

# Outstanding Chinese Female Translators over 100 Years: Their Role in Foreign Literary Translation

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**Abstract:** Since the 20th century, the Chinese translation field has seen remarkable growth of female translators, becoming a potent force in foreign literary translation. Their work across historical phases has left deep marks. This paper divides their development into four periods to analyze achievements of exemplary figures. Their translations act as cultural bridges, spreading ideas, and introducing foreign masterpieces to Chinese readers. This enriches domestic cultural and literary scenes, broadens horizons, and lets in diverse styles. Thus, they have carved a niche, vital for foreign literature' sinicization and cross-cultural exchange in translation.

**Keywords:** Chinese female translators; foreign literature; translation achievements; cultural contributions

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## 1. Introduction

Since the early 20th century, Chinese female translators have emerged in large numbers and shown a vigorous growth momentum. With unwavering perseverance and great enthusiasm, they are active in many fields, particularly in the translation of foreign literature. They are like cultural envoys, introducing numerous foreign literary works into China: romantic lyric poems, profound realist masterpieces, fantasy-filled science-fiction novels, or exciting detective stories. Their carefully translated works allow Chinese readers to appreciate the charm of foreign literature, not only enriching the readers' spiritual world but also injecting new vitality into the development of Chinese literature and promoting multicultural integration.

This paper, taking outstanding Chinese female translators of the past century as the object of the study,



attempts to trace their footprints in four distinct historical periods, through meticulously outlining their general profiles under different historical backgrounds.

## 2. The Chinese Female Translators from the Early 20th Century to the May Fourth Movement

At the beginning of the 20th century, the first batch of female translators and litterateurs emerged in China. Almost all of them were progressive women who had received Western-style modern education or had studied abroad. They had a good command of foreign languages and also possessed excellent literary attainments. Their translations were mainly in relatively simple classical Chinese, but there were also quite a number of high-quality works translated into vernacular Chinese. The emergence of these female translators and litterateurs had a profound impact on Chinese women's literary creation and translation during and for a long time after the May 4th Movement.

Due to various factors such as history and tradition, for a long time, even if Chinese women were well-versed in poetry and literature, they were often confined to their boudoirs, and only a handful of them could leave their names in the history of literature. After entering the modern era, especially after the fiasco of the Opium War and the Sino-Japanese War of 1894–1895, China witnessed great turmoil and changes, and the issue of women was pushed to the forefront. At that time, many far-sighted people realized that if they wanted to enlighten the people and make China prosperous and strong, they could not ignore the important role of women. Liang Qichao (梁啟超), a famous political activist, educator, and enlightenment thinker in modern times, believed that women's education is indeed the fundamental factor determining the survival, strength, and weakness of the world and put forward the proposition that to strengthen the country, women's education is essential. Chen Tianhua (陳天華), a famous revolutionary at the end of the Qing Dynasty, clearly mentioned in his book *The Alarm Bell* that women should enter women's schools and shoulder the burden of saving the country. Yan Fu (嚴復), an extremely influential bourgeois enlightenment thinker at the end of the Qing Dynasty, also bluntly stated that making the women in the country self-reliant is the fundamental aspect of national governance. Under the passionate calls of these far-sighted people, Chinese women gradually awakened, and a vigorous movement to abolish foot-binding, promote women's education, and advocate women's liberation was launched. Women not only gained physical liberation but more importantly, they had the opportunity to receive systematic education. On this basis, a new model of women's education emerged, with women stepping out of their homes and into society, and a group of female students who had earlier received Western-style modern education or had studied abroad emerged. With the prosperity of women's education and the improvement of women's educational level, under the influence of the historical context of saving the country and enlightening the people in China at that time, some women began to actively engage in translation. This important activity, which Liang Qichao regarded as the top priority for strengthening the country, broke the situation that no women were engaged in literary translation in China before the 20th century and created an unprecedented new atmosphere in the history of Chinese women's literature.

In the first two decades of the twentieth century, although the number of female translators was small and the number and variety of their translations were also limited, the female translators' appearance was of

extraordinary significance. They broke the pattern that male translator had dominated in the Chinese translation circle for a long time, having become a unique landscape in the Chinese translators' team. They reflected that females were perfectly capable of cooperating with male translators or translating independently.

### 2.1 *Xue Shaohui*

Xue Shaohui (薛紹徽 1866–1911), a famous talented woman in the late Qing Dynasty, was the first female translator in China. She had been quite gifted in literature since childhood. Her husband was Chen Shoupeng (陳壽彭), the younger brother of the famous translator Chen Jitong (陳季同). In 1900, with Chen Shoupeng interpreting orally and Xue Shaohui writing down, the two cooperated to translate Jules Verne's famous French science fiction novel *Around the World in Eighty Days* (French: *Le Tour du monde en quatre-vingts jours*). After that, Xue Shaohui also successively translated foreign novels such as *A Double Thread* by Ellen Thorneycroft Fowler (1860–1929). Although the number was not large and the translation method belonged to the Lin Shu (林紓) style of listening and writing down immediately, her translations were quite faithful to the original works and of high quality.

As the first female translator, Xue Shaohui, opened the way for Chinese females to enter the field of literary translation (Guo Yanli, 2010: 38). Her translation of *Around the World in Eighty Days* was not only the first Chinese translation of Jules Verne's works, but also the first western science fiction translated into Chinese (Luo Lie, 2008: 70).

### 2.2 *Chen Hongbi*

In the following years, another important female translator, Chen Hongbi (陳鴻璧 1884–1966), emerged on the translation stage and began to show her talent. She also became the first female translator and litterateur in China to conduct independent translations.

When young, she studied at the Shanghai McTyeire School for Girls and later graduated from the Shanghai St. Joseph's Girls' School, a missionary school. Therefore, she received Western-style modern education and was proficient in both English and French. She also once served as an English teacher in Shanghai Girls' Middle School and Yuxian Girls' School. When it comes to her achievements in translation, we have to mention a magazine *Xiaoshuolin* (*Fiction Forest*). The Xiaoshuolin Press was established in early 1904. As the first modern publishing institution in China mainly engaged in publishing novels, it was famous for publishing a large number of high-quality translated novels. The number of novels it published was about 113, of which about 90 were translated novels, which shows its high achievements in translating novels. In 1907, the Xiaoshuolin Press launched the quite influential modern Chinese novel periodical *Xiaoshuolin* in Shanghai. Its purpose was to introduce the spirit of European and American literature and raise the status of novels in literature. The works published in it were mostly compiled and translated novels, accounting for more than 60% of the total works, which had a crucial impact on modern Chinese translation. *Xiaoshuolin*, *New Novels*, *Monthly Novels*, and *Embroidered Figure Novels* were hailed as the four major novel magazines at the end of the Qing Dynasty. Her achievements on the translation stage were inseparable from the help of Xu Nianci (徐念慈), one of the initiators of the Xiaoshuolin Press, who was the editor-in-chief of the Xiaoshuolin Press and also the translation and compilation editor of *Xiaoshuolin*. Chen Hongbi's translation attracted great attention and full support of Xu



Nianci, and three novels translated by her were published in the inaugural issue of the then quite influential *Xiaoshuolin* magazine, namely the science fiction novel *The Electric Crown* by the British writer Jiahann<sup>[5]</sup>, the detective novel *The One Hundred and Thirteenth Case* (French: *Le Cent Treizième Cas*) by the famous 19th-century French detective novelist Émile Gaboriau, and an anonymous historical novel *The Record of Scottish Independence*. In addition, Chen Hongbi had many other translated works published. She also cooperated with Zhang Mojun, another female translator in China at that time, to translate the American novel *The Stolen Mask* by Wilkie Collins and the British novel *One of the Strange Cases of Finnegan*<sup>[6]</sup> and published them. Chen Hongbi's translations were concise and fluent, mostly using relatively simple and easy-to-understand classical Chinese for translation, and she was especially good at grasping the psychological descriptions in the original works. Although Chen Hongbi later shifted her focus to the education industry, during the short period when she was engaged in literary translation, she left many representative translations.

### 2.3 Zhang Mojun

Zhang Mojun (張默君 1884–1965), who cooperated with Chen Hongbi in translation, was a famous women's activist and educator in modern Chinese history. She was proficient in English. Besides cooperating with Chen Hongbi, she also independently translated the British novel *The Record of Corpse Light* and it was published by the Shanghai Guangzhi Bookstore. Like Chen Hongbi, Zhang Mojun later devoted herself to the education industry and had no new works after the May 4th Movement.

### 2.4 Huang Cuining

Huang Cuining (黃翠凝 1875–1917) was another famous female translator during this period. She translated the British romantic novel *The Shepherd Boy*, which was published by the Shanghai Chinese Book Company and Co. in 1915; she also published the novel *The Village of Hell* in cooperation with Chen Xinfang (陳信芳), a female student studying in Japan, in issues 9 to 12 of *Xiaoshuolin*. Huang Cuining had a bumpy life with many misfortunes. She lost her husband when she was young and raised her son through writing and translation. Although life was difficult, under her careful cultivation, her son Zhang Yihan became a famous novelist and translator in the early years of the Republic of China. In the 1920s, he published more than 130 works of creation and translation.

### 2.5 Tang Hongfu

The life story of Tang Hongfu (湯紅紱) is no longer traceable. All we know is that she was proficient in Japanese, so almost all the works she translated were Japanese literary works. The works she translated, such as *The Brave Men in Lüshun* (旅順勇士) by Shunrō Oshikawa (押川春浪 1876–1914) and *The Female Russian Soldiers* (《女露兵》) by Ryusukeisha Tei (龍水齋貞), were included in *The Biographies of the Two Heroes in Lüshun* (《旅順雙傑傳》) published by the World Press in 1909. In May 1909, Tang Hongfu's translation of *Messenger from the Dragon Palace: A Korean Story* (《朝鮮故事龍宮使者》) began to be serialized in *The*

[5] There are doubts about the back translation of the writer's name and the title of his or her work.

[6] Ibid.



*Minhu Daily* (《民呼日報》) founded by Yu Youren. This is a mythological and fable story. Along with *The King of an Uninhabited Island* translated by Tang Hongfu based on the abridged version of Japanese translation of Daniel Defoe's *Robinson Crusoe* and her own short story "The Night Talk of the Crane and the Bear", they were included in *Three Works of Nüshi Tang Hongfu* and published in 1909.

## 2.6 *Fengxian Nüshi*

Like Tang Hongfu, the life story of Fengxian Nüshi (鳳仙女史) is also unknown. All we know is that she might have been one of the female students who had gone to Japan to study. Fengxian Nüshi once translated the French novel *The Beautiful Hand* based on the translation by Kuroiwa Ruikou (黑岩淚香) and published it in *The New People's Miscellany* (《新民叢報》) in the early 20th century, a Chinese magazine founded by Liang Qichao in Japan in 1902 and was an important publication of the bourgeois reformists at that time. In this long-translated novel, although Fengxian Nüshi followed the traditional chapter-style structure, the whole text was translated into vernacular Chinese, which was very rare at that time. After all, before the New Culture Movement, vernacular novels were not advocated and popularized, and what readers liked and accepted was mainly classical Chinese. *The Beautiful Hand* (《美人手》) was published and distributed by the Shanghai Guangzhi Bookstore in 1906. In the same year, the bookstore also published Fengxian Nüshi's translation of the detective novel *The Underground Secret* (《地中祕》) from the Japanese author Taodomi Em (江見忠功).

## 2.7 *Wu Ruonan*

Wu Ruonan (吳弱男 1886–1973) was a legendary woman in modern Chinese history. Her father was Wu Baochu (吳保初), one of the Four Young Masters at the end of the Qing Dynasty. She was the first female member of the Chinese Kuomintang and also one of the earliest female students who studied in Japan. She once served as Sun Yat-sen's English secretary and was also the first wife of the famous democratic figure Zhang Shizhao. After marriage, she traveled with Zhang Shizhao to various European countries. It was these experiences that made Wu Ruonan proficient in both Japanese and English. She once published the translation of Oshikawa Shunro (押川春浪)'s novel *The Monster in the Tower* (Japanese: 「塔の中の怪」) in 1906, with the Chinese translation name *The Great Devil's Cave* (Chinese: 《大魔窟》). Before the May 4th Movement, Wu Ruonan translated Norwegian playwright Henrik Ibsen's later work *Little Eyolf* and published it in the very influential revolutionary magazine *New Youth*.

## 2.8 *Xue Qiyong*

Xue Qiyong (薛琪瑛) was a translator of foreign dramas. Her paternal grandfather Xue Fucheng and maternal grandfather Wu Rulun were both famous disciples of Zeng Guofan (曾國藩). She was once praised by Chen Duxiu (陳獨秀) for inheriting family learning and being renowned in her hometown. Xue Qiyong herself graduated from the English Advanced Course of Jinghai Girls' School in Suzhou and also studied in France. Besides English and French, she was also proficient in Latin. As early as 1915, when *New Youth* was first founded, Xue Qiyong began to serialize her translation of the work *An Ideal Husband* by the famous British dramatist Oscar Wilde in vernacular Chinese on it, which became the beginning of the translation of plays in *New Youth* and laid a good foundation for the rise of the Vernacular Movement later. Xue Qiyong also translated

Kenneth Grahame's most famous work, *The Wind in the Willows*, which became an instant classic in children's literature.

Although the number of drama translations as a new literary form was smaller than that of translated novels, their quality was not inferior to the latter, and it could even be said that they were catching up and surpassing. And the drama works translated by these two female pioneers also had a certain impact on the drama creation during the May 4th Movement.

### **3. The Chinese Female Translators from the May Fourth Movement to the Founding of the People's Republic of China**

The third translation climax in Chinese translation history took place during the May Fourth Movement period, which is an important milestone in Chinese history. During this period, there was an unprecedented boom in the translation of foreign literature. According to Wang Jiankai's statistics, in the three decades from 1919 to 1949, there were as many as 4,499 foreign literary works being translated in China (Wang Jiankai, 2003: 64). At the same time, the vigorous development of the May Fourth Movement made the ideas of equality and freedom spread widely. Feudal stereotypes such as "Ignorance is a woman's virtue". and "Man is superior to woman". further vanished. Females gained more rights, and the most important of which was the equal right of education. A large number of females began to enter institutions of higher learning for the higher education. An appropriate era and a good educational background created another group of outstanding female translators. Among them, Shen Xingren, Chen Xuezhao, Peng Hui, Huang Yiqing, Chen Jingrong, Zhao Xun and Yang Yi were the notable ones.

#### **3.1 Yang Yi**

Yang Yi (楊苡 1919–2023) has rich translations and translated many famous English romantic works, such as Byron's long poem *The Prisoner of Chillon*, Robert Browning's poem *My Last Duchess*, Elizabeth Barrett Browning's poem *The Cry of the Children*, and Emily Bronte's Poems (Editorial Committee of *Dictionary of Chinese Translators*, 1988: 643). *Wuthering Heights*, published in 1955, was her famous work, and she was also the first translator to name the work. This translation has become a classic and has been reprinted many times. In 1988, she translated *Songs of Innocence and of Experience*, which demonstrated her poetic talent and was popular among readers. It won the second Zijin Mountain Literary Translation Award of Jiangsu Writers Association in 2005. In the 1990s, she translated *Naked Came I: A Novel of Rodin*, enabling readers to have a deep understanding of Rodin's artistic career.

Yang Yi is highly regarded in the literary community. She was a progressive student at Southwestern Associated University and always adhered to the translation concept of "seeking truth" throughout her life. She used foreignization translation methods and made efforts in faithfulness, expressiveness, and elegance to maintain the language features, foreign cultural characteristics, and writing styles of the original works as much as possible. In 2019, Yang Yi received the Lifetime Achievement Award of the Seventh Nanjing Arts and Literature Award. Her translation works have promoted the dialogue between Chinese and the world and the dissemination of literary classics, making important contributions to China's foreign literature translation cause (Jiang Lin & Pan

Yuqing, 2013).

### 3.2 Shen Xingren

Shen Xingren (沈性仁 1895–1943) was one of the outstanding female drama translators in the early modern literature period who translated and published nine plays in succession, and all her translations were the works of some famous western dramatists (Luo Lie & Mu Lei, 2011: 68). Her works were published in *New Youth* during the May 4th Movement. Her translation of Oscar Wilde's *Lady Windermere's Fan* was one of the earliest foreign drama scripts translated into vernacular Chinese and also the source of China's vernacular Chinese movement. In 1920, she, together with her husband Tao Menghe (陶孟和), translated *The Economic Consequences of Peace*. In 1925, her translation of Hendrik Willem Van Loon's *The Story of Mankind*, was published by the Commercial Press, setting off a Van Loon fever at that time. After that, she co-translated with Xu Zhimo (徐志摩). Such works as *Mary Mary*. Shen Xingren translated a total of 17 works, including *A Dumb Wife* (French: *L'homme qui a épousé une femme muette*) by French writer Anatole France and *The Editor* (French: *En Folkefiende*) by Norwegian dramatist Bjørnstjerne Bjørnson (Guo Yanhui & Guo Zhen, 2010).

Shen Xingren was highly praised in the cultural community at that time. Her translations not only enriched China's cultural treasury but also played an important role in promoting China's vernacular Chinese movement and liberating women's thoughts, promoting the exchange and integration of Chinese and foreign cultures (Jiang Lin & Pan Yuqing, 2013).

### 3.3 Chen Jingrong

Chen Jingrong (陳敬容 1917–1989) was a famous female poet, translator, and essayist in modern China. She has achieved a lot in the field of translation, translating many foreign literary works. These include Victor Hugo's romantic novel *Notre-Dame de Paris* and selected translations of Charles Baudelaire's *Les Fleurs du Mal* from French, Mikhail Mikhailovich Prishvin's *The Sun's Treasury* (Russian: *Сокровища Солнца*), Rainer Maria Rilke's poems such as *The Panther*, which have accurately conveyed the unique charm and profound connotation of these Western modern poems to Chinese readers. She also translated some poems of Pushkin in Russia, promoting the spread of Russian literary classics. Besides, she translated the works of the famous Danish fairy-tale master Hans Christian Andersen and successively published six volumes of *Selected Fairy Tales of Hans Christian Andersen*.

Chen Jingrong's poetry creation and translation are intertwined and promote each other. Her translations are delicate and poetic, and she has made important contributions to the introduction of Western modern literary trends and artistic techniques. Her translation works have opened windows for the Chinese literary community to enter the hall of world literature, allowing domestic readers to appreciate the unique charm of literary works from different cultural backgrounds and have provided rich references and inspirations for the development of Chinese new poetry, inspiring many poets to explore and innovate in the concepts and techniques of poetry creation.

### 3.4 Zhao Xun

Zhao Xun (趙洵 1917–1988) once served as a former translator of the Soviet Union's Consulate General in Shanghai and military interpreter of the Northeast Democratic United Army Headquarters, and later, as a



consultant and translator of the Soviet and East European Studies Institute of the Chinese Academy of Social Sciences.

She has rich translations. Together with her husband Huang Yiran (黄一然), she translated the first and second volumes of Mikhail Sholokhov's Nobel Prize work *And Quiet Flows the Don* (Russian: Тихий Дон). She also translated *My Homeland* (Russian: Деревня), *Home of the Gentry* (Russian: Дворянское гнездо), *How the Steel Was Tempered* (Russian: Как закалялась сталь), *Conversations with Stalin* (Russian: Беседы со Сталиным), *Twenty Letters to a Friend* (Russian: Двадцать писем к другу), etc. Among them, *How the Steel Was Tempered* won the Lu Xun Prize. She also edited the *Great Soviet Encyclopedia*, an important reference for readers to understand the Soviet Union.

Zhao Xun, as a senior Russian expert, has made important contributions to Sino-Russian cultural exchanges. Her chief-edited *Russian-Chinese Detailed Dictionary* is one of the largest bilingual dictionaries in China and has an important position in the field of Russian-Chinese dictionary compilation. The talents she cultivated have also become the backbone of dictionary compilation and other fields. Zhao Xun, not only used her translations as the weapons to stimulate the enthusiasm of young people, but also devoted herself to resisting the war and saving the nation.

### 3.5 Huang Yiqing

Huang Yiqing (黄懿青 1914-?) was born into an educational family. She graduated from the Department of Literature of Shanghai Daxia University and studied in Japan. She is a member of the Shanghai Translators Association and a member of the Chinese Writers Association.

She has engaged in children's literature editing work for more than forty years and has rich translations, including *Keesh* by Jack London from the United States, *The Little Match Man* by Roger Bazzini of the United Kingdom, Soviet Union writer Mukarim's *Happy Family* (Russian: Счастливая семья), Russian writer Marmin Sibiryak's *Grey-Necked Duck* (Russian: Серая шейка), *Aliona's Fairy Tales* (Russian: Аленушкины сказки), *The Little Swan* (Russian: Лебедушка), Russian writer Vladimir Korolenko's *The Children in the Cellar* (Russian: Дети в подвале), Soviet Union writer Valentin Petrovich Kataev's *The Wonderful Seven-color Flower* (Russian: Цветик семицветик), and Frolkova's *Flustered Masha* (Russian: Беспокойная Маша) (Editorial Committee of *Dictionary of Chinese Translators*, 1988: 289–290). She also translated Charles Dickens' novel *David Copperfield*, and American writer Paula Fox's *One-Eyed Cat* and *The Slave Dancer*.

Huang Yiqing has received many praises. Her translations are beautiful in language, easy to understand, close to young readers, and can reproduce the original styles. For example, the annotations in *Keesh* make it easier for young readers to understand. Her translation of *The Kind Hunter* has poetic language and is highly infectious, vividly depicting the scenes of the novel.

### 3.6 Chen Xuezhao

Chen Xuezhao (陳學昭 1906–1991) began to publish works in 1921 and obtained a doctoral degree in literature from the University of Clermont-Ferrand in France in 1935. According to *Dictionary of Chinese Translators* (1988), her translations include Ivan Turgenev's *Asja* (Russian: Ася), a famous short story that explores complex emotions and relationships. The theory anthology *Lenin and Literature and Others* (Russian:



Ленин и литература и другие темы) edited by Shebinna, et al., French writer Alphonse Daudet's *The Ferryboat* (French: *Le Bac*), Belgian playwright Maurice Maeterlinck's *Pelleas and Melisande* (French: *Pelléas et Mélisande*), Honoré de Balzac's *Vaudoin*, as well as fairy tales such as *The Adventures of Catfish Osk* (French: *Les Aventures d'Oscar le Silure*) and Jacques Marie Emile Laboulaye's *Pif-Paf and Other Tales* (French: *Pif-Paf et autres contes*), which demonstrate her contributions in the field of foreign literature translation and provide an important window for domestic readers to understand foreign literary works and ideas.

Mao Zedong (毛澤東) called her a litterateur and an educator. HE Nan (何南) believes that her pursuit of freedom and independence is close to Yu Dafu (郁達夫), and she is an independent writer who wanders on the edge of the political faction and is not willing to belong to any political faction.

### 3.7 Peng Hui

Peng Hui (彭慧 1907–1968) was a famous female writer, translator, and researcher in modern Chinese literature.

She has published a number of translations, including Anton Pavlovich Chekhov's *The Steppe* (Russian: *Степь*) and *In the Valley* (Russian: *В Долине*), Leo Tolstoy's *The Cossacks* (Russian: *Казачьи*) and *The Mountaineer Who Loves Freedom* (Russian: *Горный человек, любящий свободу*), Soviet female writer Vera Inber's *Diary of Leningrad* (Russian: *Дневник Ленинградский*), as well as translations of Leo Aronovich Panteleev's *A Letter to President Hoover* (Russian: *Письмо президенту Гуверу*) and Alexander Borisovich Bunin's *The White Birch Tree* (Russian: *Белая береза*). She also wrote in Chinese the lecture notes and research papers such as *Research on Pushkin*, *Research on Tolstoy*, *Research on Russian Critical Realism*, and *The Development of Socialist Realism in Soviet Literature* based on her teaching.

Peng Hui's translation and research work on foreign literature have made positive contributions to Chinese readers' understanding of foreign literature and culture and the promotion of cultural exchanges between China and foreign countries. Her works and research achievements have also provided valuable references and inspirations for the development of modern Chinese literature.

In the 40 years from the May Fourth Movement to the founding of the People's Republic of China, the significance of female translators in China was reflected in bringing a large number of world-famous literary works to domestic readers. In the meanwhile, they began to think rationally about translation, and wrote down their thoughts on translation based on their experience. They were no longer just translating, and started thinking about what translation was. However, these ideas, translations, and talks were only personal opinions and experiences. They were not systematically discussed specifically for literary translation, nor were they related to the translation theory.

## 4. The Chinese Female Translators from the Founding of the People's Republic of China to the end of the Cultural Revolution

After the founding of the People's Republic of China, the central government paid more and more attention to translation work, setting up a translation bureau. The government also organized a May Fourth translation

symposium, the first national conference on translation work and the first national conference on literary translation work, opening up a new era of literary translation that had never been reached before, bringing the vitality to the cause of Chinese translation and providing a favorable environment for the development of female translators. However, the subsequent decade-long turmoil hit China's intellectuals, forcing many translations to fail to carry on. The female translators at this stage took full advantage of the advantages of the era when the People's Republic of China was founded and they also faced the hardships and difficulties during the Cultural Revolution with great perseverance, leaving the enormously rich translations for the later generations. During this period, the female translators' translation scope further expanded beyond any previous stage. In addition to the works of the Soviet Union, Japan, Europe and the United States, female translators paid more attention to the outstanding literary works of the countries in Asia, Africa and Latin America (Zhou Faxiang, etc. 2009: 28), such as India, Lebanon, Bangladesh and other countries. The main representatives were Bing Xin, Yang Jiang, Zhao Luorui, Shi Suzhen, Xu Leiran, Xiaoshan, Yang Jingyuan, Yang Bi, Xie Sutai, Wen Jieruo and so forth.

#### 4.1 *Bing Xin*

Bing Xin (冰心 1900–1999) was a highly productive translator. She has translated more than 50 works from eight countries, covering various fields such as poetry, drama, folk tales, letters, and novels.

Bing Xin was undoubtedly the most prominent one in the translation of Indian literature. She translated Rabindranath Tagore's works (Ma Zuyi, 2006: 612). She has translated works *Gitanjali* (গীতাঞ্জলি《吉檀迦利》), *The Gardener* (বাগালকিরে সংগ্রহ《園丁集》), *Indian Fairy Tales* (भारतीय प्रतीक्षिपटल《印度童話集》), *Folklore of the Santal Parganas* (भारतीय लोक कथाएँ《印度民間故事》), *A Poem Collection of Tagore* (রবীন্দ্রনাথ ঠাকুরের লেবতা সংগ্রহ《泰戈爾詩選》), *Mahendra's Poems* (महेन्द्र की कविता संकलन《馬亨德拉詩抄》), *The Lamp-Bearer* (লৈম্ব-বেয়র《燃燈者》), and other works (Liu Zequan, 2017). In addition, she also translated *The Prophet* of Lebanon writer, Gibran and the poems of Nepal, North Korea, Ghana and other countries. In 1995, the Lebanese President awarded Bing Xin the national Order of the Cedar in appreciation of her translation of Khalil Gibran's *Sand and Foam* and *The Prophet*.

#### 4.2 *Shi Suzhen*

Shi Suzhen (石素真 1918–2009) was a famous oriental literature translator and a council member of the China Translators Association. She joined the Chinese Writers Association in 1958. She translated many Indian and Bangladeshi literary works directly from the Bangladeshi originals, such as the renowned Indian poet Rabindranath Tagore's *Muktadhara* (मोक्तदाता《摩克多塔拉》) and Kazi Nazrul Islam's poems. She is the first person to translate Tagore's works from the original text. She translated *A Poem Collection of Tagore* with Bing Xin and Zheng Zhenduo (鄭振鐸). Her translated works include Tagore's *The Fruit-Gathering*, *The Gift of Love*, *The Ferry* (फल-संग्रह·प्रेमी के दान·तट का मार्ग《采果集·愛者之貽·渡口》). In addition, she translated Sarat Chandra Chattopadhyay's *The Unmarried Daughter* (सरत चंद्र चट्टोपाध्याय की दी अविवाहित बेटी《嫁不出去的女兒》), Bankim Chandra Chattopadhyay's *Selected Short Stories of Manik* (माणिक की लघु कथा संकलन《瑪尼克短篇小說選》) and his *The Poison Tree* (बैंकिम चंद्र चट्टोपाध्याय की 'विषयाँ'《毒樹》), and other works, and wrote postscripts and forewords for these translations.



Shi Suzhen has an important position and far-reaching influence in the field of oriental literature translation. She is proficient in Bengali and her translation works accurately convey the ideological connotations and artistic styles of the original works, opening a window for Chinese readers to understand Indian literature and promoting cultural exchanges between China and India. Her translation research on Tagore's works enables Chinese readers to deeply appreciate the charm of this literary giant. Her translations such as *A Poem Collection of Tagore* still have high literary value and academic significance and have made indelible contributions to China's foreign literature translation cause and the study of oriental literature.

#### 4.3 Xie Sutai

Xie Sutai (謝素臺 1925–2010), was a member of the Chinese Writers Association and an editor. She has rich translations, including co-translated works such as *Far from Moscow* (Russian: Места, отдалённые от Москвы), *Anna Karenina* (Russian: Анна Каренина), *The Living and the Dead* (Russian: Живые и мертвые), *Towards New Shores* (Russian: К новому берегу), *Rebecca* (Russian: Ребекка), *The Moonstone* (Russian: Лунный камень), *New Adventures of Sherlock Holmes* (Russian: Новые расследования Шерлока Холмса), and she translated on her own such works as *Childhood, Boyhood, Youth* (Russian: Детство. Отрочество. Юность), *Free Air* (Russian: Свободный воздух), *Villette* (Russian: Виллетт), *Wilderness Inn* (Russian: Отель в глуши), *No. 79 Park Avenue* (Russian: Номер 79 на Парк-авеню), *Cosette* (Russian: Козетт), and others. Among them, the 1978 edition of *Anna Karenina* translated by Zhou Yang and Xie Sutai, although translated through English, is full of literary grace and has been carefully revised by the famous Russian translator Jiang Lu. It is regarded as a classic translation (*China Translation Yearbook: 2009–2010*, 2011: 619 - 620).

Xie Sutai's translation work has been widely praised. Her translation of a large number of Soviet works has had a wide impact, and the quality of her translations is high, accurately conveying the ideas and emotions of the original work and enabling readers to better appreciate the charm of foreign literature. She is an important bridge for Chinese readers to understand Soviet literature. In 2004, she received the Senior Translator title awarded by the China Translators Association.

#### 4.4 Xu Leiran

Xu Leiran (許磊然 1918–2009), graduated from Hujiang University, was a senior Russian and Soviet literature researcher and translator in China. She began to publish works in 1941. Her first translation was Gorky's short story "Boris" (Russian: Борис), followed by Pargoretsky's *The Black Hen* (Russian: Чёрная курица), for which Soong Ching-ling (宋慶齡) wrote the preface. She also translated many Soviet literary works, such as Simonov's *Days and Nights* (Russian: Дни и ночи), Polevoy's *A Story about a Real Man* (Russian: Человек с большой буквы), Makarenko's *Pedagogical Poem* (Russian: Педагогическая поэма), Fedoseyev's *Destruction* (Russian: Разгром), as well as Russian classical literary works such as *The Village Girl* (Russian: Барышня-крестьянка), *The Captain's Daughter* (Russian: Капитанская дочка), *Home of the Gentry* (Russian: Дворянское гнездо), *Rudin* (Russian: Рудин), and others. She also completed the editing work of works such as *Anna Karenina* (Russian: Анна Каренина), *Dead Souls* (Russian: Мёртвые души), *Childhood, Boyhood, Youth* (Russian: Детство. Отрочество. Юность), *The Young Guard* (Russian:

Молодая гвардия), and *Mother* (Russian: Мать).

Xu Leiran has an important position and far-reaching influence in the Chinese translation community. Her translation works cover a wide range of Russian and Soviet literary classics of different periods and styles. Her translations are accurate and fluent, accurately conveying the ideological connotations and artistic styles of the original works. They have built a bridge for Chinese readers to understand Russian and Soviet literature, promoted cultural exchanges between China and Russia, and made important contributions to China's foreign literature translation cause and the research of Russian and Soviet literature. She is deeply loved by readers and scholars.

#### 4.5 *Xiao Shan*

Xiao Shan (蕭珊 1917–1972), married Ba Jin (巴金) in 1944 and assisted him in his work at the Guilin Office of Cultural Life Publishing House and other places. Her translations include *Asja* (Russian: Ася) by Turgenev, which was translated and published by Pingming Publishing House in 1952, *First Love* (Russian: Первая любовь) and *Strange Stories* (Russian: Странные истории), which were translated and published in 1953, *The Tales of the Late Ivan Petrovich Belkin* (Russian: Повести Белкина) by Pushkin, which was published in 1954, and *Selected Short Stories of Turgenev* (Russian: Средние и короткие рассказы Тургенева) translated by Xiao Shan and her husband Ba Jin in 1959. Five of the stories in it, namely *The Quiet Corner* (Russian: Уединённый уголок), *Yakov Bashenkov* (Russian: Яков Пасынков), *Asja* (Russian: Ася), and *King Lear on the Prairie* (Russian: Король Лир на степной дороге), were translated by Xiao Shan, and she also wrote the *Postscript to the Translation* for this book. In 1981, she translated *Selected Short Stories of Pushkin* (Russian: Сборник рассказов Пушкина) with others.

Xiao Shan's translations have received high acclaim from various literary figures. Cao Baohua (曹葆華) praised her translations, Huang Yuan (黃源) considered her translations of Turgenev's works to be immortal, Mu Dan (穆旦) quoted readers' appreciation of her fresh writing style, and Huang Shang evaluated her translations as beautiful with a unique style.

#### 4.6 *Yang Jiang*

Yang Jiang (楊絳 1911–2016), a writer, literary translator, and foreign literature researcher in China, was an honorary member of the Chinese Academy of Social Sciences.

In the translation of European and American literature, the Spanish novel *Don Quixote* translated by Yang Jiang and the American poem *The Waste Land* translated by Zhao Luorui are the most renowned. *Don Quixote* already had some translations in China, but Yang Jiang's translation was the first Chinese version directly translated from the Spanish originals and was widely recognized as one of the best translations. In 1984, she re-examined and proofread the *Don Quixote* that had been published three times. The revised edition was published in 1987, and since 2000, this translation has been published with a print run of 750,000 copies. In addition, she also translated the French masterpiece *Gil Blas* and *The Life of Lazarillo de Tormes* (Spanish: *La Vida de Lazarillo de Tormes*), etc.

Her translations such as *Don Quixote* demonstrate her profound language skills and in-depth understanding of foreign literature, making important contributions to cultural exchanges between China and foreign countries.

Therefore, she was awarded the Alfonso X Medal by the Spanish government in 1986 (Jiang Lin & Pan Yuqing 2013). She was the first Chinese to receive this honor. Some critics believe that her writing is calm and restrained yet contains great power, and her talent and personal charm are highly admirable. Yang Jiang's translation works have played an important role in spreading foreign cultures.

#### 4.7 Zhao Luorui

Zhao Luorui (趙蘿蕤 1912–1998) was a professor and doctoral supervisor of the English Department of Peking University, a famous translator, and an expert in British and American literature.

In 1933, she and her husband Chen Mengjia translated the poems of Blake, which they both loved, and published them under the title of *Selected Poems of Blake* (《白雷客詩選》) in *Literary and Art Monthly* (《文藝月刊》). She was the first Chinese translator of Eliot's modern poem, *The Waste Land*, which was famous for its unintelligibility and rich quotations. Her translation accurately expressed the rich implications and obscure meanings of the original. It is still the best-recognized translation in the translation community. Her translations also include Ignazio Silone's anti-fascist novel *The Dead Mountain Village*, Henry Wadsworth Longfellow's long poem *The Song of Hiawatha*, Henry James's *The Beast in the Jungle*, *Daisy Miller*, Walt Whitman's *Song of Myself*, and others. She also translated Victor Hugo et al.'s *By the Sea* (French: *Sur le bord de la mer*) and Bette Bao Lord's *In the Year of the Boar and Jackie Robinson*, with others. In 1991, the full version of *Leaves of Grass* received high praise. The University of Chicago awarded her the Professional Achievement Award. There were only two Chinese people worldwide who won this award: one was Yang Jiang, and the other one is former KMT chairman Lian Zhan, which was specifically mentioned during the awarding ceremony, and for which an article was published in *The New York Times*. After 1992, she also published translations such as *One Hundred Lyric Poems of Walt Whitman* and *The Best of World Poetry: Eliot Volume*. In 1994, she won the Sino-American Literary Exchange Award and Rainbow Prize for Literary Translations (Cui Xuexin, 2008: 53);

As the first translator of *The Waste Land* in Chinese, Zhao Luorui introduced the classic works of Western modernist poetry to the Chinese literary community, opening up a new era for the comment on Eliot's poetry in China and having a great influence on the new poets at that time (Tan Fang, 2007). The completion of the full version of *Leaves of Grass* was a major contribution, demonstrating her profound academic skills and dedication to the translation cause. In addition, she has long engaged in the teaching, research, and translation work of British and American literature, making important contributions to the research and training of foreign literature translation talents in China.

#### 4.8 Yang Bi

Yang Bi (楊必 1922–1968), who once served as the English teacher of Fu Cong (傅聰), the son of Fu Lei (傅雷), was transferred to the Foreign Languages Department of Fudan University as an associate professor in 1952.

Her translations include Maria Edgeworth's *Castle Rackrent* and Thackeray's *Vanity Fair*, the latter of which is her representative work and has been widely distributed and reprinted many times (Editorial Committee of *Dictionary of Chinese Translators*, 1988: 629).

Yang Bi's translation works have drawn extensive and high-profile acclaim from the field of translation

studies and literary criticism. Si Guo (思果) evaluated her as having really good Chinese skills, and the translation of *Vanity Fair* is a really rare excellent translation. Nan Mu (南木) called this translation shining brightly among the brilliant stars of excellent translations in our country. Li Duanyan (李端嚴) believed that she had a deep understanding of the original work, and her translation often broke the shackles of grammar and word order, overthrew the structure of the original work, and grasped the essence of the original work, achieving a high level of translation: faithful but not rigid, vivid but not excessive.

#### 4.9 Yang Jingyuan

Yang Jingyuan (楊靜遠 1923–2015) was a famous translator and a council member of the China Translators Association. She has rich translations, including co-translated works such as *Education of a Seven-Year-Old Child*, *Karl Marx: A Biography*, and the first and second volumes of *Marx and Engels: A Biography*, as well as solo translations such as *Harriet Tubman*, *Charlotte Brontë's Letters*, *The Brontë Story*, *The Complete Works of the Brontë Sisters* (10 volumes, including the general introduction, the selection and introduction of the letter collection, and the pictures of the complete works), *The Wind in the Willows*, *Peter Pan*, *Selected British Fairy Tales*, and compiled *Research on the Brontë Sisters*.

Yang Jingyuan's translation style is delicate and accurate, faithfully conveying the spirit and style of the original work, while paying attention to the readability and interest of the translation. For example, the translation of *Peter Pan* retains the original language style, appropriately explains and adapts the complex plots and character relationships, and adds annotations and illustrations, which are deeply loved by readers. She won the award twice with *Research on the Brontë Sisters* as one of the Foreign Literature Research Materials Series. In 2004, she received the Senior Translator honorary title awarded by the China Translators Association.

#### 4.10 Wen Jieruo

For some historical reasons, the translation of Japanese literature in China witnessed a slump after the May Fourth Movement and did not improve until the 1950s to 1960s.

Wen Jieruo (文潔若 1927–2020) was a translator and a member of the China Translators Association. In the early days, she mainly translated Japanese literature and is the person who has translated the most Japanese works in China, reaching more than 8 million words. She edited 19 volumes of the *Japanese Literature* series and translated 14 novels, 18 novellas, and more than 100 short stories, such as *Live On* (『生きていく』) by Yamada Kako (山田歌子), *The Dark Mist of Japan* (『日本の黒い霧』) by Matsumoto Seicho (松本清張), *The Night Voice* (『夜の聲』) by Inoue Yasushi (井上靖), and *Snowbreak Forest* (『防雪林』) by Kobayashi Takiji (小林多喜二), making the works of many Japanese writers like Inoue Yasushi and Kawabata Yasunari (川端康成) familiar to Chinese readers. She, along with her husband Xiao Qian (蕭乾), translated James Joyce's *Ulysses*, which won the first prize for excellent foreign literature books in China and the nomination award for the second National Book Award. She also translated Katherine Mansfield's short stories from New Zealand and Charles Reade's *The Cloister and the Hearth* from the United Kingdom (Editorial Committee of *Dictionary of Chinese Translators*, 1988: 573–574).

Wen Jieruo's translation style is accurate and rigorous. She advocates that not a single part should be lost and strives to accurately and completely convey the meaning, style, and tone of the original work. Her

translation achievements have been recognized both at home and abroad. In 2000, she got the Commendation Award from the Minister of Foreign Affairs; in 2002 she was awarded the Fourth-Class Order of the Sacred Treasure by the Japanese government. In 2012, she was awarded the Translation and Culture Lifetime Achievement Award by the China Translators Association.

The influence of female translators in this period continued to expand and became famous both at home and abroad. It was not only recognized by the domestic academic circles but also praised by people from all walks of life in the world. This was a situation never seen in the previous two periods. Female translators in this period experienced various difficulties, but they never lost their enthusiasm for translation. And their suffering caused many significant firsts in the field of literary translation. Bing Xin was the first translator to translate Gibran's works into Chinese. Shi Suzhen was the first translator to translate Tagore and other Bangladeshi writers from Bengali; the *Don Quixote* translated by Yang Jiang filled the gap in Spanish literary works; Zhao Luorui was the first Chinese translator of Eliot's *The Waste Land*. In addition, her *Eliot and Wasteland* created the precedent for the translation and introduction of Western modernist literature to our country. These firsts left a strong impression on the history of Chinese literary translation, reflecting the remarkable translating achievements of Chinese female translators in this period. They performed even more excellently in some fields than the male translators at that time.

## 5. The Chinese Female Translators Since the Reform and Opening up

After the Cultural Revolution ended, the Third Plenary Session of the Eleventh Central Committee was held in Beijing, which marked the entry of our country into a new era of reform and opening up. Thus, emancipating the mind and drawing on the strengths of others have become the guidelines for China's literary translation and introduction work (Ma Zuyi, 2006: 23). The stagnant foreign literature research and translation work have been gradually restored, starting the fourth translation climax in Chinese history. In the more than three decades since the reform and opening up, the female translators have grown rapidly. Four hundred and ninety-three translators have been honored with senior translators by China Translation Association in 2010, among whom one hundred and twenty-eight were females. The one hundred and twenty-eight senior female translators were the Han Chinese as well as some ethnic minorities such as Korean, Mongolian, Uygur and Manchu. They did a great job in foreign affairs, literature and art, national language, translation services and translation teaching (*China Translation Yearbook: 2009-2010*, 2011: 592-606). We can see that at that time, the ethnic composition of female translators tended to be pluralistic, and the forms of contribution to translation were more and more diverse. Among them, representatives of the female translators were Yang Leyun, Lu Fan, Gui Yufang, Zhu Qingying, Zi Zhongyun, Tu Zhen, Yi Lijun, Wen Meihui, Jiang Chengjun, Qiu Yin, Liu Xingcan, Tang Yue Mei, Zhang Ling, Jin Shenghua, Xu Lihong and so forth.

During this period, female translators played an indispensable role in fully restoring the foreign literature translation work that was denied during the turmoil of the Cultural Revolution. Not only were many British classical literature and French literary masterpieces retranslated or translated, but also many Eastern European,

American, Japanese and Korean literatures were translated.

### 5.1 *Zhu Qingying*

Zhu Qingying (祝慶英 1930–1997) has dedicated her life to the cause of foreign literature translation. Since 1953, she has successively served as a foreign language editor at Pingming Publishing House, Xinyi Publishing House, and Wenyi Publishing House, and also served as a council member of the Shanghai Translators Association.

Zhu Qingying translated the most works of English literary classics, including George Eliot's *The Mill on the Floss*, Dickens's *Dombey and Son*, Charlotte Brontë's *Jane Eyre* and *The Life of Charlotte Brontë*, Miguel de Cervantes Saavedra's *Exemplary Stories* (Spanish: *Novelas Ejemplares*). She also translated Austen's *Emma* with her brother Zhu Wenguan, among which *Jane Eyre* was the most successful retranslation. She also served as the responsible editor for the compilation of the *French-Chinese Dictionary*.

Zhu Qingying's translation works have received wide acclaim. Take the translation of *Jane Eyre* as an example. Her translation adopts Chinese language expressions that conform to the habits while maintaining the basic meaning of the original work, making the poetic and charming language of the original work fully conveyed. She also uses various rhetorical devices and phonetic rhythms to make the language of the novel smooth, rich in the sense of the times and cultural heritage, and highlights the literary value and artistic charm of the novel by using personification, antithesis, metaphor and other techniques. In addition, she pays attention to conveying the spiritual connotations of the original work in translation and highlighting the independent and strong image of the heroine Jane Eyre, enabling readers to deeply understand her inner world and the pursuit of freedom.

### 5.2 *Gui Yufang*

Gui Yufang (桂裕芳 1930–2022) has rich translations. Since the 1950s, she has begun to publish short and medium-length translations. Gui Yufang, together with other fourteen translators, spent ten years translating Marcel Proust's grand masterpiece, *Remembrance of Things Past* (French: *du temps perdu*). This is the most important achievement made by French literary translation in the new era, in which she translated its second volume, *In the Shadow of Young Girls in Flower* (French: *À côté des jeunes filles*). In addition, she translated other works such as *The Little Thing* (French: *Le Petit Chose*) by Alphonse Daudet, *A Change of Heart* (French: modification) by Michel Butor and *Childhood* (French: *Enfance*) by Nathalie Sarraute, François Mauriac's *The Desert of Love* (French: *Le Desert de L'amour*), *A Boy of Yesterday* (French: *Un adolescent d'autrefois*), Paul Sartre's *Reader for Sartre* (French: *Lectures pour Sartre*), *The Wall* (French: *Le Mur*), Pierre Vercors's *Short Sentences, Dear* (French: *Des phrases courtes, ma chérie*), Marguerite Duras's *Writing* (French: *écrire*), *10:30 on a Summer Night* (French: *Dix heures et demie du soir en été*), *The Impudent Ones* (French: *Les salauds*), Guy de Maupassant's *The Works of Guy de Maupassant* (French: *Œuvres complètes de Maupassant*), Étienne Tailliez's *The South Pacific Expedition: Adventurer's Paradise* (French: *Voyage au sud du Pacifique: Paradis des navigateurs*), and others.

Gui Yufang has a high reputation in the translation community. Her translation of *À la recherche du temps*



*perdu* (co-translation) won the first prize of the First National Excellent Foreign Literature Book Award, and her translation of *Le Desert de L'amour* (solo translation) won the second prize of this award. In 2004, she received the Senior Translator title from the China Translators Association and the Medal of Cultural and Educational Honor awarded by the French Ministry of Education in 1993.

### 5.3 Yi Lijun

Yi Lijun (易麗君 1934–2022), was a member of the China Translators Association, a council member of the Beijing Translators Association, and a senior translator awarded by the China Translators Association.

Yi Lijun is most prominent in Polish literature translation. She translated more than 50 Polish literary works, which were all directly translated for the first time from the Polish originals. Her translated works include *The Knights of the Cross* (Polish: Rycerze krzyża), *Fire and Sword* (Polish: Ogniem i mieczem), *Mr. Thaddeus* (Polish: Pan Tadeusz), *Primeval and Other Times* (Polish: Przedwiośnie i inne czasy), *Fame and Glory* (Polish: Sława i chwala), *Ferdynand*, *The Torrent* (Polish: Potop); poetic drama scripts such as *Forefathers' Eve* (Polish: Dziady); and poetry collections such as *Selected Poems of the 20th Century Poland* (Polish: Antologia poezji polskiej XX wieku) and *Selected Poems of Czesław Miłosz* (Polish: Księga wierszy Czesława Miłosza). She has also translated works such as *The Captive Mind* (Polish: Uwięzione umysły), *The Elephant* (Polish: Słoń) and *The Glimmer* (Polish: Światło nikłe). Her translated works and collaborative translations have won the Special Award and the Second Prize of the National Foreign Literature Book Award, the First Prize of the National Book Award, and the Bing Xin Literature Award (*China Translation Yearbook: 2007–2008, 2009: 565–566*). In 2013, *The Captive Mind* was rated as one of the top ten good books.

Yi Lijun has a high academic status in the field of Polish translation and has received the Medal of Polish Cultural Merit twice, the Medal of the Cross Knights of the Republic of Poland awarded by the President of Poland, the Medal of Merit of the Polish National Education Committee, the Award for Outstanding Contribution to the Introduction of Poland awarded by the Minister of Foreign Affairs of Poland, and the honorary doctorate degree of the University of Gdańsk. In 2018, she received the Lifetime Achievement Award for Translation Culture in China.

### 5.4 Yang Leyun

Yang Leyun (楊樂雲 1919–2009) was the first female Czech literary translator in China. After 1948, she successively served as a translator at the Embassy of Czechoslovakia in China and an associate editor of the *World Literature* editorial department of the Institute of Foreign Literature of the Chinese Academy of Social Sciences.

The titles of her translated works can be translated into English as *Selected Short Stories of Božena Němcová* (Czech: Vybraná středně dlouhá a krátká povídka Boženy Němcové), *Selected Plays of Karel Čapek* (Czech: Vybrané hry Karla Čapka), *A Small Town Story* (Czech: Příběhy malého města), *Whispers of Early Spring* (Czech: Šepoty časného jara), and she also published the novella *Too Loud a Solitude* (Czech: Příliš hlučná samota) by Hrabal in the *World Literature* journal (*China Translation Yearbook: 2009–2010, 2011: 617*), short stories such as “The Bewitched People” (Czech: Lidé pod kouzlem), “Lucinka and Pavlína” (Czech: Lucička a Pavlína), and “On Creation” (Czech: O tvorbě). At the age of 88, she translated and published Bohumil Hrabal’s autobiography *The Little Town on the River* (Czech: Městečko u řeky), and in her later years, she led



the translation of Nobel Prize winner Jaroslav Seifert's prose memoir *All the Beauties of the World* (Czech: *Svět je krásný takový*).

Yang Leyun's translations are characterized by the characteristics of Czech literature and reflect her deep understanding of the culture behind the writers and artistic sensitivity. For example, her translation of Hrabal's works accurately conveys the essence and style of the original works and enables Chinese readers to appreciate the charm of Czech literature, promoting the spread of Czech literature in China. She also pays great attention to the cultivation of translation talents and actively looks for and guides young talents in Czech translation, making contributions to the inheritance of the translation cause.

### 5.5 *Jiang Chengjun*

Jiang Chengjun (蒋承俊 1933–2007), joined the Chinese Writers Association in 1986 and was awarded the Senior Translator honorary title by the China Translators Association.

Jiang Chengjun retranslated *The Report Under the Gallows* (Czech: *Reportáž psaná na oprátce*) and translated *May* (Czech: *Květen*), *Wild Girl Bara* (Czech: *Divoká Bára*), etc. Before her death, she retranslated *The Good Soldier Švejk* and also authored in Chinese such books entitled *A Brief History of Eastern European Literature*, *A History of Eastern European Drama*, *A Brief History of Contemporary Eastern European Literature*, and the first systematic and detailed *History of Czech Literature in China* (Editorial Committee of *China Translation Yearbook*, 2009: 590). Among them, *A Brief History of Eastern European Literature* won the second prize of the National Book Award in 1991.

Jiang Chengjun's translations have made great contributions to Chinese readers' understanding of Czech literature and Eastern European culture. Her translation of *The Report Under the Gallows* is sincere in emotion and fluent in language, vividly showing Václav Havel's heroic and unyielding spirit and firm belief, allowing readers to deeply feel the fierceness of the anti-fascist struggle. Her translation and research of Czech literary works have built a bridge for cultural exchanges between China and the Czech Republic and provided important references for relevant research in China, promoting the translation and research of Eastern European literature in China.

### 5.6 *Tu Zhen*

Tu Zhen (屠珍 1934–2022), graduated from the French Department of Peking University, once served as an English French translator at the Ministry of Foreign Economic Relations and Trade. With the normalization of Sino-U. S. Relations in the 1970s, the translation of American literature reached a new situation. Tu Zhen translated more than a dozen American novels, including Nobel Prize winner Isaac Bashevis Singer's work *Joke* and the American National Book Award Winner O' Connor's novels such as *A Good Man Is Hard to Find*.

Additionally, her translations mainly include *Amadeus*, *A Sketch of a Clown*, French dramatist Jean Giraudoux's *The Madwoman of Chaillot* (French: *La Folle de Chaillot*), Eugene O'Neil's *The Emperor Jones*, Deborah Levy's *The Cost of Living*, *The Wolf in the Dream*, Eudora Welty's *Why I Live at the P. O.*, Eudora Welty's *The Key*, *The Tongue Can Be Fearsome*, *Roots* (Editorial Committee of *Dictionary of Chinese Translators*, 1988: 535), etc.; her translated novels include Lin Haire-Sargeant's *Journey Back to Wuthering Heights*, Agatha Christie's *The Labours of Hercules*, Graham Greene's *The Bomb Party*, James Hilton's *Random*



*Harvest*, *Albanian Short Story Collection*, *He Who Knows the Times Is a Wise Man*, Flannery O'Connor's *The Greene Family*, *Revelations*, Flannery O'Connor's *Overlooking the Forest Scenery*, James Purdy's *Malcolm*, Dashiell Hammett's *The Thin Man*, and *The Tower Case: Selected Short Detective Stories of Europe and America*, and others.

Tu Zhen, as one of the few female translators in the 1950s, has a very delicate grasp of emotions in her translations and can accurately convey the emotions and artistic conception of the original work, enabling readers to better understand and feel the charm of foreign literary works.

### 5.7 Zi Zhongyun

Zi Zhongyun(資中筠 1930– ) is an expert in international politics and American studies and a translator, proficient in English and French.

She has rich translations. In 1983, she translated Balzac's *Bureaucracy* (1983) and *Les Paysans* (1989), Volume XVIII of *Balzac's LA COM EDIE HUMAINE* (1990); Willa Cather's *O Pioneers!* (1989); Volume I of *The Best of Panoramic Translation* (1998); Willa Cather's *The Bohemian Girl* (Illustrated Edition 2006); Robert James Waller's *The Bridges of Madison County* (2010) and Alain de Botton's *The Consolation of Philosophy* (2009).

Zi Zhongyun is learned in both Chinese and foreign cultures, and her translation works accurately convey the ideas and emotions of the original work, with smooth and natural language, providing high-quality texts for readers to understand foreign literature and ideas. She has received many titles such as National March 8th Red-Banner Bearer, Outstanding Middle-Aged and Young Expert with Distinguished Contributions, and Senior Translator. Writer Yan Lianke praised her for pursuing truth throughout her life and her simple and profound writing. Yu Shicun praised her as a rich person in the cultural sense who can base herself on the Confucian doctrine to teach and educate. Bi Feiyu called her unique charm and style almost extinct in China today.

### 5.8 Xu Lihong

Before the reform and opening up, Korean literature had few introductions of translation until it was gradually valued by domestic translators after 1980. In recent years, young female translator Xu Lihong(徐麗紅), born in 1978, has become the most prominent translator in Korean literary translation.

Xu Lihong was awarded the Korean Literary Translation Award by the Korean government in 2007. Her translation works cover various fields such as novels, poetry collections, and picture books, the titles in English including *Contemporary Korean Novel Series* (Korean: 한국 현대 소설집), *Miso Room* (Korean: 미실), *Hwang Jin Yi* (Korean: 황진이), *Guessing Lantern Riddles* (Korean: 등불 맞추기 수수께끼), *Dae Jang Geum* (Korean: 대장금), *The War of Money* (Korean: 돈의 전쟁), *Rain*, *Please Come to Africa* (Korean: 비야, 아프리카로 가세요) (Editorial Committee of *China Translation Yearbook*, 2009: 569), as well as *Outside is Summer* (Korean: 바깥은 여름), *Waiting for the Brass Band* (Korean: 브라스 밴드를 기다리며), *Chatting Up* (Korean: 작업 걸기), *Loud Laughter* (Korean: 폭소), *Firebird* (Korean: 불새), *Full House* (Korean: 풀하우스), *Lovers in Paris* (Korean: 파리의 연인), *Miss Korea Kim Nana* (Korean: 미스 코리아 김나나), etc. She translated a series of Korean poems, which were written by the prominent Korean writers, Han Longyun, Jin Suyue, Xu Tingzhu, Zheng Zhicheng and Jin Yongcheng with Xue Zhou. It is the largest translation of Korean poetry in recent years



(Editorial Committee of *China Translation Yearbook*, 2009: 569), and other works they translated together, including contemporary Korean novels such as *The Single Room* and *I Have the Rights to Destroy Myself*. *The Single Room* won the Eighth Korean Literature Translation Award with its accurate understanding and fine grasp of the original work and the beautiful and smooth Chinese that restores the subtle emotions of the author. In 2023, she was named the annual translator of the *Heart Tree Children's Books* with her translations such as *The Cat Looking for Its Name* (Korean: 자기 이름을 찾는 고양이).

Xu Lihong, as a translator, with her accurate understanding and fine grasp of the original work, can restore the subtle emotions of the author with beautiful and smooth Chinese, winning high praise from the jury. She pays attention to Korean literature and believes that the works of Korean female writers can enable readers to find resonances among East Asians, and her translation works contribute to promoting cultural exchanges between China and South Korea.

### 5.9 Qiu Yin

Qiu Yin (裘因 1935– ) is a professor at Shanghai University, engaged in English and Russian translation.

Her main translation works include *The Chimes* by Charles Dickens (1983), *Persuasion* by Jane Austen (1991), *A Tramp Abroad*, *Agnes Grey* (1989), *The Silver Box Case* by John Galsworthy (1991), *The Struggle* (1991), *The Virginian* by Owen Wist (1994), *Mary Anne* by Daphne Maurier (1999), *The Pit* by Frank Norris (2000), *Anna and the King* by Elizabeth Hand (2001), *The Temptation of Jack Orkney* by Doris Lessing (2019) etc., and her co-translated works include *The Communist Youth League Member*, *Three Friends*, *The Next Day*, *The Brothers of the Sea*, *Pompeii*, *The Cloud Tower*, etc.

Qiu Yin's translations cover a variety of themes and styles and can accurately convey the emotions and connotations of the original works, allowing readers to appreciate the literary styles of different countries and times. Her translation of Austen's *Persuasion* and other works has smooth and natural language and accurate and appropriate word choices, vividly showing the characters and social customs in Jane Austen's works and providing high-quality texts for Chinese readers to understand British literary classics. Her systematic translation of various foreign literary works has also made positive contributions to foreign literature research and cultural exchanges in China, promoting the spread and acceptance of foreign literature in China and the exchange and integration of Chinese and foreign cultures.

### 5.10 Lu Fan

Lu Fan (陸凡 1920– ) served as the vice president of the China Translators Association and the president of the Shandong Translators Association.

Her translations include *Contemporary American Literature*, *A Collection of Reviews on Faulkner*, *Against Interpretation*, *Literary Theory*, *Literary Criticism*, and *Literary History*, *Reactions to Literature in the 1960s and 1970s*, Kurt Vonnegut's *Cat's Cradle*, *Pushkin's Creative Path*, etc. (Editorial Committee of *Dictionary of Chinese Translators*, 1988: 409–410). Among them, *Contemporary American Literature* won the outstanding scientific research achievement award from Shandong University.

Lu Fan has achieved a lot in academic research and translation. Her research on American Jewish literature is widely renowned in the academic community and has made important contributions to promoting China's

research and understanding of American literature, especially American Jewish literature. Her translation works are widely selected, of high quality, and can accurately convey the ideological connotations and artistic styles of the original works, providing a high-quality window for Chinese readers to understand foreign literature and promoting cultural exchanges between China and foreign countries.

### 5.11 *Wen Meihui*

Wen Meihui (文美惠 1931– ) began to publish her works in 1956 and became a member of the Chinese Writers Association in 1979.

She has achieved remarkable results in the field of translation. Besides being the first to translate Rudyard Kipling's *The Jungle Stories* (2004), *Wolf* (2005) and *Tiger! Tiger!* (2016) into Chinese, her translated works also include the novels David Herbert Lawrence's *The Fox* and Walter Scott's *The Widow on the Moor*, *Animal Novels*, *The Lovely Lady* by D. H. Lawrence, *The Mark of the Beast*, *The Pied Piper of Hamelin*, *Selected short stories by Kipling*, Georgette Heyer's *These Old Shades*, etc. She also co-translated works such as *The Collected Works of Nathaniel Hawthorne*, *The Jungle Story*, and David Herbert Lawrence's *The Woman Who Rode Away*.

In terms of academic research, Wen Meihui has also made outstanding contributions. She has written a series of in-depth academic papers such as *Colonialism and Cultural Reflection in Kipling's Works*, *The Changes of Female Images in British Novels and the Research on Wen Meihui's Translation and Introduction*, dissecting various elements in British literary works from different angles and providing a unique perspective for Chinese readers to understand the diverse connotations of British literature. In addition, she has edited works such as *Interpretation of British Literary Classics* and *Selected and Commented World Short Stories*, making precise comments on various literary works and providing valuable reference materials for the study of foreign literature, which has effectively promoted the vigorous development of the study and translation of foreign literature in China. In 2004, relying on her outstanding performance in the field of translation over the years, she deservedly won the honorary title of Senior Translator of the Translators Association of China.

### 5.12 *Liu Xingcan*

Liu Xingcan (劉星燦 1937–2021) was a translator of Czech literature. She had a considerable number of translated works. There were world literary masterpieces such as Jaroslav Hasek's *The Adventures of the Good Soldier Švejk* (Czech: Příběhy dobrého vojáka Švejka) by Jaroslav Hašek, *A Brief History of Czechoslovak Literature* (Czech: Stručná historie československé literatury) by Balajka, *The Heroes of the King's Mountain* (Czech: Hrdinové královského vrchu) by Mi Malý, *Foreign Fables and Illustrations* (Czech: Cizí bajky a ilustrace) by Jo Rada, *Barunka* (Czech: Barunka) by Antonín Šapotoský (Editorial Committee of *Dictionary of Chinese Translators*, 1988: 399), Bohumil Hrabal's *Obsluhoval jsem anglického krále*, the selected poems *Kytička fialek* by the Nobel laureate Jaroslav Seifert, famous Czech fairy tale writer Josef Lada's *The Adventures of the Black Cat* (Czech: Příběhy černého kocoura), Ivan Klíma's *My Golden Bowl* (Czech: Moje zlatá mís), *Selected Czech and Slovak Folk Tales* (Czech: Vybrané československé lidové příběhy), *The Tree of World Fairy Tales* (Czech: Strom světových pohádek) and so on. In total, there were more than forty excellent Czech literary works with a word count of over five million.

In terms of academic research, Liu Xingcan wrote a series of academic papers such as *The Realist Tradition*

and *Modern Evolution in Czech Literature*, *The Humorous Elements in Hašek's Works and Their Significance of Social Criticism*, etc. She also published a monograph titled *Entering the Palace of Czech Literature*, providing a comprehensive and in-depth guide for Chinese readers to have a profound understanding of Czech literature.

Liu Xingcan has made remarkable contributions to cultural exchanges between China and the Czech Republic through her translation and academic achievements, being honored with prestigious awards that testify to her profound impact. In 1990, Liu Xingcan was awarded the Nezval Prize by the Czechoslovak Literary Foundation. In 2005, she received the Gratias Agit Crystal Globe Award granted by the Czech government. These honors fully affirmed her lifelong achievements in promoting Czech culture. Her translations and academic research have greatly promoted the exchanges and interactions between China and the Czech Republic in the field of literature, allowing Chinese readers to appreciate the unique charm of Czech literature.

### 5.13 Tang Yuemei

Tang Yuemei (唐月梅 1931–2023) was a Chinese of Vietnamese origin and an outstanding translator in China.

She achieved remarkable results in the field of Japanese literature translation. Her translated works cover many classics by famous Japanese authors, including *The Sound of Waves* (Japanese: “潮騒”), *The Temple of the Golden Pavilion* (Japanese: “金閣寺”), *Spring Snow* (Japanese: “春雪”), *Confessions of a Mask* (Japanese: “仮面の告白”), *Thirst for Love* (Japanese: “愛の渇き”) by Yukio Mishima (三島由紀夫), *The Old Capital* (Japanese: “古都”), *The Lake* (Japanese: “湖”), *Dancer* (Japanese: “舞姫”), *I Am in the Beautiful Japan* (Japanese: “私の美しい日本”) by Yasunari Kawabata (川端康成), *The Good Monk Ryokan* (Japanese: “沙門良寛”), *Karenaruichizoku* (Japanese: “華麗なる一族”), Inoue Yasushi (Japanese: 井上靖) 's *Undercurrent and Range* (Japanese: “暗潮 射程”) by Yamasaki Toyoko (Japanese: 山崎豊子), *Selected Novels of Inoue Yasushi* (Japanese: “井上靖小説選”), *Undercurrent* (“暗潮”) by Hisako Kiso (吉佐和子) and *Sentiments of Beauty* (“美的な情緒”) by Higashiyama Kaiti (東山魁夷), etc.

In terms of academic research, Tang Yuemei wrote a series of papers that deeply analyzed Japanese literature and culture, such as *On the Origin and Manifestation of Yukio Mishima's Aesthetic Thoughts*, *Natural Images and Emotional Expressions in Yasunari Kawabata's Literature*, etc. She also had monographs such as *Biography of the Eccentric Genius Yukio Mishima*, *A Brief History of Japanese Literature*, etc., providing guidance for Chinese readers to deeply understand the development context and cultural characteristics of Japanese literature.

The works of Yasunari Kawabata jointly translated by Tang Yuemei and her husband Ye Weiqu (葉渭渠) were regarded as exemplary translations and were highly praised by cultural celebrities such as Cao Yu (曹禺) and Liu Baiyu (劉白羽). Her independently translated *Karenaruichizoku* won the First National Excellent Foreign Literature Book Award.

### 5.14 Zhang Ling

Zhang Ling (張玲 1936–2022), with her husband Zhang Yang (張揚), translated many classic works, such as *The History of the Clergyman's Love* by George Eliot, *Romances and Fantasies Selected Short and Medium-length Novels of Hardy*, Charles Dickens's *A Tale of Two Cities*, Jane Austen's *Pride and Prejudice*,



Radclyffe Hall's *The Well of Loneliness*, Emily Brontë's *Wuthering Heights*, etc. Besides her translation practice, Zhang Ling has been deeply engaged in the field of academic research. She has authored monographs such as *The Great English Novelist Dickens*, *Hardy Criticism*, *World Prose Classics: British Volume*, *Hardy: Local Novels*, etc. Meanwhile, she has written more than 40 critical essays on writers and their works, such as *Hardy*, *Dickens*, *Emily*, etc., contributing to the study of foreign literature.

Her translated works like *Pride and Prejudice* enjoy a good reputation among numerous translations. From the perspective of feminist translation theory, she and Zhang Yang carefully considered the gender issues in the original text at the levels of vocabulary, syntax, discourse and style, and dealt with them by applying diversified translation strategies and techniques, making the translation conform to the modern concepts of gender equality and cultural background. In addition, her translated work *Selected World Psychological Novels: British Volume* won the Guizhou Provincial Book Award, and her monograph *Biography of the Eccentric Genius Yukio Mishima* also provided crucial references for readers to gain insights into foreign literature and culture.

If the earlier female translators were only emerging forces in the field of translation, female translators at this time have become the mainstay of the Chinese translation business. Instead of just breaking the male translator's domination, their growth goes hand in hand with them to jointly promote the development of foreign literary translation. What's more, they have selectively translated and introduced a large number of foreign female writers as well as their series in literary translation and research. For example, Gui Yufang translated a number of works, such as *écriture*, *10:30 on a Summer Night*, *The Impudent Ones* and *La pluie d'été* by Marguerite Duras; Zhu Qingying focused on the translation of English female writers Jane Austen and Charlotte Brontë's novels; the original author of Zi Zhongyun's translation *O! Pioneers!*, Willa Cather was the first realist female writer to describe the pioneer era in the history of American literature; Wen Meihui participated in compiling *Biographics of World Women Writers* (Editorial Committee of *Dictionary of Chinese Literature*, 1991: 1139); The Japanese female writer Sawako Ariyoshi's *Warm Current* has also been translated to Chinese by Tang Yuemei; Zhang Ling translated *The Well Of Loneliness*, the masterpiece of Radclyffe Hall, the famous British female poet and novelist. *The Well of Loneliness* was also the first British novel that described lesbians. These translations have greatly promoted the spread of foreign women's literature in China.

## 6. Conclusion

Since the first batch of female translators emerged in the late Qing Dynasty like twinkling stars over a hundred years ago, the ranks of Chinese female translators have grown like a vigorously growing tree. These outstanding female translators have formed a unique and charming landscape in the Chinese translation field, showing their talents, wisdom and elegance in different historical periods. Whether in tough or peaceful times, they have stuck to translation, writing magnificent chapters in its history. Each of their translated works is a bridge connecting China and the rest of the world, enabling Chinese readers to overcome language barriers and appreciate varied foreign cultures, which is of great service in deepening Chinese and foreign cultural exchanges.

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