivalent administrative divisions, in order to emphasize the importance of Fuliang.

Example 4

Source text: 让我们回到**公元 1004 年**。这一年发生了一件大事：**北宋**与**辽国**在经过二十五年的战争后签定了一份**盟约**，这就是历史上著名的"澶渊之盟"。

Target text: Let's go back to **the year 1004 AD**. A significant event took place that year: after twenty-five years of the war, **the Bei Song Dynasty** and **the State of Liao** signed a **treaty**, which is known in history as the **"Chanyuan Treaty"**.

[Annotation]: ① The Bei Song Dynasty: with large domain, encompassing the eastern and central parts of present China, and the capital was located in Kaifeng, which is now Henan Province, China.

② The State of Liao: includes present northeastern China, Inner Mongolia, and part of Mongolia.

Identified translation techniques: 1) literal translation 2) transliteration 3) annotation

Analysis of Translation Techniques and its Reason:

Literal translation, transliteration and annotation are important techniques for translating time and place in ancient China.

The literal translation retains the number and the year for clarity and intuition. "澶渊", also known as "澶州", is a place name that is translated by transliteration; "盟约" signed after diplomatic negotiations between the two countries are more accurately translated using "treaty". Finally, add the present locations of "北宋" and "辽国" in China to visualize the geographic location and increase the understanding of Chinese history and culture.

Example 5

Source text: 宋代皇帝一般都有很多个**年号**。不像明清时期的皇帝只有一个年号，比如**雍正**、**乾隆**其实都是皇帝的年号。

Target text: Unlike emperors of the Ming and Qing dynasties, who typically had only one era name, such as

Yongzheng and Qianlong, emperors of the Song dynasty usually had multiple era names.

[Annotation]: era name, subdivision in the reign of an emperor

Identified translation techniques: 1) free translation 2) annotation 3) change order

Analysis of Translation Techniques and its Reason:

"年号" is a name used by a Chinese feudal dynasty to keep track of the year. The translator has adopted the method of free translation for this case, not translating it word by word as "year number", but as "era name", because the year number of the ancient Chinese emperors appeared in the form of a name rather than a number, and "era name" is more in line with the meaning of "年号", which also reduces ambiguity and makes it easier for the target readers to understand. At the same time, the order of the sentences is switched to make the expression more fluent, concise and authentic.

(2) Craft aesthetic words

Example 6

Source text: 瓷器之所以能够获得如此广泛的运用，首先要归功于这种材料本身丰富的优点，比如**坚硬**、**耐磨**，**不惧风吹日晒，不怕寒来暑往**。

Target text: Attributed to the inherent rich advantages of the material, such as its **hardness, durability, wind and heat resistance,** china has achieved such extensive application.

Identified translation techniques: 1) literal translation 2) omission 3) transposition 4）inversion

Analysis of Translation Techniques and its Reason:

In translating the words of china aesthetics type, the translator used the translation techniques of literal translation, omission and inversion.

"不怕寒来暑往" means that china can withstand the test of time, with the same meaning of "耐磨", translated to "durability" and more concise. "不惧风吹日晒" translated as "wind and heat resistance", easy to understand, and clearly show several prominent qualities of china.

"坚硬" and "hard-wearing" are adjectives, the translation takes the form of nouns, while "不惧风吹日晒" and "不怕寒来暑往", the translation adopts the form of noun phrases. The transposition makes the translation rich and varied, enhances the flexibility of expression and cohesion, and the change in sentence structure enhances the beauty of

the language and is more in line with the reading habits of English readers.

The translation also inverts the sentence order, emphasizing the characteristics of china at the same time, fitting the reading habits of the target readers.

Example 7

Source text: 其次是画**青花**。画青花的方法与画**国画**差不多，用的都是**毛笔**。当然，画国画用的是**墨**，画青花用的是**青花料**。青花料是一种**矿物原料**，跟墨其实有点类似，本身是灰黑色的，也是靠水来调**浓淡**。因为烧出来的青花是蓝色的，所以很多人误以为青花画的时候也是蓝色的。

Target text: Next comes the painting of **cyanotypes**. The method of painting cyanotypes is similar to that of **traditional Chinese paintings**, both using brushes. But ink is used to paint traditional Chinese paintings while **cyanotype material** is used to paint cyanotypes. Cyanotype material is a type of **mineral raw material**, which is somewhat similar to ink, being naturally gray-black, and its **thickness** is also adjusted with water. Because the fired cyanotypes **turn** blue, many people mistakenly believe that the cyanotypes are also blue when being painted [22].

Identified translation techniques: 1) literal translation 2) free translation 3)amplification 4)omission

Analysis of Translation Techniques and its Reason:

Translating the making process of china with Chinese cultural words is more difficult than others, so there are more translation techniques.

In the translation process, for specific process descriptions, such as "青花", "国画", "矿物原料", etc., literal translation method was adopted, retaining the original proper names and terminology as well as Cultural features.

The free translation is reflected in the translation of "当然" as "But". Through the context logic, we can determine that "当然" is to express the meaning of the transition. This makes the translation more accurate and fluent.

The amplification is for the translation of "因为烧出来的青花是蓝色的" as "Because the fired cyanotypes turn blue". The additional verb "turn" explains why the color of the cyanotypes lead people mistakenly believe, preserving the information of the original text while avoiding comprehension bias.

The translation of "浓淡" as "thickness" reflects the translation of the biased phrase, omitting the meaning of light and replacing an entire word with thick.

Example 8

Source text: 青花瓷要**经过 1300 ℃**的高温，而且要烧制很长的时间。古代烧一次窑，要三天三夜，现代烧窑技术和设备都大大地**提升**，最快只要几个小时。

Target text: The Blue and white china must undergo high-temperature firing at **1300 ℃**, and requires a long time for the process. In ancient times, **a single kiln firing** would take three days and nights. However, with significant **advancements** in modern kiln technology and equipment, the process can now be completed in just a few hours.

Identified translation techniques: 1) zero translation 2) transposition

Analysis of Translation Techniques and its Reason:

In the process of china making, verbs and data nouns make up a large part of the sentence, and in this sentence, the translator use transposition and zero translation.

Retain "1300 ℃" this exact number and conform to do zero translation, not only can attract the reader's attention through the vivid image of the visual impact, but also let the reader feel the china firing of high temperature and not easy, leaving a deep impression to them.

Translation "烧一次窑" as "a single kiln firing" and "提升" as "advancements" are translated by converting the verbs into nouns, which lacks a sense of dynamism but conveys more detailed information and diversifies the form of expression of the sentence.

(3) Interactive experience sentences

Example 9

Source text: 谁能意识到，陪伴我们的还有瓷器？ 试想一下：**一杯水，那个盛水的杯子；一碗饭，那个盛饭的碗**。没有杯碗，你用什么喝水吃饭？

Target text: Who would have realized that we are accompanied by china? Just consider: **a cup of water, the cup that holds the water; a bowl of rice, the bowl that holds the rice**. Without cups and bowls, what do you use to drink and eat?

Identified translation techniques: 1) literal translation 2) inversion

Analysis of Translation Techniques and its Reason:

The whole sentence uses the translation method of literal translation, using simple vocabularies to convey the message, while advancing the subject, translating the definite article in the form of a subordinate clause, inverting the translation method to emphasise the importance of the cups

and bowls, and the interaction of the two rhetorical questions with examples to make the readers more intuitively feel the importance of china.

Example 10

Source text: 我是涂睿明，邀请你和我一起，来探寻**瓷器**的**前世今生**。

Target text: I am Tu Ruiming, inviting you to join me **on a journey** to explore the past and present of **china**.

Identified translation techniques: 1) free translation 2) amplification

Analysis of Translation Techniques and its Reason:

The culturally rich term "the past and present" has been translated as "the past and present" instead of "the former and latter life", which reflects flexibility of translation and is more concise and easier for English readers to understand. "The amplification of the phrase "on a journey" not only expresses the sense of a journey of "探寻", but also enhances the attractiveness of the text and conveys a sense of interactive experience.

The translators have investigated which word to use to translate "瓷器".

Difference between porcelain and china[23]**:**

Difference 1: Material and origin

- porcelain: china, a utensil made of white or highly albino ceramic. Porcelain usually has a high degree of texture and translucency.

- china: a synonym for porcelain, specifically referring to porcelain from China.

Difference 2: use and decoration

- porcelain: porcelain is usually used to make tableware, tea sets, decorations, etc., with practical and artistic value.

- china: can refer to ceramic products, not limited to porcelain, including other ceramic products.

Difference 3: raw materials and technology

- porcelain: porcelain is made of high-quality porcelain clay, after high temperature firing, with hard, delicate, white characteristics.

- china: can be generalised to refer to ceramic products made of different materials, including pottery, porcelain and tile.

Difference 4: historical and cultural background

- porcelain: porcelain is one of the traditional Chinese crafts and is deeply connected with Chinese history and culture.

- china: as a pronoun, specifically referring to porcelain produced in China, also closely linked to the history and culture of China.

In summary, porcelain translated as china can better reflect the value.

(4) Educational popular sentences

Example 11

Source text: 去年的一天，我正在上海博物馆的陶瓷馆里拍摄一些瓷器的照片。一个十岁出头的小男孩走了进来，一眼看到我面前的一个大瓶，就兴奋地对他爸爸说："爸爸，爸爸，你看，这么大的玉！"这个爸爸一听就笑了，说："**傻孩子**，那不是玉，是瓷器。"

不过我心里暗暗嘀咕："你一个大人走进了陶瓷馆，当然知道这里面都是瓷器。"但实际上，孩子的感觉完全是对的。因为这种瓷器，在唐宋时期，就被称为"**饶玉**"。

Target text: One day last year, I was taking photos of the china in the ceramics gallery of the Shanghai Museum. A little boy, just over ten years old, came in. At a glance, he saw a large vase in front of me and excitedly said to his father, "Dad, Dad, look, such a huge piece of jade!" The father laughed upon hearing this and said, "**My dear**, that's not jade, it's china." But I secretly muttered in my heart, "As an adult, walking into a ceramics museum, of course you know everything here is china."

But in fact, the child's feeling was entirely correct. Because this kind of china, during the Tang and Song dynasties, was known as "**Rao Yu**."

[Annotation]: Rao Yu, the ancient name of china

Identified translation techniques: 1) free translation 2) annotation

Analysis of Translation Techniques and its Reason:

In this sentence, the translation of "傻孩子" as "my dear" is a free translation, which not only conveys what the father said to the child in the original text, but also avoids the pejorative meaning, and it is more in line with the expression habit in English. The specific historical and cultural concept of "饶玉" is directly retained and annotated to help readers understand its cultural context.

Through a vivid scene and dialogue, the reader is introduced to the history and cultural value of china. Through the boy's misunderstanding and the father's correction, the reader is able to learn that china was known as "饶玉" in ancient China, suggesting that it was comparable to jade in beauty and value. In addition, the author's internal reaction

provides an educational point that even professionals may have preconceived notions about the aesthetic value of china. This narrative not only captures the reader's interest, but also helps them learn and understand the art and history of china, thus serving the purpose of educational outreach.

Example 12

Source text: 有一部非常著名的电影叫《**人鬼情未了**》，很多人都看过，其中的主题曲也很流行。当主题曲在电影中响起，画面就是女主人公在拉坯。**拉坯**这个工艺很古老，几乎在陶瓷诞生之初就用。一直到今天，手工制瓷仍然是在轮车上完成。现在的轮车除了比古代先进，工艺上其实没有什么差别。

Target text: Many people have seen a very famous movie called **"Ghost,"** and the theme song in it is also very popular. When the theme song plays in the movie, the scene shows the female protagonist working on the pottery wheel. The craft of **pottery wheel throwing** is very ancient, almost used since the inception of ceramics. To this day, handcrafted porcelain is still completed on the wheel. Today's pottery wheels are more advanced than those of ancient times, but in terms of craftsmanship, there is actually little difference.

Identified translation techniques: 1) combination 2) literal translation

Analysis of Translation Techniques and its Reason:

By accurately conveying the information in the original text, the translation helps English-speaking readers to understand the ancient craft of china making and its connection to modern technology.

Through the widely known cultural reference of the film "Ghost", the translation makes it easier for readers to build up an understanding of the craft of china making. The appropriate explanation of terminology and cultural adaptation in the translation enables readers from non-specialist backgrounds to understand the essence of the china making process, reflecting the aim of popularising education. In addition, the comparison of ancient and modern technology in the translation not only conveys the heritage of the craft, but also reflects the impact of technological progress on traditional crafts, further enhancing the educational significance.

4.2. Discourse Analysis

This section mainly talks about the messages, meaning and the relationship of the language and the context in the original text[24].

(1) Translation Purpose analysis

The purpose of this translation report is to spread the unique and attractive porcelain culture to international readers, so that the world can better understand the porcelain culture in different aspects, and promote exchanges and dialogue between different civilizations. The spread of porcelain culture also helps to promote the development of economy and tourism in Jingdezhen, China. Through the bridge of translation, the unique and charming folk culture of Jingdezhen can present to the word, which will play an important role in increasing the soft power of Chinese culture.

(2) Thematic or Motif analysis

Historical themes: The porcelain is with a long history and splendid culture. The development of Chinese porcelain has gone through an evolution from primitive to mature, and the technology has been constantly innovated, witnessing the historical changes of Chinese society. During the Song Dynasty, Jingdezhen blue and white china represented the highest level. After the Yuan Dynasty, Jingdezhen gradually became the centre of China's ceramics industry, and its products were not only sold throughout the country, but also sold well overseas.

Societal themes: The development of china is closely related to society and culture. With its simple but noble qualities, china carries a rich aesthetic concept, in line with the aesthetic pursuit of the literati. Successive generations of pottery and decorative motifs include both landscapes, flowers and birds of nature, as well as human beings themselves, expressing the humanistic idea of harmony and unity between human beings and nature, and embodying the Chinese people's artistic pursuit of a better life and things.

(3) Ideology Analysis

Translation activity is not neutral, it will be influenced by the ideology of the society and era in which the translator lives. As a communication medium, porcelain culture translation not only conveys technical and artistic knowledge, but also carries the craftsmanship and exploratory spirit of the Chinese people. By showing the production scenes and cultural background of porcelain, it enhances the public's recognition of the excellent traditional Chinese culture, and at the same

time cultivates national consciousness. In the process of translation, while choosing a translation strategy close to the target language readers, the translator insists on preserving the traditional cultural elements in order to convey the cultural connotations of Chinese characteristics.

(4) Content and Narration Analysis

Through analyzing and categorizing the original text, the translator gains an understanding of its distinctive features and cultural implications, presenting these findings in a report format. Throughout this process, the translator primarily employs literal translation, free translation, and annotation translation methods as per the original text, aiming to clearly convey its meaning and enhance its readability.

(5) Contextual Analysis

Historical context: At the beginning of the 20th century, with the development of archaeology, scholars began to systematically study ancient ceramics, exploring their place in history and culture and providing physical evidence for the study of ceramic culture. Scholars have conducted in-depth studies on the artistic value and aesthetic characteristics of ceramics, considering ceramics as an important part of traditional Chinese culture and analysing their stylistic evolution in different historical periods. As an important export commodity in ancient China, ceramics had a significant impact on economic development and international trade. Scholars study the production, distribution, and markets for ceramics and how they contributed to the prosperity of regional economies. Culture context: In modern times, with the rise of nationalism and cultural self-confidence, the study of ceramic culture also reflects the importance and revival of traditional culture. In the context of globalisation, the study of ceramic culture has also taken on a cross-cultural and interdisciplinary character, with scholars focusing not only on china, but also on the influence and variation of ceramics around the world[25]. Chinese ceramics have become an important medium of cultural exchange after being widely spread around the world. Researchers analyse how ceramics have acted as cultural messengers, influencing the world's perception of Chinese culture.

(6) Culture Discourse Analysis

Porcelain culture has its own uniqueness relative to other cultures. When translating, it is necessary to fully understand the culture of china, do the translator's best to convey the meaning of the original text, and respect the cultures of both parties when conducting cross-cultural exchanges and dissemination.

5. Conclusions

5.1. Summary of Key Findings

In the process of carrying out translation practice and writing the report, I have gained a deeper understanding of the application of the theory of translation methods and techniques in actual work, and the combination of theory and practice is vital to the improvement of translation quality. At the same time, the original text carries a lot of information and connotations, and sufficient attention needs to be paid to every detail. Therefore, adding annotations during translation is very important, as it can not only convey elements representative of Chinese culture but also help foreign readers better understand the connotations.

Accurately translating Chinese porcelain cultural texts is crucial for preserving cultural heritage, promoting cross-cultural exchanges, providing educational resources, supporting academic research, and enhancing cultural identity. It helps global audiences understand and appreciate the uniqueness of Chinese porcelain and contributes to enhancing its international image, driving economic development, and fostering cultural diversity. In summary, precise translation is a key bridge connecting Chinese porcelain culture with the world.

5.2. Implications for Translation Studies

The author encountered many challenges when writing a translation practice report. In particular, transformation of linguistic style and conveyance of cultural connotations. How to deal with these sentences has caused trouble to the author. Furthermore, owing to the author's limited proficiency and cultural disparities, accurately expressing the meaning of certain words proves challenging, consequently impacting the translation's quality. However, under the tutelage of the instructor, the author ultimately surmounted

these obstacles, thus enhancing the translation' s overall quality.

From these challenges, the author realises that translation is a continuous process of learning and progress, requiring constant updating of knowledge and upgrading of skills. The author has also gained skills and knowledge, such as what translation and strategies should be adopted to optimize translation in the face of language vocabulary with different characteristics.

5.3. Future Directions

As an important part of traditional Chinese culture, china not only promotes cultural exchange and dissemination, but also an important resource for academic research and education. Future translation studies can have more in-depth discussion on how to combine the historical background of china with modern aesthetics, and to present both traditional and modern elements in the process of translation. In addition, translators should also continuously improve their language skills and translation skills, improve cultural literacy in order to provide readers with high-quality translations.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

Not applicable.

Conflict of Interest

The authors declare no conflicts of interest.

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