

## ALLUSIONS IN POLITICAL COMMUNICATION: A COMPARATIVE STUDY OF XI JINPING'S SPEECHES

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### Article Info

**Keywords:** Xi Jinping: The Governance of China; allusions; translation strategies; political communication; rhetoric; cross-cultural translation; discourse analysis.

### DOI

10.5281/zenodo.10143758

### Abstract

Xi Jinping's trilogy, "The Governance of China," stands as a hallmark of Chinese political literature, characterized not only by profound insights but also by eloquent and expressive language. This research focuses on the analysis of allusions within the trilogy, categorizing them into proverbs, aphorisms, buzzwords, two-part allegorical sayings, and classical Chinese poems and essays. Examining the rhetorical features of these allusions, the study delves into the translation challenges posed by factors such as rhetoric and culture. The research reveals that English translations employ corresponding, omission-based, addition-based, and supplementary strategies, successfully preserving President Xi Jinping's distinctive linguistic style and charisma. This contribution extends to the enhancement of China's international discourse system. Beyond aiding English learners in understanding translation strategies, the study facilitates a deeper comprehension of the connotations and significance embedded in key political documents like "Xi Jinping: The Governance of China."

### 1. Introduction

The translation of pivotal political documents plays a critical role in shaping China's national identity and advancing its international discourse influence. Emblematic of contemporary political discourse, the three volumes comprising Xi Jinping: The Governance of China (hereafter referred to as "The Governance of China") encapsulate 270 key speeches delivered by President Xi Jinping between November 2012 and January 2020. President Xi Jinping, in these speeches, employs a notable rhetorical device—the use of allusions. Departing from conventional monotony and gravitas, his oratory, akin to a refreshing spring breeze, resonates warmly with his audience. The act of translation, recognized as a conduit for cross-cultural communication (Jakobson & Roman, 1992), assumes particular significance in the context of political communication. The accurate translation of allusions within political documents is intricately linked to the efficacy of external publicity. Conversely, improper translation can precipitate misunderstanding and compromise the national image (Nida & Taber, 1969).

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This thesis endeavors to explore the strategies and methodologies employed in translating the rich tapestry of allusions found in "The Governance of China." By doing so, it seeks to elevate the standard of translating political documents, fostering cultural exchanges between China and foreign nations.

### **Introduction to Allusions in The Governance of China**

Allusions permeate the fabric of "The Governance of China," underscoring President Xi Jinping's adeptness in utilizing this rhetorical device to articulate his ideas and convey the richness of Chinese culture. Thus, a comprehensive examination is warranted to define, classify, and analyze the rhetorical features of the allusions within "The Governance of China." Such an analysis is essential for a nuanced understanding of President Xi Jinping's thoughts and the cultural connotations embedded in these allusions. This introductory exploration lays the foundation for a deeper exploration into the translation strategies applied to these allusions, providing insights that extend beyond linguistic nuances to the cultural and political dimensions of China's discourse on the global stage..

#### **1.1 Definition of Allusion**

An allusion is also called "literary quotation", "citation" and so on. Chen and Li (2002) defined allusions as using allusions, also known as quoting things, that is, flexibly quoting or capitalizing on the words of ancestors, or stories and myths recorded in literature to reflect facts and express feelings, in order to achieve a succinct, implicit and thought-provoking desired effect. According to *Ci Hai* (Xia 1999), allusions refer to ancient stories and words with origins quoted in poems. In a word, the term "allusion" in this thesis is defined as the ancient stories, words or sentences with an origin quoted by someone on a specific occasion, that is, the content quoted with quotation marks in one's speech.

#### **1.2 Classification and Rhetorical Features of Allusions in The Governance of China**

Altogether 280 allusions are identified from *The Governance of China*, which fall into the following five categories: proverbs, aphorisms, buzzwords, two-part allegorical sayings as well as classical Chinese poems and essays. And in this thesis, the most typical allusions will be used as examples for the analysis of the translation strategies and factors affecting the translation.

##### **1.2.1 Proverbs**

Proverbs, which are mostly folk phrases passed down by word of mouth usually in the form of an antithesis, are concise and easy to understand. They are the reflection of the life experiences of laboring people. The use of quotations can increase the clarity and vividness of language and enhance the expressiveness of articles (Clark & Gerrig 1990). President Xi Jinping makes good use of proverbs in his speeches. Consider the following examples:

(1) 从善如登，从恶如崩。（习近平 2014: 23） (2) 千里之行，始于足下。（习近平 2014: 63） (3) 水能载舟，亦能覆舟。（习近平 2017: 22）

Example (1) exploits two similes introduced by "如" (like) and the antithesis by using two clauses and building the internal rhyme between the two Chinese characters of "deng" (登) and "beng" (崩), which reflects that it is difficult to stick to virtue but easy to succumb to vice. Example (2) applies the antithesis as well, which has a sharp contrast between walking a thousand miles and taking the first step, in attempting to tell people that no matter how difficult things are, as long as they persevere, they will succeed. Example (3) also makes use of the antithesis formed between the two clauses and the end rhyme built between the two similar Chinese characters of "zhou" (舟). In particular, it uses a metaphor, where a country is compared to a ship and the people to water, which vividly displays the close relationship between a country and its people.

### 1.2.2 *Aphorisms*

Aphorisms are words that contain educational meanings and can be used as guidelines. Aphorisms are concise in language form and the summary of life experience and rules in content, which can guide people to make progress. Consider the following examples:

- (4) 君子坦荡荡。(习近平 2020: 60)
- (5) 艰难困苦，玉汝于成。(习近平 2020: 184)
- (6) 博学之，审问之，慎思之，明辨之，笃行之。(习近平 2014: 61)

The phrase “tan dang dang” (坦荡荡) in example (4) is a typical reiterative locution in Chinese. The rhetorical device of the reiterative locution not only highlights the distinguished qualities of tolerance and integrity of a gentleman, but also strengthens the complimentary tone for the gentleman’s excellent qualities. In example (5), the rhetorical device of antithesis is applied by using two clauses with the similar number of Chinese characters, which aims to demonstrate that success must go through difficulties and hardships. Example (6) applies the rhetoric of parallelism by means of repeatedly using the neat sentence pattern. The parallelism makes the allusion catchy and enhances its effect so that readers can clearly understand several levels of learning from this allusion.

### 1.2.3 *Buzzwords*

Buzzwords reflect the problems and things that people in a country and a region are generally concerned about in a period of time. The words are easy and catchy. Besides, buzzwords are the witness of new ideas and new things. Consider the following examples:

- (7) 人的命运掌握在自己的手里。(习近平 2020: 371)
- (8) 世界那么大，我想去看看。(习近平 2020: 206)
- (9) 不忘初心，方得始终。(习近平 2020: 5)

Example (7) makes the most of the rhetorical device of metonymy. In light of Lakoff and Johnson (1980), people are accustomed to substituting one well-understood aspect of something for the thing as a whole. Specifically, this buzzword substitutes the part, “shou” (手), for the whole, people’s body, which definitely reminds people that their fates are up to themselves. Example (8) aims to draw an analogy between the “big world” in this buzzword and the “large China’s market” in the following content, more specifically, “China’s market is also large, please come and have a look”, which displays the free and open Chinese market and China’s determination to open up wider to the outside world. It is popular for people to post example (9) on the social platform, in that the buzzword demonstrates people’s adherence to the pure heart and the good expectation for the future. The antithesis displays the conditional relationship that makes the two sentences relate more closely, which illustrates that if they do not forget why they started, people will accomplish their missions.

### 1.2.4 *Two-part Allegorical Sayings*

Two-part allegorical sayings, also known as witty words, are short, funny and vivid sentences. The two-part allegorical saying is a special language form created by people in life practice. Most of them are full of profound meanings and easy to understand. They are generally made up of two parts: the first part is a metaphor; the second part is the interpretation of the metaphor. Consider the following examples:

- (10) 过街老鼠，人人喊打。(习近平 2014: 68)
- (11) 萝卜青菜，各有所爱。(习近平 2014: 84)
- (12) 左脚穿着右脚鞋，错打错处来。(习近平 2017: 134)

In example (10), the rhetorical device of the metaphor is used together with the use of antithesis. In fact, President Xi Jinping applies this two-part allegorical saying to put down terrorists and safeguard national security. There is a mapping from the vehicle rats to the tenor terrorists, vividly showing people's hatred for terrorists. Example (11), quoted to stress the importance of inclusiveness among civilizations, also makes good use of the rhetorical devices of the antithesis and the metaphor, where cultures of different countries are compared to the vegetables, namely, radish and cabbage. This two-part allegorical saying implies that everyone has their own favorite vegetables. Likewise, every country has its own culture. Cultures among different countries should be inclusive in order to satisfy different needs. Example (12) uses a metaphor as well. More specifically, an approach that makes the wrong start is compared to putting one's left foot into the right shoe. There is no doubt that this wrong behavior will lead people nowhere.

### 1.2.5 Classical Chinese Poems and Essays

Both classical Chinese poems and essays abound in *The Governance of China*.

Firstly, classical Chinese poems refer to the works created by ancient Chinese poets. Images representing Chinese culture often appear in classical Chinese poems. Consider the following examples:

(13) 千磨万击还坚劲，任尔东西南北风。（习近平 2020: 101）

(14) 衙斋卧听萧萧竹，疑是民间疾苦声。些小吾曹州县吏，一枝一叶总关情。（习近平 2017: 48）

(15) 天下英才聚神州，万类霜天竞自由。（习近平 2020: 237）

All of the above examples take full advantage of the rhetorical devices of the antithesis and the metaphor. According to the contexts, example (13) compares indomitable bamboos to tenacious Party members and officials so as to praise them for their trust in and adherence to the policies and systems formulated by the Party. In example (14), there are two metaphors, where the sound of the wind blowing and the shaking of bamboo is compared to the hardships of the people's lives, and all leaves of bamboo to the bits and pieces of people's daily lives. By the same token, in example (15), the phrase "wan lei" (万类) actually refers to all kinds of talents, and the metaphorical meaning of the phrase "jing zi you" (竞自由) implies that talented individuals from all over the world work and compete in an innovative manner.

Secondly, classical Chinese essays are the general name of sentences written in the classical literary style. There are twofold reasons why Chinese people love to use classical Chinese essays. On the one hand, Chinese culture has a long history and breeds many classical Chinese essays. On the other hand, proper classical Chinese essays can maximize persuasion, image and elegance (Luo 2005). Classical Chinese essays help to display China's cultural treasures and convey important communication information (Tan & Liu 2019). Consider the following examples:

(16) 孔子登东山而小鲁，登泰山而小天下。（习近平 2020: 358）

(17) 万物并育而不相害，道并行而不相悖。（习近平 2020: 47）

(18) 苟日新、日日新、又日新！（习近平 2020: 329）

Both example (16) and example (17) exploit the rhetorical device of antithesis. In example (16), the subject, Confucius, is laid ahead of the sentence, and then two clauses with the same sentence structure are used for forming the antithesis. Given the context, example (16) suggests that countries should support communication among different civilizations based on the broad vision of respecting cultural diversity. Actually, President Xi Jinping quoted example (17) to clarify its connotative meaning that China respects the diversity of cultures and seeks consensus by seeking common ground while reserving differences. Example (18) uses the rhetorical device of parallelism introduced by three groups of phrases. What is more, the end rhyme is built among the

three short sentences via the same Chinese character of “xin” (新). In light of the context, example (18) demonstrates that China will reflect on and innovate in time in the process of reform and opening up, and pursue excellence by means of overcoming difficulties.

## 2. Strategies for Translating Allusions in *The Governance of China*

The strategies for translating allusions in *The Governance of China* can be discussed at least from the following four translation strategies: the corresponding translation strategy, the omission-based translation strategy, the addition-based translation strategy as well as the supplementary translation strategy.

### 2.1 Corresponding Translation

Corresponding translation refers to the expression of complete equivalence in content and form between the source text and the target text, so as to restore the style and convey the culture with Chinese characteristics of the source text. Translators often use the corresponding translation strategy when translating aphorisms in *The Governance of China*. Consider the following examples:

(19) ST: 君子坦荡荡。(习近平 2014: 60)

TT: A gentleman is broadminded. (Xi 2014: 190)

(20) ST: 博学之，审问之，慎思之，明辨之，笃行之。(习近平 2014: 61)

TT: Learn extensively, inquire earnestly, think profoundly, discriminate clearly and practice sincerely. (Xi 2014: 100)

The phrase “tan dang dang” (坦荡荡) in the source text (ST) of example (19) is a reiterative locution in Chinese. Its original meaning is calmness and poise. If this translation is adopted, it can accurately convey the content of the source text, but it makes the sentence pattern complicated due to the two juxtaposed nouns. What is more, calmness and poise cannot effectively display the reiterative locution with Chinese cultural characteristics. Pronunciation can improve people’s perception of language and make people feel a kind of cyclic voice beauty (Taylor 2001). In order to ensure the consistency of the pronunciation and the sentence pattern, the target text (TT) applies the corresponding translation, choosing the compounding word “broadminded” with the ending sound “d” twice to correspond with the sound “d” in the ST phrase “tan dang” (坦荡), which not only improves the overall fluency of the target text, but also shows the characteristics of reiterative locution well.

The source text of example (20) applies the rhetoric of parallelism and repeatedly uses the neat sentence pattern of “adverb + verb + modal particle”. This makes the logic of the source text closer and the sense of rhythm stronger, which is conducive to expressing the author’s strong feelings. In order to embody the parallelism, the target text continuously uses the sentence pattern “verb + adverb” so as to correspond with the ST sentence pattern. By virtue of using the “verb + adverb” sentence pattern, the target text corresponds with the ST sentence pattern of “adverb + verb + modal particle” in form.

### 2.2 Omission-based Translation

Omission-based translation usually refers to omitting expressive techniques or rhetorical devices of allusions when the above aspects cannot be satisfied at the same time in the target text, in order to help readers better grasp the connotation of allusions. Translators capitalize on the omission-based translation strategy when translating proverbs in *The Governance of China*. Consider the following examples:

(21) ST: 从善如登，从恶如崩。(习近平 2014: 23)

TT: Virtue *uplifts*, while vice *debases*. (Xi 2014: 35)

(22) ST: 水能载舟，亦能覆舟。(习近平 2017: 22)

TT: The same water that keeps a ship float can also sink it. (Xi 2017: 39)



In the source text of example (21), the rhetorical device of two similes introduced by “如” (like) is used together with the use of antithesis formed between the two clauses and the internal rhyme built between the two Chinese characters of “deng” (登) and “beng” (崩), whereas in the target text, although antithesis is kept, the two Chinese characters “deng” (登) and “beng” (崩) with the internal rhyme are omitted. Instead, the two metaphorical expressions of “uplifts” and “debases” are used to substitute for the ST simile and internal rhyme.

Metaphor is also used in the source text of example (22), which compares a country to a ship and the people to water. Water can keep the ship moving smoothly when it is still, while it can also wreck the ship when it is turbulent. In the target text, although the use of metaphor is maintained, the ST symmetrical structure is omitted, which makes the sentence connect more tightly and helps readers realize the importance of the people to the rulers or government of a country.

### 2.3 *Addition-based Translation*

Addition-based translation specifically refers to adding the ST tenor in that the source text abounds with metaphors without clearly pointing out their tenors, so as to help readers overcome understanding obstacles about allusions. Translators make the most of the addition-based translation strategy when translating two-part allegorical sayings and classical Chinese poems in *The Governance of China*. Consider the following examples:

(23) ST: 过街老鼠，人人喊打。(习近平 2014: 68)

TT: Terrorists are hunted down like rats. (Xi 2014: 112)

(24) ST: 千磨万击还坚劲，任尔东西南北风。(习近平 2020: 101)

TT: We must be as tenacious as bamboo, as described by Zheng Xie: “In the face of all blows, not bending low, it still stands fast. Whether from east, west, south or north the wind doth blast.” (Xi 2020: 154)

The two-part allegorical saying in the source text of example (23) was quoted by President Xi Jinping to stress the necessity of cracking down on terrorists to safeguard national security and social stability. In addition, according to human experience, people will subconsciously pick up tools and chase after a mouse the moment they see it. In this background, the target text applies a metaphor, in which the disgusting mice are mapped onto abominable terrorists. It is noteworthy that the ST tenor is hidden. However, the target text adds not only the simile introduced by the word “like”, but also the tenor according to the context, namely, the terrorists. Adding the ST tenor in the target text helps to conform to TT readers’ cognition, thus making them more deeply realize the strong hatred contained in the two-part allegorical saying.

The source text of example (24) is extracted from *The Rock Bamboo* written by Zheng Xie, a poet from the Qing Dynasty. According to the ST context, those Party members and officials, who unswervingly keep confidence in the Chinese socialist path, theory, system and culture in the face of the impact of the powerful foreign capitalist system, are compared to bamboos that stand tall in the storm, even though they have gone through countless trials and tribulations. The source text does not mention the ST tenor “Party members and officials”, whereas the target text adds the ST tenor “us” that is hidden in the source text. By virtue of pointing out the ST tenor, the target text appropriately expresses President Xi Jinping’s ardent expectations for Party members and officials, wishing them to be as tenacious and unyielding as bamboos even in a tough environment.

### 2.4 *Supplementary Translation*

Supplementary translation refers to the fact that the target language in addition to translating the basic meaning of allusions also supplements the source and background of the allusions, which is convenient for readers to look the works up and learn about the author’s background, so as to make readers feel the charm of Chinese culture and promote cultural exchange. Translators take advantage of the supplementary translation strategy

when translating classical Chinese essays and buzzwords in *The Governance of China*. Consider the following examples:

(25) ST: 孔子登东山而小鲁，登泰山而小天下。（习近平 2020: 358）

TT: When Confucius looks down from the peak of the Dongshan Mountain, the local Kingdom of Lu comes into view; when he looks down from the peak of Mount Tai, the whole land comes into view.<sup>2</sup> (Xi 2020: 513)

Note: 2. *The Mencius* (*Meng Zi*), Mencius, an ancient Chinese philosopher.

(26) ST: 世界那么大，我想去看看。（习近平 2020: 206）

TT: There is a popular saying among us Chinese: “The world is a big place, and I want to see more of it.” (Xi 2020: 253)

The source text of example (25), which is selected from President Xi’s speech at the 18th meeting of the Council of Heads of Member States of the Shanghai Cooperation Organization (SCO), lays emphasis on the importance of Confucius’ outlook of “*aiming high and looking far*” in a metaphorical way, an outlook which is regarded by President Xi Jinping as important for driving forward the cause of human civilization and progress, which is also President Xi Jinping’s new expectations for the functions of SCO. What is noteworthy is that the source of the classical Chinese essay is supplemented at the end of the article, thus giving readers a chance to know some background information and better understand Confucius’ thoughts from *The Mencius*. The source text of example (26) is a letter of resignation from a female middle school teacher. Although it is only ten words, the shortest resignation letter has become an online buzzword in 2015 due to reflecting most people’s eager expectation of scenery and freedom. At first, the target text demonstrates that the buzzword comes from China, so the literal translation of the following content is not that abrupt. The background is supplemented with the aim of helping foreign readers understand the contextual meaning of this buzzword. In fact, President Xi Jinping quoted this buzzword to draw an analogy and lead to the following content, that is, “China’s market is also large, please come and have a look”. This allusion not only represents President Xi Jinping’s characteristics of keeping pace with the times, but also attracts the attention of readers, which is beneficial to introduce the following important content.

### 3. Factors Affecting the Translation of Allusions

On the basis of the above analysis, the thesis puts forward four translation strategies for translating different types of allusions to make the Chinese culture understood. In addition, factors affecting the translation of allusions play an important role in conveying Chinese culture to the world accurately, so the thesis discusses the affecting factors from the aspects of rhetoric and culture.

#### 3.1 Rhetorical Factors

There are many rhetorical devices employed in allusions, which is a non-ignorable factor when it comes to translating allusions used in *The Governance of China*. In this regard, rhetorical factors can be discussed at least from two aspects of the rhetorical features of the allusion and the rhetorical relationship between the allusion and its context.

##### 3.1.1 Rhetorical Features of The Allusion

The rhetorical features of the allusion usually manifest themselves in the aspects of vocabulary, syntax and semantics. Hence, the specific rhetorical features of the five types of allusions need to be considered based on the above aspects. Furthermore, the aesthetic value displayed by rhetorical devices needs to be taken into account. Consider the following example:

(27) ST: 苟日新、日日新、又日新！（习近平 2020: 329）

TT: If you can improve yourself in a day, do so each day, forever building on improvement.<sup>2</sup> (Xi 2020: 464)

Note: 2. *The Book of Rites*, one of the classical works of Confucianism, reflects the traditional Chinese cultural characteristics.

In the source text of example (27), three phrases of the classical Chinese essay are juxtaposed, and the target text uses three short sentences in a neat format to reproduce ST parallelism. Apart from example (27), as the thesis mentioned in examples of the third part in this thesis, the target texts of other kinds of allusions manage to represent ST rhetorical devices as well.

As a matter of fact, the allusion is one of the literary texts, which attaches importance to visualization, emotion, obscurity and uncertainty, and the allusion emphasizes that the target text should reproduce the artistic techniques and aesthetic style of the source text as much as possible (An & Wang 2019). Thus, when translating allusions, the translator is supposed to not only reproduce rhetorical devices as many as possible, but also take into account the consistency of the aesthetic style between the target text and the source text. Generally speaking, translators need to consider the beauty both in form and content. The beauty in form falls into phonological beauty, structural beauty and lexical beauty, while the beauty in content includes artistic conception beauty, cultural beauty and creative beauty (Li 2010). The target text of example (27) not only achieves the beauty in form by means of applying three short sentences with the same structure as ST parallelism, but also conveys the beauty in content by virtue of supplementing the source of this allusion, thus making readers more easily look these classics up and feel the charm of Chinese wisdom contained in the content.

### 3.1.2 *Rhetorical Relationship Between The Allusion and Its Context*

The rhetorical relationship between the allusion and its context relates to the location of allusions in a text, which usually falls into three positions, that is, the initial position, middle position and final position of a paragraph. It is found that in different positions, an allusion will have different rhetorical functions, thus different strategies and methods should be adopted in its translation. Consider the following example:

(28) ST: 法国有句谚语说：“人的命运掌握在自己的手里。”面对严峻的全球性挑战，面对人类发展在十字路口何去何从的抉择，各国应该有以天下为己任的担当精神，积极做行动派、不做观望者，共同努力把人类前途命运掌握在自己手中。（习近平 2020: 371）

TT: As a French proverb goes, “*Every man is the architect of his own fate.*” All countries need to demonstrate a strong commitment to their global responsibilities in the face of daunting global challenges. Indeed, they need to determine a decisive direction for humanity at this juncture. We must take action instead of simply watching as bystanders, and endeavor to shape the future of humanity. (Xi 2020: 539)

An allusion that is placed at the beginning of a paragraph tends to provide the setting or background for the paragraph. In the source text of example (28), the main purpose of this paragraph is to persuade people all over the world to take positive action against daunting global challenges. The initial use of the French proverb “*Every man is the architect of his own fate*” aims to make the addressees realize that “*Every country is also the architect of its own fate*”, thus leading to the following content, that is, people must endeavor to create the future of humanity. Besides, an allusion which is placed in the middle of the paragraph tends to not only strengthen the tone but also connect with the context. In addition, the final use of the allusion summarizes the main idea and strengthens the theme of the paragraph.

### 3.2 *Cultural Factors*

Wen and Dou (2017) held that improving the awareness of cultural differences is the premise of successful translation. The translation should not only reflect distinctive Chinese characteristics, but also connect with international discourse systems (Huang et al. 2014). As a bridge between the cultures of the two countries, translators should not only pay attention to the appropriate translation of the culture-loaded words in the source target, but also reproduce President Xi Jinping’s language style, thus telling China’s stories well and making China’s voice heard.



### 3.2.1 Translation of Culture-loaded Words

Wang (1984) mentioned, “although the translator deals chiefly with individual words, he faces two cultures”. Because of cultural differences, lexical gaps abound with allusions used in *The Governance of China*. According to the readers’ familiarity with the culture-loaded words in the ST, the target text usually needs to adopt three translation methods to convey Chinese culture, specifically, directly retaining, omitting and replacing the culture-loaded words in the ST. Consider the following examples:

(29) ST: 宝剑锋从磨砺出，梅花香自苦寒来。(习近平 2014: 22)

TT: The sharpness of a sword results from repeated grinding, while the fragrance of plum blossoms comes from frigid weather. (Xi 2014: 34)

(30) ST: 天下大同、协和万邦。(习近平 2020: 207)

TT: The Chinese civilization has always valued universal peace and harmony among nations. (Xi 2020: 256)

(31) ST: 捡了芝麻，丢了西瓜。(习近平 2020: 329)

TT: Do not be penny wise and pound foolish. (Xi 2020: 464)

In the source text of example (29), the culture-loaded words “bao jian” (宝剑) and “mei hua” (梅花) with distinctive Chinese characteristics are usually used for emphasizing the toughness, which is easy to be understood by the TT readers. Besides, the target text has the corresponding words, namely, “sword” and “plum blossoms” to convey the culture-loaded words in the ST. Hence, the target text directly retains the two cultureloaded words. On the contrary, readers are unfamiliar with the culture-loaded word “da tong” (大同) in the source text of example (30), and the corresponding expression cannot be found in the target language culture, so the culture-loaded word “da tong” (大同) is omitted. In addition, in the source text of example (31), the cultureloaded words “zhi ma” (芝麻) and “xi gua” (西瓜) have national characteristics and specific connotative meanings, and the target text adopts the translation method of replacement, using the words “penny” and “pound” to replace the culture-loaded words “zhi ma” (芝麻) and “xi gua” (西瓜). Although the vehicle has changed, the metaphorical meaning is more easily accepted by the target language readers (Lu & Chen 2020).

### 3.2.2 Reproduction of President Xi Jinping’s Language Style

On the basis of the above discussion, it is found that President Xi Jinping puts allusions to good use. On the one hand, he often uses succinct but rich allusions to enhance the persuasion and give publicity to China’s policies. On the other hand, the use of allusions makes him form a simple and people-friendly language style. Thus, how to reproduce President Xi’s language style in the target text is also an important cultural factor to be considered. Consider the following example:

(32) ST: 大道至简，实干为要。(习近平 2020: 201)

TT: A great vision, simple and pure, requires credible actions. (Xi 2020: 238)

Using concise but rich allusions to have China’s voice heard is a very prominent feature of President Xi’s language style. The source text of example (32) employs the simple Chinese phrase “da dao” (大道) to represent the fundamental principles, approaches and guiding rules. In attempts to reproduce the succinct but rich allusion, the target text also capitalizes on the concise but summary phrase, namely, “a great vision”, to help readers understand the Chinese wisdom. In other words, “a great vision” is invariably straightforward and can be explained very concisely in simple words.

In addition, President Xi Jinping often cites allusions filled with people-oriented thought, resulting in a simple and kind language style. As mentioned in example 22, maintaining the ST metaphor enables the Party members and officials to realize that their relationship with the people is as close as that between a ship and

water, find the purpose of their work, and further strengthen their awareness of serving the people. This simple and vivid translation of the target text conveys President Xi Jinping's care and love for the people.

#### 4. Conclusion

President Xi Jinping makes the most of allusions in his speeches, which help him form a vivid and kind language style. This thesis takes as the research object the allusions in *The Governance of China*. Such allusions fall into the following five categories: proverbs, aphorisms, buzzwords, two-part allegorical sayings as well as classical Chinese poems and essays. Besides, the thesis analyzes the rhetorical features of the five types of allusions, summarizes the strategies for translating allusions and discusses factors affecting the translation of allusions in terms of the rhetorical factor and cultural factor.

It is found that the target text mainly employs the corresponding, omission-based, addition-based and supplementary translation strategies to restore the form and content of the source text, which not only contributes to the successful reproduction of President Xi Jinping's language style and charm, but also adds to the construction of China's international discourse system. This study not only helps the English majors learn about translation strategies and methods, but also helps them to better understand the connotation and significance of important political documents such as *The Governance of China*.

Although the research findings are original, there are still some limitations. On the one hand, the four translation strategies summarized in this thesis are applicable to most of the allusions in *The Governance of China*, but there is no one-size-fits-all translation strategy. Future research should pay more attention to conducting some specific analysis of the special examples so as to display the translation strategies in *The Governance of China* more comprehensively. On the other hand, there are various types of important political documents, whose translation strategies tend to be different. Future research can conduct some comparative studies on different types of important political literature, such as *Selected Works of Mao Tsetung*, *Selected Works of Deng Xiaoping*, *Selected Works of Hu Jintao* and *The Governance of China*, and some diachronic and synchronic studies can supplement the research findings.

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