

Practice of Japanese Publicity Translation of Chinese Ceramics from the Perspective of Skopos Theory

Cong Feng*, Yu Li

Jingdezhen Ceramic University, Jingdezhen, China

561299473@qq.com

**Corresponding author*

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Abstract: Ceramics are one of the cultural symbols for the world to understand China and for China to go global, as well as an important carrier for inheriting excellent Chinese culture. However, there are many translation difficulties and mistranslations in the Japanese translation of Chinese ceramic culture. This paper is based on the perspective of translation purpose theory. By visiting and learning ceramic internship bases, we carry out translation practice of ceramic Japanese propaganda, reflect on the difficulties and problems in translation, and further clarify the translation purpose of ceramic Japanese propaganda. The goal of spreading Chinese ceramic culture should be given priority. On this basis, we should be faithful to the original text and accurately translate, follow the principle of coherence to facilitate readers' understanding, and promote the external dissemination of Chinese ceramic culture.

1. Introduction

Ceramics are one of the important carriers for inheriting Chinese civilization. Chinese ceramics have spread Chinese civilization, promoted cultural exchanges between China and other countries, and been exported overseas since ancient times. Contemporary Chinese ceramics carry on the past and open up the future, reflecting not only the brilliant history, culture, art, etc. of ancient China, but also showcasing the new style and creativity of contemporary China. As a neighboring country of China, Japan has had many exchanges with China in the field of ceramics since ancient times. However, there are many translation difficulties and mistranslations in the Japanese propaganda translation of Chinese ceramics, which hinder the dissemination and international exchange of contemporary Chinese ceramic culture. The Skopos theory of translation provides a new approach that combines translation with cross-cultural communication. Translation Skopos theory was founded in the 1970s, which holds that translation is not just a single act of language conversion, but a conscious and purposeful cross-cultural communication behavior that arises in a specific cultural environment. It mainly includes three principles, namely the purpose principle, coherence principle, and fidelity principle, among which the purpose principle is the most important. The purpose determines the entire translation behavior and is the starting point and foundation of the translation task. Whether it is coherence or faithfulness, it should be subject to the translation purpose.

In terms of English translation of Chinese ceramic culture, many scholars have studied it from the perspective of translation purpose theory. Sun Jingyi and Wang Lun (2010) explored the application of Skopos theory in the English translation of ceramic terminology [1]. In order to achieve the goal of spreading Chinese ceramic culture through the English translation of ceramic terminology, it is recommended that translators adopt translation methods that can maximize the dissemination and introduction of Chinese culture for the ceramic terminology with Chinese characteristics. From the perspective of Skopos theory, Ou Feibing (2011) probed into the strategies of English translation of ceramic culture, believing that the translation of ceramic process should strive to be objective, concise, and accurate, and prevent cultural mistranslation and distortion [2]. Huang Ying (2014) examined the English translation of ceramic exhibition brochures from the perspective of Skopos theory, and explained that accurate translation strategies should be selected based on their function or purpose to make them conform to English expression habits and easier for readers to understand and master [3]. Deng Hongchun (2015) conducted an English translation study on the names of Jingdezhen ceramics in museum collections from the perspective of functionalism and believed that language level domestication strategies and cultural level foreignization strategies should be adopted [4]. Duan Yanli and Li Xiaohong (2016) pointed out that there is no unified standard for the English translation of ceramic terms, which is a major challenge in the current English translation of ceramics [5]. Ge Liying (2019) studied the translation of ceramic terms in the context of tourism exhibitions and business trade [6]. Rao Xiaofei and Yao Yuan (2020) explored cultural information and translation errors in ceramic cultural relic names from the perspective of translation teleology [7], while Shao Yu (2021) argued that Skopos Theory focuses on the basis of analyzing the original text, requiring that the translation should be based on the expected function of the translation in order to choose the best method, which has a strong guiding significance for Jingdezhen ceramic cultural tourism translation [8].

The above research shows that Skopos theory is feasible in the field of Chinese ceramic publicity, and the promotion of ceramic culture is in essence a clear purpose and functional translation, which applies to the translation teleology. However, most of them are studies in English translation, with relatively few studies in small languages and few studies in Japanese translations in Chinese ceramic culture. Therefore, from the perspective of translation teleology, this paper practices the text translation of ceramics and Japanese publicity and explores the translation strategy.

2. Ceramic Japanese Publicity Translation Practice

From the perspective of Skopos theory, this paper requires 68 third-grade Japanese major students from Jingdezhen Ceramic University to carry out the translation practice of the ceramic Japanese language. Jingdezhen is a famous ceramic production area in China, with a history of over two thousand years of manufacturing ceramics and a rich ceramic cultural heritage. Jingdezhen Ceramic University is the only comprehensive university named after ceramics in China, which has trained many students in the field of ceramics. On the basis of Japanese, the Japanese major students also learned special courses related to ceramic culture. These students have certain Japanese translation ability and the basic cognition of ceramics.

After visiting and studying the ceramic internship base, we focused on Chinese ceramic culture, clarified the purpose of translation, and organized students to collect information, write texts, and carry out Japanese translation practice according to the purpose of ceramic culture outreach, and collected students' feedback problems in the translation process. As shown in Figure 1, 60 of the 68 students gave feedback that there was a problem of difficulty in translating cultural concepts. Besides, in the process of practice, it was found that most of the scenic spots in Jingdezhen with Japanese signs lacked Japanese introductions to ceramic culture. Second, among half of the

feedback, there was a problem of ceramic vocabulary. Some students are not clear about the corresponding terminology in the field of ceramics, especially the new vocabulary related to ceramic development, and do not know how to translate it. 25 people once again reported difficulties in expressing themselves differently between China and Japan, and 18 people reported difficulties in grammar.

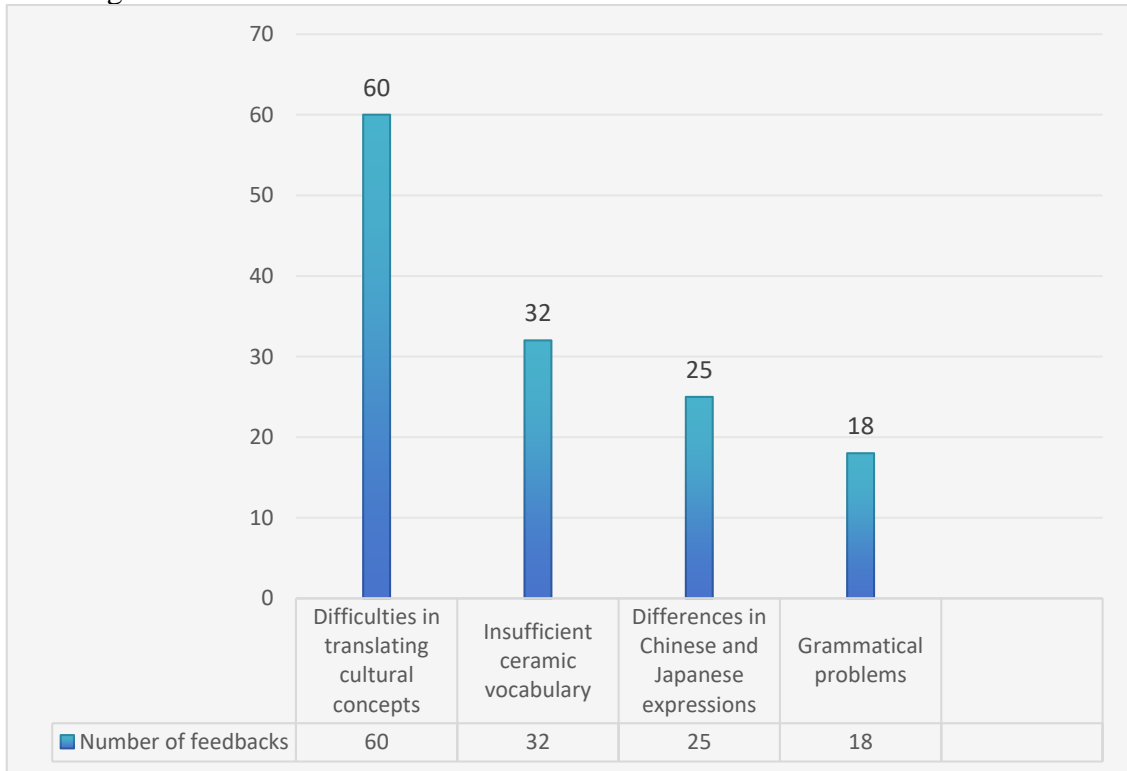


Figure 1: Translation of difficult points

After that, the translation results were scored and the student scores are shown in Figure 2.

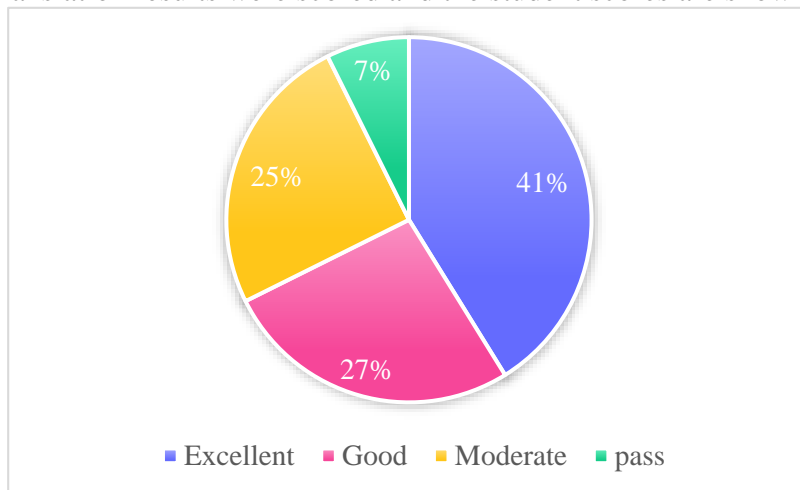


Figure 2: Student grades

Among them, nearly 60% of the students did not achieve excellence, totaling 40 students. After summarizing and analyzing the errors of these students, the following problems were found, are shown in Figure 3.

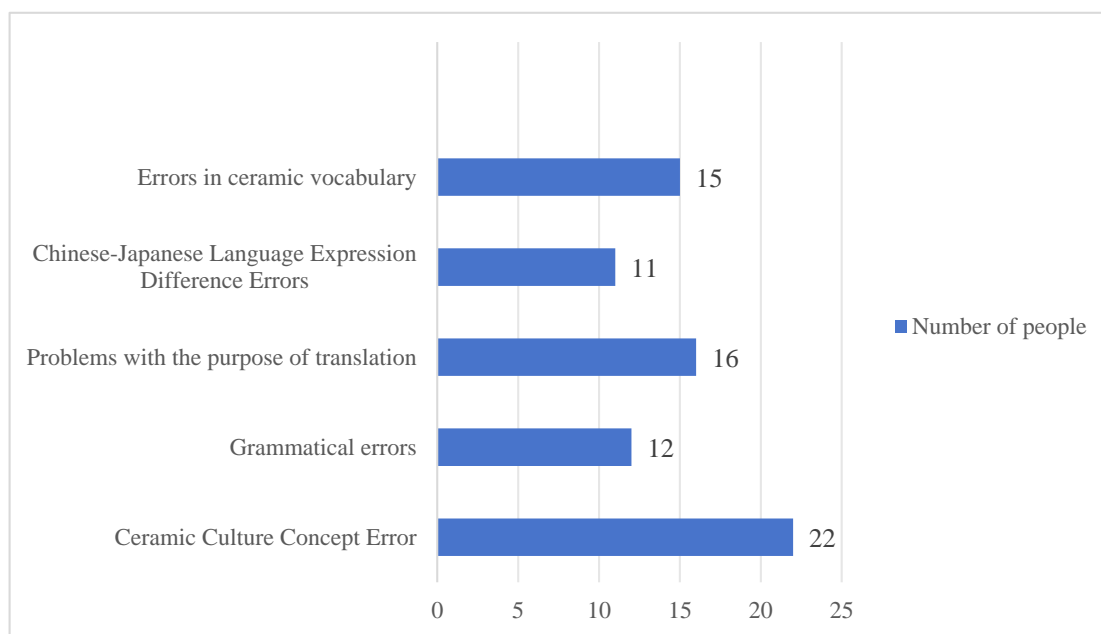


Figure 3: Errors in translation

(1) Problems with the purpose of translation: Although the purpose of external publicity was clarified before translation, there were still 16 students with problems in this aspect in the actual translation process. The proportion exceeded the expectation, and the students were generally not aware of this problem. Some students have the wrong purpose and did not follow the purpose of external propaganda, which has become internal propaganda. Some students have an unclear purpose or no purpose, and the publicity becomes an ordinary text. Some students fail to achieve their goals, translate unfriendly and contain negative content, which is not suitable for external promotion. No matter how precise the translation is, once the purpose is incorrect and unclear, it will lead to the translation not achieving the desired effect.

(2) Translation error: There are mainly errors in the concept of ceramic culture, ceramic vocabulary, and grammar. The most problematic aspect among them is the misconception of ceramic culture, which is due to insufficient background knowledge, insufficient understanding of the ceramic field, lack of rigor, and a lack of literal meaning. Through the practice at the internship base, it was also found that there were Japanese translation errors in scenic spots with Japanese signs in Jingdezhen. Ceramic production requires multiple processes and involves a large number of professional vocabularies. Porcelain names are very informative [9]. A large number of specialized words have been produced in the length development process of ceramics, and some borrowed from related disciplines, while others are industry terminology which is extremely rare in other industries [10], so errors are prone to occur. Although students have some knowledge of ceramics, they still have a problem of insufficient vocabulary and are not familiar with the meaning and usage of ceramic professional terms. Grammar errors refer to a lack of solid mastery of Japanese grammar.

(3) The issue of differences in language expression between China and Japan: is mainly reflected in differences in language structure, meaning, and usage. There are language differences in expression and lexical meanings between Chinese and Japanese. Some words have special meanings in Chinese but do not have equivalent expressions in Japanese. Some words are unique to China and do not have corresponding words in Japanese. Some Chinese introduction words quote poetry and have a brilliant literary style, but when translated into Japanese, they are often difficult to understand, too obscure, difficult to understand, and lengthy.

3. Translation Strategies for Ceramic Japanese Publicity from the Perspective of Skopos Theory

Based on the difficulties and errors that arise in translation, the following translation strategies are obtained:

(1) Further clarification of translation purpose: According to the theory of translation purpose, the principle of purpose is the fundamental principle that determines the translation process, and the measure of successful translation is whether the translation has achieved the expected translation purpose. Therefore, translators should first clarify the translation purpose. The purpose of ceramic Japanese publicity is to better spread China's ceramic culture, while promoting friendly exchanges and cultural exchanges between China and Japan in the field of ceramics. Then this study selects the corresponding method according to this purpose, and by combining specific fields, the target can be refined. For example, the external promotion of Jingdezhen ceramics can promote the perceptible Chinese ceramic culture in Jingdezhen, promote the new development of contemporary Jingdezhen, focus on the beauty of contemporary Jingdezhen ceramic collections, and introduce the joy of contemporary Jingdezhen ceramic scenic spots as the main objectives. The purpose that translation behavior aims to achieve determines the methods and strategies that translation should adopt. In terms of translation strategy, for the Japanese translation of proprietary terms, such as ceramic names and emerging ceramic cultural landscapes, it is recommended to express them directly in Chinese characters, which can preserve the cultural atmosphere of China and also be understood by Japanese readers who use Chinese characters. If a translator is writing a promotional text, they should pay attention to whether the text is positive and avoid negative or unfriendly information.

(2) Emphasizing cultural connotations and inheritance innovation: Ceramic Japanese translation has distinct cultural and local characteristics, and it is not comprehensive without culture. According to the purpose of translation theory, translation is a cross linguistic and cross-cultural communication behavior, in which a clear understanding of one's own culture and understanding of cultural differences are necessary for better cultural communication. Once again, contemporary ceramic art has both inheritance and innovation, and external publicity translation should also expand new knowledge and accurately convey new styles. Ceramics have rich cultural heritage. In the international exchanges, this study to promote Chinese ceramic culture requires us to dig deep into the connotation and value of ceramic culture. From the perspective of culture, this study attaches importance to the combination of inheritance and innovation.

(3) To faithfully convey translation information and achieve accurate translation: It is necessary for translators to supplement their professional vocabulary in the field of ceramics in their future studies and work, master the meaning and correct usage of these words, and not perfunctorily handle uncertain vocabulary. They should take on the responsibility of spreading Chinese ceramic culture with a rigorous attitude. After the translation work is completed, strict school and review are required. They should consolidate their grammar knowledge, practice translation more, read ceramic materials more, and improve their professional skills.

(4) This study improves the coherence of translation and facilitates the understanding of the target language audience. There are often complex long sentences in the introduction of Chinese ceramic culture. In terms of sentence structure, it can be simplified according to Japanese expression methods, such as breaking down a long sentence into two or three short sentences. Many conjunctions are commonly used in Japanese, which can be used in translation to make the sentence meaning clearer and clearer. In terms of language meaning, some Chinese concepts have different meanings or no corresponding expressions in Japanese, and can be appropriately translated to supplement historical, cultural and other background knowledge. In terms of language use, Chinese emphasizes fancy words and often uses poems, idioms, etc. to describe, but the corresponding

Japanese expressions are often complex and difficult to understand. Therefore, on the basis of correctly expressing the original meaning, written expressions can be transformed into easy to understand expressions, making complex translations readable, easy to understand, and communicative.

4. Conclusions

In summary, this paper analyzes and summarizes the translation results through the translation practice of ceramic Japanese, and finds that there are difficulties and problems in the translation purpose, ceramic cultural concepts, ceramic professional terminology, grammar, and differences in language expression between China and Japan. The translation of ceramic Japanese promotional materials should first focus on the dissemination of Chinese ceramic culture, with this goal as the top priority. Based on this, faithful and accurate translation of the original text should be followed while adhering to the principle of coherence for readers to understand. This study promotes the external dissemination of ceramic culture, promotes international exchanges, and allows the world to better understand contemporary China.

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