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WAIGUO YUYAN WENXUE YU  
WENHUA YANJIU WENKU

A Study of Translation History of Works by  
Modern and Contemporary Chinese Woman Writers

# 中国现当代女作家作品 英译史研究

郝莉/著



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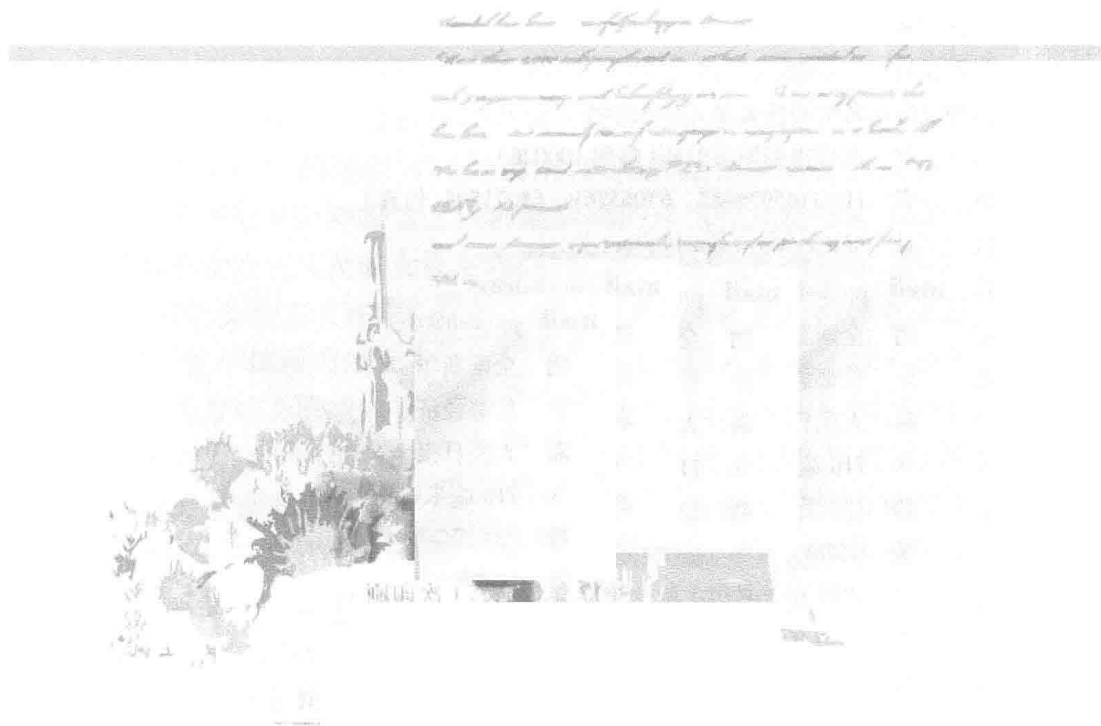
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## 前 言

性别视角下的翻译史研究是自 20 世纪 80 年代以来在以雪莉·西蒙(Sherry Simon)和露易丝·冯·弗洛图(Luise von Flotow)等加拿大女性学者为代表创立的西方女性主义翻译理论上发展起来的较新的翻译研究领域。许多西方学者在相关领域已有较为丰富的研究成果,但在中国,相关研究仍十分有限,主要集中于少数几部经典作品与不多的几位女性译者。鉴于在汉英文学翻译及中国现当代女性作家作品在英语世界的接受等方面的研究仍十分匮乏,本书试图从性别视角对 20 世纪 30 年代以来的现当代女性作家作品英译史进行研究。

全书对翻译史研究及性别视角下的相关研究的主要成果进行了文献综述,并在此基础上提出了主要研究问题:(1)不同时期的女性作家英译作品有何特点,发展趋势如何;(2)译者,尤其是女性译者,如何推动女性作品的英译,并且影响作品在目的语文化中的接受;(3)社会语境,尤其是性别语境如何影响女性作品的英译。本书的研究对象为五四时期以来的现当代女性作家英译作品与译者。作品包括女性主义及非女性主义作家创作的小说、短篇故事、散文、自传及诗歌等,重点是女性主义作家的小说、短篇故事及自传。女性译者是研究的重点对象,其译作中体现出的女性意识与女性主义特色均得到了深入研究。

依据中国与西方社会语境的变化以及翻译活动本身的特点,中国现当代女性文学英译史可分为三个时期:20 世纪 30 至 60 年代、70 与 80 年代,以及 90 年代起至今。本书主要采用描述性翻译研究方法 with 定性研究方法分析三个时期内的现当代女性文学英译史。性别视角为研究的主线,并对翻译中东方主义的表现进行了深入探讨。研究分析了现当代女作家英译作品以及译作的副文本(paratext),并且通过比较研究等方法对个别文本进行深入分析以揭示社会环境与性别因素对翻译的影响。

20 世纪 20 年代中国女性文学的第一次浪潮是西方女性主义理论与五四运动共同作用的结果。在 30 年代至 60 年代的革命时期,许多女性作家的作品主题由女性的主体性转向革命。中国现代女性作家作品英译始于 1930 年,从

那时起至 20 世纪 60 年代末,在战争与革命的大背景下,女性作家作品英译数量较为稀少。作品主要由国内有良好英文教育背景的作家、学者以及少量在华西方记者进行翻译。对女性作家作品的选择与翻译主要由男性完成,对作品的主要关注点为战争与革命。但是,在此背景下,仍有一些具有女性意识的作品得到了英译。陈衡哲等女性作家具有良好的英语教育背景,她们集编辑与翻译于一身,将自己的作品推介到英语世界。谢冰莹等另一些女性作家将性别问题与革命语境进行结合,通过英译作品向西方展现她们的女性意识与女性主义思想。

20 世纪 70 与 80 年代,中国与世界的交流愈来愈频繁,在革命时期被压抑的女性意识开始重新在女性作家作品中出现。同时女性主义研究在西方学术界初具雏形。在此背景下,一些西方学者开始对中国妇女解放运动进行研究。在研究中,大多数学者采用东方主义视角,主要分析了新中国妇女在解放运动中的得失。西方译者、作家与学者对于当代女性作家作品中女性主义特征的分析主要体现在译本的副文本中。中国的机构翻译为推动女性作家作品在英语世界的传播做出了很大努力。戴乃迭是此时期最重要的女性主义译者,在其译作与其他创作中体现了强烈的女性意识及对中国女性主义的思考。

20 世纪 90 年代,中国女性文学第二次浪潮出现,而在后结构主义及后殖民主义的影响下,西方女性主义第三次浪潮同时兴起,学者们开始对第三世界国家的女性主义发展产生兴趣,中国女性主义也在其特殊语境中得到重新审视。在此背景下,许多西方出版社开始主动译介现当代女性作家的作品。然而英语世界在阅读中国女性作家作品时仍持有东方主义偏见,这在通俗小说英译本的副文本中表现尤为突出。这些作品中的自我东方主义特点也普遍存在,这些特点更加强化了西方对中国女性形象的固化与偏见。

一批西方女性译者对译介中国女性作家作品以及整体中国文学作品起到了很大的推动作用。其中一些译者为女性主义学者,她们不仅译介了现当代一些重要的女性作家的多部作品,并且对近代史上一些被遗忘的女性作家的优秀作品进行了译介;另一些女性译者致力于对整体中国文学作品的译介,也在女性作品翻译与翻译思想中表现出一些女性意识。但是一些重要的女性主义作品仍然被西方批评家与读者所忽视,作品中的女性主义特色也在一些翻译中丧失。通过对陈染小说《私人生活》英译本的副文本及译者翻译策略的分析,可以看出英译作品在西方的接受主要在女性情欲与政治方面,而在一定程度上失去了原文中表现的女性主义特色和思想。

本书是针对中国现当代女性作家作品英译史的具有原创性的研究。首先,挖掘了中国现当代女性作家作品英译史中一些长期被遗忘的女性译者,并从性别视角对一些译者,包括个别男性译者进行了比较研究,突出了女性译者在女性作品翻译史中的重要性。其次,分别分析了三个时期的社会语境中东方主义的特点,以及东方主义在中国现当代女性英译作品及作品副文本中的体现。再次,探讨了中国现当代女性作家作品在汉译英文学史中的地位并对其背后的原因进行了深入探究。在结论部分总结了现当代中国女性作家英译史的发展特点、译作中译者女性意识的发展、女性作家作品的边缘地位、翻译史中东方主义的体现以及目前女性作家作品英译的不足之处。

作者希望本书能够同时从理论与实践方面推动翻译史的研究进程。就理论方面而言,作者使用多种研究方法以期推进翻译史研究在理论方面的发展,并为致力于文学研究与翻译研究的学者提供未来进一步研究的资料。在实践方面,本书有助于中国和西方文学译者与出版商了解女性作品英译史的发展趋势与不足之处,使他们在未来的作品选择与翻译等相关方面能够有所改进。

郝莉

2017年1月于北京

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# Chapter One Introduction

## 1.1 Introduction to Studies on Translation History

Translation as a cultural phenomenon has existed for more than two thousand years, but the history of Translation Studies as a discipline is very short. In the 1950s, with the development and prosperity of linguistics, some linguists such as Eugene Nida, Peter Newmark, John Catford introduced linguistic theories into translation, exploring such concepts as *equivalence*, the units of translation and the categories of translation, which enriched the theories of translation. However, their research in translation was only concerned with the problems of linguistic transference within the text, isolating the text from the socio-cultural environment, which greatly limits the development of translation theories.

In the 1970s, Itamar Evan-Zohar and Gideon Toury developed the concept of Descriptive Translation Studies, which was put forward by James Holmes in the 1950s, transferring the emphasis of Translation Studies from language itself to the socio-cultural factors. The scope of Translation Studies is widely enlarged. Since then, more and more scholars have been studying issues like the role of translators, the translation strategies of the translators and the reception of translated text in the target culture.

Translation history as an important branch of Translation Studies used to be marginalized by researchers. It only took up a small portion in the research field. With the development of Descriptive Translation Studies, related researches on translation history have also begun to grow rapidly since the 1980s.

Generally speaking, the subjects of translation history include translation activities, translation events, translators, translation institutions, and translation genres, etc (Xu & Zhu, 2007:451). According to the statistics collected by Wen Jun

and Hu Qinghong (2007: 67), published articles on translation history mainly focused on four aspects: translator studies, translated works, translation, reception and influence of translated works, and history of translation theories. In 924 articles and books on translation history published from 1880 to 2005, 298 are on translator studies, 140 on translated works, 142 on history of translation theories and 125 on translation, reception and influence of translated works. Altogether works of these four types take up 76% of the total. Apart from the history of translation theories, researches of the other three types are all based on translation as practice.

Traditional researches normally put emphasis on translated works, classifying them by period or source language. For example, *The General History of Translation in China* by Ma Zuyi, one of the most important work of translation history in China, divides the translation practice from 841 BC to the year 2000 into two periods, the ancient period and the modern and contemporary period, putting the historical materials into different categories according to the countries and regions from which the translated works originate (Ma, 2006). The two volumes of *History of Modern Chinese Translated Literature* by Xie Tianzhen also take time and space perspective respectively. The first volume follows the time line in introduction of the translators and translated works in different periods, while the second volume introduces translated works from different countries such as Russia, the United Kingdom, the United States, France, Germany, Japan, etc. Some other works such as *The Draft of History of Chinese Translated Literature* by Chen Yugang also take a similar perspective.

Some other researchers focus on translators and their influence in their studies of translation history. The method was reasoned and supported by Anthony Pym (1998) in his book *Method in Translation History*. Meng Shaoyi and Li Zaidao (2005) focused on translators in the Republican Period such as Lu Xun, Mao Dun, Guo Moruo, Ba Jin, Lin Yutang, etc. Guo Yanli studied translators who deal with different languages in the second volume of his work *An Introduction to Modern Chinese Translated Literature*. Biographies and studies of some prestigious translators such as Yan Fu, Zhu Shenghao, Fu Lei and Xu Yuanchong were also published (Wu & Zhu, 1989; Gao & Wu, 1992; Jin, 1993; Ma, 2006). Mu Lei (1997) introduced about 20 representative translators of different languages including English, French, German,

Japanese and Russian in different fields such as literary translation, science and technology translation, and translation of social sciences. Lots of journal articles also focused on translator studies. According to Wen Jun and Hu Qinghong (2007:67), altogether there were 298 articles on translator studies, which took up about 1/3 of the total articles on translation history studies from 1880 to 2005.

With the development of the studies in history of translated literature, more and more researches on translation, reception and influence of translated works began to emerge. A good example is *Influence and Reception of Translated Literature Classics* by Song Xuezhi (2006), which examined the translation history of Jean Christophe and how the work was received in the Chinese context. Many other researches have been done on reception of classic works such as *The Gadfly* or works by specific writers such as Victor Hugo, Toni Morrison, Marguerite Duras, etc (Ni, 2005; Song & Xu, 2003; She, 2002; Du, 2005).

## 1.2 Gender Perspective in Studies of Translation History

Feminist research is an important branch in Translation Studies. Translation has been closely related to gender since it came into existence thousands of years ago. In the traditional translation theories and practices which are based on patriarchal culture, translation is regarded as subordinate and derivative and is always degraded to the position of women. As early as 1603 John Florio pointed out: "Because they are necessarily 'defective', all translations are 'reputed females'" (Simon, 1996:1). Translation is also closely related to women in the famous Italian idiom that translation is "les belles infidels" (unfaithful beauties). Translators were also compared to women, who were regarded as subordinate and inferior in position.

In the 1980s, a group of Canadian feminist researchers introduced feminist theories into Translation Studies. The representative figures include Sherry Simon, Luise Von Flotow, L. Chamberlain, Barbara Godard, etc. Their theories are greatly influenced by the French feminist theory which believed that through change and creative use of language, women can improve their inferior status in the society. Therefore, in their translation of the feminist works, these women translators used certain strategies to expand and develop the feminist thoughts in the original works.

At the same time, they also began to develop theories of translation from the perspective of feminism.

Feminist translation theory gives reconsideration to the concept of fidelity and subjectivity of women translators, which is subversive to the traditional theories and practices. It aims to eliminate discrimination against women in translation theories and practices, believing that translated texts are equally important with the original, and translators should have equal status with the writers. The major concerns of feminist translation theory, according to Louise Von Flotow, mainly include the relationship between women and language as well as gender and translation, translation history of women writers and translators, the ideological factors in the process of language transfer in selected classical works, women translators' works and related comments on them, the experimental works and their styles, the differences between Western feminist translators and those from the Third World, etc (Flotow, 1997).

The application of feminist translation theory in the studies of translation history is a relatively new trend in the research field. Issues related to translation history of women writers and translators mainly include subjectivity of women translators, gender influence and representation in translated texts, influence of social context on translation and ignorance of women writers' works in translation practice.

### 1.2.1 Subjectivity of Women Translators

Subjectivity of women translators features prominently in the studies of translation history of women writers' works, since one important objective of feminist translation is to let the subject of translation, women, be heard and seen (Flotow, 1997:35).

Discovering neglected women translators is important in the history of translation, just as discovering women writers in women's history. Related researches were few since there were not many women translators and influential works done by them in the history of translation. However, in the recent two decades, both Western and Chinese researchers have tried to discover women translators in history.

British scholars Tina Krontiris (1992) and Margaret Hannay (1985) gave a review of women translators in the time of Renaissance and Tudor respectively. They

both discovered that during these periods of time, although women were strictly excluded in education and were not able to enter the sphere of creative writing, they were allowed to read and discuss religious works. Thus some women became translators of religious books.

Mirella Agorni (2005:817 – 830) examined the case of a British translator Elizabeth Carter, and her original translation strategies based on her proto-feminist collaboration with her friend Catherine Talbot.

Some women translators helped their husbands in translation, but their talents and works were rarely recognized in the literary world. Susanne Stark (1993:33 – 44) found that 19<sup>th</sup> century British women translators such as Marian Evans and Sarah Austin were actively involved in social activities such as learning foreign languages and translating business contracts, etc.

Women translators today are more aware of their importance, and tend to write articles about their translation strategies to make their voices heard. In *Translating Slavery: Gender and Race in French Abolitionist Writing, 1780—1830*, Doris Kadish and Francoise Massardier-Kenney (2010) not only provided translations for three important French women writers, but also let the women translators express their thoughts on translation in separate articles, which brought into open how translators' gender and race factors influence their translations. When Carol Maier had to translate Octavio Armand's text that mocked women, she accompanied the translation with an essay, in which she expressed her feminist views and how she dealt with an overtly patriarchal material in translation (Cited in von Flotow, 1997:37). Rim Hassen (2011) discussed how women translators of the Quran deal with the patriarchal linguistic elements in the source Arabic text. Ogla Castro (2011) gave an overview of Glacian women translators throughout the 20<sup>th</sup> Century, hoping to lead to subsequent studies on their contributions. Riva Carmona and Maria del Mar (2011) and Kate James (2011) discussed the visibility of women translators through examination of their translation strategies.

### 1.2.2 Gender Influence and Representation in Translated Text

Researchers also examine representation of gender issues in translation, which may or may not be related to the gender of the translator. Some researchers find

differences between male and female translators. In her monograph *Gender and Ideology in Translation: Do Women and Men Translate Differently?*, Vanessa Leonardi (2007) made an assumption that men and women translate differently. Through comparison of Italian feminist works and their English translation, the author tried to prove that the translators' ideological positioning, which modified translation practice, was a result of differences in the gender of both the translators and the writers of the original texts, the styles of the text chosen for translation, and different social cultural backgrounds.

Irene Chen (2009) examined the English translation of the concept of rape in Hong Ying's autobiographical novel, *Daughter of the River*, and concluded that as a male translator, Howard Goldblatt tended to identify with the ingrained patriarchal rape myths, and undermined the rape narrative in the text. Therefore, he is an inadequate translator of women writers' works. Kathy Mezei (1986) also believed that male translators tend to subvert or undermine features related to gender or feminism in the text written by women. In their article "Reading and Translating Kate Chopin's *The Awakening* as a Non-Feminist Text", Yi-Ping Wu and Wen-Chun Tsai (2009) analyzed the feminist translation strategies used by Ing-Mei Yang and compared her translation with their own non-feminist translation.

Some other researchers focus on the feminist features of the text, whether translated by male or female translators. Kabi Hartman (1999:61 – 82) examined two English translations of the French feminist work *Le Journal de Marie Bashkirtseff* by two female translators, Mary Serrano and Mathilde Blind. Mary Serrano, highly influenced by traditional norms on women, eliminated the contents related to Bashkirtseff's opinions on sex and gender, her complaints about patriarchy, her description and comments on the Russian feminist writer Mary Magdalen from feminist perspective, and all the contents of her participation in the activities related to women's rights. The feminist features of the original text were greatly reduced. Comparatively, feminist translator Mathilde Blind challenged the influence of patriarchy on women artists and presented Bashkirtseff as an activist who is concerned about gender issues. Amy Lai (2007:49 – 56) examined two translations of the Chinese Cinderella story by Arthur Waley in 1947 and Barbara Creed in 2003. She concluded that Arthur Waley represented the feminist features in the translation

and highlighted the feminist potential of the original text, while Barbara Creed showed less gender consciousness and concentrated on the subordinate female positions in the society.

### 1.2.3 Influence of Social Context on Translation

Researchers also examined how social context, especially the context concerning feminism and gender studies, influences translation of women writers' works.

Arzu Akbatur's study, based on Mirella Agorni's historical analysis of the role played by women translators in Britain in the 18<sup>th</sup> century, aimed to explain the "social causation" of the phenomenon in answering the following questions: Why were/are women translators "invisible" compared to their male counterparts? Can this be explained merely by looking at the social status of women in the society of 18<sup>th</sup> century Britain? What were men translating in that period? What and who found their ways into translation histories? (Akbatur, 2008)

Bina Freiwald (1991:55 – 68) examined reception of French feminist works in North America, and concluded that the feminist thoughts may be misinterpreted due to selection norms of works for translation, abridgments in translation and strategies used. Sherry Simon (1996) continued to probe the social context of translation of works by French feminist writers such as Hélène Cixous, Luce Iregaray, and Julia Kristeva, and analyzed the influence of American feminist theories on the translation. French feminist theories emphasized the function of language form, while American feminist theories stressed the discrimination against women represented in language. The translators tended to ignore the challenge against patriarchy represented in the linguistic forms of the original text, and failed to give a comprehensive introduction to the background of French feminist theories. Their selection of works by the writers was also incomplete, which may cause prejudices on the views of the writers.

Influence of social contexts in non-English speaking countries was also examined. Sergey Tyulenev (2011) mainly considered the social issues related to women translators' work in Russia. Yokota-Murakami, Takayuki (2011) analyzed the negotiation of "pre-modern" and "modern" sexual ideologies embodied in the term "lady" (*kajin*) through an examination of the translation of the term from two

English works by Walter Scott and Charlotte Bronte in the 19<sup>th</sup> and 20<sup>th</sup> century Japan. Translation and reception of feminist works in China were also studied. In her recently finished doctoral dissertation, *Translating Feminism in China*, Zhongli Yu (2012) examined four Chinese translations of the representative feminist work by Simona de Beauvoir, volume II of *The Second Sex*, by Sang Zhuying and Nan Shan, Wang Youqin and Qiu Xichun, Tao Tiezhu, and Li Qiang respectively from the 1980s to the first decade of the new century. Through a descriptive and comparative study, the author mainly examined how feminist texts were translated into Chinese at different stages of social and cultural development and how the feminist concepts were received in the social context.

#### 1.2.4 Ignorance of Women Writers' Works in Translation

Some researchers tried to examine how women writers' works are ignored in translation. Angela Coutts (2002: 103 – 125) compared the quantity of works by male writers and female writers in five collections of works translated from Japanese to English. She concluded that women writers' works between 1868 and 1945 were generally neglected, and the women writers' works chosen to be translated were often marginalized as mysterious and erotic Oriental.

Carmen Ríos and Manuela Palacios (2005: 71 – 79) examined the gender bias in the translation of Irish texts into Galician which were concerned with nationalist issues. María Jesús Lorenzo-Modia (2006: 103 – 114) discovered that the Spanish translation of *The Female Quixote* by British female writer Charlotte Lennox was translated not from the original, but from its French translation. He devalued the writer as a woman and women's writing in general in the introduction of the book, and rewrote the text within the patriarchal system. Laurie A. Finke (2007: 16 – 28) examined translation of works by French woman writer Christine de Pizan in the 15<sup>th</sup> century against the social background. Most of the works translated were related with politics and military affairs, and her concern about women's issues and her identity as a woman were totally ignored.

### 1.3 Limits of Related Research in China

Generally speaking, studies on translated works from gender perspective is a recent phenomenon in China. Scholars started to notice Western feminist translation theory very recently in 1999 (Xie, 1999; Mu, 1999). In 2000 Liao Qiyi introduced the influence of Western feminism on translation (Liao, 2000: 302). Xu Baoqiang and Yuan Wei for the first time introduced *Gender in Translation* by Sherry Simon in their book (Xu & Yuan, 2001).

In 2002, researchers started to take interest in feminist translation theory and the number of related articles began to increase. Apart from the majority of review articles on Canadian feminist translation theory and the feminist translators, research on application of the theories in the Chinese context has also caught the attention of some researchers.

Women translators' subjectivity is studied by some researchers. Zhu Hong is one of the women translators mainly studied in recent years. Yang Zhaoyan and Hu Sufen (2007) examined how Zhu Hong showed her subjectivity as a female translator in her selection of works for translation and her translation strategies. Li Hongyu and Mu Lei (2008) studied the representation of female consciousness in Zhu Hong's translation of *Unlike a Dream*. Some other researchers gave analysis to her feminist representation in the translation of works such as *The Sun is not out Today*, *Are Women "As Good As Men"?*, *Man and Woman*, *Woman and the City*, and *A Frolic in the Snow*. (Pang & Li, 2008; Xiong, 2011; Jing, 2009; Chen, 2012; Wei & Xiu, 2010)

Chinese researchers also noticed the neglect of women translators in Chinese literary history. In 1998 Guo Yanli published an article in *China Reading Weekly* on an unnoticed women translator in the 1920s, Chen Hebi, who translated many foreign works into Chinese. He continued to discover more women translators in the first two decades of the twentieth century such as Xue Shaohui and Zhang Zhaohan, and analyzed the distribution, academic background, and translation styles of the women translator group (Guo, 2002). Zhang Yunting (2004) examined women translators