

Research on International Communication of Ceramic Culture in Jingdezhen Tourist Attractions

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Abstract

As excellent traditional Chinese culture, ceramic culture needs to go to the world, play its role as a business card for cultural exchange, and let the world know more about China. The purpose of this study is to explore the international communication of ceramic culture in Jingdezhen tourist attractions, and the study takes the multimodal discourse analysis theory as the research basis and media convergence as the background. Firstly, it introduces Jingdezhen tourist attractions and their ceramic culture. Secondly, an application analysis is conducted based on multimodal theory and media convergence. Finally, a specific optimization path for the international communication of ceramic culture in Jingdezhen tourist attractions is proposed.

Key words: Tourist attraction; Ceramic culture; International communication

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1. INTRODUCTION

Jingdezhen, also known as “Millennium Porcelain Capital”, has a long ceramic history, profound ceramic culture, distinct industrial characteristics, and rich tourism resources. As an excellent traditional Chinese culture, ceramic culture needs to go to the world and play its role as a business card for cultural exchange,

so that the world can better understand China. In the new era, overseas friends can learn about Jingdezhen tourist attractions and Jingdezhen ceramic culture through new media (online media, mobile media, digital television), virtual tour, traditional media (radio, newspapers, magazines, television, outdoor media), and other channels. With the rapid development of media convergence, it has profoundly changed the habits of communication audiences in obtaining information through communication media such as text, audio, and video. Communication audiences can have a more comprehensive understanding of Jingdezhen tourist attractions and Jingdezhen ceramic culture. In 2019, National Development and Reform Commission and Ministry of Culture and Tourism officially issued “Implementation Plan for Jingdezhen National Ceramic Culture Inheritance and Innovation Pilot Zone”, which clearly stated their support for Jingdezhen to build a national ceramic culture protection and inheritance innovation base, a world-renowned ceramic culture tourism destination, and an international ceramic culture exchange and cooperation trading center. Therefore, in-depth research and scientific optimization of the international communication of ceramic culture in Jingdezhen tourist attractions through media convergence from a multimodal perspective have profound theoretical and practical significance.

2. JINGDEZHEN TOURIST ATTRACTIONS

Jingdezhen is one of the first batch of national historical and cultural cities, an excellent tourist city in China, and the most charming cultural tourist city in China. These city cards are sufficient to illustrate the rich tourism resources of Jingdezhen, especially ceramic tourism resources. Jingdezhen has one AAAAA national tourist attraction, eleven AAAA national tourist attractions, and seventeen AAA national tourist attractions. Ceramic

historical and cultural tourism accounts for an important proportion of Jingdezhen's tourism industry. Famous tourist attractions include Jingdezhen Ancient Kilns and Folk Customs Museum, Taoyang Alley Imperial Kiln Scenic Spot, Jingdezhen Mingfang Park, Jingdezhen Imperial Kiln Ceramic Art Museum, Ceramic Art Avenue, Sanbao International Ceramic Valley, Jinxiu Changnan China Porcelain Park, Mingqing Park of Jingdezhen Sculpture Porcelain Factory, etc. These scenic spots all showcase Jingdezhen's long ceramic history and profound ceramic culture.

Jingdezhen Ancient Kilns and Folk Customs Museum has two national key cultural relics protection units -- Zhen Kiln and Ming Garden, and it is divided into four main parts: exhibition area of ancient porcelain kilns of various dynasties, ceramic folk customs exhibition area, ceramic art leisure area, and Guyao Impress Culture Tourism Complex. Tourists can learn about Jingdezhen's hand-made porcelain skills and Jingdezhen's traditional porcelain kiln workshop building skills, appreciate ancient porcelain kilns of various dynasties (Dragon Kiln of Song Dynasty, Steamed Bun Kiln of Yuan Dynasty, Gourd Kiln of Ming Dynasty, Zhen Kiln of Qing Dynasty, etc.) and porcelain orchestra performance, experience the ceramic production process of casting, painting, kiln burning, and immerse themselves in all aspects of Jingdezhen's ceramic culture. In addition to Jingdezhen Ancient Kilns and Folk Customs Museum, Taoyang Alley Imperial Kiln Scenic Spot has become a popular ceramic tourist attraction attracting people to visit and take photos. It consists of the imperial kiln factory site, the national key cultural relics protection unit, the imperial kiln museum, the surrounding lane dwellings, guild houses, kiln communities, ceramic industry heritage and other historical and cultural relics.

3. CERAMIC CULTURE

China's ceramic development has a long history and is closely related to Chinese civilization, Chinese aesthetic psychology, and Chinese craftsmanship and technology. China's ceramic culture has exerted a profound impact on China and the world. Chinese ceramic artifacts bear witness to the characteristics of various eras, such as the openness and inclusiveness of prosperous Tang Dynasty, the elegant artistic conception of Song Dynasty, the simplicity and elegance of Ming Dynasty, and the exquisite beauty of Qing Dynasty. Both Ge Kiln and Ru Kiln of Song Dynasty pursued the cracked glaze (natural cracking of porcelain glaze), which reflects Chinese people's pursuit of natural beauty; The making process of Chinese porcelain is complex and delicate, as stated in Ming Dynasty's Song Yingxing's *Tiangong Kaiwu* (technological encyclopedia), making porcelain requires 72 processes, which reflects the spirit of Chinese craftsmen who strive for excellence and innovation;

Ceramic decorative patterns mainly include landscape patterns, scroll patterns, seawater patterns, flower and bird patterns, etc. This expresses the idea of harmonious coexistence between humans and nature. Children playing patterns, peony patterns, Fulushou patterns (symbolizing fortune, wealth, and longevity) express people's good wishes. Eight auspicious patterns and lotus flower patterns reflect the influence of Buddhism on people. Chinese ceramic artifacts demonstrate the inherent spirit of Chinese culture, the tremendous creativity of Chinese nation, and the aesthetic taste of Chinese people. The concept of "happiness and health, harmonious coexistence, and harmonious friendship" contained in ceramic culture reflects the philosophical thinking, thinking concepts, and spiritual characteristics of Chinese people, which is consistent with the content and direction of socialist core values. Chinese spirit, innovative vitality, and cohesion demonstrated by ceramic culture not only promote China's cultural power and enhance the spirit of Chinese culture, but also promote human civilization and strengthen cultural exchanges.

In the 15th century, Zheng He made seven voyages to the West, spreading Chinese ceramics to over thirty countries and regions in Asia and Africa; The introductions about China, such as Marco Polo's *The Travels of Marco Polo* and Juan Gonsales de Mendoza's *Historia del Gran Reino de la China*, have inspired Westerners to have a passionate longing for China; The Silk Road connects China and the West, and plays a role in cultural exchange and commodity trade between China and the West. The various ceramic decorative elements in Trianon De Porcelaine built by Louis XIV, the Chinese blue and white porcelain used by the gods and goddesses in Giovanni Bellini's work *The Feast of the Gods*, Dutch Delftware, a large number of Chinese export porcelain, Hugo's poem *Le Pot Cassé*, Rococo art, etc. all reflect the love of Western countries for Chinese ceramics and the influence of Chinese ceramics on Western culture. The ceramic civilization with thousands years history has deeply influenced people's way of life, value, and aesthetic taste. Protecting and spreading ceramic culture has become an inevitable requirement for strengthening cultural confidence. The spreading of ceramic culture can provide a strong foundation for cultural confidence, and better showcase the charm of ceramic culture and the beauty of Chinese civilization.

4. INTERNATIONAL COMMUNICATION OF CERAMIC CULTURE

In 2021, General Secretary Xi Jinping stressed, "telling the story of China well, spreading the voice of China well, and showcasing a true, three-dimensional, and comprehensive China are important tasks to strengthen China's international communication capability construction. We

need to deeply understand the importance and necessity of strengthening and improving international communication work under the new situation, make great efforts to strengthen international communication capability construction, form an international voice that matches China's comprehensive national strength and international status, create favorable external public opinion for China's reform, development, and stability, and make positive contributions to promoting the construction of a community with a shared future for mankind".

The world first know ceramics and ceramic culture through ceramic artifacts of the Silk Road, and it is the exquisite ceramics that allowed the world to understand China. Previously, in addition to perceiving ceramic culture through ceramic artifacts, foreign people also learned about ceramics and ceramic culture by reading translations of ancient books about ceramics and travel notes of foreign authors, such as translations of *Jingdezhen Tao Lu (The Potteries of China)*, *Tao Shuo (Chinese Pottery and Porcelain)*, and *The Travels of Marco Polo*. Now, in the era of media convergence, multimodal media discourse and new media have profoundly changed the information obtaining habits of communication audiences, allowing them to have a more comprehensive understanding of Jingdezhen ceramic culture and Jingdezhen ceramic tourist attractions. Overseas people perceive and understand ceramic culture through news reports, promotional videos of ceramic tourist attractions, international ceramic exchange activities, and new media discourse (online media discourse, mobile media discourse, digital television discourse).

4.1 Multimodal Discourse Analysis

Multimodality refers to various symbolic or ideographic resources, such as text, images, music, videos, etc. Multimodal discourse analysis refers to the study of meaning interpretation and ideographic mechanisms of various communicative symbols. The application research of multimodal discourse analysis theory is relatively common in China, and multimodal grammar, especially "visual grammar", is applied to analyze various types of discourses. The theory of multimodal discourse analysis has a wide range of applications, including media discourse, scientific discourse, textbook discourse, mathematical discourse, online discourse, film and television discourse, etc. Multimodal discourse analysis not only promotes linguistic research, but also provides a new research perspective for disciplines such as communication, tourism, education, and art. Multimodal discourse analysis can analyze the image-text relationship, music grammar, multimodal narrative expression and covered media narrative mode of the international communication discourse of ceramic culture in Jingdezhen tourist attractions, in order to optimize the international communication discourse of Jingdezhen tourist attractions, improve the popularity of Jingdezhen

ceramic tourist attractions, and enhance the international communication effect of ceramic culture.

The official website of Jingdezhen Ancient Kilns and Folk Customs Museum is a good example of multimodal discourse, which includes its introduction texts, its service announcement texts, its news texts, its music "I am waiting for you in Jingdezhen", its pictures and videos. The official website of Jingdezhen Ancient Kilns and Folk Customs Museum has four languages: Chinese, English, Korean and Japanese, which can spread ceramic culture wider in the world. Besides, in Jingdezhen Ancient Kilns and Folk Customs Museum, its linguistic landscape are also in four languages (Chinese, English, Japanese, Korean), and its porcelain orchestra perform beautiful music using porcelain musical instruments. Interpret and analyze the international communication discourse of ceramic culture in Jingdezhen tourist attractions from the perspective of linguistic multimodal discourse analysis theory, including cultural and creative product discourse (image-text relationship), audio introduction discourse (music grammar), promotional video discourse (multimodal narrative expression), virtual tour discourse, and live tourism discourse (converged media narrative mode). The image-text relationship theory can be applied to analyze the brochures of tourist attractions, the posters of tourist attractions, the introduction of tourist attractions, cultural and creative product discourse, etc. Compared with texts, the interpretation of images is full of uncertainty and requires more cultural background knowledge. Different audiences can have different understanding and interpretation of the same image; thus it requires texts to direct audiences' understanding and make images' meaning clearer. Sometimes, images can be the parasitic information of discourse. For instance, the diagrams in scientific discourse is a brief restatement of texts. Based on the principles of text-image position in discourse, some suggestions can be put forward to optimize the international communication discourse of ceramic tourist attractions. The principle of information value optimizes the position of texts and images, the principle of salience improve the highlighting function of important information and ceramic culture, and the principle of framing enhance the color and the space arrangement of discourse.

4.2 Media Convergence

In the context of rapid development of information and network technology and the emergence of new media forms, media convergence has emerged. Media convergence is a product of the organic integration of traditional media and new media based on Internet thinking, achieving resource integration, content compatibility, dissemination integration, and interest sharing. It has the characteristics of all-media, full coverage, full functionality, and full time and space. Media convergence fully utilizes the advantages of

various media, including the authority and professionalism of traditional media, as well as the rapid and interactive nature of new media. Focusing on audiences, it pays attention to the hot topics of audiences, produces content in a way that audiences understand, selects communication terminals according to the media habits of audiences, effectively meets the cultural and spiritual needs of audiences, and plays an important role in cultural communication.

Ceramic tourist attractions in Jingdezhen are supposed to fully utilize the advantages of media convergence to better spread ceramic culture to the world. Its all-media and full coverage can help people obtain information about ceramic tourist attractions and know ceramic culture better. People can obtain information about tourist attractions through converged media integrating texts, photos, audios and videos, which improves audiences' participation experience. Its personalized customization can precisely advertise ceramic tourist attractions and ceramic culture to audiences based on audiences' needs and interests. Some ceramic tourist attractions in Jingdezhen have their own official websites and We Chat official accounts, releasing service information and introduction information. Comparing with traditional media, converged media allows audiences participate in the communication process. In the past, only traditional media organizations can release communication content, while in the era of converged media, common audiences can make their comments and share their opinions, which forms an interactive communication process. Jingdezhen Ancient Kilns and Folk Customs Museum shot a video about ceramic culture in the form of a story, and the video is played on the television in the waiting area and the ticket office, and the number of audiences is quite limited. In order to reach more audiences, ceramic tourist attractions are supposed to integrate mini TV show with live streaming and combine ceramic culture with tourist attractions. The profound culture, the aesthetic taste, and the unique feature are the key points to attract audiences, so Jingdezhen ceramic tourist attractions should fully explore their unique attractions, fun, interactive experience, and empathy in live streaming, enhance people's sense of interactive participation and immersive experience, and highlight their ceramic cultural value. In addition, they are supposed to utilize virtual reality and other technologies to combine various information elements and create a more vivid experience, greatly expanding the scope and convenience of international communication.

4.3 Suggestions

Accurate communication and efficient content production are the key to improving the international communication effect of ceramic culture. First, cloud computing, artificial intelligence, big data and other

technologies provide indispensable and important basic technologies for precise communication. They focus on the influence of social platforms and short video platforms, and accurately promote content products based on audience needs and media choices. Government relevant departments, Jingdezhen Converged Media Center, Jingdezhen ceramic tourist attractions, ceramic enterprises and other communication organizations should fully utilize the advantages of media convergence to expand their communication influence, such as registering accounts on overseas social media platforms and short video platforms, using effective visual narrative methods (multimodal narrative expression, multimodal metaphorical expression) to attract audience participation, establishing vertical communities (product communities with clear content orientation), and attracting loyal fans. Second, high quality multimodal international discourse is the core of efficient content production. By analyzing the text interactive visual metadiscourse of multimodal international communication discourse with good communication effects, such as typesetting resource metadiscourse (page layout, color, font, font size, spacing, background, etc.) and visual symbol metadiscourse (images, animations, videos, links, emoticons, etc.), we can provide an improvement path for the multimodal international communication discourse optimization of ceramic culture in the era of media convergence.

5. CONCLUSION

Optimize the multimodal international communication discourse of ceramic culture in the era of media convergence from three aspects: public spiritual and cultural consumption needs, infiltrative cultural communication methods, and reshaping local cultural symbols. The optimization path includes integrating Chinese and foreign ceramic culture expression in a way that foreign audiences are willing to see and understand; Producing mobile, socialized, and visualized ceramic cultural content products; Publish on multilingual platforms, promote on a large scale by numerous overseas media, and improve the effectiveness of overseas communication; Make full use of the advantages of new media such as mobile clients, online TV, and official accounts on social media platforms, and establish a diversified international communication media matrix; Utilize the international communication power of the "Generation Z" (the younger generation in contemporary society) that coexists with the Internet, and promote new young people to tell the story of Chinese ceramics well.

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