

The Literariness and Affective Expression in the Translation of Government Document

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Abstract: With the further development of China's economic strength and international influence, people around the world want to know China deeply. Meanwhile, China hopes to take the initiative to win recognition and respect from the international community. The translation of party and government document is an important way for the international community to understand China's basic national conditions and governance concepts. Report of the 20th National Congress of the Communist Party of China belongs to the party and government document and has great authority, which involves a great number of words with a high degree of abstraction and generality. There are many literary expressions in the report, such as Chinese idioms, proverbs and other characteristic phrases. Target readers will have emotional resonance when reading the language with literary features. Therefore, when translating, the translator not only needs to express the meaning of the aesthetic object, that is, the original text, but also needs to convey the rhetoric, imagery, and emotional features it contains. This paper takes the report to the 20th National Congress of the Communist Party of China as an example to analyze the literariness, literary features and emotional expressions in the translation of party and government document. By citing the literary cases in the report, the paper will analyze the emotional expressions and then put forward some suggestions and opinions. Therefore, through faithfully reproducing the literariness and affective expression of the party and government documents is helpful for other countries all over the world to better understand China.

1. Introduction

The 20th CPC National Congress held in China this year marks an important period of development for China. The 20th CPC National Congress have made some positive innovations in some basic concepts and characteristic elaborations, which have accumulated valuable experience for the external translation and communication of Chinese political reports and provided useful reference for the innovation of external discourse system and the enhancement of foreign propaganda effect. This shows that China is at the crossroads of a new era, and the work of external communication is also the focus of the times.

The theme of the report is *Hold High the Great Banner of Socialism with Chinese Characteristics and Strive in Unity to Build a Modern Socialist Country in All Respects*. The text of the report is over 30,000 words long. This article uses the English translation of Xinhua News

Agency as the source text. The predecessor of Xinhua News Agency is the Red China News Agency, which was established on November 7, 1931 in Ruijin, Jiangxi Province, and has developed into an official news agency of the Chinese government, subordinate to the State Council. Xinhua News Agency is the largest, most authoritative picture collecting and publishing agency in China. Therefore, this source text is selected from the English translation of Xinhua News Agency, which is authoritative, has accurate contents and is very professional.

Through a search on CNKI, the author found that the current researches on the translated texts of political publicity are mostly conducted from the perspectives of Skopos theory, functional equivalence theory, adaptation theory, ecological translation theory, etc., while relatively few researches focus on the literary characteristics of the texts. Although political language is rigorous and serious, there are some languages with literary colors. By listing the cases with literary colors in the 20th Congress Report, it analyzes the expression of emotion, and puts forward views and suggestions on the problems of emotion representation and emotion deficiency in the translation of the report.

2. The characteristics and application of literature in the 20th Congress Report

The report's content has several characteristics: First, there are many repetitive words. The report uses a lot of repetitive vocabulary in order to highlight the key points and strengthen the tone, to show the attitude or position. Secondly, there are many words with Chinese characteristics. The appearance of these characteristic culturally connoted vocabulary is also an important feature that distinguishes political essays from other texts. Third, there are many prose sentences. Prose sentences appear very frequently. Besides, this kind of report needs catchy and neat sentences to play a good effect on the ear, which is in line with the Chinese people's law of reading aloud. Fourth, most of them have no subject. The literariness of literary language refers to the aesthetic effect of literary language.

2.1. Analysis of Means Identity

Means identity includes self-referentiality, indirect referentiality and pseudo-referentiality. Self-referentiality includes two forms: juxtaposition and deviation^[1]. Juxtaposition is mainly about parallelism and rhyming, while deviation is mainly about expressive intention; indirect referentiality refers that the simple language contains profound truth, giving people the feeling of unfulfilled. The specific form is mostly metaphor and personification of rhetoric; pseudo-referentiality generally refer to false statements, and their specific expressions are exaggerated rhetorical devices.

2.1.1. Self-referentiality

Self-referentiality is opposite to the external-referentiality (foregrounding) of language. This kind of language often breaks linguistic conventions and creates new ways of expression. In common sense, self-referentiality refers to the characteristics of literary language itself, which needs to stand out by itself and attract people's attention through grammar, pronunciation, rhythm and other aspects.

Example 1:

Source Text: que bao yong yuan bu bian zhi, bu bian se, bu bian wei

Target Text: By doing so, we have ensured that the Party will never change its nature, its conviction, or its character.

Example 2:

Source Text: bu gan fu, bu neng fu, bu xiang fu

Target Text: We have taken coordinated steps to see that officials do not have the audacity, opportunity, or desire to be corrupt.

Analysis: The two examples all embody the juxtaposition characteristics of Self-referentiality. Chinese uses three-character cases, four-character cases, juxtaposition, repetition, rhyme and other expressions to express meaning and emotion. For example, six “bu” words in Chinese are used to express the party’s determination.

2.1.2. Indirect referentiality

Indirect referentiality is opposed to the direct referentiality of language. Literary authors often use some twists and turns to express their meaning, which makes it difficult for readers to grasp the meaning without much thought and speculation. This is a kind of strategy of the writer, so that the reader can get more space for imagination and aftertaste^[2]. The result is often that the words are done but the meaning is infinit. Indirect referentiality is reflected in various rhetorical devices or implied devices in literary works.

Example 3:

Source text: lv shui qing shan jiu shi jin shan yin shan

Target text: We have acted on the idea that lucid waters and lush mountains are invaluable assets.

Example 4:

Source text: da tie bi xv zi shen ying

Target text: It takes a good blacksmith to forge good steel.

Analysis: Examples 3 and 4 all have obvious indirect referentiality. All of them are figurative, and the real connotation is not what is said on the surface, so people need to imagine it. For example, “jin shan yin shan” means valuable wealth; “da tie” means to be successful one must have a solid foundation and strong strength, as strong as iron. These are all figurative words, which stimulate readers’ imagination and add to the literary effect.

2.1.3. Pseudo-referentiality

Pseudo-referentiality of literary language means that the content referred to in literary language is not the existing facts in the external world, but some imaginary situations. The “false statement” of literary language is not to tell people how the real things happen in the reality, and it does not mean “lying” or intentional “falsification”, but to create some aesthetic effect that people can accept with the truth of imagination and the emotion, which can more effectively infect them and impress them^[3].

Example 5:

Source text: jiang shan jiu shi ren min, ren min jiu shi jiang shan

Target text: This country is its people; the people are the country.

Analysis: The Chinese word “jiang shan” has two meanings: 1) rivers and mountains; 2) the country/state power. “Jiangshan” and people have different attributes and are not “equal”. The phrase links these two concepts, which is a metaphorical expression. “Jiangshan is the people” is also a metaphorical expression of this kind, that is, the concept of “Jiangshan” is expressed by another concept of “people”.

2.2. Analysis of Aesthetic Identity

The aesthetic identity of literature can be understood from the following aspects: First, the literary subject makes aesthetic creation in the process of creation. Secondly, the object of literature, namely the work, is the carrier of literary aesthetics. Third, the recipient of literature, namely the reader, do the aesthetic appreciation in the process of reading. It is the sublimation of reality, which

comes from reality and is higher than reality. The aesthetic character is reflected in the combination of language, rhythm and text, which makes readers feel happy when they accept it. It is embodied in sound beauty, rhythm beauty, image beauty, rhetoric beauty, intricate beauty, perception beauty, painting beauty, quiet beauty, realm beauty and so on.

Example 6:

Source text: jiang pin wei, jiang ge diao, jiang ze ren, di zhi di su, yong su, mei su.

Target text: We encourage the cultivation of fine tastes, style, and a sense of responsibility, and reject vulgarity and kitsch in literary and artistic creation.

Analysis: This sentence belongs to the typical Chinese parallel sentence pattern, using three “jiang”, three “su”, let readers read catchy, rich in rhythm sense, which reflects the beauty of rhythm.

Example 7:

Source text: zhen xin ai cai, xi xin yu cai, qing xin yin cai, jing xin yong cai.

Target text: We will further reform the systems and mechanisms for talent development and ensure we value talented people, nurture them, attract them, and put them to good use.

Analysis: There are four short sentences in this sentence, ending with “cai” respectively, which expounds various aspects of the talent development mechanism from different aspects and levels, and uses Chinese rhyming rhetoric to reflect the beauty of sound, rhythm and rhetoric. In the English translation, the word “them” is repeated as well.

3. The Expression of Emotional features

English and Chinese are two kinds of languages with strong emotional colors. In the process of English translation, deep understanding and mastering the relationship between the two languages is the key to reflect the translation ability. On the one hand, it is necessary to emphasize the emotional atmosphere of the language itself in order to translate English truly and accurately. On the other hand, it is necessary to deeply grasp the writer’s writing emotion, so as to truthfully translate the real artistic conception.

Example 8:

Source text: “da hu”, “pai ying”, “lie hu” duo guan qi xia

Target text: we have used a combination of measures to “take out tigers,” “swat flies,” and “hunt down foxes,” punishing corrupt officials of all types.

Analysis: “da hu”, “pai ying” and “lie hu” use figurative rhetoric, which reflect the part’s firm determination to fight corruption. “da” is translated as “take out”, meaning “remove”; “pai” is translated as “swat”, meaning “strike hard”; and “lie” is translated as “hunt down”, meaning “pursue until captured”. All these words are translated with the same intensity as the original word, reflecting the unwavering determination of the original text to fight corruption, and conveying the emotional characteristics of the original text.

4. Conclusions

The purpose of Party and government literature is to convey information^[4]. Although there are various phenomena of literary language in political language, literary phenomenon also has some aesthetic and emotional deficiencies due to language differences, we should try our best to make up for these deficiencies and at the same time, we should not forget to achieve our ultimate communicative purpose.

In the translation, we should not only translate the meaning of the original text from facts, but also reproduce the aesthetic taste of the original text, and express the image, implication meaning and emotion contained in the original text^[5]. Therefore, when doing the translation of political texts,

we should not only reproduce the original meaning and be faithful to the original text, but also pay attention to aesthetic reproduction and emotional reproduction when encountering some literary expressions with Chinese characteristics. In this way, readers can truly understand the original text, understand the original text, produce emotional resonance with the author, and achieve the effect of empathy.

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