

The Construction Paths of International Discourse Power Based on the English Translation and Dissemination of Chinese Ceramic Terminology

Sun Jingyi^{1,a}, He Mengyang^{1,b}, Ren Xiajing^{1,c}, Wang Lun^{1,d,*}

¹Jingdezhen Ceramic University, Jingdezhen, Jiangxi, China

^asunjingyi@jcu.edu.cn, ^b17870278131@163.com, ^c3068782107@qq.com, ^dwanglun@jcu.edu.cn

*Corresponding author

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Abstract: This paper takes the English translation and dissemination of Chinese ceramic terms as the entry point, aiming to explore the construction paths of China's international discourse power. As an important carrier of Chinese civilization, Chinese ceramics have a terminology system that combines technical precision and cultural uniqueness. However, current English translations of these terms suffer from inconsistent translation methods, loss of cultural connotations, and a single dissemination channel, which hinders the international spread of ceramic culture and the construction of discourse power. The paper first defines the core connotation of international discourse power, indicating that it is a dynamic system encompassing dimensions such as cognitive recognition and value dissemination, and that it is closely related to the precise dissemination of cultural terms. Subsequently, it reviews the typical translation paths of ceramic terms, including the combination of literal and phonetic translation, functional and cultural annotations, and context adaptation, and points out three major challenges: inconsistent translation methods, cultural omissions, and contextual misplacements. Finally, it proposes specific paths for the construction of international discourse power based on the English translation and dissemination of ceramic terms from four aspects: establishing a standardized English translation system, building a multi-channel dissemination network, strengthening cross-cultural dialogue and re-creation, and improving academic support and feedback mechanisms. It emphasizes that through the precise transmission and effective dissemination of terms, Chinese ceramic culture and the value concepts behind it can become international "common knowledge", providing micro-level support for the construction of China's international discourse power.

1. Introduction

Chinese ceramics, as an important material carrier and cultural symbol of Chinese civilization, have undergone thousands of years of development, forming a complete system from raw materials, techniques to shapes and patterns. They not only embody the concept of "harmony between man

and nature” and the spirit of “pursuing excellence”, but also have served as a core medium for the exchange of Eastern and Western civilizations during historical processes such as the “Maritime Silk Road”. From the simple patterns of Yangshao painted pottery to the elegant glazes of the Five Great Kilns of the Song Dynasty, from the fusion of Chinese and Western styles in Ming and Qing export porcelain to the innovative expressions of contemporary ceramic art, Chinese ceramics have always interpreted the profound heritage and contemporary vitality of Chinese culture in a form that intertwines the material and the intangible.

In the context of globalization, cultural discourse power has become a key dimension in the competition of national soft power. Terminology, whose accurate translation and international recognition are the foundation for building discourse power, is regarded as the “language cells” of cultural knowledge. The Chinese ceramic terminology system is vast and unique in connotation, such as “blue and white”, “doucai”, “Ruyao”, etc., which not only contain technical details but also encapsulate historical context and aesthetic values. The quality of their English translation and dissemination directly affects the depth of international society’s understanding of Chinese ceramic culture. However, there are many problems in the current practice of translating ceramic terms: first, literal translation leads to distortion due to cultural omission (for example, simply translating Chinese “Guanyao” as “official kiln”, ignoring its royal exclusivity and institutional connotation); second, the lack of unified standards results in chaotic translation methods (for example, “enamel color” and “cloisonne” are both used for Chinese “falang cai”); third, the single channel of dissemination leads to fragmented understanding among international audiences. These problems not only hinder the precise dissemination of ceramic culture but also weaken China’s discourse power in related fields to a certain extent.

In recent years, with the advancement of China’s “Cultural Confidence” strategy and the deepening of cultural exchanges along the “Belt and Road”, academic circles have increasingly emphasized the research on the correlation between the English translation of traditional terms and the construction of discourse power. However, systematic discussions on the ceramic field are still insufficient: first, existing studies mostly focus on the optimization of the translation of individual terms, lacking consideration of the overall communication strategy of the terminology system; second, discussions on “discourse power construction” mostly remain at the macro level, failing to fully combine the particularity of ceramic terms to form operational paths.

Based on this, this paper takes “the English translation and dissemination of Chinese ceramic terminology” as the entry point, systematically sorts out the classification and cultural connotations of ceramic terms, analyzes the current situation of their English translation and dissemination bottlenecks, and ultimately explores specific paths to enhance international discourse power through precise translation, standardization construction and multi-channel dissemination of terms.

2. International Discourse Power

International discourse power, as an important manifestation of a country’s soft power and comprehensive national strength, is essentially the influence and dominance over issue setting, rule-making, and value interpretation in the international community. This concept is not merely about “discourse power”, but a dynamic system encompassing multiple dimensions such as cognitive recognition, value dissemination, and rule participation. It is not only reflected in a country’s ability to express itself in international public opinion, but also in the extent to which its culture, ideas, and systems are accepted and followed by the international community.

2.1. Theoretical Origins of International Discourse Power

From a theoretical perspective, the study of international discourse power is often closely

associated with constructivist international relations theory. Constructivism holds that the order of the international community is not solely determined by material power, but is constructed through discourse interaction as “shared ideas”. This implies that a country’s strength in discourse power does not only depend on its economic and military “hard power”, but also on whether its cultural symbols and value concepts can be effectively disseminated and transformed into “shared knowledge” in the international community.

Hall pointed out that in the cultural field, the struggle for international discourse power often focuses on the initiative in “encoding” and “decoding”. When the core concepts and terminologies of a culture can be accurately translated and widely disseminated, the value concepts they contain may become the “meta-language” of international discourse; conversely, if the terms are misinterpreted, simplified, or marginalized, the deep connotations of the culture may be obscured, and even become “subordinate symbols” in the discourse system of others [1].

2.2. The Relationship between Chinese Ceramic Terminology and the Construction of International Discourse Power

Fei Xiaotong pointed out that for China, the construction of international discourse power is not only a practical need to cope with global competition but also an inevitable requirement of cultural exchange and mutual learning. In recent years, with the advancement of the “Belt and Road Initiative” and the implementation of “Going Global” strategy for Chinese culture, academic research on international discourse power has gradually shifted from a macro “power theory” to a micro “practice theory”, focusing on how to enhance the persuasiveness and appeal of Chinese discourse through the precise dissemination of specific cultural carriers.

Chinese ceramics are the cultural carriers with both material and spiritual attributes, and the English translation and dissemination of Chinese ceramic terminology system is an important entry point from the perspective of “practice theory”. On the one hand, the material attributes of ceramic terms can be accurately communicated internationally through precise translation. For example, “kaolin” is used to translate “gaolingtu”, which not only retains the regional cultural identifier but also clearly indicates the mineral raw material attribute, enabling international ceramic practitioners to accurately understand the characteristics of the raw material. On the other hand, their cultural attributes can be conveyed through in-depth dissemination to transmit Chinese cultural concepts. For instance, in the dissemination of the term “chaishao”, the process detail of “natural glazing by wood ash” can be combined to explain the concept of “harmony between man and nature”, allowing the international community to understand China’s cultural wisdom of “adapting to and making use of nature”, providing concrete support for the construction of international discourse power.

3. English Translation of Chinese Ceramic Terminology

The English translation of Chinese ceramic terms is not merely a process of language conversion; it is also the cross-cultural transmission of cultural connotations. Due to the extensive inclusion of technical details, historical contexts, and aesthetic characteristics in the terms, their English translation needs to strike a balance between “accuracy” and “cultural readability” to avoid information loss or misinterpretation caused by literal translation. Based on existing research and practical cases, the English translation of ceramic terms can be summarized into the following typical approaches, while also facing numerous practical challenges.

3.1. Combination of Literal Translation and Transliteration: The Basic Translation Method for Technical Terms

For technical terms referring to specific raw materials, tools, or processes, the combination of literal translation (preserving the core technical features) and transliteration (highlighting cultural specificity) is the most commonly used approach. This ensures that international audiences can accurately understand the technical aspects while also marking the unique Chinese names of things.

Pure literal translation is applicable in scenarios where the process or function of the term description is universal. Literal translation can directly correspond to the expression habits in the international ceramics field. For example, “lapi” is translated as “throwing”, which directly corresponds to the rotational molding process in pottery making. It precisely matches the naming convention in the international ceramics field for similar processes and does not require additional explanations to allow overseas practitioners to understand the core operation.

When the term name is related to a Chinese-specific region or process, transliteration is used to retain the cultural identifier, and an attribute suffix is added to clearly define the term category. For example, “gaolingtú” is translated as “kaolin”, retaining the transliteration of “Gaoling”, which originates from the place name of Gaoling Village in Jingdezhen, highlighting the regional exclusivity, and through the mineral academic suffix “-in”, its “mineral raw material” attribute is clearly defined. It has now become an internationally recognized mineralogical term [2].

3.2. Function and Cultural Annotation: Supplementary Translation Methods for Shape and Decorative Terms

Shape and decorative terms often have both “practical function” and “cultural symbol” connotations. Simple literal translation is prone to losing historical context or aesthetic implications. Therefore, it is necessary to supplement information through “function description plus cultural annotation” to achieve a balance between “function transmission” and “cultural fidelity”.

When the function of the shape evolves over time or contains a specific historical background, annotations are used to restore the cultural context. For example, the translation of the “meiping” vase is “plum vase” (a tall-necked vase originally used for wine storage in the song dynasty, later evolved into a decorative piece in the ming and qing dynasties)[3].

When decorative patterns carry auspicious meanings or cultural symbols, they need to be translated with implicit or supplementary explanations to avoid the loss of meaning. For example, “chanzhi lian” is translated as “interlocking lotus”, which directly conveys the visual characteristics of “twisted lotus branches”, allowing international audiences to clearly understand the decorative form.

3.3. Context Adaptation: Dynamic Translation of Aesthetic Evaluation Terms

Aesthetic terms are the most challenging part to translate. These terms highly rely on the traditional Chinese aesthetic context, and their connotations cannot be accurately represented by a single English word. They need to be selected based on the specific context to find the closest expression.

For example, the core connotation of “yijing” refers to “the implicit resonance formed between the object and the viewer” [4]. The translation needs to be adjusted according to the context to match the key points of expression. In the context of describing the glaze color of Song Dynasty porcelain, “ambience” is used to emphasize the “overall atmosphere” created by the glaze color, such as “the ambience of serenity” for Ru kiln sky-blue glaze, highlighting the intuitive sensory experience brought by the glaze color.

3.4. Core Challenges in Ceramic Translation Practice

Although the above translation methods provide references for the dissemination of ceramic terms, there are still three major problems in current practice that restrict the effectiveness of term dissemination and the construction of discourse power.

3.4.1. Inconsistent Translation Methods Leading to Confusion in Cognition

There are multiple translation methods for the same ceramic term, making it difficult for international audiences to establish a stable conceptual correspondence[5]. For example, “doucai” has multiple translations such as “contrasted colors”, “doucai”, and “enamel over glaze”. “Contrasted colors” focuses on the color contrast feature but ignores the core of the “underglaze blue plus overglaze color” technique, and “doucai” retains the transliteration but lacks a technical explanation, and “enamel over glaze” confuses “doucai” with “enamel-colored porcelain”. This confusion exists simultaneously in academic literature and mass communication, such as an international ceramic exhibition translating “doucai” as “doucai” by transliteration, while an academic paper submitted to the same ceramic exhibition uses “contrasted colors”, seriously undermining the authority and consistency of term dissemination.

3.4.2. Cultural Absence Leading to Loss of Connotation

Literal translation only conveys the surface meaning and may lose the deep cultural and institutional connotations. “Guanyao” translated as “official kiln” is a typical case. “Official” only reflects “official management”, but does not convey the institutional attribute of “exclusive for the royal family and representing the highest technical standard”. This translation method leads international audiences to confuse it with ordinary government-run handicrafts. For instance, an overseas museum labeled Ming Dynasty’s official kiln porcelain as “products of Ming official kilns”, without explaining the special nature of it being “used exclusively by the royal family and produced without cost”, thereby weakening the hierarchical and craftsmanship value of Chinese ceramics.

3.4.3. Misalignment between Communication Scenarios and Translation Methods

The adaptation of academic translation methods to different communication scenarios is disconnected, making it difficult to balance professionalism and accessibility. In academic scenarios, the complete translation of “yijing” (aesthetic resonance between the ceramic work and the viewer) as “artistic conception” (aesthetic resonance between the ceramic work and the viewer) can preserve cultural connotations, but it is overly cumbersome and not suitable for mass communication scenarios such as new media short videos; while in mass communication scenarios, “yijing” is simplified to “mood”, which lowers the comprehension threshold, but loses the deep aesthetic connotation of “subtle resonance”, such as a YouTube ceramic science video that translates “yijing of Song porcelain” as “Song porcelain mood”, misleading overseas audiences into thinking it is “emotion” rather than “the spiritual interaction between the object and the viewer”. How to dynamically adjust the translation method based on the type of audience (scholars, ordinary people, teenagers) still requires further exploration.

4. The Paths to Build International Discourse Power Based on the Translation and Dissemination of Chinese Ceramic Terms

The English translation and dissemination of Chinese ceramic terms are not isolated acts of

language conversion, but rather practical carriers of cultural discourse power at the micro level. Through the precise transmission of terms, systematic dissemination and international recognition, the craftsmanship wisdom, aesthetic concepts and value cores contained in ceramic culture can be gradually embedded into the global discourse system, ultimately achieving a substantial enhancement of international discourse power. The specific paths can be developed from the following four aspects:

4.1. Establish a Standardized English Translation System to Consolidate the “Language Foundation” of Discourse Power

The standardization of terms is a prerequisite for international recognition. The current confusion in the translation of ceramic terms directly leads to the fragmentation of the international community’s understanding of Chinese ceramic culture and weakens the authority of discourse. Therefore, it is necessary to establish a unified English translation standard through interdisciplinary collaboration.

4.1.1. Establish a Professional Review Institution

In collaboration with the academic circles of translation, ceramic history, and international ceramic art researchers (such as experts from the Ceramics Department of the Victoria and Albert Museum in the UK), the “Standardization Committee for the English Translation of Chinese Ceramic Terms” can be established to carry out specialized work on core terms. Give priority to identifying terms with heavy cultural load and high usage frequency such as “Ruyao”, “doucai”, and “kaipian”, and determine the optimal translation based on semantic analysis and international communication needs. For example, “Guanyao” is uniformly translated as “Imperial Kiln”, and the exclusive attribute of the royal family is clearly defined through “Imperial”. It is different from the common “official” concept; “doucai” is determined to be translated uniformly as “doucai (overglaze colors on underglaze blue outline)”, while retaining the transliteration label and supplementing the process description. Ultimately, the Standard Manual for English Translation of Chinese Ceramic Terminology will be formed, providing a unified reference for the academic and industrial circles [6]. This manual needs to be revised regularly, updated dynamically in combination with international communication feedback and newly discovered ceramic terms to ensure the timeliness and applicability of the standard.

4.1.2. Distinguish the Levels of Scenario-Based Translation Methods

According to the cognitive needs of the target audience, Hall developed two sets of translations: the “Academic Version” and the “Popular Version”. In academic scenarios, a precise translation method of “core words plus detailed annotations” is adopted. For example, “yijing” is translated as “aesthetic resonance between the ceramic work and the viewer, a core concept in Chinese traditional aesthetics that emphasizes implicit emotional connection”, which clarifies the aesthetic connotation of the term. It also supplements its position in the traditional Chinese aesthetic system to ensure that no cultural information is omitted in academic exchanges. For popular scenarios, simplified translations are used, such as “evocative mood”, which lowers the comprehension threshold through short sentences and is suitable for new media, museum explanations and other scenarios. For example, the annotation of “yijing of Song porcelain” in the overseas digital exhibition hall of the Palace Museum. The “evocative mood of simplicity (a simple and freehand atmosphere)” was adopted, combined with close-up pictures of the glaze color of Song Dynasty porcelain, allowing overseas audiences to directly perceive the connotation of the terms.

4.2. Build a Multi-Channel Communication Network and Expand the “Coverage Dimension” of Discourse Power

The construction of discourse power needs to rely on multiple communication carriers, to break through the traditional academic circle, and to enable ceramic terms and their cultural connotations to reach a wider international audience.

4.2.1. Set up Professional Communication Platforms

Bases on top international ceramic art journals and academic platforms as the core carriers, the “Chinese Ceramic Terminology Column” is set up in journals such as *Ceramics Monthly* and *Journal of the Oriental Ceramic Society*, with articles jointly written by Chinese and foreign scholars. Taking the English translation of “blue and white porcelain” as an example, the article can start from the terminology to explain the history of its cobalt material originating from Islamic culture and the integration of Chinese and Western techniques in craftsmanship. In Yuan Dynasty, Persian cobalt material was introduced through the Maritime Silk Road, and was combined with the traditional Chinese underglaze painting technique to create blue and white porcelain. This cross-cultural integration trait can be demonstrated through terminology dissemination to showcase the inclusiveness of Chinese ceramics [7].

4.2.2. Leverage New Media and Visual Communication

Visual communication can reduce the difficulty of understanding terms and adapt to the acceptance habits of international audiences. A series of short videos entitled “Visualization of Ceramic Terminology” have been launched on YouTube and Instagram. Each episode lasts for three to five minutes and uses 3D animation to demonstrate the coordination between the wheel speed and hand movements during “throwing” and the interaction process between the flame and the body during “wood-firing”, with bilingual subtitles in Chinese and English and easy-to-understand explanations. For example, when explaining “Chinese dragon kiln”, the structural principle of “built along the mountain and with natural circulation of fire” is demonstrated through animations, and the wisdom of the ancients in utilizing natural conditions is compared with modern kilns, allowing overseas audiences to intuitively understand the technological logic behind the terms. At the same time, collaboration should be made with international institutions such as the Metropolitan Museum of Art and the British Museum to mark standardized English names and brief cultural annotations for Chinese ceramic exhibits in their digital exhibition halls. For example, “Tang sancai” is marked as “Tang sancai (tri-color glazed pottery for funerary use, reflecting the grand burial culture of the Tang Dynasty)”, visitors can click on the exhibits to view the term analysis.

4.2.3. Integrate into Educational and Communication Scenarios

Efforts should be made to strengthen the cognition of terms through immersive experiences and promote the transformation of terms from “passive reception” to “active use”. In terms of educational infiltration, it is to incorporate terminology of Chinese ceramics into the textbooks of, for example, East Asian art history courses in overseas universities, along with case analyses. For instance, when explaining “Song Dynasty porcelain”, terms such as “Ru ware” and “crackle” should be used to analyze the influence of the “simplicity” aesthetic of Song Dynasty scholars on ceramic styles, enabling students to understand the cultural context through these terms. In terms of interactive co-creation, in the Belt and Road cultural exchange projects, Chinese and foreign ceramic artists are organized to carry out “Terminology Co-Creation Workshops”, allowing foreign practitioners to participate in the discussion of the translation of terms such as “eggshell porcelain”,

and understand its craftsmanship characteristics of “as thin as paper and as white as jade” through hands-on making of eggshell porcelain. Through educational infiltration and communication scenarios, in practice, foreigners can identify with the cultural connotations of terms, and thus the sense of belonging to the discourse of Chinese ceramics can be enhanced significantly[8].

4.3. Strengthen Cross-Cultural Dialogue and Recreation to Enhance the “Penetration Depth” of Discourse Power

The core of international discourse power lies in making local culture a shared knowledge, which requires emphasizing dialogue with other cultures in the dissemination of terms rather than one-way output.

4.3.1. Uncover “Common Values” in Terminology

It is required to extract common human concerns from the connotations of terms and build a bridge for cross-cultural communication[9]. In the ecological dimension, the term “natural glaze coloring” embodies the concept of “harmony between man and nature” in creation. Ancient Chinese artisans achieved the natural presentation of glaze color by adjusting kiln temperature and raw material ratio (such as the iron content of purple gold clay), without the need for artificial chemical coloring. This concept can have a dialogue with Western “ecological aesthetics”, evoking resonance with the utilization of natural materials. For example, in the international ceramics forum with the theme of “natural glaze coloring”, the natural formation process of the “Emerald Color of Thousand Peaks” of the Longquan Kiln in the Song Dynasty can be presented, and the inspirations of traditional craftsmanship for modern sustainable design can also be explored, allowing overseas audiences to understand the cultural concepts behind the terms from an ecological perspective. In the spiritual dimension, the term “eggshell porcelain” embodies the craftsmanship spirit of “striving for excellence”, which has taken several years of training for artisans to master the “eggshell forming” technique. The finished eggshell porcelain is only 1-2 millimeters thick, and a slightest mistake during the firing process can cause it to break. This art can be connected with the global attention to “craftsman culture”. For instance, in overseas exhibitions with the theme of “Craftsmanship Spirit”, through the production videos and terminology explanations of “eggshell porcelain”, the craftsmanship pursuit of Chinese artisans can be vividly showcased to the world.

4.3.2. Encourage International Secondary Creation and Interpretation

Through the re-creation by overseas creators, Chinese ceramic terms can be integrated into the global art system in a more flexible form. In terms of artistic cooperation, ceramic artists from countries such as the UK and Japan were invited to create works inspired by Chinese ceramic terms. For instance, a British ceramic artist took “Crackle” as the theme, combined the traditional crackle pattern with modern installation art, and used 3D printing technology to produce the large-scale “crackle” ceramic sculpture “Crackle of Time”. These creations have not only gained recognition for Chinese ceramic terms in the international art community but also enhanced their dissemination vitality through cross-cultural adaptations. In the exhibition and dissemination, a “Term Origin” section can be set up beside the works, introducing the historical background and cultural connotations of the terms in the form of pictures and text, such as “crackle: A unique aesthetic feature of Chinese Song Dynasty ceramics, formed due to the difference in the expansion coefficients of the body and glaze”, to strengthen the origin attribute of Chinese ceramic culture.

4.4. Improve the Academic Support and Feedback Mechanism to Ensure the “Continuous Iteration” of Discourse Power

The construction of discourse power is a dynamic process, which requires continuous optimization of strategies through academic research and practical feedback to avoid the failure of discourse due to the solidification of paths.

In terms of data tracking, tools such as google trends and web of science are used. And it is to track the international dissemination popularity, usage scenarios and semantic evolution of terms such as “blue and white porcelain” and “ru ware”. Another instance is that “guanyao” was once mistakenly translated as “government kiln”, and overseas visitors confused it with “ordinary porcelain produced by government factories”, mistakenly believing that Ming Dynasty official kiln porcelain could be circulated in the market. To address the issue of misinterpretation and optimize the translation, the translator should add the annotation “for royal use only” after “government kiln”. [10]

Contextual culture theory points out that non-Western cultural terms often contain implicit contextual information, and the difficulty of decoding needs to be reduced through “explicit supplementation” [1]. This viewpoint can guide the English translation of “kaipian” and “yijing”, and in addition to core translations, supplementary background explanations can be provided. In his book *The Course of Translation*, translation theorist Peter Newmark proposed the dichotomy of “semantic translation and communicative translation” [11], which can distinguish the scene translation method of “Guanyao”: in academic scenarios, semantic translation “Imperial Kiln (exclusive for royal use)” is adopted. To build an academic support system for “two-way dialogue”, it is necessary to rely on international classic theories to optimize the translation method and avoid discourse closure.

5. Conclusion

The translation and dissemination of Chinese ceramic terminology not only concerns the accurate transmission of cultural details, but also constitutes a micro-practice for building international discourse power. This paper systematically explores the paths of discourse power construction through review of the core connotation of international discourse power, classification characteristics of Chinese ceramic terminology, and its current translation status.

The limitations of this study lie in the need for further empirical analysis of the effect of terminology dissemination--currently, it mainly relies on existing literature and case data, lacking comparative studies for different countries and different audience groups. In the future, it can be combined with cross-national audience surveys and big data tracking to further quantify the specific impacts of different dissemination strategies (such as academic columns and short videos) on the enhancement of discourse power, providing more precise basis for the optimization of communication paths.

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