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CULTURAL ALLUSIONS IN DIPLOMATIC TRANSLATION: STRATEGIES, MODELS, AND MECHANISMS OF ADAPTATION

The article analyzes the characteristics of the translation process of Chinese cultural classics, and concludes that literary translation in the field of diplomacy needs to be combined with context-adapted translation methods. The translation process of a literary language in a diplomatic context is endowed with an important political task and coloring. Consequently, the principles and methods of traditional literary translation can no longer fully meet the needs of this task, and upgraded standards and translation strategies must be formulated in a diplomatic context based on the peculiarities of cultural and linguistic translation. It is helpful for realizing the tasks of intercultural exchange and communication between countries. As diplomatic translators of the new era, we need to introduce a new complex principle called political equivalence and aesthetic equivalence. In order for the translated text and the source text to have the same political and aesthetic equivalence, it is necessary to accurately convey the true political intentions and political connotations of the speaker and at the same time ensure the literary artistry of the source text. This research finding has both theoretical and practical significance. It not only helps advance research

methods based on equivalence and functionality in translation studies, but also contributes to translator training and ensuring the quality of diplomatic translation.

Key words: *diplomatic translation, cultural allusions in translation, political equivalence, aesthetic equivalence, translation strategies, intercultural communication.*

MAIN PROVISIONS

As we all know, diplomatic translation is one of the most politically rigorous fields in the translation industry, because it involves all aspects of the translation industry, not only economic, political, cultural and military, but also diplomatic issues between countries. It is a very sensitive field of translation. However, in the process of diplomatic translation, we often encounter the use of literary allusions from different countries, which requires diplomats to have a deep understanding and correct use of the country's culture. For example, why does the speaker choose to employ this particular literary allusion in this context, and what deeper meaning is intended? What underlying ideas or assumptions does this allusion metaphorically convey? These all require a large amount of knowledge accumulated by diplomatic translators from literary allusions. Therefore, when literary language enters the field of diplomacy, its communicative function will definitely change: aesthetic expression is no longer the only and ultimate goal. Diplomatic translators need to serve political functions and convey ideological positions while translating texts. In this context, it is particularly necessary for us to critically review classical and modern translation theories.

Western scholars have many different views on the standards and principles of literary translation. Whether it is Horace, Cicero or modern literary schools, they all have their own different opinions and characteristics. The British translation theorist Tytler (1747-1814) was very influential in the field of translation. He put forward three points of view on literary translation: the style of the translation must be consistent with the style of the original text; the translation must be consistent, and the language must be as smooth and natural as the original text; the translation must reflect the original text's thoughts [1]. While Tytler's principles emphasize stylistic correspondence and naturalness, they are formulated within a literary paradigm that largely abstracts translation from concrete political contexts. As a result, they offer limited guidance when literary language is mobilized to serve diplomatic positioning or policy communication. However, the famous Italian aesthetics Croce (1866-1952) played a key role in the field of Western aesthetics. He outlined his three personal views on literary translation: the value of literary translation lies in its reproduction of the original text; it is impossible for translation to completely replicate the style and form of the original text; translation is not only the result of reproduction, but also an independent work of art in itself. [2] In diplomatic contexts, where translation outcomes may carry policy implications, Croce's aesthetic-centered perspective risks overestimating the legitimacy of creative deviation. In addition to these two scholars, there is also a famous representative of the Western school of linguistic translation theory, Eugene Nida (1914-2011), who is also one of the most modern translation theorists. The core of his translation theory is the principle of equivalence. This principle requires that the atmosphere, facts and emotions that the reader obtains from the translation are, in principle, the same or consistent with the information he obtains from the original text. [3] While this approach has significantly advanced functional translation, it largely presupposes a communicative environment free from high political risk. In diplomatic discourse, however, reader response is not merely a matter of comprehension or naturalness, but of ideological alignment and policy implication. Consequently, equivalence at the level of response may still result in political distortion. On the basis of the classical traditional theories put forward by these great scholars, the subject of our research is the correct expression of Chinese literary allusions in the field of diplomatic translation, so the traditional translation principle will definitely have some limitations.

In addition to the contributions of these Western scholars, Chinese scholars have also made their due important contributions. For example, Mao Dun (1896-1981) advocated "translation of artistic creation", arguing that literary translation itself should reach the level of works of art [4]. As such, their applicability to diplomatic translation remains indirect rather than systematic. The

British translator of classical Chinese literature James Legge (1815-1897) believed that the authority of these texts required honesty and accuracy as the basic principles, while striving to be faithful to the original text while taking into account stylistic readability[5]. His respect for the original text transcends his pursuit of beautiful writing. He believes that the authority of classics determines the basic principle of honesty when translating classics.

In addition to the research of western and Chinese scholars, many scholars in Kazakhstan have also made many contributions to this topic. According to what Seidikenova mentioned in her article, when we evaluate the quality of translation, the accuracy of translation is as important as the consistency of translation. These requirements will directly affect the acceptability of translation in a specific context. Their research also mentioned that minor deviations in the translation of professional terms may also lead to misunderstandings of policies in diplomatic translation, which will bring many undesirable consequences, so we must be very cautious.[6] In addition, Kamirdinova and Kalieva found in their pragmatic research on the context of diplomatic translation that stylistic conventions may bring unique pressures to translators. For example, factors such as polite procedures, hierarchical titles, and strategic indirect expressions significantly limit the translator's free space, and require the translator to continuously adjust between clarity and formal etiquette [7]. Not only that, the research of Bakitov and colleagues expands the above discussion from the perspective of institutional responsibility. They pointed out that official translations are often carried out under the framework of administrative or legal accountability. Therefore, translators tend to choose a stable terminology system and a clear propositional structure, especially if the translation results may be traced or need to be explained [8]. However, while these studies foreground political risk, stylistic constraint, and institutional accountability, they tend to remain descriptive in nature, without proposing systematic evaluative criteria for balancing political and aesthetic dimensions.

Taken together, these studies demonstrate that while political accuracy and institutional responsibility are widely recognized as central to diplomatic translation, the aesthetic dimension of literary allusions remains theoretically underdeveloped and methodologically under-specified, often treated as an implicit or secondary concern rather than a structured analytical category.

Viewed as a whole, translators must carefully balance fidelity, style and artistry when rendering literary texts. However, when literary allusions occur in the diplomatic context, they are given a new political function and ideological color. We can find that in the past, these scholars provided some good guidance on the principles of literary translation, but it was not enough to meet the dual requirements of diplomacy, so these theories should be injected with a new soul in this context, which makes it necessary to introduce new standards of translation work. To address the shortcomings and deficiencies in existing scholarly research, this study proposes a framework supported by measurable indicators and strategic methods, combined with the dual principles of "political equivalence" and "aesthetic equivalence." This framework not only meets the rigid requirements of diplomatic translation but also integrates methods from cultural and aesthetic translation, promoting a more comprehensive application of diplomatic translation theory. This study does not seek to replace existing theories of equivalence or functional translation. Instead, it **revise the conceptual model of** political and aesthetic considerations within diplomatic translation by **operating** them into a multi-dimensional evaluative model. The originality of this study lies not in proposing entirely new principles, but in systematically integrating political equivalence and aesthetic considerations into a transparent, evaluative framework applicable to real diplomatic cases involving cultural allusions. This study advances existing approaches to equivalence and functional translation not by rejecting them, but by recasting their insights within a multi-dimensional evaluative structure. While earlier theories articulate what translators should aim for, the present model demonstrates how such aims can be assessed, compared, and prioritized in diplomatically sensitive contexts involving cultural allusions.

INTRODUCTION

In today's era of globalization, the translation of diplomatic discourse has become an indispensable bridge between international exchanges and international relations. This process involves accurate translation of national policies, positions and views from one language to another, while maintaining their original diplomatic intent and context, focusing on how to effectively tell the history of a country and increase its international influence, highlight the country's unique attractiveness and values, and enable the international community to gain a deeper understanding of the country's historical heritage, cultural characteristics, social system and development path, thereby enhancing its understanding and recognition of the state. The translation of diplomatic discourse is by no means just a translation from one language to another, but a kind of intercultural construction and identity.

The use of famous phrases of cultural classics to express political opinions in a diplomatic context is not only a distinctive feature of China's diplomatic discourse, but also a complex aspect in the translation of Foreign Affairs. The diplomatic context gives these cultural sentences a new practical meaning, how to correctly understand their political meaning and translate them into the original language so that the target audience feels the same political information and artistic aesthetics as the original audience. This is a challenging task for diplomatic translation. In this case, the traditional literary translation standards can no longer meet the needs of foreign affairs translation work. Therefore, this study proposes new translation methods and strategies to deal with these problems.

The purpose of this research is to explore the translation characteristics of literary allusions in Chinese diplomatic discourse, and based on these characteristics, to propose a translation method that can not only meet political needs but also reflect cultural expression. This research includes several main tasks. For example, it analyzes the language and cultural characteristics of classical quotations common in contemporary Chinese diplomatic texts, and examines the limitations of existing literary translation principles; the principles and methods of literary language translation in the diplomatic context; and studies case studies based on composite translation standards; based on this, this paper proposes a dual-principle model that proposes a composite standard to translate such literary languages, integrating political and aesthetic equivalence, and explores how to balance these two dimensions at the same time in order to achieve the ultimate goal of diplomatic translation.

This research has both theoretical and practical significance. Theoretically examining the diplomatic translation, if we consider the two dimensions of politics and aesthetics, their mutual influence and role, we can propose a discussion of the concept of reciprocity. This article discusses the challenges faced by translators in the field of diplomacy from a practical perspective. They must strike a relative balance between the transmission of political information and cultural representation. Ultimately, the purpose of this article is to clarify how diplomatic translators should engage in cross-cultural diplomatic translation. This requires the translator to accurately understand and convey the speaker's political intentions, political connotations, political tendencies and emotional meanings.

MATERIALS AND METHODS

Through the historical investigation of the principles of traditional literary translation, this research has discovered that the traditional translation techniques used to translate literary languages in the diplomatic context will have limitations. Within the framework of the study, the following tasks were set and solved: Combining the strong political color of diplomatic translation with the aesthetic characteristics of literary translation, it is necessary to use new and complex translation techniques for a perfect translation that does not conflict between the two. Through in-depth discussion on the principles and methods of literary language translation in the diplomatic context, combined with case studies under the composite translation standard, the author of the

study finally proposed a composite standard to translate such literary languages, namely political equivalence and aesthetic equivalence.

According to the various purposes and contexts of diplomatic translation, this research paper offers an understanding of poetic translation in terms of three aspects: literal translation to convey attitude, paraphrasing to convey friendly feelings, and translation combined with aesthetics to spread Chinese culture. The translation of poetry in the field of diplomacy has its own specifics and skill. In the process of translation, it should not only reflect the aesthetic features and artistic value of ancient Chinese poetry, but comply with the principles and standards of diplomatic translation.

This study explores the limitations of applying traditional literary translation principles to diplomatic discourse, and considers how to adjust translation methods so that diplomatic translators can ensure political accuracy and cultural resonance. The influence of cultural differences on literary translation is far-reaching and complex. It is not only reflected in the balance between fidelity to the original text and adaptability to the target culture in the translation process, but also in the understanding and respect for different cultural values and expressions. In modern translation practice, translators pay more and more attention to the cultural background and context of the original work, emphasizing that in the translation process, they must not only convey the meaning of the text, but also convey the author's cultural perspective and creative intent. Such traditional theories and translation methods do not fully consider diplomatic communication, and require diplomats to have a high degree of political sensitivity and ideological awareness.

The main content of this article is divided into the following important parts. First of all, it reviews the existing theories of Western, Chinese and Kazakh scholars, recognizes their contributions, and points out their limitations in diplomatic work. Next, it examines the classical expressions used in contemporary Chinese diplomatic texts, and analyzes and discusses the English translations of its diplomatic interpreters. Based on analysis and observation, the author proposes and constructs a conceptual framework that integrates political and aesthetic considerations. In order to explore the effectiveness of this framework, the author conducted several case studies; comparing the three methods of literal translation, explanatory translation, and mixed translation. This research material mainly draws on Chinese diplomatic texts and analyzes their English translations at the same time. These examples come from press conferences, official statements, and speeches containing cultural allusions.

Methodologically, this study uses a variety of methods. For example, the comparison method compares and observes the changes in the effectiveness of conveying political intentions between the original Chinese text and its English translation. This study adopts a qualitative, case-based research design, focusing on the contextual analysis of diplomatic translations involving cultural allusions. Quantitative references in this study are limited to descriptive observations, such as frequency tendencies, and are not intended to support statistical generalization. In addition, the study also conducted a series of case studies. For example, it translates proverbs like “行有不得, 反求诸己” [xíng yǒu bù dé, fǎn qiú zhū jǐ] at press conferences, analyzing the true diplomatic intent of the spokesperson when using these proverbs; other examples include translating “人心齐 · 泰山移” [rén xīn qí, Tài Shān yí] in materials related to international aid. Furthermore, the study examines how the translator's ideology plays a role by analyzing the effectiveness of the translations, particularly regarding fixed concepts frequently cited by Chinese leaders, such as “和而不同” [hé ér bù tóng]. In addition, the author also conducted a recipient response test on bilingual readers, asking them to compare different translations and evaluate their clarity, persuasiveness, and rhetorical effects. The cases were selected based on the presence of culturally loaded literary allusions, their occurrence in officially published diplomatic texts, and the availability of parallel source-target versions for analysis. Each case was examined through a stepwise procedure involving the identification of the allusion's function, the classification of translation strategies, and an evaluation using the proposed multi-dimensional model. In addition to the analytical evaluation, a small-scale recipient response test was employed to introduce an external perspective. Although

limited in scope, readers' assessments of clarity and rhetorical effectiveness showed a tendency consistent with the results of the five-dimensional evaluation, particularly in the dimensions of audience comprehensibility and aesthetic representation. This convergence provides preliminary external support for the proposed model.

To reduce subjectivity, the translations were independently assessed by three raters. Prior to scoring, the raters discussed and aligned the evaluation criteria to ensure a shared understanding of each dimension. This procedure was adopted to enhance the consistency and transparency of the qualitative evaluation. The five dimensions are not intended to function as a mathematically weighted scoring system. Rather, they represent analytically distinct but hierarchically constrained evaluation criteria. In diplomatic translation, political accuracy and ideological consistency operate as prerequisite conditions, while register appropriateness, audience comprehensibility, and aesthetic representation function as secondary and compensatory dimensions. This hierarchy reflects the risk-sensitive nature of diplomatic discourse, where political misalignment cannot be offset by stylistic or rhetorical effectiveness.

RESULTS

This study demonstrates that the famous quotes in Chinese classics and culture that appear in diplomatic situations carry political purposes, have political connotations and meanings, and cannot be translated simply by using traditional literary translation principles and methods. Therefore, in this article, the author proposes a composite standard to translate such literary languages, namely political equivalence + aesthetic equivalence. This requires the translator to accurately understand and convey the speaker's political intentions, political connotations, political tendencies and emotional meanings. And on the basis of reaching the meaning, we strive to show the beauty of the phonological meaning of the original text, so that the translated audience and the source audience can enjoy similar or even the same information and aesthetic feelings.

Simultaneously, according to the study, aesthetic equivalence is equally important in diplomatic translation, as it reflects a nation's cultural essence; correctly translating literary allusions and conveying their aesthetic effect is a microcosm of a nation's image. The framework proposed in this study combines these two principles, providing a basis for judging the success of diplomatic translation and helping to remedy the methodological deficiencies found in the early stages of the research.

1. New characteristics of the literary language after its inclusion in the diplomatic context.

As a special diplomatic language, the role and status of famous quotations and famous sentences in the cultural classics of the history of diplomacy are irresistible. He can achieve results that cannot be achieved by simple diplomatic means, and effectively contribute to the promotion of international relations and foreign policy. The diplomatic context determines whether a literary language has new characteristics depending on the specifics of the situation in which it is used.

First, in diplomatic situations, politicians often cite their country's classic famous proposals to clarify the political positions of their governments, clarify doubts and refute unproven accusations. Consequently, the literary language is given political connotations that serve its political purposes. The translator must accurately understand the meaning of the speaker's quote, understand the speaker's intentions and translate realistically. A little negligence affects the reputation of a country and even causes diplomatic disputes and threatens national interests.

Secondly, it is given a new shade and meaning. The literary language is wide and deep, rich in connotation and deep meaning. The meaning of the speaker's reference to this sentence is also something that the translator must take into account according to the context. A literary language in a diplomatic context has all the characteristics of a literary language in general, but because of the special case of its origin, its interpretation is no longer limited to its original meaning or literal meaning, but it must carefully consider the diplomatic duties of the time and its deeper meaning.

2. Compositional standards of literary translation in a diplomatic context.

A fundamental requirement of diplomatic translation is the pursuit of political equivalence. "Political equivalence" - diplomatic translation means, on the one hand, that the speaker must accurately and honestly reflect the original language, political thought and political context. On the other hand, it must be expressed in a translation language understandable to the recipient, so that the political value and information on both sides are equivalent, and the translation can perform the same role and communicative function as the source text. In order to achieve "political equivalence", it is necessary to maintain the political nature of the translation; the translation must maintain a balance. In short, it is worth paying attention to the "dual identity" and "dual proximity" of the translation to a specific subject. Successful transfer is actually a process of finding a balance between alienation and naturalization.

Beyond political equivalence, diplomatic translation also demands adherence to the principle of complex translation, which synthesizes political and aesthetic equivalence. On the one hand, aesthetic reproduction involves preserving the stylistic beauty, rhetorical rhythm, and artistic form of the source text, ensuring that the target audience experiences a comparable aesthetic effect. On the other hand, political expression requires accurate transmission of the original's political subtext, emotional undertones, and ideological positioning.

The combination of political equivalence and aesthetic equivalence, that is, aesthetic reproduction and translation under the guidance of political equivalence. In the context of diplomacy, translation into a literary language must comply with the dual principle - both political and artistic expression. The so-called artistic expression consists in conveying the external form and the internal artistic concept of the original text, reproducing the original style so that the translator and the audience in the original language can enjoy the same or similar aesthetic equivalent. "Political expression" means a combination of the political context of the original text, careful consideration of its political connotation and the truthful transmission of the speaker's political intentions and emotions. The political equivalent - this is a guiding direction, while the aesthetic equivalent is an auxiliary requirement. The best translation must meet the two above requirements at the same time. When a translation cannot meet two requirements at the same time, the focus should be on political equivalence.

In practice, political equivalence functions as the primary directive, while aesthetic equivalence serves as a complementary requirement. Ideally, the highest quality diplomatic translation is one that successfully integrates both. However, when simultaneous achievement of both standards proves unattainable, priority must be given to political equivalence in order to safeguard the communicative and strategic objectives of diplomacy.

This research shows that the translation of literary works is a complex and challenging process, which not only requires the translator to have a high degree of language skills, but also requires the translator to have an in-depth understanding of the original work and the target culture. In the context of globalization, the translation of literary works is not only the conversion of language, but also the dissemination and dialogue of culture. The translation of literary allusions in diplomatic discourse has gained a political dimension. This requires a new approach to deal with the growing demand for diplomatic communications in order to achieve diplomatic goals between countries. This research proposes a composite standard to translate such literary languages, namely political equivalence and aesthetic equivalence. This requires the translator to accurately understand and convey the speaker's political intentions, political connotations, political tendencies and emotional meanings. Diplomatic translation has not only become a language task, but also a key way to maintain cultural understanding, safeguard political interests, and promote constructive international interaction between countries.

DISCUSSION

The following will discuss the translation of classical Chinese cultural statements cited by leaders, so as to verify the feasibility of achieving the effects of "political connotation and aesthetic

equivalence" at the same time. The strategy and method of realizing the translation of "Political equivalence and aesthetic equivalence" are based on the translation method. For example:

(1) Literal Translation has long been considered one of the most frequently employed strategies in diplomatic interpretation, yet its effectiveness requires careful contextual assessment. In diplomatic discourse practice, several examples illustrate the application of this method. For instance, in 2015 Premier Li Keqiang employed the folk saying “穿鞋要合脚” [chuān xié yào hé jiǎo], which was rendered into English as “Shoes must suit the feet, our administration must meet people's needs and deliver benefits”. Here, the translator retained the metaphorical image of the “shoes,” allowing the target audience to grasp both the political message of governance serving the people and the stylistic flavor of the source text. Similarly, in 2014 Li used the metaphor “开了弓那还有回头箭” [kāi le gōng nà hái yǒu huí tóu jiàn], which was translated literally as “How can an arrow shot be turned back?”. The imagery of the bow and arrow was fully preserved, vividly conveying China's determination and the reversibility of reform.

The above translations have their own merits. The translator can adjust the translation strategy according to the speaker's political goals and target audience, and change or retain the original poetic image. This concern echoes Schäffner's view that diplomatic translation often faces a contradiction between formal fidelity and functional clarity, and that political accuracy often takes precedence over formal fidelity in the translation process. [9] Kang further points out that in diplomatic translation, translators must play the role of cross-cultural mediators to ensure that literal translation does not obscure the true political information that diplomats want to express. [10] Language expression methods and literary traditions in different cultural contexts have had a profound impact on the understanding and translation of literary works. Especially in the context of diplomatic translation, cultural translation has another layer of strict political overtones. The differences in cultural context are reflected in the metaphors, metaphors, idioms of language and the deep cultural and historical values behind them. These elements play a key role in literary works. In addition, the cultural carrier functions of vocabulary and idioms are equally important in the translation process. Certain words or phrases may contain deep cultural background and historical information. These elements that are widely known in the original culture may not find a direct corresponding expression in the target culture. The challenge for translators in this regard is how to effectively convey the meaning of these cultural-specific elements without losing the style and depth of the original work.

(2) Paraphrase

Paraphrase plays a crucial role in diplomatic translation. Due to cultural differences, there are very few metaphors in which the English and Chinese languages are exactly the same in terms of analogy, expression, and meaning. In most cases, the original text and the translation have different or even contradictory understandings of the subject and the metaphor; there are also some metaphors that have a deep cultural background and can be explained clearly in a few words. In diplomatic situations, the translator must quickly and accurately understand the leader's speech and convey the speaker's thoughts truthfully in real time. Therefore, in order to avoid the translation being lengthy and procrastinating and deviating from the focus, the translator should adopt a paraphrase method to convey the meaning of the original text and clearly reflect the speaker's attitude and purpose.

A concrete example is found in Premier Li Keqiang's press conference at the Second Session of the 13th National People's Congress in 2019. He stated: “现在可以说是真金白银已经准备好
了 [xiànzài kěyǐ shuō shì zhēn jīn bái yín yǐjīng zhǔnbèi hǎole], ... “绝不能让政策打白条” [jué bùnéng ràng zhèngcè dǎ báitiáo]”. Literally, “真金白银” denotes “real gold and silver,” connoting tangible wealth, while “打白条” refers to issuing a “bad check,” metaphorically describing unimplemented policies. The English rendering “As these heavyweight policies and measures are

all set, government departments at all levels must fully deliver them. There must be no lip service” abandons the original imagery but secures immediate comprehensibility.

Actually, “**真金白银** [zhēn jīn bái yín]” originally meant to refer to “rare and precious metals”, but actually refers to “actual policies and measures”. The “**真金白银** (zhēn jīn bái yín)” here uses a borrowed rhetorical technique, that is, it does not directly say the name of the thing, but replaces it with another thing related to it. If literal translation is carried out, it will inevitably cause obstacles to cross-cultural communication. In this example, the translator chose to abandon the original meaning and retain only the interpretation. This is consistent with Yang Mingxing's view that political equivalence is the core requirement of diplomatic translation. By focusing on conveying the "major policy", the translator ensures that the reader is focused on the political intention of the original text, rather than struggling to understand the obscure cultural metaphors. [11]

From the translation effect of this example, we can also see the limitations of interpretation. Although interpretation helps to avoid misunderstandings and achieve the purpose of diplomatic communication, according to Venuti, domestication may weaken the cultural uniqueness of the original text[12]. Bielsa and Bassnett also pointed out that when translating texts, we should pay attention to both the function of communication and the function of expressing cultural representation[13]. If metaphorical imagery is always omitted, the cultural depth may be weakened when translating literary allusions used in diplomatic language. Therefore, we should be very careful in choosing to use interpretation. The method of interpretation may be particularly effective when cultural imagery may hinder the recipient's understanding, or when diplomatic occasions require us to express ourselves accurately. However, when the use and translation of aesthetic or rhetorical features are crucial to the speaker's intention, interpretation may become an auxiliary, with a brief explanation or equivalent rhetorical device, so that the translation can maintain the clarity of conveying political intentions and reflect the cultural connotation of the speaker.

(3) Comprehensive Method

In foreign affairs, interpreters must have a cross-cultural awareness, know how to choose information, distinguish the main and secondary priorities, and save some redundant or practical information for translation. The comprehensive Method can not only make the translation more concise and accurate, but also reduce obstacles in cross-cultural communication by omitting unimportant information.

For example, at the Second Session of the 13th National People's Congress in 2019, when talking about coping with the downward pressure on the economy, Chinese Premier Li Keqiang said: 所谓大水漫灌 [suǒ wèi dà shuǐ mǎn guàn], 萝卜快了不洗泥 [luó bo kuài le bù xǐ ní], 一时可能会有效果 [yī shí kě néng huì yǒu xiào guǒ], 但是会带来后遗症的 [dàn shì huì dài lái hòu yí zhèng de], 所以这个方法不可取 [suǒ yǐ zhè ge fāng fǎ bù kě qǔ].

The English interpretation was: “*While such an indiscriminate approach may work in the short run, it also may lead to future problems. Thus it is not a viable option.*” The original intention is that when radishes are in short supply when they are on the market, merchants and hawkers often ship as early and as much as possible, and they don't care about carefully washing off the mud on the radishes. It was later extended to the fact that doing things only pursues speed and ignores details. The original meaning of “**大水漫灌**” refers to an irrigation method used by people in agricultural production. It was often used to refer to the unified steps or methods taken by the government in order to improve speed and efficiency. Therefore, there is a slight semantic repetition of “flood irrigation” and “radish is fast and does not wash mud”. In order to convey effective information to foreign partners in a limited time, Zhang Lu combined the two information and translated the saying “radish is fast and doesn't wash mud”. The direct translation is “such an indiscriminate approach”. Although the image of the original text is abandoned, it is a feasible method in diplomatic interpretation that pays attention to efficiency and accuracy.

The logic behind this choice is also consistent with Pym's principle of risk minimization, which states that translators must address potential communication failures rather than simply copying them. [14] It also reflects Chesterman's accountability ethics, according to which translators have a responsibility to ensure that political objectives are clearly conveyed to the target audience. [15] In some cases, the application of this simplification should be balanced by other rhetorical strategies so that the accuracy of the translation does not completely obscure cultural expression.

Literal translation, interpretation, and synthesis each have their advantages and disadvantages, and play different roles in different contexts. They are not contradictory but rather complementary tools. Translators should flexibly choose based on the context, the audience, and political risks, thereby achieving a balance between political significance and linguistic style.

A literal translation to convey the content of poems requires that the translation correspond to the content of the original text, and not arbitrarily increase or decrease the number of words and meanings in the original text. The method of literal translation can be used in the field of diplomacy, which is characterized by a more rigid approach and demonstrates the political position of the country in order to better show the diplomatic position of the country.

Case 1. 行有不得，反求诸己

SL: 行有不得，反求诸己 (xíng yǒu bù dé, fǎn qiú zhū jǐ) 《孟子·离娄上》

TL: Turn inward and examine yourself when you encounter difficulties in life.

This quotation was cited during the Ministry of Foreign Affairs press conference on March 12, 2020, when spokesperson Geng Shuang rejected U.S. accusations about the early stages of the epidemic. The translator adopted a literal translation strategy while adjusting word order to conform to English thematic prominence. The result preserves political equivalence by highlighting self-responsibility, while also retaining the rhetorical force of Confucian discourse.

Ancient Chinese poems are subtle and elegant, their language is concise, and they are very characteristic of Chinese culture. When translating in the field of diplomacy, in order to better convey the friendship and friendly atmosphere between countries, translators often have to supplement some of the content or remove some of the graphic information in order to make it easier for a foreign audience to understand their basic thoughts and emotions.

Case 2. 人心齐，泰山移

SL: 人心齐，泰山移 (rén xīn qí, Tàishān yí) 《古今贤文》

TL: When people are determined, they can overcome anything.

This old saying is written on the medical supplies provided by the Chinese government to African countries. The original sentence comes from an old Chinese proverb that is well-known in China, while the English translation adopts the famous words of former South African President Mandela. This proverb was inscribed on medical supplies sent to African countries. The translator paraphrased the expression, omitting the culturally specific "Mount Tai" and aligning the message with a quotation familiar to foreign audiences. It is an elaboration of the main content of the meaning of the image. Using statements that are familiar to the people of both countries can better convey the meaning of helping each other in the same boat, suffering and sharing in the same boat contained in the original sentence itself.

Case 3. 杀鸡取卵，竭泽而渔

SL: 杀鸡取卵，竭泽而渔 (shā jī qǔ luǎn, jié zé ér yú) 《吕氏春秋·慎大览》

TL: A development model resembling killing a goose to get its golden eggs or draining the pond to catch the fish cannot be sustainable.

This original sentence is a classic Chinese idiom. When translating, you cannot stick to the literal translation of these two idioms in the original form. According to the characteristics of the target language, the translation adds subjects and verbs to it, so that foreign audiences can see at a

glance the development mode referred to by these two idioms. Here the translator applied a hybrid method, combining condensation, explication, and intertextuality. By supplementing the idioms with explicit subjects and verbs and drawing parallels with Western fables, the translation strengthens intercultural resonance while maintaining political equivalence. The former has the same beauty, and the latter allows the rich life atmosphere in the original language to be conveyed to the greatest extent. Translated into two symmetrical structures, the image is vivid and easy to understand, which is conducive to resonating with foreign audiences.

Case 4. 华山再高，顶有过路

SL: 华山再高，顶有过路 (Huà Shān zài gāo, dǐng yǒu guò lù) 《民间谚语》

TL: No matter how high the mountain is, one can always ascend to its top.

On March 14, 2010, Premier Wen Jiabao said when he met with Chinese and foreign reporters and answered reporters' questions. The translator adapted the expression by adding "always," thereby reinforcing determination and political resilience. Although the cultural reference to Mount Hua is weakened, the translation conveys motivational force effectively for international audiences.

Case 5. 和而不同

SL: 和而不同 (hé ér bù tóng) 《论语·子路》

TL: The gentleman aims at harmony, and not at uniformity / Seek harmony in diversity.

In December 2003, Prime Minister Wen mentioned this concept in a speech titled "Focusing on China" at Harvard Business School. In the context of international relations. Harmony and Differences emphasizes that countries around the world should strive for harmonious and cooperative development based on tolerance and respect for each other. Therefore, the translator translated it as "Seeking harmony without uniformity. "It faithfully conveyed the speaker's ardent hope that China and the United States can properly handle the political and cultural differences between the two countries, seek common ground while preserving differences, and respect each other's institutional choices and development models.

In November 2009, Premier Wen also mentioned this great idea in his speech "Respecting the Diversity of Civilizations" at the League of Arab States headquarters. Islamic civilization also contains the concepts of advocating peace and advocating tolerance. In this situation Premier Wen emphasized that there are differences among human civilizations, but peace and tolerance are the invariant pursuits of all civilizations. Countries should seek unity among diverse civilizations in order to achieve harmonious and common development. According to the context of the prime minister's speech at the time, the translator flexibly translated it as "Seek harmony in diversity", which well captures the meaning of Premier Wen's "seek common ground in diversity, and seek harmony in differences", highlighting respect for the diversity of civilization.

Comparing the two examples above, it can be noted that in two speeches the emphasis is on harmony without striving for consistency, and in the second - on striving for harmony and consistency in differences. The translator responds flexibly to the context and political connotation of the speaker, accurately conveying his political purpose and meaning.

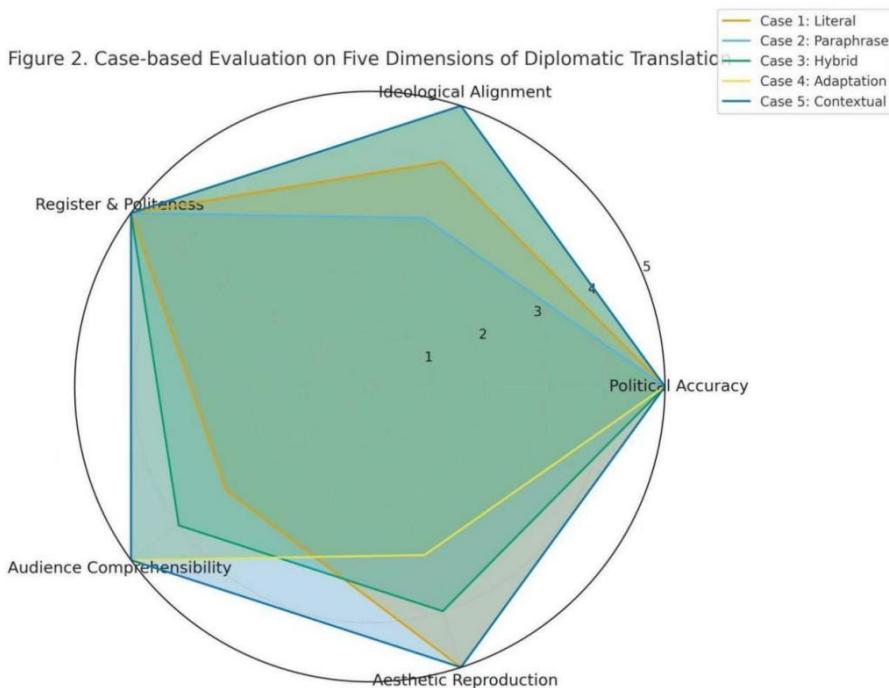
The five cases above demonstrate that diplomatic translators differ not only in their linguistic skills when choosing translation strategies, but also in their effectiveness across multiple dimensions, including political, cultural, and communicative expression. To systematically and comparatively evaluate these strategies, this study proposes a five-dimensional model, exploring five dimensions: political accuracy, ideological consistency, register and politeness, audience comprehensibility, and aesthetic representation. The results are shown in Table 1 and further illustrated in Figure 2.

Table 1. Case-based Evaluation of Translation Strategies in Diplomatic Discourse

ST & TT	Strategy	Political Accuracy	Ideological Alignment	Register & Politeness	Audience Compre-	Aesthetic Repro-	Context
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					hensibility	duction	
行有不得, 反求诸己 → Turn inward...	Literal	High	High	High	Medium	High	Press confe- rences
人心齐, 泰 山移 → Overcome anything	Para- phrase	High	Medium	High	High	Medium	Aid diplomacy
杀鸡取卵, 竭泽而渔 → Unsus- Tainable	Hybrid	High	High	High	High	Medium- High	Policy discourse
华山再高, 项有过路 → Summit	Adapta- tion	High	High	High	High	Medium	Inspirational speech
和而不同 → Harmony...	Contex- tual	High	High	High	High	High	Civiliza- tion dialogue

As shown in Table 1, each translation strategy achieves political and aesthetic equivalence to varying degrees. For example, literal translation preserves the rhetorical power of the translation, but may also lead to cultural obscurity. Interpretive translation ensures clarity and precision in political expression, but may weaken the effect of cultural imagery. Therefore, in some cases, if diplomatic translators choose a hybrid approach, they can balance accuracy and comprehensibility. This study also points out that contextualized translation of phrases such as "harmony in diversity" clearly demonstrates how translators choose and adjust their translations according to the diplomatic context. Table 1 systematically summarizes the different performances of each strategy across five dimensions. To further illustrate this, Figure 2 presents the same data visually. This chart makes the trade-offs between different strategies more intuitive, clearly showing the relative advantages and disadvantages of each dimension.



Based on the relative performance of the five cases across five dimensions shown in Figure 2, we can conclude that diplomatic translation cannot be simplified to a single method. Instead, it

requires a more flexible selection and application of multiple strategies in the practical application of theory, with appropriate adjustments made according to changes in context. Overall, diplomatic translators play a crucial mediator role, and the choice of translation strategies is key to achieving diplomatic communication goals. This study uses a five-dimensional model to propose a new framework that combines the dual principles of political and aesthetic equivalence. This theory emphasizes that diplomatic translation, as a form of strategic communication, places extremely high demands on the fidelity of the original text, cultural connotations, and audience expectations. We should always pay attention to balancing multi-dimensional considerations. In diplomatic translation, we must not only adhere to the core goal of accurately expressing political intentions but also achieve aesthetically pleasing translation effects.

CONCLUSION

As a special diplomatic language, the role and status of famous quotes and famous sentences in cultural allusions are irreplaceable in the history of diplomacy. It can achieve effects that cannot be achieved by general diplomatic instruments and effectively promote the promotion of foreign relations and foreign policy. The use of literary allusions in the diplomatic context serves its political purpose and is given deep political connotation and political significance. Therefore, this paper proposes a new standard to guide the translation of metaphors in diplomatic situations, namely “political equivalence and aesthetic equivalence”. Through case studies, such as analyzing the quotations and translations of classical Chinese literature like “行有不得，反求诸己” and “和而不同”, this study demonstrates that while maintaining the depth of diplomatic texts, translators should prioritize political fidelity and accuracy. In this way, we can not only preserve the meaning in sensitive contexts but also enhance the translator's cross-cultural understanding, enabling the recipient to better understand the original text and appreciate its cultural connotations. However, in order to better promote Chinese culture and let more people appreciate the breadth and depth of Chinese culture, translators should also think more and accumulate more in normal times, strengthen the cultural literacy of Chinese and foreign bilingualism, and strive to use bilingualism handily and translate metaphors with ease, so that foreign audiences can also feel the beauty and artistic conception of Chinese.

The results of this study demonstrate that different translation strategies have their own advantages and limitations. When diplomatic texts employ metaphors, literal translation, while effective and ensuring rhetorical power, also carries the risk of culturally specific references becoming obscure and difficult to understand. In the field of diplomacy, poetry and ancient words have gradually become a means of expressing emotions. It is an eternal and classic language with the ability to embrace history and penetrate the hearts of people, as well as strong cohesion and attractiveness. While the proposed five-dimensional model is primarily conceptual, the inclusion of independent raters, a theoretically grounded hierarchy of evaluation criteria, and an external recipient-based assessment provides an initial empirical grounding for the framework. Famous quotations from Chinese classics and culture, which are found in diplomatic situations, pursue political goals, have political connotations and meanings and cannot be translated simply using traditional principles and methods of literary translation. For example, when the same sentence occurs in a diplomatic context, the translator cannot accurately reproduce the above translation. Therefore, in this study, the author proposes a composite standard for translation into such literary languages, that is, political equivalence and aesthetic equivalence jointly achieve the goal. This requires the translator to accurately understand and convey the speaker's political intentions, political connotations, political trends, and emotional meanings. And based on the achievement of meaning, we strive to show the beauty of the phonological meaning of the original text, so that the translating audience and the audience of the source can enjoy similar or even the same information and aesthetic feelings. Overall, the research findings suggest that diplomatic translation is not a

single method, but rather a flexible strategic system, requiring the selection of appropriate translation strategies based on specific contexts.

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Дипломатиялық аудармадағы мәдени аллюзиялар: стратегиялар, модельдер және бейімдеу жолдары

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Мақалада қытай мәдени классикаларын аудару үдерісінің ерекшеліктері талданады және дипломатия саласындағы көркем аударманы контексте бейімделген аударма әдістерімен ұштастыру қажеттігі негізделеді. Дипломатиялық контексте көркем тілдің аударылуы маңызды саяси міндет пен саяси реңкке ие болғандықтан, дәстүрлі көркем аударма қағидаттары мен әдістері бұл талаптарды толыққанды қанағаттандыра алмайды. Сол себепті мәдени-тілдік аударманың ерекшеліктеріне сүйене отырып,

дипломатиялық жағдайга бейімделген жетілдірілген стандарттар мен аударма стратегиялары әзірленуі тиіс. Бұл мемлекеттер арасындағы мәдениетаралық ынтымақтастық пен коммуникация міндеттерін іске асыруға мүмкіндік береді. Жаңа дәуірдің дипломат-аудармашылары ретінде біз «саяси эквиваленттік» және «эстетикалық эквиваленттік» деп аталатын жаңа кешенді қағидатты енгізуіміз қажет. Аударма мәтіні мен түпнұсқа мәтіннің саяси және эстетикалық эквивалентті болуын қамтамасыз ету үшін баяндамашының шынайы саяси ниеті мен саяси мазмұнын дәл жеткізу, сонымен қатар түпнұсқаның көркемдік ерекшеліктерін сақтау қажет. Зерттеу нәтижесі теориялық және практикалық тұрғыдан маңызды. Ол эквиваленттік пен функционалдылықта негізделген аударма әдістерінің дамуына ықпал етіп қана қоймай, дипломатиялық аударманың сапасын қамтамасыз ету мен аудармашыларды даярлау ісіне де үлес қосады.

Кілт сөздер: дипломатиялық аударма, аудармадағы мәдени аллюзиялар, саяси эквиваленттілік, эстетикалық эквиваленттілік, аударма стратегиялары, мәдениетаралық қарым-қатынас.

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Культурные аллюзии в дипломатическом переводе: стратегии, модели и механизмы адаптации

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В статье анализируются особенности процесса перевода китайских культурных классических текстов и обосновывается необходимость сочетания литературного перевода в сфере дипломатии с контекстно-адаптированными переводческими методами. Процесс перевода с литературного языка в дипломатическом контексте наделен важной политической задачей и окраской. Следовательно, принципы и методы традиционного художественного перевода больше не могут в полной мере удовлетворять потребностям этой задачи, и модернизированные стандарты и стратегии перевода должны разрабатываться в дипломатическом контексте, исходя из особенностей культурного и лингвистического перевода. Это полезно для реализации задач межкультурного обмена и коммуникации между странами. Как дипломатические переводчики новой эры, мы должны ввести новый сложный принцип, называемый политической эквивалентностью и эстетической эквивалентностью. Для того чтобы переведенный текст и исходный текст имели одинаковую политическую и эстетическую эквивалентность, необходимо точно передать истинные политические намерения и политические коннотации говорящего и в то же время обеспечить литературное совершенство исходного текста. Это открытие имеет как теоретическое, так и практическое значение. Оно не только помогает совершенствовать методы исследований, основанные на эквивалентности и функциональности, в переведоведении, но и способствует подготовке переводчиков и обеспечению качества дипломатического перевода.

Ключевые слова: дипломатический перевод, культурные аллюзии в переводе, политическая эквивалентность, эстетическая эквивалентность, стратегии перевода, межкультурная коммуникация.

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МАҢҒЫСТАУ ТОПОНИМІ ЖӘНЕ ӘЛЕУМЕТТІК АССОЦИАЦИЯ

Бұл мақалада Маңғыстау топонимдерінің лингвокогнитивтік негіздері жан-жсақты қарастырылып, географиялық атаулардың тек кеңістік бағдар ғана емес, ұлттық сана мен дүниетанымдағы күрделі мәдени-танымдық құрылым екені дәлелденеді. Автор Маңғыстау жер-су атауларында жинақталған этномәдени, тарихи, мифтік және лингвоәлеуметтік ақпараттарға талдау жасай отырып, оларды тіл тұтынушылар санасында қалайша концепт дәрежесіне көтерілетінін сипаттайды. Зерттеу барысында топонимдердің ұлттық менталитетпен, дәстүрмен, рухани құндылықтармен және тарихи жадымен байланысы айқындалды. Маңғыстау концептінің сан алуан магыналық қабаттардан (жасағысyz эмотивация, мифтік бейнелер, экономикалық ассоциациялар) тұратыны, әрі олардың біртіндеп санада орнығу үдерісі көрсетіледі. Сонымен қатар, қазіргі тілтұтынушы үшін географиялық атаулардың эмоциялық және мәдени жүктелемесі бар, көпқабатты семантикалық құрылым ретінде қабылданатыны дәлелденеді. Мақалада топонимдер – ұлттық дүниетанымымен тығыз байланысты, когнитивтік тұргыдан белсенді этномәдени бірлік ретінде қарастырылады.

Кілт сөздер: топоним, лингвокогнитивтік негіз, концепт, сема, әлеуметтік ассоциация, эмотивтер, этномәдени бірлік, дискурс.