

The Embodiment of Ceramic Culture-Loaded Words in Chinese Ceramic Stories

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Abstract

Ceramic culture-loaded words carry with them abundant Chinese culture, and they are good carriers to spread Chinese ceramic culture to the world. China is now advocating the strategy of “Chinese Culture Going Out”, aiming to tell Chinese stories to the global people. Chinese ceramic stories contains a lot of culture-loaded words which are unique and characteristic in ceramic culture. This paper analyses the embodiment of ceramic culture-loaded words in Chinese ceramic stories.

Key words: Culture-loaded words; Ceramic stories; dissemination

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INTRODUCTION

Culture-loaded words, also known as culture unique words and culture connotation words, are deeply branded with the regional and era characteristic of a society, and are words (phrases) that express the unique things and concepts of a culture. Such words not only carry with them rich cultural connotations, but also only exist in one

culture, and are blank in another culture. It's because the culture-loaded words (phrases) have the characteristics that another culture doesn't have that they are often obstacles to cross-cultural communication and translation.

1. CERAMIC CULTURE-LOADED WORDS

Ceramic culture-loaded words refer to the characteristic words that are rich in Chinese ceramic culture. Chinese ceramic culture is broad and profound, including many ceramic culture-loaded words with Chinese ceramic culture characteristics. Ceramic culture-loaded words contain rich and unique Chinese cultural information, concerning cultural, historical, political, artistic, scientific and technological and other cultural information. Traditional ceramic culture with Chinese characteristics is one of the main contents of cultural exchange between China and foreign countries. The dissemination of ceramic culture overseas includes not only the spread of ceramic art, but also ceramic history, ceramic manufacturing process, ceramic painting, ceramic materials, ceramic shapes, and ceramic stories. The dissemination of ceramic culture-related information, such as art appreciation, is closely related to the translation of ceramic culture-loaded words, and the translation of ceramic culture-loaded words is of great significance to the dissemination of Chinese ceramic culture and international exchanges.

2. CERAMIC CULTURE-LOADED WORDS AND CHINESE CERAMIC STORIES GOING OUT

The Sixth Plenary Session of the Seventeenth Central Committee of the Communist Party of China, held in Beijing in October 2011, put forward the national strategy of “Chinese Culture Going Out”, aiming to promote multi-channel, multi-form and multi-level cultural

exchanges between China and other countries around the world, and to improve the appeal and influence of Chinese culture in the world. "Chinese Culture Going Out" is the embodiment of Chinese people's cultural consciousness and self-confidence, the inevitable demand for China to realize the great rejuvenation of the nation, and the fundamental driving force for building a harmonious world.

In his series of speeches, Chinese general secretary Xi Jinping mentioned the importance of China's cultural strategy. In 2014, he pointed out at the symposium on literature and art that while developing China's economy, the development of cultural discourse power can not be left behind. China should strengthen and build a wide array of cultural carriers with Chinese characteristics, and carry out the global exposition of "Chinese stories" so as to spread Chinese voice, Chinese culture and Chinese civilization. In order to realize the Chinese dream, this important cultural mission is the responsibility of all Chinese people.

China's economy is developing rapidly. At present, China has surpassed Japan and become the second largest economy in the world. However, China's cultural discourse power in the world is still very weak, so it is an important task for China to put forward the national strategy of "Chinese Culture Going Out" and improve the soft power of Chinese culture.

The national strategy of "Chinese Culture Going Out" requires Chinese people to learn to tell Chinese stories, let the world hear Chinese voice and spread Chinese civilization to the world. As a matter of fact, China's cultural discourse power in the world is not commensurate with China's comprehensive national strength and political status. The dominant culture in the world today is the western culture represented by the United States. It is undeniable that the export of western culture is very successful: the popularity of Western fast food, famous brand, luxury goods, festival customs, Hollywood blockbusters, etc. All over the world can prove this. Although many foreigners are more and more interested in Chinese culture in recent years, they still have little understanding of Chinese culture, and the dissemination effect of Chinese culture in foreign countries needs to be strengthened. As the representative of Chinese traditional culture, Chinese ceramics is a long Chinese story that is worth telling to the whole world and represents Chinese cultural characteristics. The Chinese ceramic story witnesses the process of Chinese society and historical development, reflects the progress of Chinese ceramic history and production technology, and is the excellent traditional Chinese culture that should be disseminated to foreigners.

The Chinese ceramic story is closely related to Chinese cultural content. There are many culture-loaded words in Chinese ceramic stories. The disseminator of Chinese ceramic culture should first understand these Chinese ceramic stories, and then dig out the ceramic culture-

loaded words in them, so as to achieve the purpose of accurately and vividly conveying Chinese ceramic culture to the world.

This paper mainly studies the important carrier of culture-loaded words--Chinese ceramic stories. Through the study of the specific classification of Chinese ceramic stories, it lays the foundation for the study of translation methods of culture-loaded words in Chinese ceramic culture.

3. THE EMBODIMENT OF CERAMIC CULTURE-LOADED WORDS IN CHINESE CERAMIC STORIES

Ceramic culture-loaded words abound in Chinese ceramic stories. Chinese ceramic stories are an important way to spread Chinese ceramic culture overseas. The dissemination of Chinese ceramic story is the spread of Chinese ceramic culture-loaded words; therefore, Chinese ceramic stories become an important carrier of ceramic culture-loaded words. The translation of Chinese ceramic stories and the translation of ceramic culture-loaded words are closely related.

Chinese ceramics is a product of science and technology development, a combination of culture and art, and an important part of Chinese civilization. In the process of making and using pottery, the Chinese people combined spiritual civilization with material civilization, and gradually formed a materialized culture combining ceramic culture with historical culture, folk culture, religious culture, political civilization, economic development, scientific and technological progress, aesthetic art, etc.(Dai, 2004)

In the process of its development, Chinese ceramic culture has formed a unique cultural content--ceramic culture-loaded words, which is very worth telling to the whole world. The Chinese ceramic culture is broad and profound, the Chinese ceramic story has a long history full of various Chinese ceramic stories. These ceramic stories, which are tightly related to ceramic culture-load words, include Chinese ceramic folk stories, Chinese ceramic ideological stories, Chinese porcelain-making historical stories, Chinese ceramic shape stories, Chinese ceramic painting stories, etc.

3.1 Chinese Ceramic Folk Stories

Chinese ceramic folk stories are folktales related to the development and progress of ceramics, which have been handed down by ceramic practitioners in thousands of years of porcelain making history. Most of the folk ceramic stories are related to local characteristics and customs. Some of them are about certain historical figures and events, and some are related to ceramic technology and technological development. These ceramic folk stories are processed and made up by our ancestors,

and then are added some fantasy elements. With the spread of generations, they are finally shaped into today's ceramic stories. Although most of the ceramic folktales are fictional and some of them add certain mythological color, they all express some good wishes of the ancient working people and porcelain workers, and it is their pursuit of ideals and beliefs under the historical conditions at that time. (Wan, 2010) At the same time, the ceramic story also reflects the struggle spirit of ancient porcelain workers who are not afraid of hardship and sacrifice.

For example, in Jingdezhen, the porcelain capital of China, there is a legend of "blue and white girl". It is said that in Yuan Dynasty of Chinese history, in order to find certain pigment on porcelain, a girl named Liao Qinghua went to Xiaoqing Mountain, which is more than 50 km away from Jingdezhen, to look for the stone material for the pigment. Unfortunately, when his fiance found her on the mountain, she was frozen to death on the mountaintop. Under her feet, there were stones with blue fluorescence. Later, people began to use the stone materials to draw blue patterns on porcelain plates, which are now blue and white porcelain. In order to commemorate this brave girl, people call this blue stone "blue and white material" and name the girl "blue and white girl".

There is also the story of "red beauty": it is said that in Ming Dynasty, the emperor ordered the porcelain workers in Jingdezhen to make red porcelain. However, due to the limited technology level then, the porcelain workers had not been successfully fired red porcelain until the deadline. Once the emperor was angry, the porcelain workers would be in great danger. At this time, a fairy entrusted a dream to the daughter of a porcelain worker, saying that as long as she died in the kiln, red porcelain would be burned. The next day, she went to the kiln to see her father and jumped into the firing kiln when the potters didn't pay attention. When the kiln was opened, the porcelain of the kiln showed a bright red glaze color. In order to commemorate this young girl, porcelain workers call this red glaze "red beauty".

3.2 Chinese Ceramic Ideological Story

The culture and art presented by ceramics are closely connected with the political atmosphere and ideology at that time, which can objectively reflect the ideological and cultural characteristics of various historical periods in China.

For example, Tang Dynasty is the heyday of the development of China's feudal society, and Tang Dynasty has a strong national strength--its politics, economy, culture, diplomacy and other aspects were at the leading level in the world at that time. The emergence of "Tang tricolor-glazed pottery" is the best embodiment of the social development of Tang Dynasty. Before Tang Dynasty, people liked plain porcelain, while the "Tang tricolor-glazed pottery" formed colorful artistic

effects with yellow, green and white glaze colors, which reflected the characteristics of multi-cultural and multi-national integration in Tang Dynasty. It can be seen from the colorful artistic expression form of the "Tang tricolor-glazed pottery" that Tang Dynasty had strong national strength and developed economy at that time. In addition, most of the porcelain in Tang Dynasty is full and round, reflecting the aesthetic characteristics of that time. Compared with the full and round shape of porcelain in Tang Dynasty, the shape of the porcelain in Song Dynasty is slender and tall, reflecting Song Dynasty people's pursuit of being introverted. In Yuan Dynasty, most of the porcelains were large, reflecting the rough and unconstrained character of the Mongolian people in Yuan Dynasty (Jiang, 2015).

It can be seen that the development and changes of porcelain show the ideological, political and economic characteristics of different periods of Chinese society, which is the manifestation of the development of Chinese social thought and plays an important role in the dissemination of Chinese ideology and culture.

3.3 Chinese Porcelain-Making Historical Stories

The earliest pottery in China appeared 10,000 years ago. The primitive tribal people at that time found that after mixing water and soil in a certain proportion, they could make containers of various shapes. After drying these containers and then burning them, they could become containers for holding things. This is a great invention of the primitive Chinese people in the process of conquering nature, marking a great leap in human life style and a milestone in the history of human civilization. The red pottery unearthed from Peiligang and Cishan in China, the painted pottery unearthed from Yangshao and Majiayao, and the pottery unearthed from dawenkou, Hemudu and Majiahong are all proof of China's early pottery culture.

Chinese porcelain appeared in Shang and Zhou dynasties, and gradually matured in Eastern Han Dynasty when the porcelain was mainly primitive celadon. The celadon made by high-temperature firing is harder than the original pottery, and through glaze, the porcelain body is smooth, crystal, and the sound is clear, which is a great progress in the history of porcelain making in China and even in the world.

In Sui and Tang dynasties, China's politics, economy, culture and foreign trade developed rapidly. The porcelain industry and the domestic and foreign ceramic trade also made great progress. Celadon is mainly produced in the south, with crystal, light and delicate porcelain body, represented by Yue Kiln; white porcelain is mainly produced in the north, with solid porcelain body and white glaze, represented by Xing kiln.

With the rapid development of porcelain making in Song Dynasty, kilns were all over the country. The porcelain making in Song Dynasty focused on decoration

and shape, and made personalized porcelain with divergent thinking (Lu, 2005).

During Ming and Qing dynasties, China's porcelain industry reached the peak of history, and the ceramic art also achieved brilliance. The color porcelain represented by Jingdezhen blue and white porcelain gradually flourished, and the production of color glazed porcelain also reached the stage of perfection.

Throughout the ten-thousand-year history of pottery making, ceramics contain the great wisdom and splendid cultural connotation of Chinese people, and witness the whole process of the development of Chinese history (Yao, 2014). It is a long Chinese ceramic story worth telling to the whole world.

3.4 Chinese Ceramic Shape Stories

In different historical periods, Chinese ceramics show different shapes and styles, which is closely related to the social forms and people's aesthetic taste and level in each historical period. In the primitive times, the shape of pottery was single and the type of pottery was few, with deep belly pots, small mouth pots and bowls as the main types, reflecting the low level of pottery making at that time. During Shang and Zhou dynasties, the porcelain industry developed, and the shapes of Jue and Li were added, which indicated that the porcelain making level at that time had been improved. The porcelain of Three Kingdoms Period and the two Jin Dynasties deeply influenced people's life in all aspects, and the production of utensils could meet people's daily needs, such as sheep-shaped and lion-shaped candlesticks, bird cup, bear lamp and other daily porcelain utensils. In the Southern and Northern Dynasties, influenced by Buddhism, there were many lotus shaped ceramic instruments.

Tang Dynasty occupies an important position in the feudal history of China. The economy and culture of the Tang Dynasty developed rapidly. The appearance of "Tang tricolor-glazed pottery" is the reflection of the society at that time. The exquisite and elegant porcelain in Song Dynasty advocates the beauty of glaze color, and simplicity and elegance were pursued by people in Song Dynasty. Compared with the bold and unrestrained artistic style of Tang Dynasty, the art form of Song Dynasty reflects the introverted political pursuit which emphasizes culture and light military. The most representative porcelain shape in Song Dynasty is the slender and tall plum vase type. In Yuan Dynasty, large porcelain was the main type, which expressed the rough and unconstrained character of the grassland people (Jiang, 2015).

It can be seen that the development process of ceramic ware type is compatible with the material and spiritual civilization of Chinese society, which not only reflects the progress and improvement of ceramic technology level, but also shows people's living conditions, ideas, aesthetic

characteristics, spiritual and political pursuit at that time. Through the development of ceramic shape stories, this paper explains to people all over the world the political, economic and social development status of China in different historical periods.

3.5 Chinese Ceramic Painting Stories

With the development and progress of ceramic technology, ceramic painting art has been gradually improved. As the carrier of culture, ceramics promotes the development of painting art. Ceramic painting art presents different styles in different historical periods of China, which is closely related to the economic and social background, as well as the cultural quality and aesthetic taste, at that time.

The early ceramic painting was restricted by glaze technology, so people could only carve patterns on the clay and then burn it. After the glaze technology gradually matured, especially from Tang Dynasty, the underglaze color technology was adopted, i.e. writing on the porcelain body first, and then firing the glaze, to make the ceramic paintings lifelike. The ceramic paintings of Tang Dynasty are magnificent, passionate and unrestrained, reflecting the bold and unrestrained character of the people at that time.

The ceramic painting of Song Dynasty inherited the calligraphy art of Tang Dynasty, and put a large number of poems and short sentences on the ceramic works. The font is square, full, powerful, dignified and neat, reflecting the preference of the people in Song Dynasty for Yan Zhenqing's calligraphy.

The representative of Yuan Dynasty porcelain is yuan blue and white porcelain. The painting method of blue and white decoration is mainly flat painting, combining with hook, wrinkle, dot and dye techniques. The lines are vigorous and powerful, which expresses the free and bold characteristics of Mongolian calligraphy art.

The ceramic painting art of Ming Dynasty inherited the literati style of Song and Yuan dynasties, and the landscape painting got great development. In addition, there are many new types of ceramic painting in Ming Dynasty, including contending colors, five colors, white-filled color, and so on. The pattern of decoration includes Eight Diagrams, Eight Immortals crossing the sea, and other patterns, reflecting the prevailing social state of Taoism in Ming Dynasty.

The ceramic paintings of Qing Dynasty were mostly influenced by the "Eight Eccentric Artists of Yangzhou". They attached the daily-life and civilian painting works to the ceramics. Their works pursued the truth and nature, expressing the unrestrained and cynical painting style of literati (Jiang, 2005). In the late Qing Dynasty, the light reddish-purple landscape porcelain painted by Xin'an literati and the Famille Rose porcelain created by "Eight Friends of Zhushan" symbolized that ceramic painting had become a new art form. Nowadays, with the efforts of ceramic painting artists for decades, ceramic

painting has become a kind of painting art comparable to oil painting and traditional Chinese painting (Yang, 2014).

Ceramics is not only a carrier of Chinese culture, but also a promoter to the development and growth of ceramic painting art. Ceramic works are generally accepted forms of art by the East and the West. Therefore, ceramic painting, with ceramics as the carrier, reflects the ideological and cultural characteristics of various historical periods in China, and is an important force in the dissemination of Chinese culture.

CONCLUSION

Ceramics are the crystallization of the wisdom of Chinese working people and the cultural accumulation of Chinese civilization for thousands of years. Ceramics represent the economic development, social progress, cultural changes, customs and ideology of China in various historical periods. Every ceramic story is unique, containing rich Chinese culture. These unique ceramic stories are rich in Chinese ceramic culture-loaded words. Disseminating the ceramic stories to foreign countries is to spread Chinese ceramic culture-loaded words; therefore, spreading and translating ceramic culture-loaded words to disseminate Chinese civilization to all parts of the world contribute to China's strategy of "Chinese Culture Going Out".

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