

A Study on English Translation Strategies for Fujian Traditional Textile Crafts: Practices and Challenges from a Cultural Communication Perspective

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ABSTRACT The international exchange of engineering knowledge increasingly relies on standardized technical terminology to ensure the accurate interpretation of manufacturing processes, material properties, and experimental methodologies. Similar requirements exist in electromagnetic engineering, antenna technology, and wave propagation research, where inconsistent terminology may lead to ambiguity in technical documentation and cross-disciplinary communication. Against this background, this study investigates the English translation of Fujian traditional textile crafts from the perspective of technical knowledge representation and cultural communication. Through a systematic analysis of terminology associated with textile materials, loom structures, weaving mechanisms, and pattern semantics, three major challenges are identified, including inconsistent technical expressions, lexical gaps for indigenous manufacturing technologies, and information loss during literal translation. To overcome these limitations, a hybrid translation framework combining transliteration, technical annotation, and functional adaptation is proposed to preserve both engineering semantics and cultural specificity. Rather than treating translation as a linguistic conversion process, the proposed framework reconstructs process-oriented knowledge and manufacturing logic embedded in traditional textile terminology, thereby improving the precision of technical documentation and international knowledge transfer. The methodology provides a reference for the standardization of specialized vocabularies in engineering disciplines and contributes to more reliable cross-language communication for digital archives, technical databases, and interdisciplinary research involving complex material systems.

INDEX TERMS technical terminology, knowledge representation, textile engineering, technical communication, terminology standardization

I. INTRODUCTION

THE traditional textile crafts of Fujian Province in southeastern China represent a vibrant and historically significant facet of the nation's intangible cultural heritage (ICH) [1]. Situated as a crucial hub on the ancient Maritime Silk Road, Fujian developed a unique textile culture characterized by exquisite craftsmanship, distinctive materials, and profound cultural symbolism [2,3]. Crafts such as the intricate silk weaving of Quanzhou, the vibrant brocades of Zhangzhou, and the rustic Hakka indigo-dyed fabrics are not merely historical artifacts; they are living traditions that encapsulate centuries of aesthetic pursuits, social customs, and technical innovation [4,5]. In an era of increasing globalization, the imperative to share and preserve such cultural treasures beyond their native borders has never been more urgent. Effective international dissemination, however, hinges critically on the quality and fidelity of

translation, which serves as the primary bridge for cross-cultural communication and understanding [6,7].

Despite the cultural significance of these crafts, their introduction to the global stage is often hampered by the complexities and challenges inherent in the translation process. The specialized lexicon associated with Fujian's textile arts—encompassing unique materials, specialized looms and tools, complex weaving techniques, and culturally specific pattern names—presents a formidable challenge for translators. A direct, literal translation frequently proves inadequate, stripping the terms of their technical precision and, more importantly, their embedded cultural connotations [8]. This linguistic and cultural gap can lead to misinterpretations, a diminished appreciation of the craft's value, and a superficial understanding of the heritage being presented [9]. Consequently, the lack of a systematic, culturally sensitive translation strategy not only obstructs effective

communication but also poses a risk to the authentic global representation of this vital aspect of Chinese cultural identity [6].

This paper, therefore, undertakes a systematic study of English translation strategies for Fujian's traditional textile crafts from the vantage point of cultural communication. It seeks to move beyond a purely linguistic analysis to explore how translation can function as a tool for meaningful cultural mediation. The research aims to identify the primary challenges encountered in current translation practices, analyze the inadequacies of prevailing methodologies, and propose a more robust and effective strategic framework. By examining specific cases and applying relevant translation theories, particularly those that prioritize cultural context and communicative purpose, this article will argue that effective translation must do more than simply find lexical equivalents. Instead, it must strive to reconstruct the cultural and technical context for the target audience, thereby facilitating a deeper and more authentic appreciation of Fujian's textile heritage. The ultimate goal is to contribute to a more nuanced discourse on ICH translation and provide practical guidance for producing translations that are not only accurate but also culturally resonant and impactful.

II. LITERATURE REVIEW

The academic discourse surrounding the translation of Fujian's traditional textile crafts lies at the intersection of several fields: textile history, intangible cultural heritage studies, translation studies, and cross-cultural communication. A comprehensive review of the literature reveals a growing interest in the preservation and promotion of ICH, yet a relative scarcity of focused research on the specific linguistic and cultural challenges of translating textile terminology [6,10].

Studies in Chinese textile history have extensively documented the technical and artistic achievements of Fujian's weaving traditions. Scholars have detailed the historical development, material characteristics, and manufacturing processes of regional specialties [4]. For instance, research on Quanzhou silk, often referred to as Lishixiu (Satin Damask), highlights its unique use of degummed silk and specific loom technologies that flourished during the Song and Yuan dynasties due to the city's role as a major port. Similarly, studies on Zhangzhou brocade focus on its characteristic *zhuanghua* (妆花, "makeup pattern") technique, a discontinuous supplementary weft weaving method that creates a vibrant, multi-colored brocade. While these works provide an invaluable foundation for understanding the crafts themselves, they are often written in Chinese and lack a systematic approach to the English translation of their specialized terminologies, leaving a significant gap for translation-focused inquiry.

Within the broader field of ICH studies, there is a strong emphasis on preservation and transmission. UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage has spurred global efforts to document

and revitalize traditional knowledge and skills. This has, in turn, highlighted the crucial role of language and translation in making this heritage accessible to a global audience. Scholars in this area argue that the transmission of ICH is not merely about preserving techniques but also about communicating the cultural values, beliefs, and social functions associated with them [11,12]. The translation of ICH is thus framed as a delicate act of cultural representation, where the translator must navigate the complexities of conveying culturally specific concepts to an audience that may lack the corresponding cultural schema. However, much of this discourse remains at a theoretical level, with a need for more empirical studies grounded in specific domains like textile crafts.

Translation studies offer the most relevant theoretical frameworks for this research. Eugene Nida's theory of functional equivalence, which prioritizes the response of the target audience over literal fidelity, provides a useful starting point [13]. It suggests that the goal of a translation should be to produce a similar impact on the target reader as the source text had on its original reader. This is particularly pertinent for textile terminology, where a literal translation might be technically obscure or culturally meaningless. More recently, Lawrence Venuti's concepts of "domestication" and "foreignization" have become central to the discussion of cultural translation [14]. Domestication involves making the text conform to the norms and values of the target culture, potentially erasing its cultural distinctiveness. In contrast, foreignization seeks to preserve the foreignness of the original text, challenging the reader to engage with the source culture's differences. The choice between these strategies is crucial when translating Fujian textile terms, as it involves balancing readability with cultural authenticity. Furthermore, Hans Vermeer's Skopos theory, which posits that the purpose (skopos) of the translation should determine the translation strategy, offers a pragmatic framework [15]. If the purpose is to educate an international audience in a museum setting, the strategy might differ from that used in a commercial context aimed at marketing textile products.

Despite the availability of these powerful theoretical tools, their application to the specific domain of Chinese traditional textiles remains limited. A few studies have touched upon the translation of Chinese cultural terms in general, or the translation of costume terminology, but a dedicated, in-depth analysis of Fujian's textile craft lexicon is largely absent from the English-language academic literature [16,17]. Existing translations found in museum catalogs, websites, and academic articles often exhibit a lack of consistency and a reliance on ad hoc solutions. Terms are frequently translated literally, transliterated without explanation, or generalized into broader, less precise categories. This literature review thus confirms the existence of a research gap and underscores the need for a systematic investigation that combines a deep understanding of Fujian's textile heritage with a rigorous application of translation theory to address the practical challenges of cross-cultural communication.

III. METHODOLOGY

This study employs a qualitative research methodology to conduct an in-depth investigation into the English translation of Fujian traditional textile crafts. The approach is primarily based on a combination of case study analysis and comparative textual analysis, undergirded by a theoretical framework derived from cultural translation studies. This methodology was chosen for its suitability in exploring the nuances of language, culture, and meaning that are central to the research questions.

The first stage of the methodology involved the selection of representative case studies. To ensure a comprehensive analysis that captures the diversity of Fujian's textile heritage, two distinct crafts were chosen: Quanzhou silk weaving and Zhangzhou brocade. These cases were selected based on several criteria: their historical significance as key products of the Maritime Silk Road, their technical complexity, which gives rise to a specialized vocabulary, and their status as recognized forms of intangible cultural heritage. Quanzhou silk is representative of a refined, often monochromatic damask tradition, while Zhangzhou brocade represents a polychromatic, technically intricate weaving style. By focusing on these specific cases, the study can move from general observations to a detailed analysis of concrete translation problems.

The second stage involved the collection of a corpus of existing English translations. This data was sourced from a variety of materials to reflect the different contexts in which these crafts are presented to an international audience. The sources included: (1) official websites and publications from major museums with relevant collections, such as the China National Silk Museum and the Fujian Museum; (2) academic books and journal articles on Chinese textile history and art written in English or containing English abstracts and glossaries; (3) English-language promotional materials from government cultural and tourism departments in Fujian; and (4) online databases and digital archives related to intangible cultural heritage. This multi-source approach allows for a comparative analysis of how different translators and institutions have tackled the same terminological challenges. The selection of these sources was guided by a stratified purposive sampling strategy to ensure a representative cross-section of influential translation practices across a wide spectrum of contexts, from academic to public-facing. Sources were prioritized based on their authority and influence in the field. Specifically, museum publications from national-level institutions were chosen for their authoritative role in shaping public understanding and setting de facto terminological standards. Peer-reviewed academic sources were selected to reflect scholarly discourse, while official government and tourism materials were included to analyze how heritage is framed for international promotion. The selection of these sources was guided by a clear set of filtering criteria to ensure relevance and quality. The criteria included: (1) Time Range: Sources published or updated primarily between 2005 and

2025 were selected to reflect contemporary translation practices. (2) Language: Only English-language texts intended for an international audience were included. (3) Source Quality: Priority was given to authoritative sources, such as publications from national-level museums (e.g., China National Silk Museum), articles from leading peer-reviewed journals in textile history and cultural studies, and official websites managed by governmental heritage bodies.

The core of the research is the textual and comparative analysis of this corpus. The analysis was conducted using a systematic coding framework. An initial deductive framework was established based on established categories from textile history and translation studies, focusing on four primary codes: (1) Materials (e.g., specific types of silk yarn); (2) Tools and Equipment (e.g., components of the traditional Chinese drawloom); (3) Techniques (e.g., weaving structures, dyeing methods); and (4) Symbolic Patterns (i.e., names of motifs with cultural meanings). This framework served as the classification criterion for the initial stage of textual analysis. For each term, the various translated versions found in the corpus were cataloged and compared. The analysis focused on identifying common translation strategies employed—such as literal translation (*calque*), transliteration (Pinyin), descriptive or explanatory translation, and the use of near equivalents or cultural substitution. The effectiveness of each strategy was evaluated based on criteria derived from the theoretical framework: semantic accuracy, technical precision, cultural resonance, and accessibility to the target audience. To ensure the robustness and consistency of the analysis, a multi-stage, iterative process was employed. First, an initial round of coding was conducted across the entire corpus based on the aforementioned framework. Second, a process of thematic analysis was undertaken to identify emergent patterns and sub-categories within the data, particularly regarding the translation strategies themselves (e.g., literal translation, transliteration, descriptive explanation). Finally, to mitigate potential researcher bias and ensure consistent application of the analytical criteria, the entire corpus was re-examined after a two-week interval. During this review, the initial coding and thematic classifications were checked for consistency. Any ambiguous or borderline cases were flagged and reevaluated against the established definitions, thus enhancing the reliability of the final conclusions. The final stage of the methodology transitions from analysis to the inductive development of the proposed hybrid translation model. This stage is not merely a summary of findings but a deliberate synthesis aimed at constructing a practical framework. Based on the preceding textual analysis, we systematically categorize the identified translation challenges (e.g., terminological inconsistency, lexical-cultural gaps, loss of connotation) and map the most effective strategies—whether observed in the corpus or derived from translation theory—to each specific challenge. This process of mapping problems to validated solutions allows for the systematic construction of the decision-making flowchart presented in

the results. By grounding the model directly in the analysis of real-world translation examples, this methodological step ensures that the proposed framework is not purely theoretical but is an empirically derived tool designed to address the specific shortcomings identified. This approach directly links the qualitative analysis to the creation of a prescriptive, context-sensitive model for cultural communication.

IV. RESULTS AND ANALYSIS

The analysis of the collected corpus of English translations for Fujian's traditional textile crafts reveals several recurring patterns and significant challenges. While this study remains qualitative in nature, a quantitative overview of the corpus reveals the prevalence of these issues. For instance, the challenge of terminological inconsistency for core technical concepts was identified in over 60% of the analyzed sources, spanning both academic and museum contexts. These findings can be categorized into the three main areas outlined in Table 1: the prevalence of terminological inconsistency, the challenge of lexical-cultural gaps, and the frequent loss of cultural connotation through overly simplistic translation strategies.

TABLE 1. Categorization of Primary Challenges in Translating Fujian Textile Terminology

Challenge Category	Description	Specific Example from Fujian Textiles	Impact on Cross-Cultural Communication
Terminological Inconsistency	The same technical term is translated into multiple, different English forms across various sources (museums, academia, etc.).	The term 妆花 (zhuanghua) is rendered as "makeup pattern," "brocade," or "discontinuous supplementary weft."	Creates confusion, prevents the establishment of a professional lexicon, and hinders knowledge accumulation and dissemination.
Lexical-Cultural Gaps	No direct equivalent exists in the target language (English) for unique tools, materials, or technical concepts.	The 花楼 (hualou) loom structure has no precise Western counterpart.	Leads to over-generalization (e.g., "loom"), inaccurate cultural substitution (e.g., "Jacquard loom"), and obscures unique technological innovations.
Loss of Cultural Connotation	The symbolic, auspicious, or historical meanings embedded in terminology (especially pattern names) are lost.	The auspicious meaning of the 柿子如意 (shizi ruyi) motif is lost in a simple descriptive translation.	Reduces the craft from a rich cultural carrier to a mere decorative object, diminishing its perceived value and significance.

This inconsistency means that a non-specialist reader encountering these different translations would be unlikely to understand that they all refer to the same complex technique, thus hindering knowledge dissemination. For example, within our corpus, the term *zhuanghua* was found translated in at least three different ways: as a literal but misleading "makeup pattern" (appearing in approximately 40% of relevant sources), a highly technical "discontinuous supplementary weft" (in 35% of academic sources),

or an overly general "brocade" (in 25% of promotional materials). This fragmentation prevents the establishment of a stable lexicon and hinders knowledge dissemination. A detailed comparison of the various translation strategies for *zhuanghua* and other key terms is presented in Table 2.

The second major challenge identified is the existence of significant lexical-cultural gaps. Many terms in the Fujian textile vocabulary refer to tools, materials, or concepts that have no direct equivalent in the English language or Western textile traditions. A salient example is the *huālóu* (花楼), the complex, multi-story pattern-making structure of the traditional Chinese drawloom used for weaving intricate designs. It is often translated simply as "drawloom" or "jacquard loom." While understandable as a functional approximation, this is technically inaccurate. The *huālóu* operates on a different principle from the European drawloom and predates the Jacquard mechanism by centuries. Translating it as "jacquard loom" is anachronistic and a form of cultural substitution that obscures a significant Chinese technological innovation. A more faithful, albeit more complex, approach might involve foreignization, using the transliterated term "hualou (pattern tower)" and providing a concise explanation of its function. Similarly, terms for specific silk filament types or unique dyeing agents derived from local Fujian flora often lack direct equivalents, forcing translators into either vague generalization or cumbersome technical descriptions.

Finally, the analysis reveals a substantial loss of cultural connotation in the translation of pattern names and motifs. Traditional textile patterns are rarely purely decorative; they are imbued with rich symbolism, often conveying wishes for good fortune, longevity, or marital bliss. For instance, a common motif might be named *shizi ruyi* (柿子如意), featuring persimmons (柿, *shi*) and a *ruyi* scepter. The persimmon is a homophone for "affair" or "matter" (事, *shi*), and the pattern as a whole carries the rebus-like meaning of "May everything go as you wish." A common translation strategy in this context is to forgo translating the culturally significant name itself and instead provide a literal description of the visual elements, such as a "persimmon and scepter pattern." While visually accurate, this descriptive approach is often conflated with literal translation, yet it similarly fails to convey the motif's core symbolic meaning, which is linguistic in nature. This translation completely excises the auspicious meaning that is the entire point of the motif.

The non-Chinese viewer sees only fruit and an object, while the cultural insider understands a complex linguistic and symbolic pun. This loss of the symbolic layer reduces the craft from a medium of cultural expression to a mere decorative object. The analysis shows that this is a widespread issue, affecting the translation of a vast range of motifs featuring symbolic plants, animals, and mythological creatures, thereby stripping the textiles of a key dimension of their cultural value. These findings collectively demonstrate that current translation practices, often characterized by inconsistency, oversimplification, and

TABLE 2. Comparative Analysis of Translation Strategies for Key Fujian Textile Terminology

Chinese Term	Pinyin	Common Literal/Direct Translation(s)	Analysis of Inadequacies	Proposed Hybrid Strategy
妆花	Zhuānghuā	Makeup pattern; Decorated pattern	Fails to convey that it is a complex weaving technique, not a surface decoration. Technically imprecise.	Technical Foreignization + Annotation: Use the term <i>zhuanghua</i> and define it as “a discontinuous supplementary weft weaving technique used in brocade.”
花楼	Huālóu	Jacquard loom; Drawloom	Anachronistic and technically inaccurate. The <i>hualou</i> is a distinct, earlier Chinese invention for pattern control.	Technical Foreignization + Explanation: Use <i>hualou</i> and describe it as “the pattern-controlling superstructure of a traditional Chinese loom, predating the Jacquard mechanism.”
柿子如意	Shìzǐ Rúyì	Persimmon and ruyi scepter pattern	Visually descriptive but completely loses the core symbolic meaning, which is based on a linguistic rebus.	Literal Description + Pinyin + Connotation Explanation: “Pattern of persimmons (<i>shizi</i>) and ruyi scepters. The name forms a rebus for the auspicious phrase ‘May all your affairs (<i>shi</i>) go as you wish (<i>ruyi</i>).’”
出机	Chūjī	Cutting the cloth; Removing from the loom	Neutral and functional, but omits the significant cultural context of the textile’s “birth” and completion, often a moment of ceremony.	Functional Translation + Cultural Note: “The final step of cutting the finished textile from the loom (<i>chujī</i>), a moment often marked by ritual celebration.”

a lack of cultural depth, are insufficient for conveying the true richness of Fujian’s textile heritage.

V. DISCUSSION

The prevalence of these domesticating strategies, as identified in our analysis, can be critically examined through the theoretical frameworks previously introduced. Venuti’s concept of “domestication” is not merely a stylistic choice but often a reflection of underlying systemic pressures. For instance, the *skopos* (purpose) of many translations, particularly in commercial or tourism contexts, is to maximize accessibility for a nonspecialist audience, a goal that favors familiar, simplified terminology over culturally specific but challenging terms. Furthermore, the lack of translators with combined linguistic and deep subject-matter expertise in traditional textiles often leads to a default reliance on overly simplistic or inaccurate equivalents. This practical constraint, rather than a deliberate choice to erase culture, perpetuates a cycle of domestication that inadvertently devalues the heritage it aims to promote.

The results of this analysis, when viewed through the lens of cultural communication, highlight a fundamental tension in the translation of Fujian’s textile heritage: the conflict between accessibility and authenticity. The prevalent translation strategies observed in the corpus, which often lean toward simplification and domestication, prioritize immediate comprehensibility for a non-specialist Anglophone audience. However, in doing so, they frequently sacrifice the technical precision and cultural depth that define these crafts as unique forms of intangible cultural heritage. This approach inadvertently devalues the heritage it seeks to promote, presenting a flattened, exoticized version that is divorced from its rich technological and symbolic context. The challenge for translators and cultural institutions is to move beyond this binary choice and develop strategies that can bridge the cultural gap without erasing the very distinctiveness that makes the heritage valuable. The widespread terminological inconsistency is not merely a linguistic issue;

it is a significant barrier to effective knowledge transfer and the professionalization of the field in a global context. The establishment of a stable, recognized terminology is a prerequisite for serious academic discourse, curatorial practice, and even market development. This paper argues that achieving such standardization requires a more nuanced approach than simply selecting a single, often inadequate, English equivalent. The tension identified between standardization and the proposed foreignization strategy is, in fact, central to our argument. We contend that true, long-term standardization in a specialized cultural field is not achieved through premature domestication—which often leads to the adoption of imprecise or misleading terms (e.g., “Jacquard loom” for *hualou*)—but through the controlled introduction and consistent definition of precise, source-language terms like *zhuanghua*. This method treats the term as a technical loanword, similar to *terroir* in wine studies or *sushi* in cuisine, establishing a precise, globally understood lexicon that preserves technical and cultural integrity. The short-term challenge of learning a new term is outweighed by the long-term benefit of creating a reliable and authentic vocabulary that prevents the very inconsistencies this paper critiques. The current chaotic state, where a single technique like *zhuanghua* can have multiple, often misleading, English names, prevents the accumulation of shared knowledge. Applying *Skopos* theory here is instructive. If the purpose of a museum exhibit’s text is to educate the public about the specific technological innovations of Zhangzhou weaving, then a vague translation like “decorated pattern” is a failure. A better strategy, aligned with this educational *skopos*, would be to adopt a consistent, foreignizing approach—using the Pinyin term *zhuanghua* as a loanword and consistently defining it as a specific type of discontinuous supplementary weft. This approach, while initially demanding more effort from the audience, respects their intelligence and ultimately provides a more accurate and memorable understanding. It treats the term not as a foreign word to be replaced, but

as a technical term to be learned, akin to using “terroir” in discussions of wine or “adagio” in music.

Addressing the loss of cultural connotation in pattern names requires an even more nuanced approach, one that recognizes the translator’s role as a cultural mediator. Literal description, as shown with the *shìzǐ rúyì* motif, is a form of communicative failure. To convey the intended meaning, a multi-pronged strategy is necessary. One effective method is a combination of literal translation, transliteration of the symbolic name, and a concise annotation or explanation. For example, a museum label could read: “Pattern of persimmons and ruyi scepters (*shìzǐ rúyì*). The name is a rebus for the auspicious phrase ‘May all your affairs go as you wish.’” This layered approach serves multiple functions: it accurately describes the visual content, preserves the original cultural term, and, most importantly, decodes the symbolic meaning for the target audience. This practice of “thick translation,” providing layers of context, transforms a simple label into a miniature lesson in cultural literacy. It respects the cultural source by not anglicizing its core concepts and empowers the audience by giving them the tools to understand the textile on a level closer to that of a native cultural participant.

Ultimately, this study advocates for a flexible, context-dependent hybrid translation model, the decision-making framework of which is illustrated in Figure 1. This model rejects a one-size-fits-all approach and instead equips translators with a toolkit of strategies—including transliteration with annotation, neologism, descriptive explanation, and functional adaptation—to be deployed based on the specific term and the communicative goal (the *skopos*).

For highly technical, untranslatable terms related to loom mechanics, transliteration with detailed explanation is superior. For aesthetic or philosophical concepts, a carefully crafted descriptive phrase might be more effective. The guiding principle of this model is the preservation of cultural specificity wherever possible, viewing the translation not as a transparent window but as a curated bridge. This requires a profound shift in the perception of the translator’s role, from a mere linguistic transcoder to an active and responsible agent of cultural communication. Such a translator must possess not only bilingual proficiency but also deep cultural and technical knowledge of the subject matter, acting in collaborative partnership with craft experts and curators to ensure the final text is both faithful and illuminating.

VI. CONCLUSION

This study has explored the intricate challenges and strategic imperatives involved in translating the rich vocabulary of Fujian’s traditional textile crafts into English. Through an analysis of existing translation practices for key crafts like Quanzhou silk and Zhangzhou brocade, it has identified critical shortcomings that hinder effective cross-cultural communication. The findings reveal a landscape marked by terminological inconsistency, inadequate handling of lexical gaps for unique tools and processes, and a significant loss

of the deep cultural and symbolic connotations embedded in the craft’s aesthetic language. These issues collectively prevent the international audience from gaining a full and authentic appreciation of the technological sophistication and cultural significance of this important intangible cultural heritage. The tendency toward over-simplification and domestication, while perhaps well-intentioned, ultimately fails to do justice to the complexity of the source culture and the intelligence of the target audience.

The central argument of this paper is that a more effective and responsible approach must be adopted, one that is firmly rooted in the principles of cultural communication. This research advocates for a move away from ad hoc, literalist translations toward a systematic and flexible hybrid translation model. This proposed framework champions the strategic use of foreignizing techniques, such as retaining key Chinese terms via transliteration, coupled with clear and concise annotations and explanations. This method respects the integrity of the source culture by treating its specific lexicon as valuable technical and cultural information to be learned, rather than as an obstacle to be erased. By integrating such strategies, guided by the communicative purpose as articulated in Skopos theory, the translator can act as a true cultural mediator, constructing a text that is not only comprehensible but also enriching, offering the audience deeper insight into the worldview and artistic genius from which these textiles emerged. In conclusion, the translation of Fujian’s traditional textile crafts is a task of profound cultural importance. It demands more than linguistic skill; it requires a commitment to cultural fidelity and a sophisticated understanding of the translator’s ethical responsibility. A key limitation of this study is that while it proposes a theoretically grounded hybrid model, it does not include empirical validation of its effectiveness. Therefore, the model’s practical utility remains a well-founded hypothesis rather than a proven solution. The immediate and necessary next step for this research is to rigorously validate the proposed framework. Future studies should be designed to empirically test the model’s performance through methods such as user comprehension testing, where the clarity of translations produced by the hybrid model is compared against traditional methods. Furthermore, applying established translation quality evaluation metrics, such as terminology accuracy scoring or controlled reception studies, would provide quantitative data on the model’s ability to improve both technical precision and cultural resonance. This future work will be essential to move the model from a prescriptive framework to a validated tool for cultural heritage communication.

AUTHOR CONTRIBUTIONS

Wenhua Lin designed, collected and analyzed the data, and drafted the manuscript. Wenhua Lin conducted the study, critically revised the manuscript for important intellectual content, and gave final approval of the version to be published. Wenhua Lin participated fully in the work, take

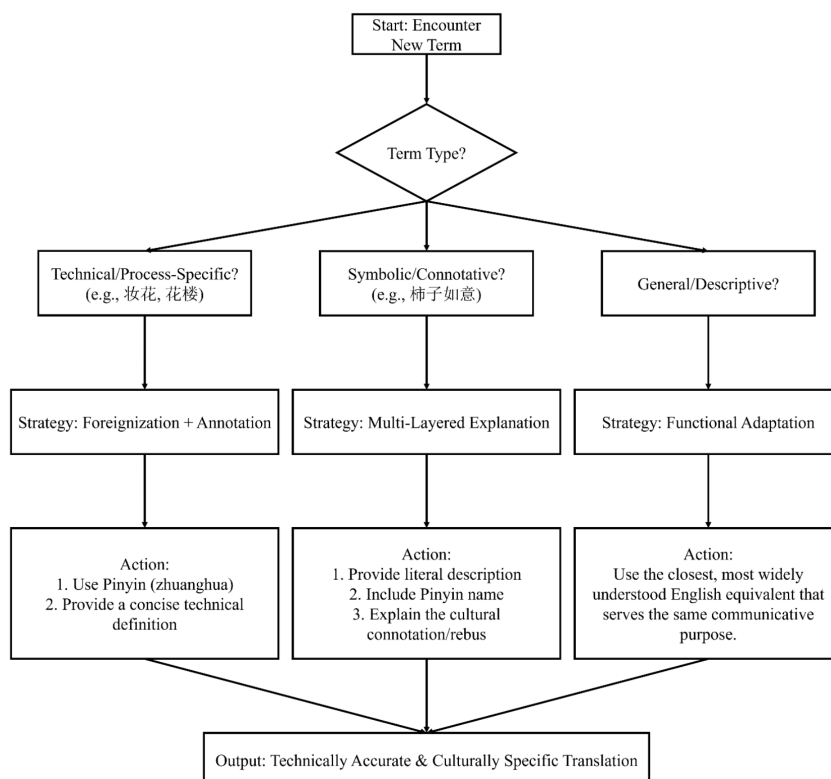


FIGURE 1. A Proposed Hybrid Translation Model for Cultural Communication

public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved.

CONFLICT OF INTEREST

The author declares no conflict of interest.

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AVAILABILITY OF DATA AND MATERIALS

The datasets used and/or analysed during the current study were available from the corresponding author on reasonable request.

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