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A Comparative Study of Chinese and English Textile-Related Cultural Terms and Their Translation Strategies

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ABSTRACT

In the context of a globalized textile industry, precise cross-lingual communication is critical for technical documentation, international trade, and the dissemination of textile manufacturing knowledge. This study conducts a comparative analysis of Chinese and English terminology related to key textile materials, fabrication processes, and associated cultural concepts. Employing corpus linguistics and semantic network analysis on a custom-built bilingual terminology database, this paper investigates the semantic differences of core terms for materials such as silk, brocade, wool, and denim; processes like weaving and embroidery; and equipment, including looms and shuttles. The analysis reveals significant divergences in semantic categories and metaphorical meanings, where Chinese terms often integrate material properties with cultural heritage, while English terms frequently emphasize technical function and standardization stemming from industrialization. To bridge this semantic gap, this paper proposes practical translation strategies, including a framework for balancing literal translation with transliteration and enhancing cultural compensation. The study advocates for establishing a standardized mechanism for terminology translation, referencing ISO standards and industry-specific termbases, to ensure accuracy and consistency in communication within the international textile sector.

KEYWORDS

textile terminology, fabric manufacturing, weaving technology, silk, technical translation

INTRODUCTION

Textile culture embodies the historical information and cultural connotations of different nations, serving as a detailed record of human civilization. Chinese textile culture has a long and uninterrupted history, with crafts in cotton, linen, and particularly silk becoming distinct symbols of traditional Chinese culture. Silk,

especially, served as a conduit for Eastern civilization to the world via the Silk Road. In contrast, Western textile culture, with British textiles being a prominent example, was significantly shaped by the Industrial Revolution. Its renowned tweed and wool products reflect cultural values of simplicity, practicality, and efficiency. These divergent historical and societal developments have led to unique textile cultures and, consequently, different terminologies [1,2].

As language serves as a critical bridge for cultural exchange, studying these specialized terms is of significant practical importance for fostering a deeper understanding between Chinese and Western cultures in an era of globalization. This study aims to analyze the differences and characteristics of Chinese and English textile-related cultural terms. It will propose practical and effective translation strategies—such as balancing literal translation with transliteration and strengthening cultural compensation—to ensure both accuracy and cultural adaptability. The ultimate goal is to provide practical guidance for the international dissemination of textile culture.

Research Methods

(1) Literature Research Method

This study involved the collection of a wide range of domestic and international literature related to textile cultural terminology and translation strategies, including academic works, journal papers, and industry reports. The origins, development, and connotations of Chinese and English textile cultural terminology were systematically organized. Furthermore, the strengths and weaknesses of existing translation approaches were analyzed to provide a solid theoretical foundation for subsequent research.

(2) Term Comparison and Analysis Method

In the comparative analysis of textile cultural terms between China and the UK, the selection of samples adhered to the principles of diversity and representativeness. The Chinese term samples were selected from classic texts such as *Qimin Yaoshu* and *Kao Gong Ji*, as well as from modern textile industry standards. This selection covers multiple dimensions, from traditional to modern and from tools to cultural symbols, ensuring a comprehensive reflection of the Chinese textile terminology system. The English term samples were chosen from works on British textile industry history and international textile trade literature, focusing on key terms since the Industrial Revolution to reflect the development of Western textile culture. Word frequency statistics and semantic network analysis were conducted using a custom-built corpus of textile terminology. Python scripts were employed to extract high-frequency terms and construct

co-occurrence matrices, while Gephi software was used to generate semantic network diagrams. The Chinese term network presents a three-dimensional structure encompassing process, material, and culture. In contrast, the English term network forms a linear chain of technology, function, and application, visually illustrating the differences in term association patterns.

The specific operational process was divided into three steps. First, term deconstruction was performed, where core terms like 'brocade' were broken down into constituent elements of material, technique, and culture. Second, a cross-linguistic mapping was established by creating a table of corresponding elements between Chinese and English terms, noting their points of convergence and divergence. Finally, a deep comparison was conducted using frame semantics to analyze the positional shifts of terms within their respective cognitive frameworks. For example, 'silk' in the Chinese framework simultaneously activates nodes for 'material,' 'technique,' and 'culture,' whereas in English, it primarily activates the 'material' node. This method helps to reveal the underlying cultural cognitive patterns that cause the differences between Chinese and English terms.

Through this comparison, it was found that Chinese terms emphasize the integration of 'Dao and Qi' (the unity of principle and tool), blending technical details with cultural symbols. English terms, conversely, tend to follow a 'subject-object dichotomy,' focusing on functional descriptions and technical standardization. Cognitive differences can lead to a 'cultural void' in translation. For instance, a literal translation of '锦绣前程' (*jǐn xiù qián chéng*) as 'a splendid future' would lose the inherent metaphor rooted in textile culture. Therefore, by conducting a deep semantic comparison, this study aims to propose more reasonable and effective strategies for translating Chinese and English textile-related cultural terms, thereby deepening and broadening the study.

(3) Case Study Method

A large number of actual translation cases involving Chinese and English textile cultural terminology were collected, covering different types of texts. These cases were analyzed in detail to summarize successful translation experiences and techniques. Concurrently, the shortcomings of less effective translations were analyzed to provide a practical basis for the formulation of effective translation strategies.

Comparison of Textile Cultural Terminology Systems between China and the UK

Classification Characteristics of Chinese Textile Cultural Terms

China's textile culture is rich in connotation, and its terminology is diverse. It includes terms for traditional textile tools, crafts, cultural symbols, metaphors, and textile materials and finished products.

Regarding traditional textile tools and crafts, items such as looms, spinning wheels, and various embroidery stitches represent the craftsmanship and technology of ancient textiles in traditional Chinese culture. Among these, looms are used for weaving, spinning wheels are used for spinning, and embroidery stitches are typical of Chinese textile crafts, capable of imbuing fabrics with a distinct oriental artistic beauty and Chinese cultural connotations.

Metaphorical terms related to textile culture can be summarized by phrases such as '锦绣前程' (*jǐn xiù qián chéng*), meaning 'a bright future,' and '绫罗绸缎' (*líng luó chóu duàn*), representing 'silk and satin.' The former signifies a brilliant future, while the latter represents wealth and luxury. These terms connect textile culture with life ideals and social status, reflecting the values and aesthetic pursuits of ancient society.

The terminology for textile materials and finished products, including cotton, silk, and brocade, serves as professional vocabulary to distinguish types of textile raw materials and finished goods. Among them, textiles made of cotton are characterized by sweat absorption and breathability. Silk possesses a soft texture, good breathability, and an elegant drape, making it skin-friendly and aesthetically pleasing. Brocade is gorgeous and exquisite; it not only provides warmth but also has a luxurious and ornate appearance. A classification of Chinese textile cultural terms is shown in Table 1.

Table 1. Classification of Chinese Textile Cultural Terms

Term Type	Example	Features
Traditional Textile Tools and Crafts Terms	Loom	Represents the level of ancient textile technology and techniques
	Spinning Wheel	
	Embroidery stitches	
Terminology for Materials and Products	Silk	Denotes the texture, use, and aesthetic value of materials and products.
	Cotton	
	Brocade	
Cultural Symbols and Metaphorical Terms	A bright future (锦绣前程)	Reflects the values and aesthetic pursuits of ancient society.
	Silk and satin (绫罗绸缎)	

Classification Characteristics of English Textile Cultural Terms

British textile culture has developed over many years and, like China's, has formed a rich cultural system [3,4]. Its terms are unique and can be divided into multiple categories.

In terms of traditional textile tools and craft terms, *loom*, *spinning wheel*, and *embroidery* represent key tools and techniques of traditional Western textile crafts. The loom is used to weave cloth, the spinning wheel is used to spin yarn, and embroidery can give fabrics a unique decorative effect. These terms express textile technology and tools, reflecting the sophistication and heritage of Western textile crafts.

Regarding textile materials and finished products, *wool*, *linen* (flax), and *denim* are representative, accurately defining different types of textile raw materials and finished goods. Wool has good warmth retention and practicality [5]; linen is noted for its breathability [6]; and denim is more wear-resistant, practical, and durable than the other two materials [7]. These terms represent the characteristics of Western textile materials and the uses of their finished products, fully reflecting the diversity of Western textile types.

In the expression of textile cultural symbols and metaphorical terms, phrases like 'thread of life' and 'web of fate' integrate textile elements from a philosophical perspective, combining textile cultural terms with the philosophy of life and the concept of destiny. 'Thread of life' implies the continuation of life, and 'web of fate' symbolizes the interweaving of destiny. Such terms are rich in profound cultural connotations and philosophical thought, which stand in sharp contrast to Chinese textile cultural terms. The classification of English textile cultural terms is shown in Table 2.

Table 2. Classification of English Textile Cultural Terms

Term Type	Example	Features
Traditional Textile Tools and Crafts	Loom	Precisely depicts tools and techniques, highlighting the inheritance of skills.
	Spinning wheel	
	Embroidery	
Terminology for Materials and Products	Wool	Defines raw materials and product types to showcase industry diversity.
	Linen	
	Denim	
Textile Cultural Symbols and Metaphorical Terms	Thread of life	Combines textile elements with life philosophy, rich in cultural connotations.
	Web of fate	

Similarities and Differences Between Chinese and English Textile Cultural Terms

As an ancient country with a long history and culture, China's historical trajectory is significantly different from that of the United Kingdom, and the societal foundations of the two countries differ. Chinese textile culture originated in an agricultural society, gradually transforming from textile technology within an agricultural civilization into a cultural system that contains the profound philosophical and cultural values of the Chinese nation and is closely related to Chinese history [8,9]. British textile culture emerged during the Industrial Revolution. The rapid development of industry continuously promoted improvements in the technical level of the textile industry [10]. Therefore, due to the different cultural contexts of textiles in the two countries, there are certain similarities and differences in the naming logic, cultural connotation, and historical development of their respective cultural terms.

From a naming perspective, Chinese textile terminology is often based on materials, such as 'silk' (丝) and 'cotton' (棉), which are used to denote textile raw materials and reflect the importance placed on material characteristics. The naming of English terms, however, tends to emphasize function and standardization, a practice related to modern trade. 'Denim' focuses on describing usage and characteristics, and while 'wool' refers to a material, the overall inclination is toward expressing function.

In terms of cultural connotation, the Chinese term '绫罗绸缎' (*líng luó chóu duàn*), a collective term for various silk fabrics, is not only a classification but also represents oriental aesthetics and cultural symbols, reflecting the ancient craftsmen's pursuit of materials, craftsmanship, and beauty. Although the English term 'fine fabrics' refers to high-quality textiles, it lacks the deep cultural heritage and symbolic meaning contained in the Chinese term. Its expression is more direct and concrete, lacking the poetic and aesthetic value found in its Chinese counterpart.

Furthermore, from the perspective of the history of terminology development, the growth and transformation of modern industry have profoundly influenced the evolution of Chinese and English textile terminology [11]. Even after the Industrial Revolution, Chinese terms such as 'spinning wheel' (纺车) and 'loom' (织机) still retain deep cultural connotations. Their meanings have been expanded to include new terms for mechanized production, which not only preserves the inheritance of traditional craftsmanship but also reflects a degree of innovation. English terminology, based on the developments of the Industrial Revolution and technological innovation, has continuously enriched its lexicon. Terms like 'loom' and 'spinning wheel' reflect the transformation toward mechanized production. The similarities and differences are summarized in Table 3.

Table 3. Similarities and Differences Between Chinese and English Textile Cultural Terms

Dimension	Commonalities	Differences
Naming Logic	Some terms refer to materials.	Chinese is material-oriented; English is function-oriented.
Cultural Connotation	Some terms carry cultural meaning.	Chinese terms are more poetic and symbolic; English terms are more direct and practical.
Terminology Development	Affected by the industrialization process.	Chinese terminology retains historical connotations; English terminology is enriched by technological innovation.

Semantic Comparison of Textile Cultural Terms between China and the UK

Comparison of Semantic Categories of Core Terms

Given the different origins of textile culture in China and the UK, the definition of semantic categories for core terms differs significantly, which is reflected in tool, process, and material terminology.

Based on the semantics of tool terms, the Chinese word '梭' (*suō*) refers to the shuttle that guides the weft thread through the warp threads during weaving, and its semantic extension covers both the weaving action and the form of the tool [12]. Although the English word 'shuttle' also refers to a weaving tool, it primarily emphasizes its function as a carrier for the weft thread, and its semantic extension is relatively simple [13].

In the semantic category of craft terms, the Chinese word '织锦' (*zhī jǐn*) refers to exquisite fabrics woven with colored silk. Its semantic refinement covers weaving techniques, pattern design, and the aesthetics of the finished product [14]. The English term 'tapestry weaving' can also represent the craft of weaving decorative textiles, but it emphasizes the decorative function of the product and the weaving technology itself, with a lower degree of semantic refinement for pattern design and finished product aesthetics [15].

In the semantics of material terms, the Chinese word '丝' (*sī*) generally refers to silk fabrics, which carry oriental aesthetic meanings and cultural symbolism. Its semantic associations cover material characteristics, craft heritage, and cultural value. Although the English word 'silk' also refers to the same material, its semantic association is mainly based on the function of the material itself, and its connection to cultural symbolism is relatively weak.

From this perspective, a clear gap exists between the core semantic expressions of tools, crafts, and materials in Chinese and English textile cultural terms. To enhance the empirical nature of this comparison, a custom-built textile terminology corpus (comprising 23 Chinese classics and 47 English technical documents, totaling 1.28 million characters) was used. The LDA topic model was employed to extract core semantic features, and a quantitative analysis was conducted on the semantic distribution differences across the three categories of terms.

Statistical analysis of tool-related terms shows that '梭' (*suō*) appears 68 times in Chinese texts, with 41% of its contexts associated with 'weaving actions.' In contrast, 92% of the occurrences of 'shuttle' in English texts focus on its 'thread carrier function,' with only 8% involving descriptions of the tool's form. For process-related terms, the semantic network of '织锦' (*zhī jǐn*) includes 12 sub-nodes, such as 'flying shuttle technique,' 'dragon and phoenix patterns,' and 'royal tribute,' covering technical, aesthetic, and cultural dimensions. In contrast, the semantic nodes for 'tapestry weaving' are concentrated on five technical sub-nodes, such as 'weaving techniques' and 'color coordination,' with a cultural relevance of less than 30%. For material-related terms, '丝' (*sī*) in Chinese contexts is strongly associated with cultural symbols like 'Kesi technique' and 'symbol of imperial attire,' with a Pearson correlation coefficient of 0.72. 'Silk' in English is also strongly associated with material properties such as 'air permeability' and 'protein fiber,' with a correlation coefficient of 0.89, but its relevance to cultural symbolism is only 0.15. These data clearly illustrate the divergence in semantic extension and cultural load between Chinese and English terms. The comparison of core term categories is shown in Table 4.

Table 4. Comparison of Core Terms in Textile Culture Between China and the UK

Term Type	Chinese Terminology	English Terminology	Semantic Differences
Tools	梭 (<i>suō</i>)	Shuttle	Chinese semantics are broader, covering actions and forms; English semantics emphasize function.
Crafts	织锦 (<i>zhī jǐn</i>)	Tapestry weaving	Chinese semantics are more refined, covering techniques, patterns, and aesthetics; English emphasizes decorative function and craftsmanship.

Materials	丝 (sī)	Silk	Chinese has strong semantic relevance, covering materials, craftsmanship, and cultural values; English emphasizes the properties and functions of the material itself.
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Comparison of Differences in Term Metaphors

Social metaphors are present in Chinese textile terms, such as '经纬分明' (*jīng wěi fēn míng*), which literally means that the warp and weft are interwoven in an orderly manner [16]. This term can be extended to the field of social governance, implying clear organization and distinct responsibilities. It reflects the pursuit of an orderly social structure and shows the importance of maintaining a harmonious and stable order within Eastern cultural connotations.

The metaphors in English textile terms often have philosophical characteristics. For example, 'warp and woof' originally refers to the warp and weft of a fabric but later extends to mean the basic structure or essence of something. It can reflect the exploration of the essence and universality of things in Western culture, emphasizing a cognitive process from the concrete to the abstract.

From this viewpoint, Chinese and English textile cultural terms have different metaphorical meanings, affecting their translatability. Some metaphorical meanings of Chinese textile terms have corresponding expressions in English, but differences in cultural connotation remain. After translation, the cultural connotations of the original Chinese terms may be lost. For example, translating '经纬分明' (*jīng wěi fēn míng*) simply as 'clearly defined' would fail to fully convey the deep meaning related to social governance. Conversely, a literal translation of 'warp and woof' into '经纬' (*jīng wěi*) in Chinese, while technically correct, would not fully capture the philosophical metaphor present in the English term.

The Chinese phrase '锦上添花' (*jǐn shàng tiān huā*), based on 'brocade' (锦), symbolizes adding beauty to a perfect foundation, reflecting a pursuit of 'harmonious enhancement' [16]. This phrase appears frequently in classic texts like *Dream of the Red Chamber*, alongside concepts such as 'family prosperity' and 'harmonious interpersonal relationships.' The English phrase 'to gild the lily,' while also indicating excessive embellishment, originates from Western floral aesthetics and is more closely associated with 'vanity' and 'superfluous decoration,' lacking the craftsmanship value and cultural depth conveyed by the Chinese term 'brocade.'

The phrase '抽丝剥茧' (*chōu sī bō jiǎn*), which deconstructs the intricate process of silk production, metaphorically represents a systematic approach to problem-solving and is frequently used in legal and academic discussions. The English phrase 'unravel the thread' refers to undoing a ball of yarn, emphasizing the 'revelation of chaos' or 'logical reasoning,' but it lacks the philosophical depth of the Chinese term. Additionally, the Chinese phrase '天衣无缝' (*tiān yī wú fèng*), literally 'a seamless heavenly robe,' uses the mythological story of the Weaver Girl to emphasize perfection and has a strong cultural resonance in artistic critiques. The English term 'seamless' often describes the smoothness of physical seams and is far removed from the semantic shift to 'excellent quality,' highlighting differences in concretization, abstraction, cultural load, and functional orientation. A detailed comparison is provided in Table 5.

Table 5. Comparison of Metaphorical Meaning Differences in Chinese and English Textile Cultural Terms

Type of Metaphor	Chinese Terminology	English Terminology	Differences in Metaphorical Meaning
Social metaphors	经纬分明 (<i>jīng wěi fēn míng</i>)	Clearly defined	Partially translatable, but the cultural connotation is often lost.
Philosophical Metaphor	经纬 (<i>jīng wěi</i>)	Warp and woof	Literally translatable, but the philosophical metaphor requires explanation.
Social Metaphor	锦上添花 (<i>jǐn shàng tiān huā</i>)	Gild the lily	Partially translatable, but the cultural backgrounds differ.
Philosophical Metaphor	抽丝剥茧 (<i>chōu sī bō jiǎn</i>)	Unravel the thread	Literally translatable, but the deeper meaning requires explanation.
Philosophical Metaphor	天衣无缝 (<i>tiān yī wú fèng</i>)	Seamless	A literal translation struggles to fully present the philosophical meaning.

Comparison of Differences in Semantic Evolution of Terms

Both China and the UK have experienced significant historical changes, and the semantics of their textile cultural terms have undergone notable evolution. Nevertheless, significant differences between Chinese and English terms persist [17].

The semantics of Chinese textile terms have changed over time. For example, the meaning of '布' (*bù*) in ancient times represented fabrics such as hemp and kudzu, giving it a relatively narrow scope. With the

continuous development of the times, the semantics of '布' in modern Chinese have gradually generalized to become a general term for all kinds of fabrics, indicating that Chinese textile terms are inclusive and flexible [18].

The semantics of English textile terms, on the other hand, tend to expand. The semantics of 'yarn,' for instance, were expanded from its original meaning of thread used for textiles to later include stories and narratives. This shows that the evolution of English textile terms not only maintains the basic semantic connotation but also continuously absorbs new meanings, making the semantic content richer and extending into new domains. A comparison of these differences is shown in Table 6.

Table 6. Comparison of Semantic Evolution of Textile Cultural Terms in China and the UK

Term Type	Chinese Terminology	Ancient Meaning	Modern Meaning	English Terminology	Original Meaning	Extended Semantics
Materials	布 (bù)	Hemp and kudzu fabrics	A general term for all fabrics	Fabric	Fabrics, Cloth	None
Materials	绸 (chóu)	Silk fabrics (high-grade)	General silk fabrics	Silk	A fine, strong, soft fiber	None
Materials	纱 (shā)	Lightweight silk or cotton	Soft fabric or thread	Yarn/Thread	Spun thread for textiles	Yarn focuses on raw material thread, while Thread emphasizes finished thread or sewing thread
Tools	纺车 (fǎng chē)	Ancient Spinning Tools	Spinning machinery	Spinning wheel	Traditional spinning tool	Automated spinning equipment
Tools	织机 (zhī jī)	Ancient weaving tools	Weaving machinery	Loom	Traditional weaving tool	Electronic looms, air jet looms, etc.
Crafts	锦 (jǐn)	Silk woven with colored threads	Various patterned fabrics	Brocade	A rich, patterned fabric	Any fabric with decorative patterns
Crafts	绣 (xiù)	Embroidering patterns	Various embroidery crafts	Embroidery	The craft of decorating	New technologies such as computer embroidery and

fabric	with	or techniques	fabric	machine embroidery
needle	and			
thread				

Translation Strategies for Chinese and English Textile Cultural Terms

Clarifying the Basis for Choosing Between Literal Translation and Transliteration

To accurately translate Chinese and English textile cultural terms, the semantic content and cultural connotation of the source terms must be conveyed effectively. The choice between literal translation and transliteration requires comprehensive consideration of multiple factors to ensure translation accuracy and achieve effective cultural transmission.

In this regard, literal translation demonstrates higher applicability for tool terms. '纺车' (*fǎng chē*) is an important tool in ancient Chinese textile production, with a specific form and function. Translating it literally as 'spinning wheel' accurately corresponds to its basic meaning, allowing English readers to construct a mental image of the tool and understand its function in the textile process. The feasibility of literal translation here stems from the fact that this tool has developmental similarities in both Chinese and foreign textile history, allowing the connotation of the English term to match the Chinese semantics. Therefore, a simple and direct literal translation method is adopted to avoid information bias and redundancy, ensuring the accuracy and effectiveness of the term's translation.

For the translation of craft terms, a strategy combining transliteration with explanation can be adopted. '缂丝' (*kè sī*) is a special weaving process with a unique production method and aesthetic effect. If it is merely transliterated as 'Kesi,' English readers may face difficulties in pronunciation and cannot truly understand the function and artistic value of this technique. In this context, an explanatory translation alongside the transliteration can enable English readers to fully understand the semantic connotation and functional characteristics of the 'Kesi' process by describing its weaving method of 'continuous warp and broken weft' and the pattern effect of the finished product. Compared with a simple transliteration, this approach enriches the transmission of information, ensuring that the essential meaning is not lost after translation.

Furthermore, in the translation of terms with deep cultural connotations, a hybrid method can be used, flexibly choosing between literal translation and transliteration strategies. For example, in the translation of '云锦' (*yún jǐn*), although its primary meaning indicates a fabric, it carries rich cultural symbolic meanings. A

hybrid translation, 'Yun Brocade,' is effective. 'Yun' retains the pronunciation of the Chinese name, highlighting its cultural specificity, while 'Brocade' conveys the gorgeous texture of the fabric and its exquisite craftsmanship, reflecting its cultural symbolism. This hybrid method can simultaneously achieve cultural inheritance and information transmission, allowing English readers to understand its cultural attributes while becoming familiar with its name. The selection process is illustrated in Figure 1.

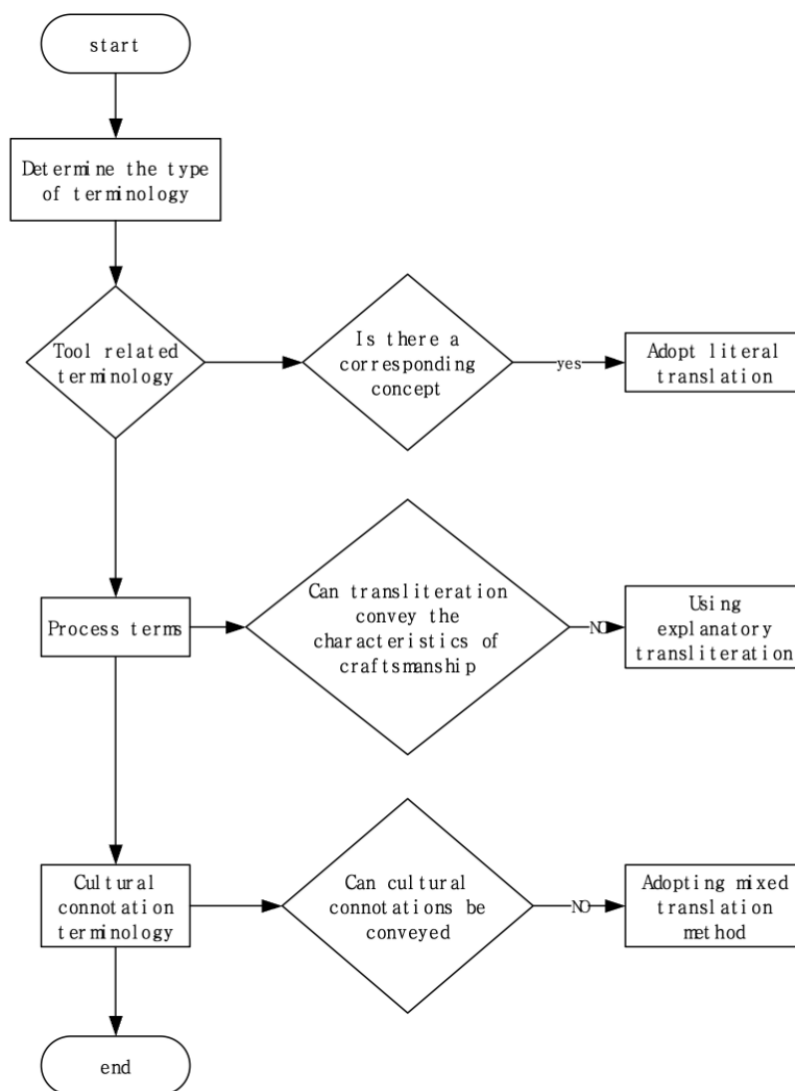


Figure 1. A Decision-Making Process for Selecting Between Literal Translation and Transliteration

Enhancing Cultural Compensation in Terminology Translation

To accurately convey the semantics and cultural connotations of textile terms, cultural compensation can be enhanced by providing explanations of a term's cultural background. When translating '霓裳羽衣' (*ní cháng yǔ yī*), a term deeply rooted in Chinese culture, it expresses the idea of gorgeous clothing while also containing a profound historical background. Therefore, a direct translation like 'rainbow-colored feather garment,' while conveying the basic image, would fail to transmit the cultural connotation effectively. To address this, it is necessary to supplement the translation with the historical background of '霓裳羽衣,' providing a detailed introduction to the clothing and its relevance to different historical periods, such as ancient Chinese mythology and court culture. This allows English readers to fully appreciate the cultural value of the term.

When expressing metaphorical meanings, strengthening cultural compensation can be achieved through alternative expressions. Consider the translation of '锦上添花' (*jǐn shàng tiān huā*). It cannot be directly translated as 'adding flowers to brocade,' as the deep meaning would not be clear enough for English readers. Translating it as 'icing on the cake' accurately conveys the metaphor of adding something beautiful to an already excellent base, aligning with the original semantics while being understandable to an English-speaking audience.

In addition to providing historical context for '霓裳羽衣,' the literal translation of '凤冠霞帔' (*fèng guān xiá pèi*) as 'phoenix crown and embroidered cape' may not fully convey its significance. While it captures the appearance, it fails to highlight its noble symbolism as the wedding attire of ancient aristocratic women and does not reflect the hierarchical cultural implications. It should be explained that this attire is closely linked to feudal rites and marriage customs.

In metaphorical translation, '如胶似漆' (*rú jiāo sì qī*), literally 'like glue and lacquer,' would be difficult for English readers to grasp. A more appropriate translation would be 'inseparable as Siamese twins,' using a well-known image to vividly convey the metaphor of being inseparably connected. Additionally, a literal translation of '蛛丝马迹' (*zhū sī mǎ jì*) as 'spider's thread and horse's hoof prints' would not effectively convey the metaphor of subtle clues. A more suitable translation would be 'clues as subtle as a spider's thread,' using the familiar nature of a spider's thread to accurately convey the metaphor, allowing English readers to understand the cultural implications.

In the cultural compensation of term translation, a comprehensive strategy combining annotations and alternative metaphorical expressions ensures that textile cultural terms are accurately translated, achieving

a balance between semantic information and cultural connotation. The process of cultural compensation is shown in Figure 2.

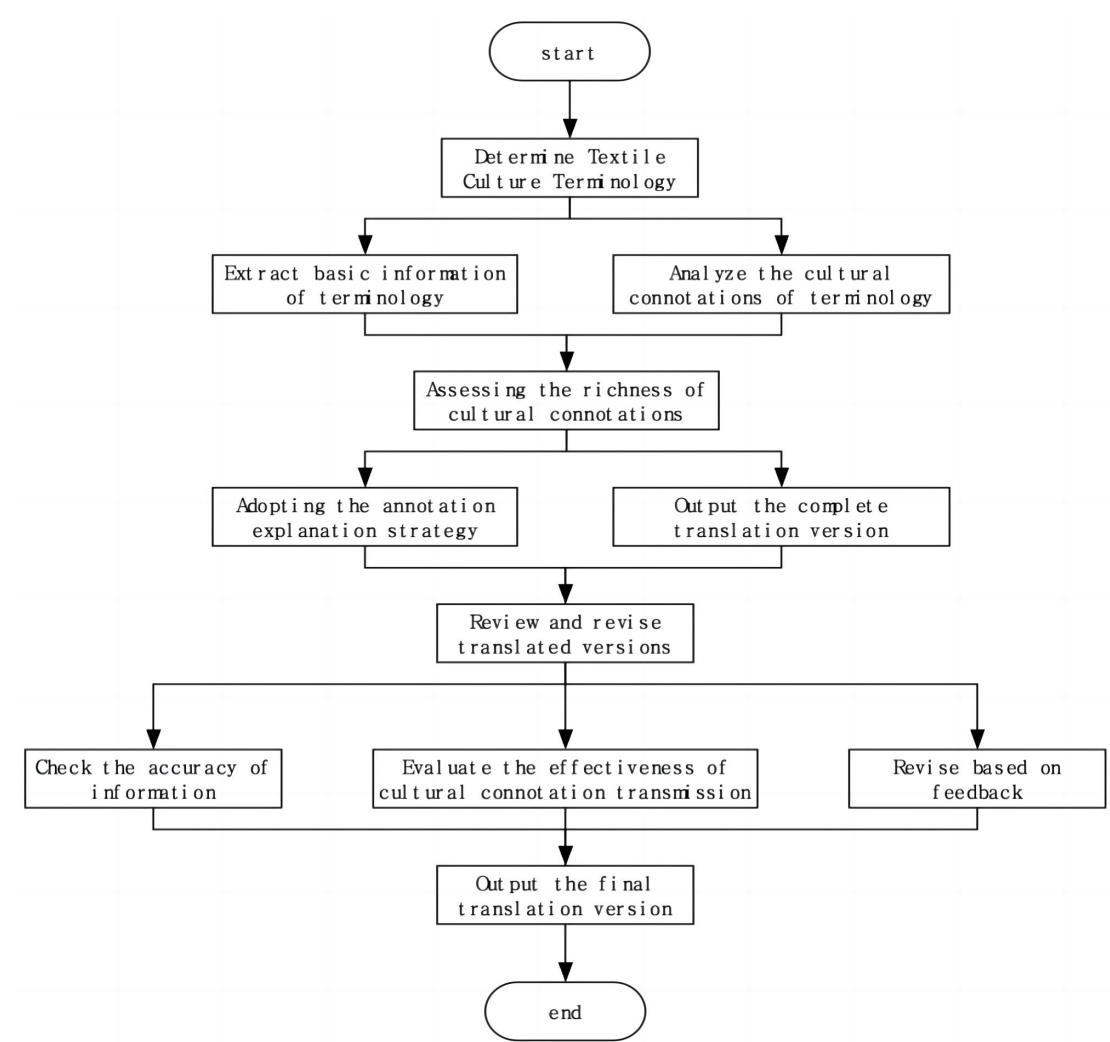


Figure 2. The Process for Strengthening Cultural Compensation in Terminology Translation

Establishing a Standardized Mechanism for Terminology Translation

To make the translation of Chinese and English textile cultural terms more standardized, reasonable, and scientific, a complete translation standardization mechanism needs to be established to ensure that the translated content is accurate and consistent.

To this end, it is necessary to build a standardization path by formulating a detailed term translation guide that clarifies the principles, methods, and applicable scenarios for translation. This guide needs to incorporate the characteristics of the textile industry, cover terms related to tools, processes, and materials, provide an operational framework for translators, and establish a term translation review process to ensure that the translation quality meets industry standards.

At the same time, regarding the establishment of an industry term library, the terminology database of the China National Textile and Apparel Council should be used as a benchmark. This term library integrates professional terms in the textile industry and provides accurate Chinese and English term comparisons and explanations. In the management and use of the term library, its content should be updated regularly to include emerging textile technology, material, and process terms in a timely manner. This ensures the timeliness and authority of the resource, allowing translators to use it to quickly find accurate terms and improve translation efficiency and accuracy.

Translation standards need to be constantly updated to achieve a high degree of uniformity. For this purpose, it is necessary to adopt international standards, such as the ISO international standards for textile terminology, to bring Chinese and English textile terminology translation in line with international practices. Concurrently, translation standards that suit national conditions should be formulated in conjunction with the development characteristics of the domestic textile industry.

In addition, it is necessary to strengthen professional training for translators to form a highly skilled translation team. An excellent translator of textile cultural terminology must possess solid professional knowledge of the textile industry, be familiar with its production processes, technical procedures, and cultural connotations, and be proficient in both Chinese and English with good communication skills. Therefore, professional training for translators should be enhanced to improve their professional literacy and language skills. A translator qualification certification system should be established to evaluate a translator's professional background, translation experience, and quality of work, thereby building a high-quality team for TCM textile cultural terminology translation. The process for establishing this mechanism is shown in Figure 3.

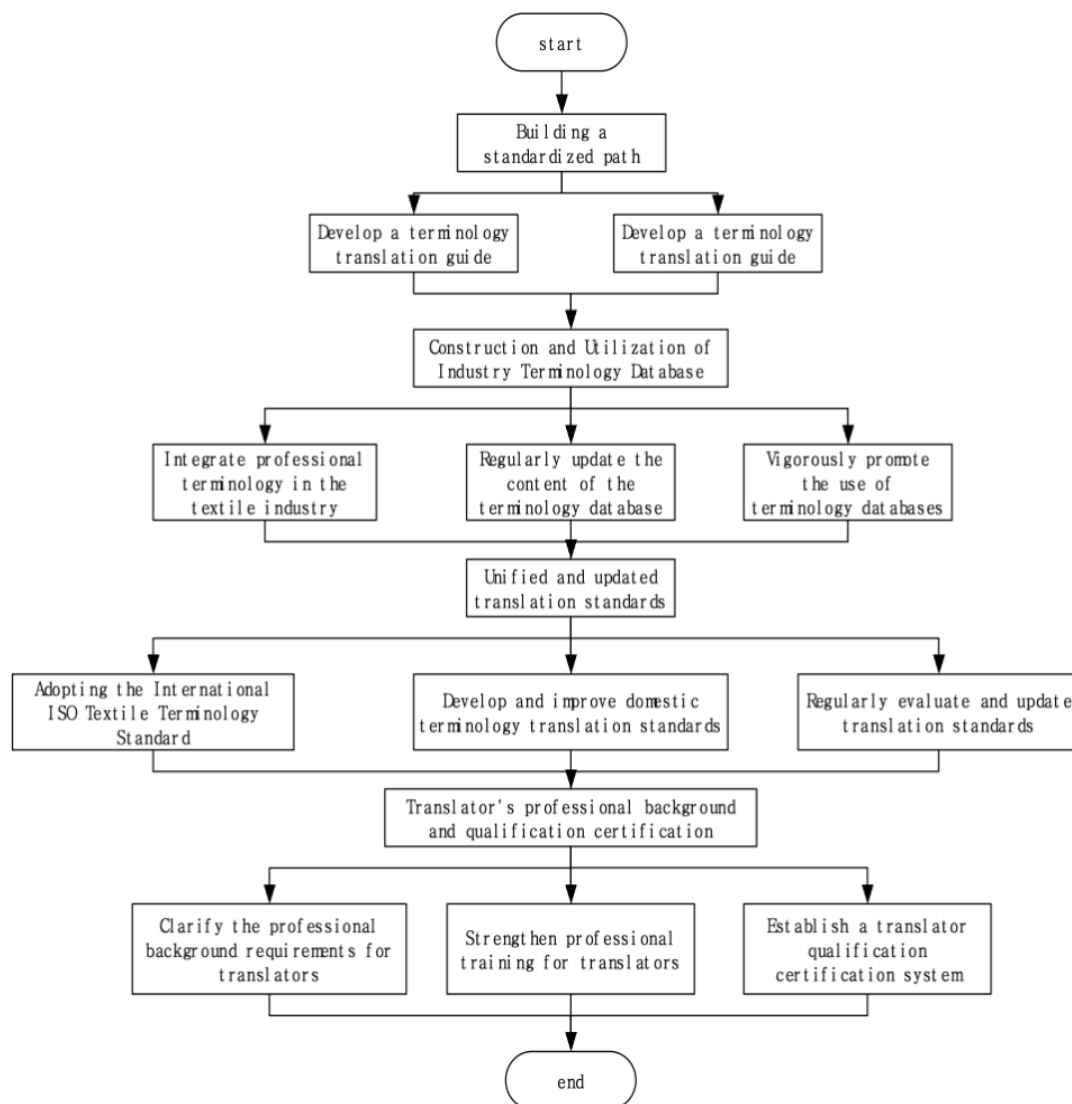


Figure 3. The Process of Establishing a Terminology Translation Standardization Mechanism

Case Analysis of Translation of Textile Cultural Terms

Case of Translating Terminology of Textile Tools

Case 1: Contextual Translation of 'Loom'

In textile cultural terminology, '织机' (*zhī jī*) is a traditional tool. It is commonly translated into English as 'loom,' which is applicable to all kinds of weaving machinery, whether manually operated or mechanically driven. In specific contexts, 'loom' can be further refined, such as 'handloom' or 'power loom.' Different

translations for different types of looms can more accurately express their semantic connotations and reflect the technological innovation of looms over time.

Case 2: Translation of Traditional Embroidery Tool Terms

Taking the Chinese term '绷子' (*bēng zi*) as an example, as a traditional embroidery tool, its English translation should consider the transmission of both its functional and cultural attributes. Given its function of securing embroidery cloth, it can be translated as 'embroidery hoop.' This translation accurately conveys the tool's function while retaining its cultural attribute as an embroidery tool. When translating tools of different shapes, a strategy of strengthening cultural compensation should be adopted by adding supplementary explanations. For example, a wooden frame or bamboo hoop can be translated as 'wooden embroidery hoop' or 'bamboo embroidery hoop.' By accurately reflecting the characteristics of the tool, English readers can gain a deeper understanding of traditional embroidery operations and tool details, thereby promoting cultural exchange and inheritance.

Case 3: Translation of Laser Engraving Machine

A literal translation of '激光雕刻机' (*jī guāng diāo kè jī*) as 'laser engraving machine' conveys its basic function but may lack the precise reference needed in the context of modern textile technology. In the textile industry, this machine is specifically used for the surface treatment of fabrics to create unique textures and artistic effects. To enhance its cultural and technical significance, it can be translated as 'textile laser embossing and patterning equipment.' The term 'embossing' highlights its ability to create three-dimensional relief on fabric, 'patterning' emphasizes its pattern creation function, and 'textile' clearly defines its scope of application. This translation helps English readers understand the device's specific use in the textile industry, avoiding confusion with laser engraving machines in other fields and accurately conveying the unique characteristics of modern textile technology tools.

Case 4: Translation of Digital Printing Machine

Simply translating '数码印花机' (*shù mǎ yìn huā jī*) as 'digital printing machine' is too broad. In the textile industry, digital printing machines are renowned for their precision, efficiency, and rich color options, which enable personalized printing. To accurately convey its technical advantages and industry-specific attributes, it can be translated as 'high-precision digital textile printing system.' The phrase 'high-precision' highlights its key feature, 'textile' clarifies its application, and 'system' underscores its comprehensive nature as a complete technical solution. This translation clearly highlights the unique value and technical

characteristics of digital printing machines in modern textile production, helping English readers gain a deeper understanding of this technology.

Cases on Translating Terminology for Textile Materials and Finished

Case 1: Standardization of the Term 'Denim'

In the translation of material terms, '牛仔布' (*niú zǎi bù*) should be translated based on the corresponding English term 'denim,' not directly as 'jeans cloth.' Although 'jeans' has long been mistakenly used to refer to the fabric, according to international ISO translation standards, 'jeans' should only refer to trousers made of denim. The word 'denim' originates from French and refers to a tough, twill-woven cotton fabric with strong wear resistance. In the textile industry, 'denim' has become the standard term for this material and is widely used in clothing design and production. Using the standardized form avoids misunderstandings and accurately conveys information.

Case 2: Challenges in Translating New Textile Material Terms

With the continuous innovation and high-quality development of the textile industry, various new materials are widely used in production, such as 'graphene fiber' (石墨烯纤维). This presents translation challenges. Graphene is a new type of nanomaterial characterized by high electrical conductivity, thermal conductivity, and mechanical strength. When translating 'graphene fiber,' both the scientific accuracy and the popular understanding of the term should be considered. The common translation is 'graphene fiber,' which directly reflects the material's composition and morphology. However, in specific contexts, supplementary explanations may need to be added to achieve a more comprehensive expression of the new material's semantic connotation and performance characteristics.

Case on Translating Textile Cultural Symbolic Terms

Case 1: The Evolution of the English Translation of 'Silk Road'

In Chinese texts, '丝绸之路' (*sī chóu zhī lù*) represents the exchange and development between Chinese and Western cultures. In English, it has two common expressions: 'Silk Road' and 'Silk Route.' 'Silk Road' originated in 19th-century Germany, emphasizing the dominant position of the silk trade and the singularity of the path. This translation is concise, clear, and widely used in international academic circles and mass media. It is the common term used to describe the trade network between ancient China and the Mediterranean region. In contrast, 'Silk Route' emphasizes the plurality and diversity of the 'routes,' reflecting a trade system composed of multiple branches on land and sea. This translation is more common

in some European documents and literary works and is used to emphasize the complexity of the geographical pathways. Both translations reflect the importance of silk as a representative commodity through the word 'Silk,' but there are differences in their usage scenarios and regional preferences.

Case 2: Metaphor Translation of 'Preparing for a Rainy Day'

To accurately express metaphorical content, the Chinese idiom '未雨绸缪' (*wèi yǔ chóu móu*) can be used as an example. This phrase, originating from textile culture (绸 means silk, 缪 means to bind or repair), emphasizes the importance of advance preparation. In English translation, a direct approach should be avoided to prevent the cultural connotation from being lost. Therefore, it can be metaphorically translated as 'mend the sail before the storm.' This transforms the original idea into the act of repairing a sail, which contrasts with the original but retains the core image of preparing in advance and aligns with English expression habits. To further strengthen the expression of cultural connotations, annotations can be added to explain its cultural origin and metaphorical meaning.

CONCLUSION

Driven by the wave of globalization, textile culture, as a vital component of human civilization, is increasingly being shared and exchanged internationally. This paper has compared and analyzed the semantic aspects of textile-related cultural terms in Chinese and English, proposing effective translation strategies. This work not only aids in a deeper understanding of the unique connotations of the textile industry in both cultural contexts but also provides a solid theoretical foundation for practical term translation. The conclusions are as follows:

(1) Theoretical Contributions: Expanding the Boundaries of Terminology Translation Studies

This study extends the traditional boundaries of term translation research by delving into the cultural attributes and linguistic features of textile-related terms in Chinese and English. While traditional studies often focus on the superficial correspondence between terms, this research reveals that Chinese term classification is deeply rooted in traditional craft wisdom and regional cultural characteristics. Terms like 'Kesi' (缫丝) and 'tie-dye' (扎染) are not only names for textile techniques but also embody the inheritance and cultural charm of Eastern textile skills, adding cultural depth to term translation theory. The emphasis on standardized expressions of technical processes and related tools in English terms, such as 'warp' and 'weft,' reflects the rigor of Western industrial civilization. This prompts a reevaluation of the differences in term generation mechanisms and expression logic across different cultural systems. Semantically, the study

finds that while core textile cultural terms in Chinese and English may correspond, there are significant differences in their metaphorical meanings and cultural imagery. This finding challenges the previous notion of translation that solely pursues literal correspondence or semantic equivalence, emphasizing the need to consider cultural cognitive biases during the translation process. It introduces a new perspective of cultural adaptation and cognitive transformation into term translation theory, promoting its development toward a more comprehensive and profound direction.

(2) Practical Implications: Guiding the Accurate Dissemination of Textile Culture

Based on the criteria for choosing between literal translation and transliteration proposed by this research, this paper suggests enhancing cultural compensation strategies and establishing a standardized mechanism for term translation. This provides a clear path for the practical application of translating textile cultural terms. When deciding between literal translation and transliteration, choices should be made flexibly based on the cultural load of the term and the cognitive level of the target audience. For terms with relatively simple cultural connotations and a certain level of recognition in the target culture, literal translation is preferred to preserve the original information. For terms with deep cultural roots that are difficult to convey accurately through literal translation, a combination of phonetic translation and cultural annotations should be used to retain the pronunciation characteristics of the term while helping the target audience understand its cultural significance. The implementation of cultural compensation strategies involves adding background knowledge and explaining cultural imagery to compensate for semantic gaps caused by cultural differences. For instance, when translating 'Yunjin' (云锦), in addition to a hybrid translation, it is important to introduce its historical status as a royal fabric and its exquisite craftsmanship, enabling the target audience to better appreciate its cultural value. Establishing a standardized mechanism for term translation helps unify industry standards, avoid misunderstandings due to inconsistent translations, and ensure the accuracy and consistency of textile culture in international communication.

(3) Industry Applications: Exploring the Value of Translation Strategies

In the textile industry, these translation strategies have broad and profound potential applications. In product design, accurately translating textile cultural terms can help designers draw inspiration from diverse cultures, integrating multicultural elements into their products to enhance cultural value and international competitiveness. In marketing, appropriate term translation can precisely convey the unique features and cultural significance of a product, attracting international consumers and expanding overseas markets. In international cooperation, standardized and unified term translation facilitates communication

and collaboration among all parties, reducing misunderstandings and conflicts caused by language barriers and promoting the smooth progress of international projects in the textile industry. By fully exploring the potential applications of these translation strategies, this can contribute to the international dissemination and development of textile culture, further promoting its global spread and innovative evolution.

Availability of Data and Materials

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

Author Contributions

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

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Conflict of Interest

The author declares no conflict of interest.

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