

# Creative Treason in the English Translation of Confucian Classics in *Xi Jinping: The Governance of China III*

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doi:10.56397/JRSSH.2023.07.06

## Abstract

*Xi Jinping: The Governance of China III* contains a lot of Chinese traditional references, especially the references to Confucian classics. Studying its translation strategy helps to grasp the basic principles of China's foreign publicity translation in the new era, and provide important enlightenment for the translation of Chinese culture. It is found that the translation strategy of the Confucian classics *Xi Jinping: The Governance of China III* is that domestication predominates over foreignization. Some kinds of creative treason are found in the translation of Confucian classics quoted in this book from four aspects, namely, the creative treason of form, structure, cultural image and set phrase. Finally, the enlightenment on the translation of Chinese culture is summarized from the perspective of translator, translation strategy and the means of spreading, in order to make Chinese culture go out into the world more effectively.

**Keywords:** *Xi Jinping: The Governance of China*, creative treason, Confucian classics, C-E translation

## 1. Introduction

Different countries and nations have different cultural backgrounds, and cultural differences can, to a certain extent, cause barriers to communication and interaction. Translation plays an important role in the process of exchange among civilizations. Good translation can enhance understanding and communication between two sides and promote communication and interaction among different cultures, while bad translation may lead to misunderstanding and conflict. Chinese General Secretary Xi Jinping has emphasized on many important occasions the need to tell the Chinese story well,

spread the Chinese voice, and strengthen the construction of the foreign discourse system. The importance of foreign translation, as the main way to show China's good national image and communicate between Chinese and foreign cultures, is of great importance in the process of Chinese culture going abroad (Zhao Jing & Zhao Qirong, 2019: 49). The third volume of *Xi Jinping: Governance of China* fully reflects the standards and practice of Xi's leading role in the Party and the people of all nationalities since the 19th National Congress, and is the latest material on seeking common ground for the world and promoting the building of a global

community of shared future (Jin Nuo, 2020: 14). Xi's speeches on major occasions have developed a unique style, with language that is both daily and literary, as well as knowledgeable about the past and the present. Among them, the most representative is his quotation of Confucian classics, which is an important representative of the excellent Chinese traditional culture. The quotation of Confucian classics by Xi can be seen in his speeches on all major occasions, reflecting the inheritance and promotion of the excellent Chinese traditional culture by the Party Central Committee with General Secretary Xi Jinping at its the core. The translation work of *Xi Jinping: The Governance of China* gathered excellent domestic experts, as well as foreign experts to review it, and was edited and published by the Information Office of the State Council in collaboration with the Central Institute of Party History and Literature and the China Foreign Languages Publishing Administration (Zhu Chaowei, 2020: 89). Studying the English translations of Confucian classics quoted in the third volume of *Xi Jinping: The Governance of China* is conducive to grasping the strategies of China's foreign publicity translation and providing reference and guidance for Chinese culture going abroad. There is still a gap for research on such allusions in the political literature, especially the translation of Confucian classics. Studying the translation of Confucian classics quoted in *Xi Jinping: The Governance of China III* helps improve the quality of Chinese-English translations, promote the construction of a contemporary discourse system with Chinese characteristics, and enhance cultural confidence.

The term "Creative Treason" originated from the French literary sociologist Robert Escarpit (1918-2000), who proposed that translation is always a kind of creative treason (Escarpit, 1987: 137). It was introduced by Xie Tianzhen to the Chinese comparative literature, sparking a lively discussion. According to Xie (2012: 36-40), creative treason is an objective fact because there are indelible differences between the translation and the original text. The creative rebellion allows researchers to study the cultural aspects of translation from the perspective of literary sociology, and allows them to shift their attention from "how to translate" to the study of the essence of the act of translation. There are two perspectives on the study of creative treason. Some scholars believe that the research field of

creative treason is mainly in literary translation, and should not occur in publicity translation. Due to its unique nature, political literature is always translated and published under the unified organization and sponsorship of the government, requiring translators to be as faithful as possible to the original text (Chen Shuangshuang, 2019: 73). Therefore, it is difficult for the translators to break away from the traditional servant status of translation (Xu Jun, 2003:7). However, some scholars think that creative treason still inevitably exists in the translation of political literature because, like literary translation, political translation will also experience trans-generational, trans-linguistic, trans-border and trans-ethnic transmission, and different cultural backgrounds, aesthetic standards and living habits are marking them with their own brands. Then, creative treason naturally comes into being, reflecting the exchange and collision between different cultures (Xie Tianzhen, 2020: 71). In fact, it is even more difficult to get rid of the translation problems brought about by heterogeneous cultures in the quotation of Chinese excellent classics, including Confucian classics, in foreign translations. In translation activities, no matter what translation strategies the translator adopts, even if he or she tries to treat himself or herself as a faithful servant, the subjectivity of the translator can hardly be erased (Xu Jun, 2003: 8). Therefore, studying the English translation of Confucian classical quotations in the English version of *Xi Jinping: The Governance of China III*, and analyzing its creative rebellion phenomenon play an important role in enriching the research field of creative treason.

## 2. Citation of Confucian Classics in *Xi Jinping: The Governance of China III*

The Confucian classics refers mainly to "Thirteen Classics of Chinese Philosophy and Literature" ("儒家圣教十三经"), not to a specific work. These texts were not formed all at once, but underwent a process of constant increase, from "The Five Classics" ("五经") at the beginning to the development of "The Thirteen Classics" ("十三经") later (Jing Haifeng, 2021: 30). The earliest Confucian classics included Six Classics, namely *The Book of Songs* (《诗经》), *The Book of History* (《尚书》), *The Book of Etiquette and Ceremonial* (《仪礼》), *The Book of Music* (《乐经》), *The Book of Changes* (《易经》), and *The Spring and Autumn Annals* (《春秋》). Later, *The Book of Music* was lost, leaving only The Five Classics. The

Eastern Han Dynasty added *The Analects* (《论语》) and *The Classic of Filial Piety* (《孝经》); the Tang Dynasty *The Ritual of Zhou* (《周礼》), *The Book of Rites* (《礼记》), *The Gongyang Commentary* (《公羊传》), *The Guliang Commentary* (《谷梁传》), and *The Literary Expositor* (《尔雅》). Finally the Southern Song Dynasty added *The Book of Mencius* (《孟子》), and the thirteen classics finally formed, namely, *The Book of Changes* (《易经》), *The Book of History* (《尚书》), *The Book of Songs* (《诗经》), *The Ritual of Zhou* (《周礼》), *The Book of Etiquette and Ceremonial* (《仪礼》), *The Book of Rites* (《礼记》), *Zuo's Commentary on The Spring and Autumn Annals* (《左传》), *The Gongyang Commentary* (《公羊传》), *The Guliang Commentary* (《谷梁传》), *The Classic of Filial Piety* (《孝经》), *The Analects* (《论语》), *The Book of Mencius* (《孟子》), and *The Literary Expositor* (《尔雅》). Confucian classics is a diverse system rooted in the historical and geographical conditions of traditional Chinese civilization. After a long period of understanding and interpretation in history, they ultimately form a complex and unified framework, maintaining long-term unity

and continuity. Confucian classics is constantly being endowed with new connotations in new historical periods, reflecting its vitality and creativity.

In the context of the national call for Chinese culture to go global, literary translation, as the mainstream of translation and mediation, has received full attention from researchers. The third volume of *Xi Jinping: The Governance of China*, a political document, is also full of citation of China's excellent traditional culture, especially to Confucian classics. The citations of Confucian classics in various speeches by General Secretary Xi Jinping reflect both his profound cultural deposit and the fact that Confucian classics are alive and well, constantly showing new vitality and vigor, as well as the inheritance and transmission of excellent Chinese culture. The study of the translation of Confucian classics in the third volume of *Xi Jinping: The Governance of China* is conducive to providing new inspirations and reflections for the foreign translation and interpretation of Chinese culture.

**Table 1.** The Citation of Confucian Classics in *Xi Jinping: The Governance of China III*

Source	Number of Citations
<i>The Analects</i>	11
<i>The Book of Rites</i>	10
<i>The Book of Mencius</i>	9
<i>The Book of History</i>	4
<i>Zuo's Commentary on The Spring and Autumn Annals</i>	4
<i>The Book of Songs</i>	2
<i>The Book of Changes</i>	2
<i>The Classic of Filial Piety</i>	1

Through a close reading and collation of the text of *Xi Jinping: The Governance of China III* and its English version, the citations of Confucian classics in it are counted. As shown in Table 1, there are 43 citations of Confucian classic: 11 times from *The Analects*, 10 times from *The Book of Rites*, 9 times from *The Book of Mencius*, 4 times from *The Book of History* and *Zuo's Commentary on The Spring and Autumn Annals*, twice from *The Book of Songs* and *The Book of Changes* and once from *The Classic of Filial Piety*. Among them, there are 13 direct citations with quotation marks, 30 indirect citations, 24 citations of sentences and 19 citations of idioms in the

original text. In contrast, the translation is quoted 17 times, indirectly quoted 24 times, and omitted twice. General Secretary Xi Jinping's citations of Confucian classics are vivid, profound and appropriate, and he has integrated them into specific contexts and even made appropriate adaptations, reflecting the flexible use of excellent Chinese traditional culture and demonstrating that Chinese traditional culture is still full of vitality and vigor in contemporary times. Therefore, its translation also needs to be combined with the specific context and appropriately adjusted.

### 3. The Embodiment of Creative Treason in the

## English Translation

As a representative of China's excellent traditional culture, Confucian classics have long been translated into many languages, and General Secretary Xi Jinping's quotation of Confucian classics introduces them into another context, and the translation needs to be changed accordingly. The translation context constitutes the living environment of the translated text, constructed by the translator in the process of translation, and is the sum of the interaction of the two linguistic and cultural factors (Peng Liyuan, 2005: 198). Due to the peculiarity of the translation of allusions, deviations from the original text are inevitable. The following is an analysis of the creative rebellion in the translation of Confucian classical citations in the English version of *Xi Jinping: The Governance of*

*China III*, from the following four aspects: creative treason in form, creative treason in structure, creative treason in the translation of cultural image, and creative treason in the translation of set phrase.

### 3.1 Creative Treason in Form

As shown in Table 2, among all Confucian classics cited, there are 13 direct citations in the original text with quotation marks and 30 indirect citations without quotation marks. Among them, 13 direct citations are translated into 12 direct citations and one is omitted in the translation; 30 indirect citations become 24 indirect citations and 5 direct citations with one omission. Therefore, there are 17 citations in the translation, 24 indirect citations and 2 omissions, and 7 discrepancies with the original text in form.

**Table 2.** Forms of Citation of Confucian Classics in the Chinese and English versions of *Xi Jinping: The Governance of China III*

Chinese Version	Time	English Version	Time
Direct Citation	13	Direct Citation	12
		Indirect Citation	0
		Omission	1
Indirect Citation	30	Direct Citation	5
		Indirect Citation	24
		Omission	1

#### Example 1

ST: 要坚守精神追求, 见贤思齐, 见不贤而内自省, 处理好公和私、义和利、是和非、正和邪、苦和乐关系。(Xi Jinping, 2020: 521)

TT: We officials should maintain high ethical standards and **follow Confucius' advice: "When you meet people of virtue and wisdom, think how you should learn to equal them; when you meet people with poor moral standards, remind yourselves against such behaviors."** We should draw a line between public and private interests, justice and benefit, right and wrong, rectitude and evil, and hard work and hedonism. (Xi Jinping, 2020: 604)

#### Example 2

ST: 今天, 新时代中国青年处在中华民族发展的最好时期, 既面临着难得的建功立业的人生际遇, 也面临着“天将降大任于斯人”的时代使命。(Xi Jinping, 2020: 333)

TT: Today, in the most promising period of the

Chinese nation, young Chinese are endowed with rare opportunities to achieve things, and the mission to **shoulder great responsibilities**. (Xi Jinping, 2020: 387)

In Example 1, the phrase “见贤思齐, 见不贤而内自省” is from *The Analects*, which means that when one sees a virtuous and talented person, one should learn from him, and when one sees a person without virtue, one should reflect on oneself to see if he has any faults like that person. The purpose of this allusion is to emphasize that the leading cadres should strengthen their personal cultivation, constantly reflect on themselves, and maintain the advancement and purity of the Communist Party. The translation quotes up the meaning of the sentence directly and adds to the original text that this is Confucius' advice. Such treatment helps English readers understand the connotation behind it and enhance their understanding of the sentence.

However, sometimes the citations that appear in the original text are not presented in the translation. For example, in Example 2, “天将降大任于斯人”, which refers to the heavy responsibility bestowed by heaven on someone, is cited from *The Book of Mencius*. In this sentence, it is used to emphasize the great mission and responsibility of Chinese youth in the new era, reminding the general public to be prepared to accept tests and trials. The translation directly presents the meaning of the sentence, because in this context, the simplest language “should great responsibilities” can express the meaning of the source language version, reducing the burden of understanding on readers and facilitating their understanding.

As can be seen from examples 1 and 2, both citations of Confucian classics do not fully follow the form and even the content of the original text, but adopt the translation methods of addition and omission, respectively, to fit the specific context of each sentence and appropriately convey traditional Chinese cultural image without adding too much to make it difficult for readers to read.

### 3.2 Creative Treason in Structure

Due to the differences in syntax between Chinese and English, in the process of English-Chinese translation, translators often need to make certain adjustments to the sentence structure and order of the translated text in order to adapt to the language habits and reading habits of the target language readers. However, in addition to the reasons of language structure differences, the translator’s ability also affects the communication of the special sentence structure of the source language text.

#### Example 3

ST: 中华民族要实现伟大复兴, 必须与时俱进、不断前进, 也就是我们古人说的**苟日新、日日新、又日新!** (Xi Jinping, 2020: 399)

TT: To realize national rejuvenation, China must advance with the times, and keep pressing forward. **As our ancestors said, “If you can improve yourself in a day, do so each day, forever building on improvement.”** (Xi Jinping, 2020: 464)

#### Example 4

ST: 民之所好好之, 民之所恶恶之。(Xi Jinping, 2020: 362)

TT: **We should choose to do the things that win the approval of the people, and avoid doing**

**things that they oppose.** (Xi Jinping, 2020: 420)

In Example 3, the phrase “苟日新, 日日新, 又日新” is cited from *The Book of Rites*, which means that if there is a day when new progress can be made, new progress should be made every day, and new progress should continue to be made every day. The purpose of this allusion is to emphasize that constant introspection and self-reinvention are necessary to achieve the great rejuvenation of the Chinese nation. The original text is compact and uses repetitive rhetoric in layers to express a rich connotation; whereas the translation merely reproduces the meaning of the original sentence without presenting its sentence structure and characteristics. Although the translation adds a separate note stating that it is a quotation from the words of the ancients, it does not point out or add a note indicating its source, and it may be difficult for readers of the translation to feel the unique flavor of the original. However, the emphasis here is on the importance of self-reflection and self-renewal, and the translation has accurately conveyed the meaning of daily progress and improvement, and does not overwhelm the original form, allowing the reader to understand the meaning of the original with minimal effort.

Example 4 is also from *The Book of Rites*, which means that what the people like should be strongly promoted, and what the people do not like should be resisted. The purpose of this allusion is to illustrate the importance of a good ecological environment to people’s livelihood, and to protect the ecological environment is for people’s livelihood. The original text uses the rhetoric of couplets and has a neat sentence structure, and the translation only translates the meaning and discards the sentence structure. However, since ancient Chinese texts are known for their short and concise sentences with rich connotations, it is very difficult to imitate the sentence structure of the original text in the translation. It is very difficult to imitate the sentence structure of the original text in the translation. If we pursue to reproduce the sentence structure of the original text and neglect to convey the connotation of the sentences, we are really missing the point, and it will further increase the reading difficulty of the readers of the translated text.

Therefore, it is easy to see from examples 3 and 4 that the translator does not translate rigidly in order to follow the original text completely, but

adjusts the sentence structure of the original text at the right time, or close to the characteristics of the target language, or partially omits it, so as to convey only the meaning of the original text, which is more helpful to readers' understanding.

### 3.3 Creative Treason in the Translation of Cultural Image

In Confucian classics, there are many Chinese cultural-loaded images that carry rich cultural connotations and backgrounds, and there is no direct corresponding expression in English. Therefore, translators need to replace or supplement the original text according to specific contexts. Although this may result in a certain deviation from the original text, it can clear the reading barriers for readers and reduce their reading burden.

#### Example 5

ST: 中国有句古话：“万物并育而不相害，道并行而不相悖。” (Xi Jinping, 2020: 434)

TT: As an ancient Chinese saying goes, “**All living things grow side by side without harming one another; the sun, moon and seasons rotate according to their own laws without hindering each other.**” (Xi Jinping, 2020: 504)

#### Example 6

ST: 在几千年的历史演进中，中华民族创造了灿烂的古代文明，形成了关于国家制度和国家治理的丰富思想，包括大道之行，天下为公的大同理想，…… (Xi Jinping, 2020: 120)

TT: Over several thousand years of history, the Chinese nation has created a splendid civilization, and developed a wealth of ideas on state systems and governance, including: the idea of great harmony believing that “**When the Great Way rules, the land under Heaven belongs to the people**”; ... (Xi Jinping, 2020: 144)

The citation in Example 5 comes from *The Book of Rites*, which refers to the common growth of all things in the world without harming each other, and the simultaneous implementation of various behavioral norms without contradicting each other. This phrase aims to illustrate that what the world needs today is openness, inclusiveness, mutual learning among civilizations, and common development. “道” (Tao) is an important term in traditional Chinese philosophical thought, similar to the “logos” in English, and it is difficult to express exactly what it refers to. Lao Zi said at the beginning of the *Tao Te Ching* that “道可道，非常道”，which

means that Tao that can be spoken of is not true one, aiming to indicate that “道” is something that is difficult to express in words. “道” can refer to both the general rules of things' movement and the origin of all things in the universe. In the translation, “道” is concretized as the law of the sun and moon moving and the four seasons changing, concealing the cultural imagery of the original text, and focusing on conveying the connotation of the original text “seeking consensus with an attitude of seeking common ground while reserving differences, and resolving conflicts with mutual respect”, thus making the translation more readable and literacy.

“大道之行，天下为公” in Example 6 comes from *The Book of Rites* and describes the ideal state of the world shared by people. It is mainly emphasized here that the Socialism with Chinese characteristics system is rooted in the profound historical thought of Chinese civilization, and this citation is one of them. In the translation, “大道” is translated as “Great Road” without any annotations, and the capitalization of “Great” and “Way” retains the original sense of “unfamiliarity”. Without conveying the cultural connotations behind it, two capitalized words can also be used to make the translated text readers understand that the “大道” here is not just a general-speaking “great way”, but has its uniqueness. Moreover, in the context of this sentence, it is not difficult to see that “Great Way” is related to the concepts of national governance and social harmony. “天下” is translated as “the land under Heaven”, but the concept of “天” in ancient China is not the same as the “Heaven” of the English-speaking world. The “天” in ancient China can refer to both the origin of the world and the imagined ruler of all things in the world. However, “Heaven” is synonymous with “God”, referring to the creator and ruler of the world or the eternal spiritual rule. Just like the Jade Emperor in ancient China and Zeus in Western culture, the two cannot be directly equated. The translation here is treated as “Heaven”, which replaces the cultural imagery of the original text with the existing cultural imagery in the target language culture. Although this translation method loses the cultural exclusivity of the original text, it can enable the target language readers to quickly understand the meaning expressed here through their own cultural exclusivity. For English readers who are not

familiar with Chinese culture, it can be more quickly and clearly understood.

Therefore, from the treatment of traditional Chinese cultural images in these two sentences, it can be seen that in foreign publicity translation, some cultural images do not need to be forcibly retained in the translation, making the translation full of “exotic charm”. Sometimes, similar expressions well-known to people in the target language can be used to replace the cultural images in the source language, and they can be appropriately transformed into expressions that are more acceptable to the target language readers, which may be more conducive to the expression and dissemination of meaning.

### 3.4 Creative Treason in the Translation of Set Phrase

Most Chinese idioms are short, concise and comprehensive. They convey rich connotations in a simple form. They are the essence of traditional Chinese culture. Their English translation is of great significance for the spread of traditional Chinese culture (Lin Xiaoyang, 2022:61). Therefore, the translation of some set phrase derived from Confucian classics will be analyzed in this part.

#### Example 7

ST: 如果奉行你输我赢、赢者通吃的老一套逻辑，如果采取尔虞我诈、以邻为壑的老一套的办法，结果必然是封上了别人的门，也堵上了自己的路，侵蚀的是自己发展的根基，损害的是全人类的未来。(Xi Jinping, 2020: 434)

TT: If you follow the old-fashioned logic of winner-takes-all, or **beggar-thy-neighbor**, you will shut the door on others and only end up blocking your own way. Such practices can only serve to erode the foundations of one’s own development and impair the future of humanity. (Xi Jinping, 2020: 504)

#### Example 8

ST: 他山之石，可以攻玉。(Xi Jinping, 2020: 437)

TT: As a Chinese saying goes, a stone taken from another mountain may serve as a tool to polish the local jade – advice from others may help remedy one’s own shortcomings. (Xi Jinping, 2020: 508)

In Example 7, “尔虞我诈” and “以邻为壑” are respectively derived from *Zuo’s Commentary on The Spring and Autumn Annals* and *The Book of Mencius*. “尔虞我诈” refers to mutual suspicion and deception; “以邻为壑” refers to treating

neighboring countries as puddles and draining their own water to neighboring countries, metaphorically referring to blaming suffering or disaster on others. The allusion here is intended to illustrate that countries around the world should work together for common development, rather than hindering the development of other countries for their own interests. Both set phrases here contain derogatory meanings, and the translator translates them together into a commonly used expression in English without repeating the translation. “Beggar-thy-neighbor” in English refers to the implementation of policies that are beneficial to one’s own country at the cost of harming the interests of other countries. The translation uses an inherent expression in English to convey the meaning of both idioms in the original text, and the readers of the translation can also better understand the meaning of the original text.

Example 8 comes from *The Book of Songs*, which means that the stones on other mountains are hard and can be used to carve jade. It is a metaphor for taking advice from others to help correct one’s own shortcomings. The main purpose of quoting this set phrase here is to illustrate that China actively learns from the excellent achievements of world civilization and creatively absorbs and applies them. The translation not only expresses the literal meaning of the original sentence, but also adds its connotation, and also adds that the sentence comes from an ancient Chinese saying. This approach not only preserves the “exoticism” of the original text, but also allows the translated readers to quickly understand the meaning reflected in the sentence. Therefore, for set phrase with rich cultural connotations, there is no need to be limited to the expression of the original text. The original words can be appropriately replaced, and literal translation and interpretation can be chosen to effectively convey traditional Chinese culture.

## 4. Enlightenment on the Translation of Chinese Culture into Foreign Languages

As a translation of China’s political literature, the main purpose of the English translation of *Xi Jinping: The Governance of China* is to introduce China’s political philosophy and development strategy, so that more countries and people around the world can understand China’s peaceful development path. Adopting a translation strategy of domestication as the main focus and foreignization as a supplement can

reduce readers' reading burden while introducing excellent traditional culture to the world and enhancing the attractiveness of Chinese culture. Bao Xiaoying (2015: 78) pointed out that cultural dissemination is not an idealized and candid encounter, but a process of contact, confrontation, and struggle between different cultures in different historical and political atmospheres, power relations, and discourse networks. Therefore, in order to break away from the passive situation of being constrained by others, China must actively promote Chinese culture to go global.

As for the translators, Xie Tianzhen (2020: 297) pointed out that if a country or nation can involve experts, scholars, and translators with their own cultural background in the translation activities of the target language country or nation, then the culture of that country or nation can be translated more smoothly. In fact, few Chinese scholars have been able to participate in the translation and introduction of Chinese culture in English speaking countries. The external publicity work is the initiative of China to translate and introduce cultural works to the outside world, rather than the initiative of other countries to translate and introduce cultural works of our country. However, in China's translation activities, there are also a large number of foreign experts in the group of translators. The cooperation between Chinese and foreign translators is more conducive to discovering the cultural commonalities between China and the foreign translation target countries, so that the final translations are gladly accepted by the readers of the translated texts. As in the case of the translation of *Xi Jinping: The Governance of China*, there is a dedicated team of foreign experts to rewrite the manuscript, who understand both the political, economic and cultural situation in China and the background of foreign readers, and would suggest their own questions or ways to improve the translation that is difficult for some foreign readers to understand.

As far as translation strategies are concerned, since ancient times, there are two paths in front of translators: one is domestication and the other is foreignization. In the process of Chinese culture going abroad, many translators choose to adopt the translation strategy of domestication in order that the target language readers can better accept the translation. However, this approach has been accused of

flattering the target language readers and not truly telling the Chinese story. The long-time used translation strategy of foreignization pushes the target language readers farther and farther away, and not only does it fail to successfully convey traditional Chinese culture, but also the translation is incomprehensible and unappreciated, which is only a way to amuse domestic scholars themselves and can hardly play the role of truly promoting Chinese culture. Therefore, such translation activities must take the acceptance of the target language readers into important consideration; otherwise, they are both costly and do not really spread the Chinese story well. As Huang Youyi (2018: 64) puts it: translations must have a clear and explicit sense of audience. The translation must be understandable to the readers of the translated text; word-for-word translation and translation of only the surface meaning can hardly convey the real connotation of the original text, and eventually produce a raw translation. The translation should be based on a complete understanding of the original text, looking for the most appropriate words, paying attention to the reading habits of the readers of the translated text, and solving the translation problems arising from cultural differences. In the process of foreign translation of Chinese culture, it is necessary to respect and adapt to the cultural context of the target language, and not to insist stubbornly on self-centeredness.

In terms of translation and dissemination, good translation is not the end, but how to disseminate in the target language and make the target language readers accept it is also a question that needs to be seriously considered. The foreign dissemination of *Xi Jinping: The Governance of China* requires not only a high-quality translation team and a translation discourse suitable for overseas readers, but also a variety of dissemination channels, as well as reports from various parties and overseas academic research, and the same is true for the process of foreign translation of Chinese culture. However, the process of translating Chinese culture into foreign languages does not happen overnight, nor can great achievements be made overnight. In the process of dissemination, one should not rush to achieve success, lest it be resisted by the destination country. China's foreign communication in the new era needs to increase its autonomy and to take the initiative by using the strengths of international experts,

media and publishers with cooperation of scholars at home and abroad (Yang Lixue, 2021: 51).

## 5. Conclusion

*Xi Jinping: The Governance of China III* involves a large number of citations from traditional Chinese culture, the most representative of which is the citation of Confucian classics, which, as a representative of excellent traditional Chinese culture, is also an important part of the translation of Chinese culture into the world. By studying its translations, it is found that although *Xi Jinping: The Governance of China* as a political text and its translation is a political literature translation, its translation strategy is not entirely foreignized; in contrast, the results of this study show that its translation strategy is mainly domestication and supplemented by foreignization. There are different degrees and multiple aspects of creative treason in the translation, mainly including creative treason in form, creative treason in structure, creative treason in the translation of cultural image and creative treason in the translation of set phrase. This reflects the adaptation to the culture of the target language countries in the process of outward translation of Chinese culture, while partially preserving the Chinese culture and leaving room for the target language readers to further understand Chinese culture at the same time.

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