

A Study on the Translation of Ceramic Cultural and Creative Industry

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Abstract: Ceramic cultural and creative industry, as a recently emerged distinctive industry, can boost the world's ceramic communication and economic development. The translator of ceramic cultural and creative industry should bear in mind the responsibility of cross-cultural communication and try to spread the ceramic culture of the source language to the world through translation.

1. Introduction

The term “Cultural Industry” first appeared as a German phrase in the book *The Work of Art in the Age of Mechanical Reproduction*, written by the German scholar Walter Benjamin in 1930s (Zhang, 2009). In 1940s, Max Horkheimer and Theodor Adorno first used the English phrase “Cultural Industry” in their book *Dialectics of Enlightenment*. In 1980s, the term “Cultural Industry” traveled from the west to the east. The definition of cultural industry given by UNESCO is as follows: cultural industry is a series of practices which include how to produce, reproduce, store, and distribute cultural productions and services.

2. Creative Industry

Paul M. Romer, the world famous economist, pointed out in 1986 that creativity can stimulate new products to come out, new markets to form, and new opportunities to create wealth; therefore, creativity is the motive power to promote economic growth. In 1994, Australia announced that it would become a “Creative Nation”, and worked out a series of cultural policies to achieve the goal. On hearing this, the British government sent an investigatory group to Australia to seek for experience, and then coined the term “Creative Industry”.

In July 1997, the former British Prime Minister Tony Blair established a special group for creative industry. To develop British creative industry, the group produced two documents respectively in 1998 and 2001. In the documents, the group gave creative industry a formal definition: it is a kind of industry to create opportunities for wealth and employment through individual creativity, techniques, and talents. Creative industry includes thirteen trades: music, radio and TV, advertisement, film, architecture, design, art, fashion, performance, craft, publication, game, and software.

3. Cultural and Creative Industry

Cultural and creative industry, by definition, refers to the creative industry related to culture. It came into being under the background of economic globalization, and it is a new and promising industry whose core is creativity.

Cultural and creative industry is a kind of knowledge-concentrated industry, which bears the characteristics of high knowledge, high added value, and high integration. These years, with the rapid development of cultural and creative industry, its significance in national economy has become more and more prominent. In the first place, cultural and creative industry has given impetus to the fast development of economy, and hence has become the major engine of economic growth for all countries in the world. In the second place, cultural and creative industry has created more and more opportunities for employment, and spurred new jobs to surge up continuously.

Stimulated and pushed by the British policies for developing creative industry, in 2002, Taiwan established its plans for flourishing cultural and creative industry. In its plans, Taiwan coined the Chinese term for cultural and creative industry for the first time. In 2005, Hong Kong set up a special committee which was aimed to provide strategies for promoting Hong Kong's cultural and creative industry, and thus laid the foundation for its cultural and creative industry. In September 2006, China's General Office of the CPC Central Committee, together with General Office of the State Council, issued *The National Outline of Cultural Development during the "11th Five-Year" Period*. In this document, for the first time, the Chinese government covers cultural and creative industry into its important documents (Lu, 2010).

Cultural and creative industry, which emerged in late 20th century, is regarded as the new economic growth point for the 21st century. Influenced by the global financial crisis from 2007, many traditional industries have slowed down in their growth rate; however, the industry related to culture and creativity has maintained its rapid growth.

4. Translation of Ceramic Cultural and Creative Industry

Ceramics is invented by China. As the inventor of ceramics, China is entitled "ceramic country", so there is magnificent ceramic culture contained in Chinese ceramics. Chinese porcelains enjoy a high reputation worldwide, especially the ones made in Jingdezhen. Being the capital of world ceramics, Jingdezhen has made great contribution to ceramic culture, economy and social development home and abroad. These years, Chinese government is striving to develop its traditional culture and aiming to spread its traditional culture overseas. For promoting China's national economy, it is essential that the Chinese government should vigorously develop its ceramic cultural and creative industry.

As translation is the most important media for communication, much more importance should be attached to the translation of ceramic cultural and creative industry. With the industrialization of ceramics, translation of ceramic cultural and creative industry is sure to bridge China and the world, taking the important role of communicator. Meanwhile, translation of ceramic cultural and creative industry must be the bond to promote the ceramic cultural communication between China and the world, taking the significant responsibility of spreading Chinese ceramic culture to other countries.

The translation of ceramic cultural and creative industry, in terms of the domains it covers, can generally be categorized into three classifications: specialized translation of ceramic cultural and creative industry, business translation of ceramic cultural and creative industry, industrialized translation of ceramic cultural and creative industry.

4.1 Specialized Translation of Ceramic Cultural and Creative Industry

Specialized translation of ceramic cultural and creative industry is concerned with the professional fields of ceramic culture and creativity. The professional fields are closely connected

with the traditional culture of the source language country. This category of translation mainly includes the following kinds: first, the translation of ceramic special terms, which is to translate the special ceramic terms related to the traditional culture of the source-language country; second, the translation of ceramic cultural landscapes, which is to translate the cultural landscapes to introduce the local culture of the source-language country to the world; third, the translation of ceramic works, which is to spread the cultural connotation of the ceramic works to the world, with the combination of culture and art; fourth, the translation of ceramic science and technology, which is to translate the advanced science and technology to other countries, achieving worldwide co-development of ceramics and taking cultural and financial benefits to the source-language country; fifth, the translation of ceramic documents, which is to record the history and development of ceramics and promote the common development of the world.

Specialized translation of ceramic cultural and creative industry demands that the translator should be rich in both professional and cultural knowledge in ceramics, and that he should grasp sufficient translation strategies and skills to meet the translation requirements.

4.1.1 The Translation of Ceramic Special Terms

The translation of ceramic special terms plays an important role in translating ceramic cultural and creative industry. Ceramic special terms are the significant carrier of ceramic culture, and they contain the cultural connotations related with the source-language country. Such kind of translation asks the translator to be equipped with sharp cultural awareness and cross-cultural communicative awareness. To carry out this translation, the translator may follow the criterion suggested by the Chinese translator, professor Fang Mengzhi (Fang, 2007). First, the translated version should bear the same meaning with the source language. Second, the translated version should comply with the expressive rules of the target language. Third, the translated version should be totally understood by the target readers and achieve the same goal as the original one of the writer's.

4.1.2 The Translation of Ceramic Cultural Landscapes

Ceramic cultural landscapes can reflect the local distinct culture; therefore, the translation of ceramic cultural landscapes can spread the local characteristic culture to foreigners and can accordingly attract more and more foreign tourists to visit the country, which is beneficial to both cultural communication and national economy. To translate ceramic cultural landscapes, the translator must make sure that the meaning of the target text should be exactly the same with the source ceramic cultural message, no more and no less. The strategy of literal translation is recommended for such kind of translation; meanwhile, in order to make the translated version better understood and attract as many foreign tourists as possible, the target text should be in line with the thinking mode and linguistic rules of the target language, thus ensuring the most effective communication of ceramic culture.

4.1.3 The Translation of Ceramic Works

Ceramic works are important bearers of traditional culture. As ceramic works are portable, they can easily travel from one country to another. So the translation of ceramic works is apparently more effective for spreading the culture of its source country. To translate ceramic works, the first step for the translator is to understand the traditional cultural elements contained in the works. The translator must be qualified for this, if not, he may not be able to introduce the traditional culture fully and totally to the target readers. The second step for the translator is to adopt appropriate strategies and skills to carry out the translation work. For translating ceramic works, it is suggested that the translator should adopt such strategies as literal translation with notes, free translation, and

gloss translation. The focus of this kind of translation is to fully and accurately convey the cultural information in the ceramic works to the target language readers.

4.1.4 The Translation of Ceramic Science and Technology

Ceramic science and technology includes ceramic arts and crafts, ceramic manufacturing procedure, ceramic materials, ceramic terms, etc. The translated version of ceramic science and technology must comply with the rules for technical writings. The content must be accurate and rigorous. The translation process must be handled with one hundred percent carefulness. The translator must obey the rules of faithfulness and expressiveness, so as to make the target text and the source text identical.

4.1.5 The Translation of Ceramic Documents

Ceramic documents are recorded history of ceramics. Doing such translation can enrich the translators' ceramic knowledge, enhance his scholarly competence, and lay a solid basis for his later translation work with ceramics. The translation of ceramic documents requires the translator to have a rigorous academic style, to be equipped with the capability to spread ceramic culture of the source country to foreigners. The translator should try to make the translated version faithful to the original one, and the translated version should also be expressive and smooth in the target language.

4.2 Business Translation of Ceramic Cultural and Creative Industry

As the term suggests, business translation of ceramic cultural and creative industry is concerned with making profits. This kind of translation consists of two fields: ceramic trade translation and ceramic auction translation.

4.2.1 Ceramic Trade Translation

Ceramic trade translation is mainly oral interpretation which is to test the interpreter's competence of negotiation, team work, and ceramic trade. As the medium of foreign trade, the translator's role is to accurately and completely convey the ceramic information of one party to another, trying to make the trade achieve its intended purpose and harvest the ideal profits.

4.2.2 Ceramic Auction Translation

Ceramic auction translation is also oral interpretation which is to test the interpreter's responding ability, thinking and analyzing ability, ceramic interpretive ability. The translator should be endowed with the above-mentioned abilities in order to ensure the smoothness and instantaneity of the auction, and at the same time, make economic profits from the auction.

4.3 Industrialized Translation of Ceramic Cultural and Creative Industry

Industrialized translation of ceramic cultural and creative industry helps to realize the industrialization of ceramics, and take profits to the economy. This kind of translation mainly includes ceramic tourist interpretation and ceramic exhibition translation.

4.3.1 Ceramic Tourist Translation

Ceramic tourist translation is mainly concerned with tourist interpretation of ceramic scenic spots. The interpreter, as the tourist guide, ought to introduce the related ceramic history and culture

to the foreign visitors. Not only should the interpreter have sound knowledge of foreign language and perfect interpretive skills, but he should also grasp the knowledge of ceramic history and culture, the knowledge of ceramic tourism, the knowledge of ceramic arts and manufacturing process, etc. Through the interpretive work of the interpreter, the industrialization of ceramic tourism is doomed to boom.

4.3.2 Ceramic Exhibition Translation

Ceramic exhibition is a good means to exhibit the artist's works and a good way to show the traditional ceramic arts to the world. Currently, ceramic exhibition is developing towards industrialization. As China's Jingdezhen is the world's ceramic capital, the artists there hold ceramic exhibitions inside and outside the country every year. For instance, many Jingdezhen's artists go to America, France, Switzerland, UNESCO headquarters to hold ceramic exhibitions; the annual International Ceramic Expo in Jingdezhen will attract millions of tourists, including thousands of foreigners, to appreciate the new ceramic products and Chinese traditional ceramic culture. These exhibitions and expos have become an important platform to spread Chinese ceramic culture. The translator should shoulder the responsibility of promoting cross-cultural communication and spreading ceramic culture, should acquire more knowledge about ceramic culture and arts, and should promote the industrialization of ceramic exhibition.

5. Conclusion

Cultural and creative industry is a newly born industry, and because it can greatly promote the national economy, it is being attached more and more importance by all countries in the world. The translation of ceramic cultural and creative industry is a medium to serve the development of this industry. The translator should have their sharp awareness of cross-cultural communication, be equipped with abundant ceramic knowledge, and try to spread the ceramic culture of the source language to the target language. As the translation of ceramic cultural and creative industry is now only in its initial phase, translators should put more time and energy into this field of translation, to establish the translation rules and criteria, to set up the translation quality evaluation system, to cultivate more professional translators, and finally to drive the translation of ceramic cultural and creative industry to maturity.

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