

**Translation and Feminism in
Twentieth- and Twenty-First Century China:
A Case Study on Charlotte Brontë's *Jane Eyre***

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Abstract

Title: Translation and Feminism in Twentieth- and Twenty-First Century China: A Case Study on Charlotte Brontë's *Jane Eyre*

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As the circuitry of literature grows increasingly international, translation studies of women writers have in recent years attracted great critical attention. This thesis will explore the Chinese translation and the power of feminism expressed in the translated text. This thesis will mainly focus on the reception of Charlotte Brontë's *Jane Eyre*, which is one of the most popular English novels in China.

The 20th century is an important period for China when Chinese society developed from a feudalist to modern society. And the 21st century is a new period for China when achievements came into being following two decades of reform and opening-up policies. The translations of Western writers' works bringing feminism, a new trend of thought in China, provided a new figure and image of women and prompted Chinese women's ideas of liberation and independence.

In this thesis, I enquire after the connection between the development of feminism and translations. I research how women's agency and feminist thought are presented through the comparison between translations by both feminist-leaning and non-feminist translators. The ideology of translators is evaluated and classified with an analysis of their prefaces, academic study, and life experience. I build the corpora of translated texts and collect data to study the language features of texts. Comparative analysis is directed towards the actual language used consciously or unconsciously in texts by translators with different feminist thoughts.

The findings address three issues: firstly, feminism tends to be presented through strong-woman models in the Chinese context; secondly, feminist translations have contributed to the reconstruction of Chinese femininity; and finally, feminist strategies are used as special tendencies in the Chinese context.

Contents

<i>Abstract</i>	<i>i</i>
<i>List of Tables</i>	<i>vi</i>
<i>List of Figures</i>	<i>vii</i>
<i>Acknowledgements</i>	<i>viii</i>
<i>Declaration</i>	<i>ix</i>
Introduction	1
Research background.....	1
Literature review	4
Aims of the thesis	9
Theoretical basis	10
Methodology	12
A brief outline of the thesis.....	15
Chapter 1 The Birth of Chinese Feminism	17
1.1 The beginning: the particular aim and function of feminism.....	17
1.2 The translations of <i>Jane Eyre</i> in the 1930s	22
1.3 Comparative discussion of two 1930s texts	26
1.3.1 The use of words marked for gender	26
1.3.2 The tone of setting	30
1.4 Comparative discussion of translating characters	32
1.4.1 Translating characters' physical features and personality	32
1.4.2 Expressing women's power and sense of gender equality.....	40
1.4.2.1 The determination and power in women's speech.....	41
1.4.2.2 The power or aggression of female characters' behaviours.....	50
1.4.2.3 The description of female characters' obedience	55
1.5 Conclusion	59

Chapter 2 Feminism in Translations in the Reform and Opening-up Era	61
2.1 Continuous control and restrictions in the reform and opening-up era.....	61
2.2 The translations of <i>Jane Eyre</i> in in the reform and opening-up era.....	65
2.3 Feminist interest of translators	67
2.4 Comparative discussion of the five texts	72
2.4.1 Foreignising translation	73
2.4.2 Labelling words	75
2.5 Comparative discussion of translating characters by feminist translators and non-feminist translators	77
2.5.1 Translating physical features and personality of characters	78
2.5.2 Expressing women's power	88
2.5.3 Translating male characters	94
2.6 Conclusion	104
Chapter 3 Feminism in Translations in the New Century	107
3.1 Chinese feminism in the new century	107
3.2 Selected translations in the new century	111
3.3 Feminist interest of translators	112
3.4 Comparative discussion of the nine texts.....	117
3.4.1 The use of words marked for gender	118
3.4.2 Frequency of self-referential expressions	121
3.4.3 Prefix marked for female	123
3.5 Comparative discussion of translating characters by feminist translators and non-feminist translators	126
3.5.1 Translating female characters	127
3.5.2 Translating male characters	130
3.6 The remains of patriarchal discourse – men's superiority	132
3.6.1 Command in imperative sentences	133
3.6.2 Force in rhetorical questions	136
3.6.3 Traditional unequal language use in Chinese	138

3.7 Conclusion	145
Chapter 4 Reconstruction of Chinese Femininity.....	146
4.1 The role femininity served for patriarchal discourse in China.....	146
4.2 The functions of all translations of <i>Jane Eyre</i>	151
4.3 A feminist translation of <i>Jane Eyre</i> : a force for constructing new femininity in China	158
4.4 Conclusion	163
Chapter 5 <i>Jane Eyre</i> and the Role of Translation in the Development of Feminism in China	164
5.1 The special nature of the development of feminist studies in China	164
5.2 The development of <i>Jane Eyre</i> in China.....	166
5.3 The developing feminist ideology of translators.....	169
5.4 The features of feminist translation	172
5.5 Feminist translation tendencies	176
5.5.1 The inadaptability of Western feminist translation strategies.....	177
5.5.2 Chinese feminist translation tendencies	179
5.6 Conclusion	186
Conclusion	187
Questions addressed.....	187
Contribution.....	188
Limitations and future work	189
Appendices.....	193
Appendix A The top 30 adjectives in texts by Wu and Li in 1930s.....	193
Appendix B The adjective collocates in texts by Wu and Li in 1930s	195
Appendix C The verbs collocated with ‘他’ (him) and ‘她’ (her) as indirect objects in Wu’s text.....	197

Appendix D	The verbs collocated with ‘他’ (him) and ‘她’ (her) as indirect objects in Li’s text	198
Appendix E	The top 15 RWF of words in five texts in 1980s–1990s	199
Appendix F	The RWF of the words marked for gender in texts in 1980s–1990s ..	200
Appendix G	The RWF of words marked for gender in texts in 2000s–2010s	201
Appendix H	The RWF of female and male ‘我’ (I/me) in texts in the 2000s and 2010s	202
Appendix I	The top 100 female-related keywords in texts in 2000s and 2010s....	203
Bibliography	208

List of Tables

Table 1	The number of classified adjectives in two texts	31
Table 2	The predicate verbs of female ‘我’ (I/me) from Wu Guangjian’s translation ..	43
Table 3	The predicate verbs of female ‘我’ (I/me) from Li Jiye’s translation.....	44
Table 4	Selected translations of <i>Jane Eyre</i> in 1980s–1990s	67
Table 5	The ratio of adjectives with different prosody collocated with ‘她’ (she/her) in five translations.....	79
Table 6	The top five adjectives collocated with ‘简’ (Jane) in five translations	81
Table 7	The words with an aggressive connotation collocated with ‘他’ (he/him) in Zhu and Yang texts	98
Table 8	Selected translations of <i>Jane Eyre</i> in the new century.....	111
Table 9	The RWF of ‘我女人’ (my woman) and ‘我妻子’ (my wife) in translations	143
Table 10	Comparative relative word frequency of pronouns.....	173

List of Figures

Figure 1 The process of research	12
Figure 2 The relative word frequencies of the gendered words.....	27
Figure 3 The ratio of classified adjectives in two texts	31
Figure 4 The visualisation of verbs with ‘他’ (him) and ‘她’ (her) as indirect objects in Wu Guangjian’s text.....	51
Figure 5 The visualisation of verbs with ‘他’ (him) and ‘她’ (her) as indirect objects in Li Jiye’s text	51
Figure 6 The RWF of pronouns in the translations compared with the source text and two reference corpora.....	74
Figure 7 The RWF of ‘独立’ (independent), ‘自由’ (free/liberal) and ‘平等’ (equal) in five translations	76
Figure 8 The visualisation of linguistic collocation of word ‘简’ (Jane) in Zhu Qingying’s text.....	89
Figure 9 The RWF of words marked for gender in nine translations	118
Figure 10 The RWF of female and male ‘我’ (I/me) in translated texts.....	122
Figure 11 The number of published translations of <i>Jane Eyre</i> in mainland China	167

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Declaration

By submitting this piece of work, I declare that this submission is my own work. It has not been written or composed by any other person. All sources, both printed and web-based, have been appropriately referenced or acknowledged. I have not submitted it in substantially the same form towards the award of a degree or other qualification. In the case of electronically submitted work, I also consent to this work being stored electronically and copied for assessment purposes, including the department's use of plagiarism detection systems in order to check the integrity of assessed work.

Introduction

Research background

In the hundred years since the collapse of the feudal system at the end of the Qing Dynasty and the beginning of the Republic of China, Chinese women have continued to explore their way forward. With the arrival of Western feminism and the need for social reform in China¹ itself, Chinese feminism emerged in the 19th century, and its development was multifaceted (Yang, 2018). Compared to the initial – male-led – women’s movement, after a century of development Chinese women have gradually begun to become active agents of women’s emancipation by spontaneously thinking about and pursuing women’s development (Yang, 2018). Translation, as a form of text which connects two cultures and languages, has played a unique role in the development of Chinese feminism (Luo, 2008). On the one hand, translated works serve as a vehicle for the dissemination of western culture and ideology to help feminism spread and develop in China; on the other, they also offer a glimpse of the way feminism is presented in texts, and its developmental path (He, 2013).

The rise of feminist thinkers in China who studied literature by female writers from the 18th and the 19th centuries was the result of the rise of feminism in the Western world. Of the English female writers, Jane Austen (1775–1817), Charlotte Brontë (1816–1855) and George Eliot (1819–1880) were representative. They created independent and strong female characters with self-esteem in their writing. The novel *Jane Eyre* by Charlotte Brontë is one of the most famous literary works and describes the life of female protagonist Jane Eyre. Although *Jane Eyre* is mainly regarded as one of the most famous romance novels (Roberts, 2011:8), it contains the social criticism and is discussed on the topics of class, religion, sexuality and feminism (Gilbert & Gubar, 1979). With the reformation and revolution in China in the early 20th century, *Jane Eyre* was introduced into China by translators as an example of famous Western literature. According to the prefaces of translations, Chinese translators admit the effect of this romance novel in some social respects and translated the work on different purposes. *Jane Eyre* has a role in promoting women’s development; it has a high level of acceptance in China and a long history (Yang, 2008). Vertically, the history of the translation covers almost 100 years

¹ Unless otherwise construed, references to ‘China’ and ‘Chinese’ in this thesis refer to mainland China and do not include the regions of Taiwan, Hong Kong and Macau.

from the budding stage of Chinese feminism in the 1930s to the present day and can be used to study the development of feminism and its translation. Horizontally, the relatively large number of translations from the same period provides a large quantitative basis for comparative analysis of feminist and non-feminist translations. Therefore, these translations of *Jane Eyre* are the objects of my research.

I contend that it is reasonable and necessary to examine the development of Chinese feminism, under special conditions in China, through literary translation. Chinese feminism exists in a different context and there are still serious constraints. A deep-rooted patriarchal ideology, political control and strict censorship are barriers to the development of feminism in different ways. Therefore, translated texts, particularly translated literary material, are often a secret vehicle for the growth of feminism.

The first and foremost barrier is the clichéd social and institutional custom of male superiority over women. Even though Chinese society has undergone institutional change from feudalism to republicanism to socialism in the past hundred years, a great many residual ideological strictures – in place for thousands of years – remain. For instance, sexism in the workplace still exists, and the labels of ‘good mother’ and ‘good wife’ are sometimes weaponised by society against working Chinese women (Zhang, 2009). The commentary, binding and standardisation of these ideologies against Chinese women actually stifle the development of female self-awareness (Zhou & Lin, 2005). They tell Chinese women what they ‘should’ be and how they should behave in a patriarchal discourse. For example, the male-oriented aesthetic has influenced Chinese women to pursue fair skin, thin bodies, etc. Consciously changing the dictates of masculine discourse on femininity is, then, one of the key means by which women can break free from their constraints (Zhou & Lin, 2005). Literature plays a vital role in influencing human thinking. By introducing “cultural otherness” (Venuti, 1995: 20), translated literature has a progressive effect on the formation of ‘new’ women by provoking Chinese readers to reflect on the ‘old’ femininity. *Jane Eyre*’s portrayal of women is a typical example of this cultural otherness and so, from this perspective, the nutritional content of the ideas brought to Chinese readers by *Jane Eyre* is significant. *Jane Eyre* presents a diverse and rich portrayal of women, with the heroine’s unexceptional physical appearance and oppressed status not hindering her own development, and other female characters displaying different identities and occupations rather than being dependent on

men. Its audience is broad, and its readers do not require a certain pool of specialist knowledge or a high level of interest, as is the case with academic texts.

Secondly, there are objective institutional constraints. The restrictions imposed on the feminist movement by today's Chinese political system have significantly reduced the space for women's activism since the 1995 World Conference on Women. The Chinese Communist Party's stability measures have been tightened and the actions of many 'spontaneous' women's organisations have been largely restricted, though there is still room for women's institutions such as the All-China Women's Federation (ACWF) to operate under government leadership and control (Li, 2020). Such activities can easily cross dangerous lines and be labelled as 'overseas hostile forces' and as destabilising and dangerous elements. Moreover, many theories, academics and even parts of literature with a distinctly feminist flavour have been banned on the mainland, such as *The Vagina Monologues* (Ensler, 2001). How to develop in this environment becomes a question for Chinese women to ponder. I contend that translation of literary writing by women has cleverly avoided this danger and become a hotbed for feminist thinking to develop. Generally viewed as a work of romance, *Jane Eyre*'s story presents a woman's life and marriage. It shapes female models through storytelling, rather than straightforward instigating. As *Jane Eyre*'s presentation is not radical enough to pose a threat to the ruling regime – and even, to some extent, satisfies the ruling class's demand for the development of the people's ideas (e.g. to inspire the proletariat to resist capitalism, etc.) – the novel is accepted by mainstream thought in mainland China. However, the protagonist's view of freedom, independence and equality in romantic relationship challenges Chinese traditional view of marriage. The novel therefore provides an opportunity for women to gradually subvert the male discourse and achieve their own development without contradicting the patriarchal system. From the translation of this work, then, one key pathway for the development of Chinese feminism can be explored.

Furthermore, Chinese feminism lacks its own theoretical foundation. The critical theories of Chinese feminism today are mainly drawn from Western feminist theories, which include analyses and critiques of power relations expressed in hierarchical differences of gender, class, race and sexuality (Li, 2020). However, the challenges and major contradictions faced by Chinese feminism are different from those of Western feminism, so can these theories be fully adapted to the specific discursive context in China? The answer is no. Even though Western feminist theories have inspired Chinese feminist

scholars to an extent, they cannot be used to fully address women's issues in the Chinese context. Therefore, Chinese feminist scholars situated abroad need to recognise the importance of breaking away from established theories (Li, 2020). I have found that the gaps in this area are not only found in feminist critical theory but also in feminist translation studies. Western feminist translation theory is informative in the Chinese context, but it is not fully adaptable. And even though Chinese feminist translation strategies have attracted some attention, no one has really formulated a particular theory. This thesis will examine feminist translation strategies in literature from both quantitative and qualitative perspectives and propose translation tendencies and rules of feminist literary translation in the Chinese context.

The study of literature in translation is an effective way to explore the development of feminism in China. Translated literature acts as a cultural vehicle for the dissemination of feminism as an ideology of otherness through texts, subtly avoiding oppressive politics and developing in the Chinese context over time. The study and generalisation of feminist translation strategies in the Chinese context will help to provide inspiration and guidance to translators who express feminism through the translation route and reduce the absence of feminist translation theory in the Chinese context. And *Jane Eyre*, the chosen object of this study, provides sufficient conditions for the study of feminist translation tendencies. The long history and widespread popularity of *Jane Eyre*'s Chinese translations (including by feminist translators) provide a strong basis for my quantitative study, both horizontally and vertically. On the one hand, the large number of *Jane Eyre* samples is conducive to increasing the accuracy and persuasiveness of the quantitative research findings; on the other, the diversity of translations provides comparability for the qualitative research in this paper (i.e. the comparison of feminist and non-feminist translations). This study will focus on the translations of *Jane Eyre* from the 1930s to 2010s.

Literature review

Since the 1980s Chinese scholars have studied feminism in translated literature, which covers a wide variety of women writers in translation, with attention being paid to the three Brontë sisters, Virginia Woolf and Jane Austen, among others. But these studies have been conducted in a rather cautious, general and homogeneous way, without much innovation. After reviewing a large amount of literature, I found that the word 'feminism'

is presented as two translations: ‘女权主义’ (/nǚquán zhǔyì/, women’s right-ism)² and ‘女性主义’ (/nǚxìngzhǔyì/, female-ism), of which ‘女性主义’ (/nǚxìngzhǔyì/, female-ism) is much more acceptable when there are over 33,000 relevant studies published with ‘女性主义’ (/nǚxìngzhǔyì/, female-ism) in the China National Knowledge Infrastructure (CNKI)³ until 2022 and only around 9,400 scholarships published with ‘女权主义’ (/nǚquán zhǔyì/, women’s right-ism). More interestingly, I search the word ‘女权主义’ (/nǚquán zhǔyì/, women’s right-ism) did not appears any relevant results due to the censorship in 2019, with most scholars choosing to use ‘女性主义’ (/nǚxìngzhǔyì/, female-ism) or ‘女性意识’ (/nǚxìngyìshí/, female consciousness) as a substitute, which demonstrates this word is sensitive and feminism remains under strict control. However, the issue of sexism is a matter of power relations in gender, and power struggles are part of all contexts in which they occur within patriarchal discourses (Moi, 2002: 156). Therefore, I argue that a discussion of feminism divorced from politics and power relations is impractical.

Studying women’s issues through non-feminist literature is a way of developing feminism under such strict censorship. Even as a work of romance, *Jane Eyre* is a break point for scholars to study feminism. *Jane Eyre* began as a centre of discussion in feminist literary studies first and subsequently became a model for feminist criticism such as Elaine Showalter’s *A Literature of Their Own* (1982), Ellen Moers’ *Literary Women* (1985) and Sandra M. Gilbert and Susan Gubar’s *A Madwoman in the Attic* (1979) (Wyatt, 1985). A number of scholars in China have also associated *Jane Eyre* with ‘女权主义’ (/nǚquán zhǔyì/, women’s right-ism) and ‘女性主义’ (/nǚxìngzhǔyì/, female-ism), and have explored it from different perspectives. Many scholars have affirmed the feminist role of this work by praising the heroine's independence and spirit of resistance. According to Hu Jin⁴ (2004: 81), *Jane Eyre* is a collection of the author's personal experiences and

² The translations in English for the cited Chinese content are translated by the author of this thesis.

³ China National Knowledge Infrastructure (CNKI) is an online publishing platform for the achievements of the CNKI project, which is the most comprehensive gateway of knowledge of China with over 1,600 institutional customers overseas in 53 countries and regions and 25,000 institutional customers from a various of industries in mainland China (<https://www.cnki.net/>).

⁴ In this thesis, Chinese names are presented in standard Chinese *pinyin* and follow the Chinese custom of placing the surname first. Where there is a combination of an English first name and a Chinese surname, the surname will be placed at the end following the English convention.

feelings, written in a mood of “叛逆的独立性” (/pànnì de dúlìxìng/, rebellious independence). It is a “炽热的女权主义宣言” (fiery feminist manifesto), reflecting the tragic situation of women in England at the time, as well as women’s demand to be rid of men’s oppression and discrimination, embodying women’s desire for freedom and equality (Hu, 2004: 80). Zhou Zhigao and Lin Cheng (2005: 47) state that the theme of *Jane Eyre* is the strong desire of women for independence and self-reliance, and the heroine is portrayed as a “女权主义斗士” (/nǚquánzhǔyì dòushi/, feminist fighter) who holds the torch of feminism and fights against the traditional patriarchal society for women's independence and equality and respect. Yet in addition to prominent feminist critics, some scholars have argued that *Jane Eyre* is not a feminist text since “there is not a hint in the book of any desire for political, legal, educational, or even intellectual equality between the sexes” (Martin, 1966: 93). Wang Wenhui (2003) points out that the heroine’s returning to Rochester represents Evangelical Christianity - the idea that women are educated and pursue careers ultimately in the hope of gaining the respect and equal treatment of their husbands. Nevertheless, Lauren Owsley (2013:54) considers these are “cognitive choices” that Jane “can afford to make as a result of her purchased societal station”.

In any case, the fact that many scholars have paid attention to women’s issues through *Jane Eyre* in the Chinese context suggests that the novel has contributed to the development of feminism in China. This thesis acknowledges *Jane Eyre*’s important role in the development of women in China and considers it as a cultural vehicle to explore feminist translation strategies in China, rather than exploring whether *Jane Eyre* is a truly feminist text.

Feminist translation theory has achieved remarkable success in Western contexts, but are those theories applicable in the Chinese context? Few studies answer this question systematically. Most studies by scholars in China have used Western feminist theories as a basis for analysing their practical use in literature. Li Jing (2019), for example, uses Luise von Flotow’s translation theory to explore Zhu Hong’s translations, arguing that she successfully establishes a strong image of Chinese women. Only a small number of scholars, such as Deng Yan and Xiao Guifang (2012), question the applicability of Western feminist translation theory to the Chinese context, but they offer no new ideas about Chinese feminist translation strategies. One study of Chinese feminist translation strategies, by Sun Lin (2017), argues that when translating feminist popular literature in

the Chinese context, translators hold a moderate, Chinese-characterised view of feminist translation; the political purpose of feminist translation strategies is downplayed while the expressive function is strengthened, and translators focus on shaping feminine consciousness from the details of the language itself. However, this is more of a textual characteristic of Chinese feminist translation than a specific translation approach.

Moreover, previous studies on the representation of feminism in translation are overly general, despite their diverse perspectives. Taking *Jane Eyre* as an example, Wu Wenxiao (2010) illustrates the manifestation of feminism in the writing of translators of different genders by comparing the language's tone, exclamations and the enhancement of rhythm in the two translations; Jiang Xiaojuan (2008) explores the construction of gender identity in the translation by male and female translators through a comparison of three translations and argues that female translators express female consciousness more strongly. However, these studies have some limitations. The first is that scholars have focused on the translation with the most obvious feminist leaning (Zhu Qingying) disregarding the specificity of the individual translator. According to Giaber (2015), as the interlingual and intercultural communicator, the translator must read and interpret the source text and re-express the content within the reorganised target language. In this process of re-expression, the social environment, language trends and cultural background of the translator govern the translator's codes of language. A simple choice of translation may lead to the neglect of other variables. The second is the lack of explanation and definition of feminine consciousness and feminist expression in these studies. Only Yue Daiyun (2002: 311) and Geng Qiang (2005: 91) have proposed a three-tier definition of feminine consciousness in their study: the social level (awakening to oppression and resistance), natural level (biological gender awareness) and the cultural dimension (the understanding of the specific situation of women in terms of spiritual culture with reference to men, encompassing worldviews, ways of feeling, narrative techniques, etc.) Additionally, there has been a long debate among western feminist critics as to what feminism in literature is about. From the 1970s, Anglo-American scholars started to focus on the works of women writers (Moi, 2002). For example, Elain Showalter and Patricia Stubb consider feminist text should expose the hardships of women and Marcia Holly supports to create a strong female role model (Moi, 2002). But French philosopher Julia Kristeva claims the fragmentation of symbolic language in text which deconstructs the social and cultural instruction is feminist revolutionary (Moi,

2002). However, few scholars have provided an answer as to how this should be addressed in the Chinese context.

Furthermore, the “image of women” approach to literature has proved to be a fertile branch of feminist criticism (Moi, 2002: 41). There has also been much discussion among Chinese scholars about the portrayal of women who wish to dissect the deficiencies of Chinese femininity and the reflections brought about by Western portrayals of women by interpreting the portrayal of women in works of literature and film. Hu Ying (2000) effectively traces the production, circulation and even transplantation of popular images such as ‘Fu Caiyun’, ‘The Lady of the Camellias’, ‘Sophia’ and ‘Madame Roland’ as important resources in the construction of the ‘new woman’ in China during the late Qing and early Republican periods. Wang Zheng (1999) summarises four main criteria for the new woman proposed during the May Fourth period⁵: being educated, having an independent personality, having the ability to participate in public activities and showing concern for other oppressed women. More studies, however, have focused on the image of women after the reform and ‘opening-up’ of the country in 1980s. Huang and Zhang (2019) argue that the role of women after these reforms gradually changed from ‘producer’ and ‘worker’ to ‘consumer’ – yet this transformation brought women who had left society back into the family. In addition, the introduction of feminist criticism into China has brought scholars’ attention to the representation of the gender identity of women authors and translators in literary works. A typical example is the new dissection of Bertha, the “madwoman” (Zhu, 1988: 88; Fang, 1989: 41) in *Jane Eyre*, by scholars. Zhu Hong (1988) and Fang Ping (1989), as well as Zhang Yumei and Hao Boyan (2006), have argued that Bertha’s behaviour is in fact emblematic of a rebellion and struggle against the world – representing the cry of oppressed women, especially that of the author. He Yuting (2013), on the other hand, explores female translators’ struggle for discursive power through translation by means of Zhu Qingying’s translation. These studies have been instructive for my thesis; however, they focus on qualitative analysis, with a smaller number of

⁵ May Fourth Movement is a Chinese anti-federal, anti-imperialist, political and cultural movement that started with 4th May 1919 students protest against the Treaty of Versailles in Beijing. May Fourth period refers to the years from the beginning of the protest until China’s regaining sovereignty over Shandong in 1921. And some people consider the beginning of the May Fourth period to be the launch of the *Youth Magazine* (青年杂志, /qīngnián zázhi/) in 1915 (Wang, 2017).

research objectives, and lack generalisability. I therefore believe that the inclusion of quantitative analysis in my study is a more convincing result of the research.

To date, a large amount of research related to this topic has been conducted, all of which has provided a highly important basis and reference for my thesis. However, there are still some crucial questions the scholars have not answered. This thesis seeks to address the limitations mentioned above.

Aims of the thesis

This study will attempt to examine the situation of feminist literary translation in the Chinese context through a comparative analysis of *Jane Eyre*'s translations over the last hundred years. The main issues involve three aspects: feminist translation strategies, feminist presentation and the reconstruction of femininity in Chinese context.

First, as mentioned above, there is already a systematic theoretical basis for feminist translation strategies in the West. However, in the political context of China, translators' modes of thinking and translation behaviour are different. Are these theories then adapted to the Chinese context? This thesis will answer this question and try to propose feminist translation strategies suitable for the Chinese context through a comparative study.

Secondly, feminist presentation has long been discussed in the discipline of Anglo-American feminist criticism. The main argument attempts to answer the question of which literature is 'truly' feminist, the presentation of the reality of women's encounters or the portrayal of strong female characters (Moi, 2002)? In my reading of Chinese literary writing by women, I have found that both can exist in the same translation, but that translators may have different biases. Therefore, I do not explore the essence of feminist literature in this study; instead, this thesis focuses on answering the question, how is feminism presented in translated texts in the Chinese context?

Thirdly, I attempt to address how feminist translation helps to reconstruct femininity in China. This study discusses the image of women in feminist translation and compares those representative strategies to the realities of women's lived experiences. I hope this thesis can provide inspiration to women authors, readers and translators – beyond academia – through the link between literary writing by women and life.

Theoretical basis

Academic research is developmental and progressive, not independent and baseless, and solutions to research problems require reference to the findings of the former. There are several well-known authoritative theories that provide a strong theoretical basis and practical experience for this study. Primarily, I propose new feminist translation tendencies based on three Western theories of feminist translation strategies. While I question the applicability of these theories in the Chinese context, I also draw on filter and innovate these theories. Additionally, I draw on a part of Mona Baker's corpus translation studies as one of my research methods.

Luise Von Flotow's theory of feminist translation strategies is summarised by analysing two translations of a drama by a feminist writer in Quebec, one of which is relatively traditional, while the 'otherness' is deliberately feminist, thus throwing into focus the "anti-traditional, aggressive and creative approach to translations which they call feminist translation" (Flotow, 1991: 70). Flotow focuses on three strategies, which she calls "supplementing, prefacing and footnoting, and hijacking" (1991: 74). She argues that feminist translators undertake greater interventions in the original text and increase their visibility in the translation, mainly through these three strategies. In the same vein, Massardier-Kenny suggests that the goal of feminist translation strategies is to "make the feminine visible in language" (1997: 58). She questions the term "feminist-identified" translation, suggesting as an alternative "woman-identified" or "gender" (1997: 57). Flotow's theory is that only simple traditional translation strategies are used by feminist translators, rather than specifically feminist translation strategies – of which only hijacking can be used for "feminising the target text" (1997: 57). She then categorises the strategies used in feminist practice as "'author-centred' (recovery, commentary and resistance) or 'translator-centred' (commentary, use of parallel texts and collaboration)" (Massardier-Kenny, 1997: 58). Arguing that feminist translation strategies are not exclusive, Wallmach (2006) describes them using terms that already exist. She focuses on Canadian feminist translation practice and summarises five feminist translation approaches: "substitution, repetition, deletion, addition and permutation" (Wallmach, 2006: 14–18). Drawing extensively on Vinay and Darbelnet's (1995) translation approaches, Wallmach concludes that these strategies are not unique to feminist translation. The theories of Massardier-Kenny and Wallmach are, in fact, a critique and

update of the results of the previous theories. Their theories also form the basis of my research.

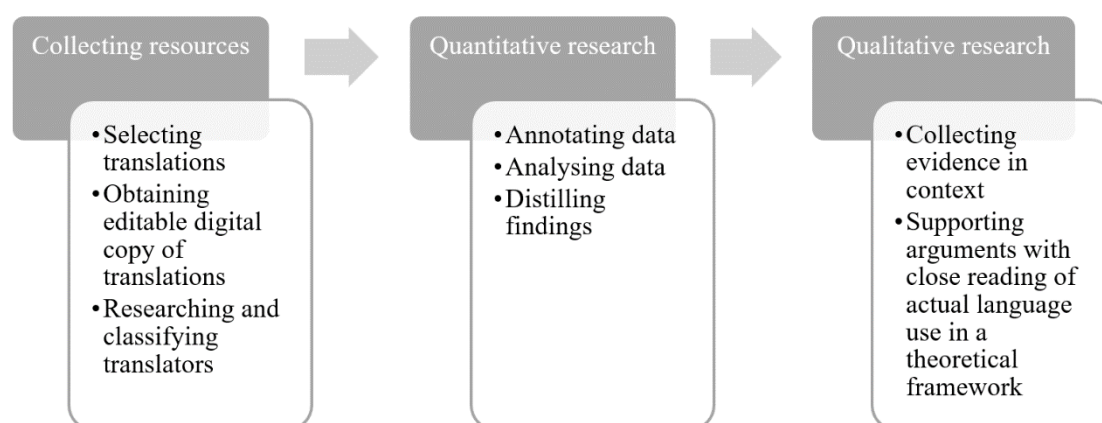
Translation studies before the 1990s focused on examining the relationship between the original and the translated texts, exploring the equivalences surrounding them. Mona Baker (1993), on the other hand, argues that traditional translation studies give primacy to the source text and ignore the importance of the translation in the act of translation. She points out that traditional translation studies are obsessed with discussing individual translations and looking for evidence in them that corresponds to the arguments of the scholars, and that such translation studies can hardly be separated from other disciplines, such as linguistics (Baker, 1993). Baker then shifts the focus to the study of the target text. Using the analytical methods of corpus linguistics, she has built up a large corpus of translated and non-translated texts in the target language. She focuses on comparative analysis of data at the lexical level to explore the universal features of translations. Baker has identified several features, such as “explicitation”, “disambiguation and simplification”, “conventional grammaticality”, “avoiding repetition” and “exaggerating features of target language” (Baker, 1993: 243–44). A corpus linguistics approach – now often used to explore the stylistic features of a particular text type – has been a great source of inspiration for me. I have also used a corpus linguistic approach to derive relevant data at the lexical level to compare translations. However, as I attempt to explore the specific translation methods of feminist translations, I still do not abandon a detailed exploration of specific translations. Moreover, as I am focusing on descriptive words, the data differences are relatively small (for example, adjectives are very infrequent in translations, compared to pronouns and conjunctions). Therefore, rather than resorting to building a large corpus, I have discussed each translation as a separate corpus, which helps to reduce errors in judgement.

In addition, I have used theories from other disciplines to supplement the exposition, such as Toril Moi’s feminist literary critique for exploring the manifestations of feminist translation; Michel Foucault’s theory of power for exploring gender relations; Eugene Nida’s theory of equivalence; and other translation strategies for analysing translation methods and the pragmatic and semantic components of linguistics for analysing the use of language in context. These theories are explained in specific sections of the analysis and are not listed here.

Methodology

This study uses a combination of quantitative and qualitative analyses to develop arguments from a variety of perspectives. The main research process is shown in Figure 1.

Figure 1 The process of research



The first step is to identify the objectives of the study and obtain resources. I obtained as many translations as I could through various sources, mainly from National Libraries Reference (全国图书馆参考咨询联盟 <http://www.ucdrs.superlib.net/>), but also some translations through physical book purchases. The resulting translations are mostly non-editable texts, including paperbacks and scanned PDF files, etc. As this study involves the analysis of data in the text, it was necessary to convert the translations into editable electronic texts. The document conversion technique used here is optical character recognition (OCR), i.e. the conversion of text in image form into machine-encoded text through electronic recognition (Schantz, 1982). The tools used in this study are *Convertio* (website, <https://convertio.co/zh/>) and *Xunjie PDF Editor* (application, <https://app.xunjiempdf.com/>). After recognition by machine, the text has to be proofread manually.

Once a sufficient number of resources are available, translations need to be selected and classified. Firstly, the full translations need to be recognised. I found that there are a large number of abridged and simplified versions of *Jane Eyre*'s translations, which are not normally used as subjects for research. However, as Wu Guangjian's abridged translation is one of the earliest, it is of great significance and is therefore included in this study. Secondly, by determining and refining the qualities that might constitute a 'feminist translation' (or not), then examining and classifying the feminist tendencies of the

translators, this study needed to ensure a certain number of feminist and non-feminist translations as comparable translations to build corpora.

According to Flotow's (1991) feminist translation theory, prefacing is one of the approaches which feminist translators use to show their intervention – by writing their reflection on and consideration of the source text. Consequently, researching the preface is the most useful method to learn about the translator's ideology. This is one of the highlights of the research methodology of this thesis. Additionally, some translators are also research scholars, and their scholarship is also an important source of insight into the views they hold. Their research topics, subjects and theoretical knowledge all reflect their interest. Moreover, Kate Millett emphasises the need to study social and cultural contexts in order to understand literature properly (Moi, 2002: 24). Hence, the translator's life experiences, and the translation environment, are also important sources of information – especially for translators who do not provide a preface and do not engage in academic research.

In linguistics, a corpus is a language source or collection of a large set of texts used to examine the occurrences or linguistic rules within a specific language territory. For the data analysis of the translations, I compared each translation and treated it as a separate corpus. This is laborious, but it reduces errors and makes differences between translations more apparent. The data collected for this study consisted of three main categories: relative word frequency, linguistic collocations and keywords. The data is generated by *LancsBox 5.1.2*⁶ and *Sketch Engine*.⁷

To conduct data analysis of the corpus, the first step is to deconstruct the texts and obtain the word lists. Frequency is an important factor to cast light on the way language reflects ideological imbalances. Raw word frequency is the number of times that a word occurs in the text which is, according to Oakes (2012), the “simplest measure of the importance

⁶ LancsBox is a new-generation software package for the analysis of language data and corpora developed at Lancaster University (Brezina, Weill-Tessier, & McEnery, 2020).

⁷ Sketch Engine is the ultimate tool to explore how language works. Its algorithms analyse authentic texts of billions of words (text corpora) to identify instantly what is typical in language and what is rare, unusual or constitutes emerging usage. It is also designed for text analysis or text mining applications (cited in <https://www.sketchengine.eu/>).

of a word in a text”. Relative word frequency (RWF) is calculated using the formula below:

$$RWF = \frac{\text{raw word frequency}}{\text{total word number of the text}} \times 10,000$$

Due to the different number of words in different texts, RWF is preferred when comparing the importance of the same word in different texts. From the word list of the text, the features of language use can be investigated. Secondly, the linguistic collocations related to nodes⁸ are generated and listed followed by the mutual information (MI) score⁹ which identifies relationships “between lexical items whether they form a ‘term’ or not” (Williams 1998: 155). The size of the MI statistic is proportional to how lexical items are attracted to one another. Sometimes, the collocates with the nodes are generated by calculating the LogDice score¹⁰ instead. Unlike MI score, it expresses the typicality of collocations. The higher LogDice score is, the stronger the collocation is. If the LogDice score is low, the collocate may be used frequently with other nodes. Finally, a keyword in corpus linguistics is a word that occurs in a text more frequently than by chance alone (Scott and Tribble, 2006). A comparison between the word frequencies in the subject text and their frequencies in a larger reference corpus is conducted. Such reference is usually a corpus on general language use and represents non-specialised language. Keywords and terms help us understand the topic and the behaviour of an expression as it is used in a specific corpus and compare it with a generic reference corpus. This helped me to shed light on the distinctive textual features of each translation and how they differ from standard registers of Mandarin.

⁸ Node is the central word in a collocation, sometimes called ‘query’ as the search word or phrase (cited in *SketchEngine*: https://www.sketchengine.eu/my_keywords/node/).

⁹ The MI score expresses the extent to which words co-occur compared to the number of times they appear separately. MI score is affected strongly by the frequency with which low-frequency words tend to reach a high MI score, which may be misleading (cited in *SketchEngine*: https://www.sketchengine.eu/my_keywords/mi-score/).

¹⁰ It is a statistic measure for identifying collocations with typicality. It is only based on the frequency of the node and the collocate and the frequency of the whole collocation (co-occurrence of the node and collocate). Because LogDice is unaffected by corpus size, it can be used to compare scores across different corpora (cited in *SketchEngine*: <https://www.sketchengine.eu/blog/most-frequent-or-most-typical-collocations/>).

With this data I can see the differences in vocabulary use between the translations and thus draw preliminary judgements and speculations. However, the differences presented by this data are at a macro level, and are used to compare the overall textual style of the translations. The specific feminist translation strategies need to be compared in detail and analysed through the use of language in context. This part of the qualitative analysis involves a discussion of power relations and related elements of pragmatics and semantics in linguistics. I provide strong support for the arguments in the quantitative analysis by examining different translations of the same source text utterance.

It cannot be denied that there are two major limitations in this study: one is that the selection of the subject of the study only covers translations of *Jane Eyre*, and not the works of other women writers. The second is that translations from the last five years are not included in the study, as Chinese feminism has been in a relatively radical state of development during this period compared to the past. I argue that the development of Chinese women during this period is complex, and deserves the focus of more targeted discussion.

A brief outline of the thesis

This thesis is a chronological development of the discussion. The first three chapters address the corresponding issues by discussing the different periods of *Jane Eyre*'s translation, while the last two chapters conduct the theoretical analysis that illuminates the results of the first three chapters.

Chapter 1 discusses the two earliest translations (1930s), exploring how feminism was differently represented in translation at the birth of Chinese feminism, and how they contributed to women's emancipation in different ways.

Chapter 2 examines translations from the two decades of reform and opening-up (1980s–1990s); a period in which translations with a distinctly feminist orientation emerged. This chapter answers questions about what strategies feminist translations apply and how feminism is expressed in the Chinese context.

Chapter 3 deals with the increased number of translations and discusses the situation of translations at the beginning of the 21st century (2000s–2010s). The research in this chapter further argues for the validity of the feminist translation strategies presented in

Chapter 2, then explores the residual masculine discourse in the new century and the ways in which feminist translators have responded to this.

Chapter 4 attempts to point out the role of literature written by women and its translation. I discuss how the translations help to reconstruct Chinese femininity and, more importantly, how the feminist translations magnify this function.

Chapter 5 discusses the role of *Jane Eyre* and its translation in the development of feminism in China. I analyse the specificity of the Chinese context, clarify the characteristics of Chinese feminist translated texts and systematically summarise feminist translation tendencies in the Chinese context.

Chapter 1 The Birth of Chinese Feminism

The germination and development of feminism in the Chinese context is vastly different from that of the West. The women's liberation movement, which aimed at national empowerment, was seen as part of a nationalist movement, led and developed by men. The translations of *Jane Eyre* from this period were all written by male translators, presenting a completely distinct style of writing and language expression. However, the presentation of different perspectives on a romance novel *Jane Eyre* also contributed to the development of feminism in diverse ways. In this chapter, a driving force for women's development as expressed in male translators' works at the dawn of Chinese feminism is investigated. The historical background and context of feminism in the late 19th and the early 20th centuries in China are introduced. A case study of the actual language used in the only two *Jane Eyre* translations in the 1930s is used for a comparative discussion to provide information on feminist power as expressed in these works.

1.1 The beginning: the particular aim and function of feminism

In the turbulent 19th century, China remained riven by internal strife and lacerated by external aggression. According to *The History of Modern China* (Jiang, 2016), in the late decades of the Qing Dynasty, China suffered successive defeats by the great powers: the United Kingdom and the French Empire in 1860, the French Army in 1885, the Empire of Japan in 1894 and the Eight-Nation Alliance¹¹ in 1900. Meanwhile, new ideas from Western cultures were drifting into China, and Chinese intellectuals – most of whom were men – attempted to learn from Western experience to enhance China's power and preserve the country and its people. As a consequence, they aroused a series of cultural, economic, educational, military and political reforms including the Hundred Day's Reform or Wuxu Reform¹² (Jiang, 2016). In the late 19th century, the Western world was going through a first-wave period of feminism, with women fighting for legal rights (Davis & Lorde, 2012). Such Western feminism inspired Chinese intellectuals to consider the significance of women in society, and Chinese feminism was born.

¹¹ The Eight-Nation Alliance was a multinational military consisting of approximately 45,000 troops from the eight nations of Japan, Russia, Britain, France, the United States, Germany, Italy and Austria-Hungary.

¹² The Hundred Days' Reform or Wuxu Reform (戊戌变法, / wùxūbiànfǎ/) was a failed 103-day national, cultural, political and educational reform movement from 11 June to 22 September 1898 in the late Qing dynasty.

However, the aim of women's liberation and development was to strengthen national power and save the country – rather than to improve women's living situation and social status, which was passive. The revolutionary leaders believed that the liberation of women would enable them to become part of the force that would save the country. According to Yang (2018), Chinese feminism had two main characteristics: first, women's issues were put forward by men, led by men and “for the men to establish the self-subject position through making use of women's power” (Yang, 2018: 152). Second, it was an issue beyond gender and sexuality; it was “a part of national discourse” (Yang, 2018: 152) closely related to the national interest. Pioneer intellectuals such as Liang Qichao (梁启超), Kang Youwei (康有为), Tan Sitong (谭嗣同) and Yan Fu (严复)¹³ publicly advocated for the liberation of women and equal rights. If Chinese feminism is considered part of a nationalist movement, it must have had a special function and role in this historical period and cultural context.

Women – who make up half of the population – became visible, and were seen as making an important contribution to the empowerment of the nation by intellectuals. Reformers and revolutionaries, including the Restorationists and the New Culturalists, focused on the female community and their labour power. Many of the intellectuals who advocated Western learning and Eastern application had experience of studying abroad. For example, Wang Tao (王韬, 1828–1897), an early modern enlightenment thinker who advocated changing laws and implementing reforms, had studied in Europe. He found that European women workers were able to create great amounts of value for society and make an outstanding contribution to economic development. Using the social roles and lifestyles of Western women as a reference point, these thinkers began to examine the situation of women in China and the feudal system of gender injustice and to disseminate Western culture in Chinese society through translations, newspapers and other means. As a leader of the Wuxu Reform, Liang Qichao's view of women's liberation included physical and mental aspects. On one hand, he acknowledged the significance of prohibiting foot-binding (戒缠足, /jièchánzú/) to liberate women's bodies (Jin, 2017). This practice modified the shape and size of women's feet with the purpose of achieving the ancient aesthetic value of lotus feet (三寸金莲, /sāncùnjīnlián/) and preventing women from venturing out. Liang's experience of visiting and studying in Japan and Europe impacted

¹³ Yan Fu (严复 1854–1921) was a Chinese scholar and translator, most famous for introducing Western ideas, including Darwin's theory of natural selection, to China in the late 19th century.

strongly on him and he advocated for the following: “师友讲习，以开其智；中外游历，以增其才。数者相辅，然后学乃成” (cited by Jin, 2017: 8) (Studying from teachers and friends is to learn wisdom; Studying at home and abroad is to improve ability. Doing both can achieve the education). Hence, Liang regarded foot-binding (缠足, /chánzú/) as the corrupt custom of depriving women’s health rights and limiting their educational opportunities. Liang was the first to focus on women’s education to liberate their thoughts and put forward the idea of establishing schools for girls (兴女学, /xìngnǚxué/). He thought highly of providing equal rights to education of both men and women in Japan, America and Europe and the valuable contribution this would make towards strengthening their countries. Liang’s *On Women’s Education* (论女学, /lùnnǚxué/) (1897), and revolutionist Jin Tianhe (金天翮)’s *The Women’s Bell* (女界钟, /nǚjièzhōng/) (1903), have been frequently cited by scholars inside and outside of China as having initiated a feminist discourse into modern China. The New Culturalists, like Liang, believed that a semi-paralysed country with half of its population enslaved and oppressed would not develop into a modern civilisation (Wang, 1999). In other words, women went from being an oppressed group to a significant force waiting to “be liberated”.

Secondly, feminism was a weapon the New Culturists could use to criticise Confucianism and attack the feudal system. The overthrow of the feudal system and the establishment of a new social order were important tasks for the Chinese revolution at that time. Confucianism, the ideological basis of the feudal system, was the first to be criticised. The proponents of the New Culture Movement¹⁴ advocated democracy and science and opposed dictatorship and feudal superstition (Hon, 2014). Chen Duxiu (陈独秀, 1879–1942), one of the leaders, used the slogan ‘打倒孔家店’ (/dǎdǎokǒngjiādiàn/, Down with Confucianism), rejecting Confucianism in its feudal morality (Xu, 1992). The New Culturalists stood for Western liberal humanist values and focused their criticisms on the

¹⁴ New Culture Movement is an ideological liberation movement against feudalism launched by some advanced intellectuals in China in 1910s and 1920s, to advocate democracy and Science (Spence, 2013). From the perspectives of evolution and the idea of liberation of individuality, the New Culturalist fiercely attacked the sage studies (represented by Confucius), and vigorously advocated new morality and opposed old morality, as well as new literature and classical Chinese language (Hon, 2014).

“inhumanness”¹⁵ of the Confucian doctrine (Wang, 1999). The ‘Three Principles and Five Rules’¹⁶ promoted by Confucianism were used by feudal society as a moral standard for people, of which the three principles were considered by the New Culturalists to be the main causes of social hierarchy and slavery. Chen (1915) criticised this standard as creating a subordinate status of subjects, sons and wives, depriving them of any autonomous individuality and independence. Guided by this ideology, the first group of ‘oppressed’ people intellectuals focused on were women, and they pointed out that women’s oppression was a disease of the Confucian culture, which was based on patriarchy (Wang, 1999). Feudal traditions such as foot-binding, concubinage, arranged marriages, female chastity and gender segregation were enumerated by the New Culturalists as the dregs of Confucian culture. Therefore, advocating the emancipation of women was very powerful in overthrowing the Confucian and feudal system.

As an intellectual who received his education in the feudal culture, it was difficult for Liang to rid himself of the influence of traditional Chinese culture. His theory of feminism was based on a man’s perception of what a perfect woman was. Liang’s view of women’s liberation aimed at saving and developing the country and, to some extent, he ascribed the national decline to women’s incapacity. Wang Zheng (2005) called this kind of feminism “male feminism”, distinguishing it from “state feminism” after 1949.

Some female writers held different ideas and tried to speak out. While the anarchist-leaning Chinese feminist journal *Natural Justice* (天义报, /tiānyìbào/) (1907–1908), edited by the preeminent feminist thinker He-Yin Zhen (何殷震), received frequent attention in Chinese academic discourse, her other works were obscured in both Chinese¹⁷ and English-language scholarship. As one of Jin Tianhe’s female readers, she criticised the imperial patriarchy and stated that the feminist struggle did not belong to the process

¹⁵ The equivalent of the word ‘inhumanness’ in Chinese is ‘非人’ (/fēirén/), which, in this context, denotes a state of life below that of a person, i.e. almost that of an animal. Wang Zheng (1999) uses ‘inhumanness’ rather than ‘inhumanity’ for this in English.

¹⁶ ‘三纲五常’ refers to the three principles and five rules of Confucianism. Three principles: the monarch is the guiding principle for the subject; the father is the guiding principle for the son; the husband is the guiding principle for the wife (君为臣纲, 父为子纲, 夫为妻纲). Five rules: benevolence (仁, /rén/), righteousness (义, /yì/), courteousness (礼, /lǐ/), wisdom (智, /zhì/) and credit (信, /xìn/).

¹⁷ Unless otherwise construed, the language ‘Chinese’ in this thesis refers to Classical Chinese and Mandarin Chinese, and excludes other forms of Chinese language such as Cantonese or dialects.

of the modernisation of nationalism, ethnocentrism and capitalism. By contrast, it was the beginning and end of a thorough social revolution which would abolish national and private property and establish a hierarchy with social equality. According to Lydia H. Liu, Rebecca E. Karl and Dorothy Ko, juxtaposing He-Yin Zhen's works with Liang's and Jin's texts "opens up a vast space for a new interpretation of the rise of feminism in China and in the world" (2013: 2).

With the gradual improvement in women's education during the May Fourth period, some intellectual women stood up for the women's community. In particular, the publication *Ladies' Journal* (妇女杂志, /fūnǚzázhì/) provided a public platform for women to share their ideas and debate women's issues. For example, Lao Qiuying (劳秋英) took issue with the women's emancipation movement led by men in her article 'Hopes for women of the number three class' (1921). She claimed that women's emancipation was a matter for women themselves, and that it was up to them to rise up and take care of it; men's ideas of women's emancipation could never be relied upon (Lao, 1921). Women's journals in the 1930s developed more rapidly than ever before. According to Barlow's survey, several long studies of women and literature, literature written for women, and women writers were produced, and many articles on these topics appeared in literary magazines during the period 1925 to 1935 (Barlow, 2004: 60). As a result, women's issues gained increasing attention. Additionally, the number of female readers increased. In the meantime, the growth of print media created the conditions to disseminate published works. More attention was paid to the works of women. For example, *Women and Literature* (女性与文学, /nǚxìng yǔ wénxué/), edited by Huiqun, was written in 1928 but published in 1933. Western works by female writers were brought into China, including Charlotte Brontë's *Jane Eyre* published in 1935, and Emily Brontë's *Wuthering Heights* in 1930 – both translated by Wu Guangjian.

The birth of Chinese feminism was led predominantly by men, and its aim was to serve their purpose of saving and developing the country. Education for women had just begun, and translators of foreign literature into Chinese were therefore mainly men. What follows is an introduction to such translations by male translators specifically on the *Jane Eyre* translations.

1.2 The translations of *Jane Eyre* in the 1930s

In this section, the translations of *Jane Eyre* by male translators Wu Guangjian (伍光建, 1866–1943) and Li Jiye (李霁野, 1904–1997) will be discussed. To understand the ideology of the translators, their life experiences and the prefaces of their translations were researched.

According to Qian (2011), over 60 Chinese translations of *Jane Eyre* were published from the 1930s to 2016 in mainland China, including cover-to-cover translations, part translations and abridged editions. Apart from the early two translations published in the 1930s, the other versions were published after the 1980s. The famous two early translations of *Jane Eyre* were both published in 1935. *The Autobiography of Jane Eyre* (简爱自传, /jiǎnàizìzhuàn/) an early translation by Li Jiye, was published as a serial in the journal *Collection of World-Famous Works* (世界文库, /shìjièwénkù/), from August 1935 to April 1936. It was not published as an offprint until September 1936. The other early version is a translation by famous translator Wu Guangjian titled *Wandering Life of Orphan Girl* (孤女飘零记, /gūnǚpiāolíngjì/), published in September 1935. According to Lai (2010), Wu Guangjian's preface was written in 1927 but the translation had been set aside by the Commercial Press for eight years, making this translation earlier than Li Jiye's version. In fact, the earliest translation of *Jane Eyre* should be Zhou Shoujuan (周瘦鹃)'s *Chong Guang Ji* (重光记, /chóngguāngjì/) collected in *Xin Xian* (心弦, /xīnxián/) in 1925 (Ge, 2004:180), but it is not selected here for it has only four chapters retelling the second half of the novel.

Wu Guangjian translated over a hundred million words, including over 30 literary works, and became one of the most well-known translators in the history of Chinese translation, with the same status of Lin Shu (林纾)¹⁸ and Yan Fu (严复). Wu was intelligent, talented and studious (Li, 2010). According to Li (2010), he was enrolled in the Beiyang Naval Officers' School (北洋水师学堂, /běiyángshuǐshīxué táng/) in Tianjin at the age of only 15, and had an excellent academic record. Under the leadership of Yan Fu, he made great progress in the English language, which laid the foundation for his translation works. After his graduation from the Beiyang Naval Officers' School in 1886, he chose to further

¹⁸ Lin Shu was a Chinese man of letters, most famous for introducing Western literature to a whole generation of Chinese readers, despite his ignorance of any foreign language. His translating method of collaborating with others' interpretations to translate was called 'the method of Lin's translation' (林译法).

his studies at the Greenwich Royal Naval College in Britain, where he devoured Western literary works and immersed himself in the English-language environment. Eager to study more, he continued at the University of London until 1892 (Huang, 2015). Over these six years, Wu familiarised himself with Western culture, took on new ideas and improved his intercultural communication skills. When he returned to China he worked as a teacher and began to research and study Chinese literature, history and philosophy (Huang, 2015). Although Wu published a number of translations in the 1920s, he did not work as a professional translator until the 1930s. Although Wu Guangjian grew up in the late Qing Dynasty, he was also influenced by the thinking of the New Culture Movement in his later years and used vernacular Chinese for his translations. His translation achievements were instrumental in the promotion of the vernacular language and he is known as “the first man of the vernacular translation in China” (Zhang, 2014). His popularised use of vernacular in translation of *Three Musketeers* was also strongly praised by Hu Shi (胡适) (Li, 2014). However, the choice of vocabulary is still somewhat different from modern Chinese.

Wu Guangjian interprets *Jane Eyre* with an emphasis on dignity and love. He points out that the novel describes a woman’s love which male writers are unable to present. In the preface, he states that “此作不依傍前人，獨出心裁，描寫女子性情，其寫女子之愛情，尤為深透，非男著作家所可及” (Wu, 1935: 1) (Differing from other literary works, this novel describes women’s personality in an inventive way and narrates women’s love incisively, which is the achievement that male writers cannot reach). He also regards Jane as the representation of women’s “highest dignity”, in line with the doctrine of Confucius¹⁹ and Mencius²⁰. In his words: “此書於描寫女子愛情之中，同時並寫其富貴不能淫，貧賤不能移，威武不能屈，為女子立最高人格” (Wu, 1935: 1) (This novel presents the fact that neither riches nor honours can corrupt the woman; neither poverty nor lowly condition can make her swerve from principle; neither threats nor force can bend her. Such spirit is the highest dignity of women).

¹⁹ Confucius (551–479 BC) was a Chinese philosopher and politician of the Spring and Autumn period. The philosophy of Confucius, also known as Confucianism, emphasised personal and governmental morality, correctness of social relationships, justice and sincerity.

²⁰ Mencius also called Mengzi (372–289 BC or 385–303 or 302 BC) was a Chinese Confucian philosopher who has often been described as the “second Sage”, after Confucius himself.

Li Jiye was a translator who grew up during the May Fourth Period of the New Culture Movement. After graduating from Yenching University²¹ in Beijing, under the leadership of Lu Xun (鲁迅)²², he formed the Non-named Association (未名社, /wèimíngshè/) in 1925 with a group of writers and scholars.²³ The activities of this association involved introducing foreign literature and translating the works. In this period, the literary translation in mainland China was led by a group of revolutionary litterateurs such as Lu Xun, Qu Qiubai (瞿秋白) and Shen Yanbing (沈雁冰), and some famous politicians and ideologists like Chen Duxiu (陈独秀) and Li Dazhao (李大钊). Li Jiye's writing was largely influenced by Lu Xun. He has stated that during Lu Xun's time in Beijing, Mr Lu Xun gave him and other revolutionary intellectuals many profound and vivid political lessons (Li & Zhong, 2004). Under Lu Xun's guidance and support, Li Jiye began his career in translation attempting to awaken Chinese people and save the country. His efforts were mainly focused on translating foreign literature. Li Jiye was strongly revolutionary in his choice of original texts and in the choice of words used in his translations. His translation *The Autobiography of Jane Eyre* was written during this period. Unlike Wu Guangjian, Li had never been abroad before the publication of his translation of *Jane Eyre*. Instead, he was influenced by the revolution in China alone. Hence, the choice of the original text was constrained by the time and the culture and social environment.

Li Jiye also thinks highly of the protagonist in his preface. Introducing the author's life experience, Li regards this novel as an autobiography filled with snapshots of reality. He also refers to the female characters in Charlotte Brontë's other works, arguing that the new women portrayed by Brontë all embody women's desire for freedom and recognising her as a pioneering figure in the women's liberation movement (Li, 1994: 39). According to Li Xin (2014), the depiction of the protagonist, Jane, who was a revolutionary woman

²¹ Yenching University (燕京大學) was a university in Beijing, China, that was formed out of the merger of four Christian colleges between the years 1915 and 1920 (West 1976). It was split into different universities and colleges in Beijing after the foundation of the People's Republic of China in 1949.

²² Lu Xun was a Chinese writer, essayist, poet and literary critic. He was a leading figure of modern Chinese literature. He was a famous revolutionist who shifted career from medicine to literature in an attempt to save the country.

²³ Including Wei Suyuan (韦素园), Wei Congwu (韦丛芜), Tai Jingnong (台静农) and Caojinghua (曹靖华).

in Li Jiye's translation, met the demands of society during the New Culture Movement in promoting the revolution. This kind of text is the "truly revolution art" which contemporary feminist critic Marcia Holly searches for that "need not be feminist, to be humanist" (Moi, 2002: 7). Moreover, Li Jiye's thoughts were impacted by revolutionary translators such as Lu Xun, Zhou Zuoren and Qu Qiubai which can be easily detected in his works. For instance, in Li's text, lexical choice closely reflected the social environment: '革命' (/gémìng/, revolution), '改革' (/gǎigé/, reform), '斗争' (/dòuzhēng/, conflict), and '反抗' (/fǎnkàng/, revolt). Zhang Ping (2004) argues that Li Jiye's translation has a clear political orientation, portraying Jane as a proletarian revolutionary. In an era of intense class struggle in the 1930s, the revolutionary nature of Li Jiye's text determined that his text was more adapted to the needs of the times than Wu Guangjian's translation. Wang (2003) comments that there is no doubt that *The Autobiography of Jane Eyre* conforms to the translation preferences of the May Fourth period.

Li Jiye has always advocated the principle of 'literal translation first, free translation second', and he is a typical literal translation school. His translation of words and sentences adopts the 'Europeanisation' principle strongly advocated by Lu Xun, and introduces vocabulary and sentence patterns from foreign languages into Chinese, thus promoting the development of modern Chinese. It is consistent with the translation viewpoint advocated by Shen Yanbing at that time, that is, "不妄改原文的字句，能保留原文的情调和风格" (Do not change the original words in error, but keep the original mood and style) (Lian, 2015: 59). However, Li Jiye's translation violates Chinese cognitive habits by duplicating the original text in the order of information processing; However, Wu Guangjian's translation is a great deal of reorganization of information order, which conforms to Chinese language habits and is more fluent. Even so, Li Jiye's translation, as the first full version without deletion, has a strong revolutionary tendency, which is more in line with the mainstream thought of Chinese mainland at that time. Therefore, Li Jiye's translation was re-published four times before the reform and opening-up, which is more widely spread than Wu Guangjian's translation.

Wu Guangjian and Li Jiye had entirely different life experiences and were influenced by different cultures and social environments. They both have concern for women's gender identity; however, Li Jiye is additionally involved in the social revolution while Wu Guangjian seems less concerned social issues in his preface. It can be inferred that Li Jiye had greater interest in the promotion of women's power, although articulated as part of

the social revolution in China. We cannot say that Wu Guangjian made no contribution to women's liberation, for his translation is a ground-breaking one. In the next section, the differences between their translations will be analysed to show how the translations contribute to the development of feminism in diverse ways.

1.3 Comparative discussion of two 1930s texts

In this section, translations by Wu Guangjian and Li Jiye will be discussed comparatively. To illustrate the comparison, a parallel corpus for the selected paragraphs is built and then run with technical tools to generate data for the language. According to the data, hypotheses will be generated and discussed. Furthermore, qualitative analysis will be conducted by exploring the actual language used in the texts to support the arguments.

Based on Lefevere (1992)'s rewriting theory, translation is a kind of cultural rewriting that is limited by ideology and poetics in different historical periods. While ideology restricts and guides the rewriter's work primarily in terms of political, economic and social status, poetic form is an important part of the cultural system in which the rewriter is working (Qian, 2011). Absorbing and engaging in various cultures, such as the patriarchal social system, feudalism, revolutionary ideas and Western culture, how do Wu and Li present their views of women in the translations? From a linguistics perspective, their ideology can be observed in the text from the lexical, syntactical and discourse aspects. To start the research, exploring the corpus data is an effective breakthrough that offers significant help in identifying problems.

In order to investigate the two translations directly and analyse their differences, a corpus database of the original text and the two translated texts was constructed. The data was generated with the technical tools and is presented below.

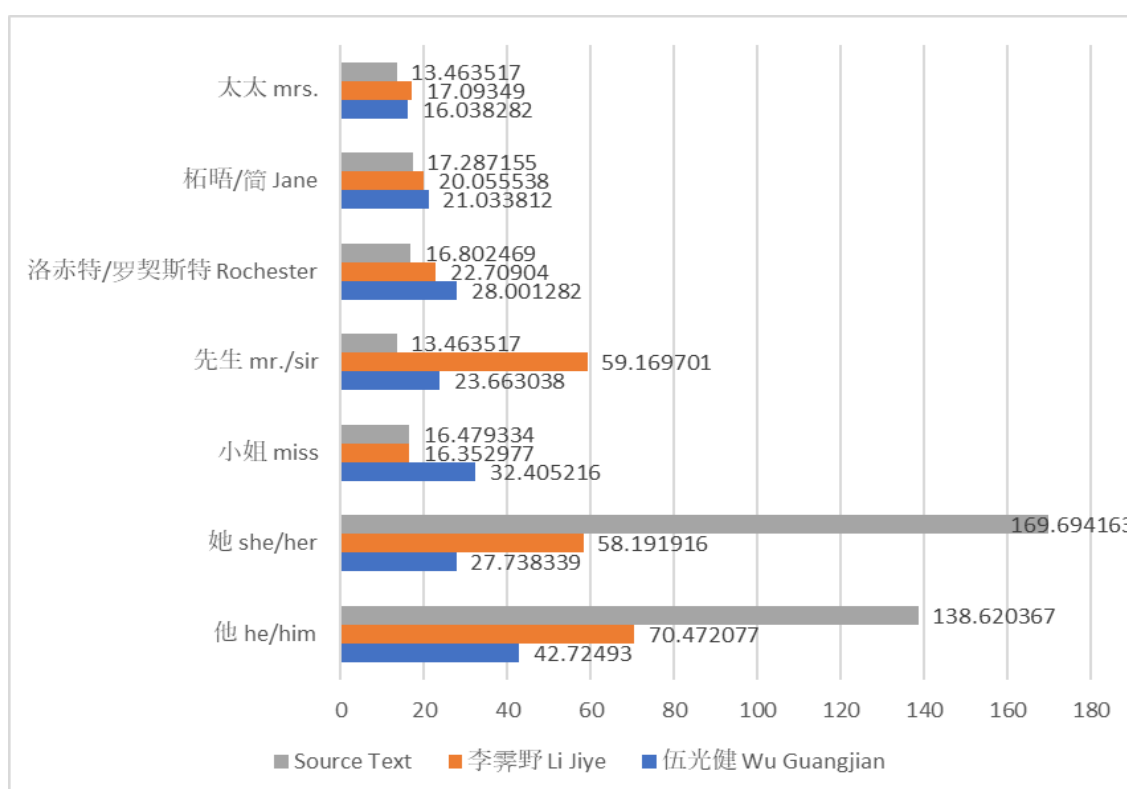
1.3.1 The use of words marked for gender

To explore a gender issue, it is important to investigate the translators' attitude toward male and female characters. Therefore, the first step is to look at the use of words with a mark for gender in each text. From the word lists, the words marked for gender, such as the personal pronouns '他' (/tā/, he/him) and '她' (/tā/, she/her), and the proper names '洛赤特/罗契斯特' (/luòchìtè/luóqìsītè/, Rochester) and '柘唔/简' (/zhèwù/jiǎn/, Jane) are selected to analyse the translators' attitudes towards the male and female characters. The list of the gendered words from the two texts is presented in Figure 2. Since the main role of quantitative analysis in this study is to explore the general differences of

vocabulary from the macro level, the comparison of details needs to be achieved through qualitative analysis. Thus, only common words with relative word frequency higher than 10 are listed in the figure below. Words with low word frequency, such as ‘妈妈’ (/māma/, mother) and ‘姐妹’ (/jiěmèi/, sister), are not listed in the table, while individual special words such as ‘瑪當’ (/mǎdāng/) will be discussed in detail later.

There are two inferences to be drawn from the data in Figure 2. First, it can be seen that

Figure 2 The relative word frequencies of the gendered words



the use of pronouns and nouns differs in the two translations. Wu Guangjian’s use of pronouns is less than in the original and in Li’s version. The relative word frequency (RWF) of both ‘他’ (/tā/, he/him) and ‘她’ (/tā/, she/her) in the Li translation are nearly twice that of the Wu translation. This illustrates the more frequent use of omission or substitution in the treatment of pronouns in Wu’s language. The RWF values of ‘小姐’ (/xiǎojiě/, Miss), ‘先生’ (/xiānsheng/, sir/ Mr), ‘洛赤特/罗契斯特’ (/luòchìtè/luóqìsītè/, Rochester), ‘柘唔/简’ (/zhèwù/jiǎn/, Jane) and ‘太太’ (/tàitài/, Mrs) in Wu’s text are higher than in the original text. It would seem that the low frequency of pronouns in Wu’s translation is his linguistic preference.

Secondly, in general, both translations are relatively consistent in their use of masculine words and feminine words in proportion to the original text. It can be inferred that there is no significant deviation in the references to male and female roles in this respect. In addition, the infrequency of ‘他’ (/tā/, he/him) and ‘她’ (/tā/, she/her) in the two Chinese texts in comparison with the English refers to different language customs. This will be discussed as a criterion to explore the relationship between feminist translation and “foreignisation” (Venuti, 1995: 20) strategies later in this thesis.

However, only the RWF values for ‘小姐’ (/xiǎojiě/, Miss) and ‘先生’ (/xiānsheng/, sir/Mr) show contradictory data. In Li’s translation, the value for Miss is very low, while the value for sir/Mr is surprisingly high. On further examination of the text, it is found that Li uses different forms of ‘Miss’ for women of different ages. ‘小姐’ (/xiǎojiě/, Miss) is used for young girls. For unmarried working women, such as the nurse ‘艾博特女士’ (/àibótè nǚshì/, Ms Abbot), the teachers ‘坦普尔女士’ (/tǎnpǔěr nǚshì/, Ms Temple) and ‘米勒女士’ (/mǐlè nǚshì/, Ms Miller), he uses ‘女士’ (/nǚshì/, Ms/lady). The term ‘女士’ (/nǚshì/, Ms/lady) is an honorific used for a woman when the marital status of the person is not known.

The term ‘Ms’ is a product of the development of feminism, as it has a similar use to the male title ‘Mr’, which does not offer any information of the marital status of a man. The earliest known proposal for regarding ‘Ms’ as a title occurred in *The Republican*²⁴ published in Springfield, Massachusetts, on 10 November 1901 (Zimmer, 2009). According to Zimmer (2009), ‘Ms’ is used to fill a void in the English language, where previously there was no honorific or title for females that did not disclose their marital status. In 1961, Sheila Michaels, an American feminist and civil rights activist who was looking for such a title, put ‘Ms’ into use when she saw the term (Kay, 2007). In fact, ‘Ms’ originated in England in the 17th and 18th centuries, but it was not popularised until the mid-20th century (Kay, 2007). Charlotte Brontë used ‘Miss’ for all unmarried women in the novel, without nuances. However, in Li’s translation of 1936, he adopts this advanced expression and translates it as ‘女士’ (/nǚshì/, Ms/lady). In fact, the word ‘小姐’ (/xiǎojiě/, Miss) in Chinese does not imply a woman’s marital status, but is mostly

²⁴ *The Republican* is a newspaper based in Springfield, Massachusetts covering news in the Greater Springfield area, as well as national news and pieces from Boston, Worcester and northern Connecticut (from Wikipedia [https://en.wikipedia.org/wiki/The_Republican_\(Springfield,_Massachusetts\)](https://en.wikipedia.org/wiki/The_Republican_(Springfield,_Massachusetts))).

used for younger women. In contrast, however, the term ‘女士’ (/nǚshì/, Ms/lady) is applied to a wider range of women, and it does not contain information about age or marital status. It is clear he is aware of the different status of unmarried young girls, such as ‘乔治亚娜小姐’ (/qiáozhìyànà xiǎojiě/, Georgiana), working women ignoring their marital status, such as ‘米勒女士’ (/mǐlè nǚshì/, Ms Miller) and married women like ‘里德太太’ (/lǐdé tàitai/, Mrs Reed). In fact, similar words also appear in Wu Guangjian’s translation, and he transliterates ‘Madam’ as ‘瑪當’ (/mǎdāng/) directly. However, the usage rate of this word is very low, and its relative word frequency is only 1.64. Moreover, it only appears in the dialogue of characters, but not in the narration. Wu Guangjian still chooses to use the title of ‘小姐’ (/xiǎojiě/, Miss) in ordinary descriptive words. Therefore, Wu Guangjian’s translation of ‘Madam’ does not affect the analysis of the translation choices of ‘Miss’ and ‘Ms’ in the two translated texts.

Moreover, in Wu Guangjian’s translation, the word 'sir' is chosen as the address for female teachers. In Chinese, the word ‘先生’ (/xiānsheng/) means a respectful name for an older learned person (He, 2016). Later, it was referred to as teacher without gender limited. Now, it has evolved into a broad address for men and a respectful name for women with important achievements (He, 2016). Regarding the question of whether addressing women with ‘先生’ (/xiānsheng/) is sexist, the main view of Chinese scholars such as He Yingnan (2016) is that it is inappropriate to show respect for women with status and prestige and call them ‘先生’ (/xiānsheng/) when it has become a general term for men. According to the historical context, in the Republic of China, the word ‘先生’ (/xiānsheng/) was widely used to address teachers. Therefore, Wu Guangjian’s ‘女先生’ (/nǚ xiānsheng/) in his translation only means ‘女教师’ (/nǚ jiàoshī/, female teacher) rather than a woman with important achievements. But this issue is not the focus of this study, so we will not discuss it in depth here. Even so, the word frequency of ‘先生’ (/xiānsheng/) in Li Jiye’s translation is far higher than that in Wu Guangjian's translation. According to the research results, Li’s translation is a complete translation, and does not remove the spoken dialogue. Li retains the masculine title in the dialogue, so that the word ‘先生’ (/xiānsheng/) has a high RWF value in Li’s translation.

Wu Guangjian seems to refer to female and male characters equally in line with the source text, but Li Jiye’s reference to male characters tends to be more frequent. However, after a closer look at Li’s text, it is found that Li applies the advanced title ‘女士’ (/nǚshì/, Ms) for some female characters, thus reducing the attention to the women’s marital status.

This is one of the achievements of linguistic feminism in the Western world, and Li's adaption to some extent contributes to women's liberation in language.

1.3.2 The tone of setting

There is a Chinese idiom that refers to Shakespeare, saying ‘一千个人眼中有一千个哈姆雷特’ (there are a thousand Hamlets in a thousand people's eyes), which is a metaphor to say that people's comprehensions of the same literary works are distinct. Translators, as readers first, may consider the novel in different ways. Lefevere (1992: 2) sees literary translation as “rewriting” literature and the translator as a “rewriter”. The motivation for such rewriting can be “ideological” (Lefevere, 1992: 2). Hence translators, as the readers of the source text initially, rewrite the text, embedding – consciously or subconsciously – their comprehension of the original text and the ideology they hold. The flexibility of lexical choice in literary translation provides room for translators to somewhat ‘recreate’ the original works. Exploring the adjective choices in the texts can be a means to investigate the textual styles of two translators.

All the adjectives in the entire word lists are explored first. Chinese word classes are very flexible, and we often see pronouns or noun phrases in a modifying position, making it difficult for the machine to identify the word classes precisely. Therefore, some of the adjectives identified in the list are deemed invalid, such as ‘我的’ (/wǒde/, my), ‘她的’ (/tāde/, her), ‘她说’ (/tāshuō/, she says) and other misidentifications that occur due to their modifying functions. The valid adjectives are instead selected manually from the lists. From the selected adjectives, it is found that words with relatively high RWF values in Wu Guangjian's text tend to have the effect of depicting a tough life and a sad mood. By contrast, Li Jiye prefers to use adjectives which help to render a more optimistic atmosphere. The effect of words here relates to Sinclair (1991)'s negative and positive semantic prosody. To evidence this point, only the top 30 adjectives in each text are picked out in the comparative table (see in the Appendix A) as the others as are less important because of their low RWF values.

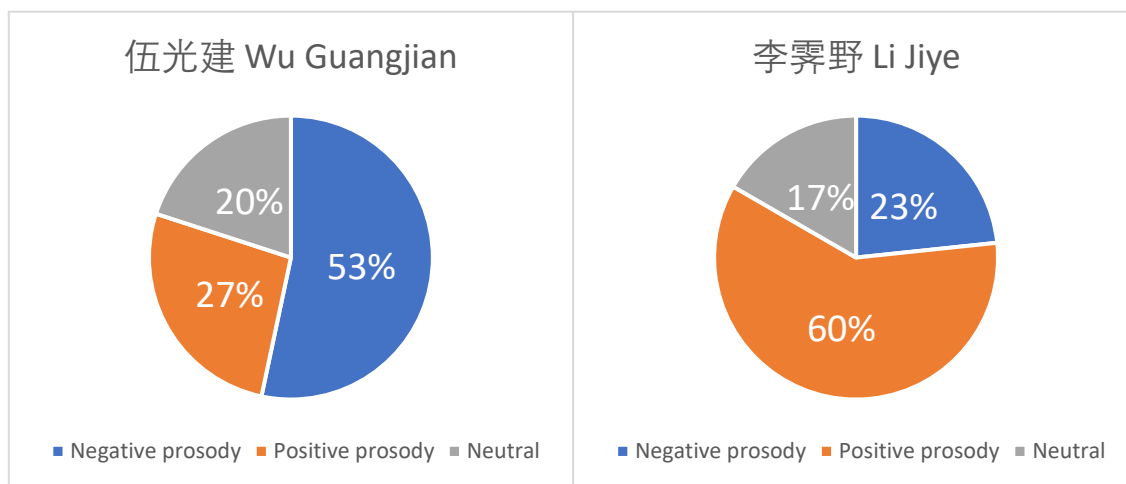
According to Sinclair (1991), certain ostensibly neutral words are probably perceived with positive or negative associations due to their frequent occurrence with specific collocations. The words selected in this section are classified into three types based on this theory, as words with negative prosody, positive prosody and neutral words. The words with negative prosody in this study are those with the effect of showing toughness

and sadness such as ‘恐怖’ (/kǒngbù/, horrible), ‘可怕’ (/kěpà/, terrible), ‘苦痛’ (/kǔtòng /, painful), ‘不幸’ (/búxìng/, unfortunate) and so on. And words with positive prosody refers to adjectives helping to create an optimistic emotion in the text, like ‘快乐’ (/kuàilè/, happy), ‘美丽’ (/měilì/, beautiful), ‘仁慈’ (/réncí/, merciful) and ‘可爱’ (/kěài/, adorable); and ‘neutral’ for non-emotive words like ‘平常’ (/píngcháng/, usual). The data counted is summarised in Table 1 and Figure 3.

Table 1 The number of classified adjectives in two texts

Text	Negative prosody	Positive prosody	Neutral
伍光建 Wu Guangjian	18	7	5
李霁野 Li Jiye	8	16	6

Figure 3 The ratio of classified adjectives in two texts



From Figure 3, the share of ‘negative’ words in Wu’s list is 53 per cent, while in Li Jiye’s list it is only 23 per cent. Conversely, ‘positive’ words account for a larger proportion of the top 30 adjectives in Li Jiye’s text, at 60 per cent. The big difference in word choice explains the very different styles of the two translations. Looking at the selected words (see in the Appendix A), Wu’s lexical choices tend to reflect a poor living environment: ‘恐怖’ (/kǒngbù/, horrible), ‘可怕’ (/kěpà/, terrible), ‘愁苦’ (/chóukǔ/, despondent) and ‘險的’ (/xiǎnde/, dangerous). It can be surmised that Wu sees *Jane Eyre* as a story of a woman’s sorrowful life. Moreover, the name of the novel was changed by Wu Guangjian to *Wandering Life of Orphan Girl*, supporting this point. Despite 27 per cent of the words being with positive prosody, they suggest less pleasure than those in the Li text. Li’s choice of words is more straightforward in presenting a relaxed, lively and hopeful atmosphere. For example, pleasure is presented with four different words in the list: ‘快

乐’ (/kuàilè/, happy), ‘高兴’ (/gāoxìng/, happy), ‘愉快’ (/yúkuài/, pleased) and ‘欢乐’ (/huānkuài/, cheerful). In comparison, Wu’s expressions of positive emotion are more restrained and subtle, such as ‘舒服’ (/shūfú/, comfortable) and ‘好的’ (/hǎode/, good). Also, the description of people in Li’s translation is more active and impressive with ‘美丽’ (/měili/, beautiful), ‘漂亮’ (/piàoliàng/, pretty), ‘可爱’ (/kěài/, adorable), ‘年轻’ (/niánqīng/, young) and ‘活泼’ (/huópō/, lively); compared with only ‘真诚’ (/zhēnchéng/, sincere) and ‘温柔’ (/wēnróu/, gentle) in Wu’s word list.

In general, the focus on and references to male and female characters are based on the source text in both translations, without much deviation. However, the vocabulary choices in the two translations are also very different, with Wu Guangjian’s overall vocabulary leaning towards the soft and gloomy, creating a tragic setting, while Li Jiye’s choice of words leans towards the bright. The debate about whether a text presenting women’s harsh reality or one creating a strong female mode is the truly feminist text have gone on for many years (Moi, 2002). Due to the unclear feminist interest of the two translators in the 1930s, I did not try to answer this question in this chapter. What can be confirmed is that Wu Guangjian’s text – which attempts to magnify women’s suffering in the novel – can raise Chinese women’s awareness about the difficulties that they may encounter in life due to their gender.

1.4 Comparative discussion of translating characters

To further support these assumptions based on the data, the actual language use in relevant paragraphs will be discussed in detail. The key words and sentences discussed in the paper are presented in paragraphs of *Jane Eyre* with two Chinese renderings. The Wu Guangjian version is the first edition, from 1935, and the Li Jiye translation used in the study is the sixth edition, from 1994, by Shanxirenmin Press. The key words are underlined.

1.4.1 Translating characters’ physical features and personality

To further investigate the differences in the translators’ descriptions of the characters in the novel, character-related adjectives are extracted via *GraphColl*²⁵ in *LancsBox* (Brezina et. al. 2015). The collocates with mutual information (MI)²⁶ scores will be examined. To filter the adjectives related to the characters, four words ‘她’ (/tā/, she/her),

²⁵ *Graphcoll* is a tool in *LancsBox*, used to explore the linguistic collocations based on mutual information.

²⁶ A value shows the relation of linguistic collocations. The higher the score is, the closer relation the words have (see in the Footnote 9, p. 14).

‘柘晤 / 简’ (/zhèwù/jiǎn /, Jane), ‘他’ (/tā/, he/him) and ‘洛赤特 / 罗契斯特’ (/luòchìtè/luóqìsītè/, Rochester) are set as node²⁷ and run in each corpus. As the search results are rather unwieldy, the table (see in the Appendix B) filters out irrelevant information and extracts valuable adjectives for presentation.

As Wu Guangjian had deleted many descriptive utterances, the lists generated for his text are shorter than those of Li’s full translated text. However, they are sufficient to investigate the nuances of female and male characters’ descriptions in the two translated texts. Typically, the small number of filtered adjective collocates related to the nodes ‘她’ (/tā/, she/her) and ‘柘晤 / 简’ (/zhèwù/, Jane) all imply positiveness in the female characters: ‘考究’ (/kǎojiu/, exquisite), ‘親的’ (/qīnde/, close), ‘好看’ (/hǎokàn/, good looking) and ‘真誠’ (/zhēncheng/, sincere). By contrast, Li’s descriptions tend to be more diverse and flexible. His expressions are more extroverted and exaggerated compared to Wu’s translation. In other words, his lexical use fleshes out and diversifies the characters and expresses stronger emotion. For example, there are a few words in the selected table of Li’s text for portraying different personalities, like ‘精明’ (/jīngmíng/, smart), ‘善良’ (/shànláng/, kind), ‘古怪’ (/gǔguài/, strange), ‘瘋狂’ (/fēngkuáng/, crazy) and so on, whereas there is only ‘考究’ (/kǎojiū/, exquisite) and ‘真誠’ (/zhēnchéng/, sincere) in Wu’s text. Besides the words implying positive emotion and personality, the adjectives used to render the characters’ flaws in Li’s translation, such as ‘懶惰’ (/lǎnduò/, lazy) and ‘粗魯’ (/cūlǔ/, rude), which are unconcealed compared to those in Wu’s translation, since in the novel most of the characters are in conflict and opposition to the heroine. This situation is more obvious when describing female characters, and Table 2 shows Wu’s adjective choices do not show the unsatisfactory side of the female characters’ personalities.

However, more evidence is needed to support the hypothesis of different biases in depicting male and female characters, for the ensuing technical problems and the complexity of the Chinese language have limited the list of linguistic collocations screened and generated. In the Chinese language, words do not have a specific form. A verb can be used attributively as a noun modifier, adverbially as a verb modifier, as a predicate, or referentially as the subject of the clause. A typical example is the use of word ‘吃惊’ (/chī jīng /, shocked), as follows:

²⁷ Central word in a collocation. See in the Footnote 8, p. 14.

Adjective: 我一副吃惊的表情。 (I have a shocked expression.)

Adverb: 我吃惊地看着他。 (I am looking at him in surprise)

Verb: 我吃惊了。 (I am shocked.)

Noun: 吃惊是一种情绪反应。 (Being shocked is a kind of emotional reaction.)

The above example illustrates the complexity and flexibility of the Chinese language, both of which increase the difficulty of identifying a specific part of speech using technology alone. Therefore, it is necessary to look closely at the actual language use in context and search for the differences manually. In the following section, the comparison of the descriptions of the characters, especially female characters, by the two translators is discussed in detail.

Wu Guangjian's and Li Jiye's view of women and the translation methods they use to describe their female characteristics are very different. For descriptions with negative connotations in the source text, Wu Guangjian prefers to decrease the effect of an unappealing female personality and give the characters a more positive prosody. By contrast, Li Jiye was actively involved in the social revolution, and his ideology was permeated with revolutionary fervour. Such enthusiasm can be seen in his translation. On one hand, his lexical choices maintain the effect of creating aggressive characteristics. The characters he describes, on the other hand, show a greater degree of resistance than in Wu's text. A number of examples of actual language use follow.

Jane lives in Gateshead Hall from the age of 10 with her uncle's – Mr Reed's – family, as it was his dying wish. However, her aunt Sarah Reed dislikes her and regards her as a burden. She isolates Jane from her children, Eliza, Georgiana and John. Because of Mrs Reed's abusive attitude towards Jane, the children's antagonism towards her is unbridled and they bully Jane. Therefore, to Jane, there is no doubt that they are hateful. In Example 1, the two girls are labelled as having unsatisfactory personalities with a series of adjectives. Wu and Li deal with these adjectives differently.

Example 1

Eliza, who was headstrong and selfish, was respected. Georgiana, who had a spoiled temper, a very acrid spite, a captious and insolent carriage, was

universally indulged. (JE, p. 27)

伊里西，她是个为己自私顽强的人，人人都恭敬他。左珍纳，脾气极坏，尖酸刻薄，骄纵无礼，却是人人都迁就她。(tr. Wu, p. 13)

yī lǐ xī , tā shì gè wéi jǐ zì sī wán qiáng de rén , rén rén dōu gōng jìng tā 。 zuǒ zhēn nà , pí qì jí huài , jiān suān kè bo , jiāo zòng wú lǐ , què shì rén rén dōu qiān jiù tā 。

伊莱扎既顽横又自私，她却受人敬重。乔治亚娜有被宠坏了的脾气，有非常毒辣的恶意，有吹毛求疵的傲慢态度，却受到普遍的宽容。(tr. Li, p. 11)

yī lái zhā jì wán héng yòu zì sī , tā què shòu rén jìng zhòng 。 qiáo zhì yà nà yǒu bèi chǒng huài le de pí qì , yǒu fēi cháng dú là de è yì , yǒu chuī máo qiú cǐ de ào màn tài dù , què shòu dào pǔ biàn de kuān róng 。

In Example 1, Brontë uses six expressions with negative connotations to describe Eliza and Georgiana's personalities. It can be seen that the underlined descriptive words build a negative picture of the two young girls. Li Jiye generally translates very literally; in his text, he recreates an equivalent description and his lexical choices are loyal to the original text. However, at some imperceptible points, he makes slight changes. He uses ‘既...又...’ (/jì... yòu.../, not only... but also...) to connect two words ‘顽横’ (/wánhèng/, headstrong) and ‘自私’ (/zìsī/, selfish). In the Chinese language, this conjunction enhances the progressive relation of the two parts and intensifies the tone. Its use amplifies the adverse side of Eliza's personality. In contrast, Wu Guangjian's translation provides a gentler representation of the girls and shows more tolerance. His lexical choices are comparatively less aggressive than Li's, weakening the unfavourable images of the two girls. He translates “headstrong” into ‘顽强’ (/wánqiáng/, indomitable) which conventionally expresses a positive meaning in Chinese. Wu also subtly changes “acrid spite” into ‘尖酸刻薄’ (/jiānsuān kèbó/, unkind and harsh), which emphasises more the way a person talks or treats others, while Li Jiye's ‘毒辣的恶意’ (/dúlà de èyì/, fierce viciousness) and Brontë's “acrid spite” directly describes Georgiana's moral quality. As the novel is a first-person narrative from the perspective of Jane, the whole text can be considered as Jane's speech. Thus, Wu's translation also makes this female protagonist more tolerant.

However, Li's translation of the female characters can be seen as somewhat biased. In some relatively appreciative descriptions, his translation reduces the positive effect. One of the typical examples is found in the first chapter of the novel when introducing the character, Bessie. In the story, Jane is taken care of by the nursemaid Bessie, who Jane prefers to anyone else in Gateshead Hall – although she occasionally scolds Jane harshly. Brontë makes some admiring comments about Bessie, and Wu Guangjian chooses favourable words, whereas Li Jiye prefers neutral expressions.

Example 2

Bessie Lee must, I think, have been a girl of good natural capacity, for she was smart in all she did, ... I remember her as a slim young woman, with black hair; dark eyes, very nice features, and good, clear complexion; but she had a capricious and hasty temper, and indifferent ideas of principle or justice. (JE, p. 40)

我现在追想从前，贝西（她姓利）作事很能干，……，她原是一个很聪明的女子，面貌是很好看，黑头发，黑眼睛，身材苗条，可惜她喜怒无常，不懂的大道理，不晓得什么叫做公道。(tr. Wu, p. 34)

wǒ xiàn zài zhuī xiǎng cóng qián , bèi xī (tā xìng lì) zuò shì hěn néng gàn , , tā yuán shì yī gè hěn cōng míng de nǚ zǐ , miàn mào shì hěn hǎo kàn , hēi tóu fā , hēi yǎn jīng , shēn cái miáo tiáo , kě xī tā xǐ nù wú cháng , bú dǒng de dà dào lǐ , bú xiǎo dé shí me jiào zuò gōng dào 。

我想，贝西里一定是一个天赋很好的女子，因为她做什么事都精明，……，我记得她是一个苗条的青年妇人，黑头发，黑眼睛，五官端正，面容纯净；但是她有一种反复无常的急躁脾气，道理和正义的观念也不高明。(tr. Li, p. 30)

wǒ xiǎng , bèi xī lǐ yī dìng shì yī gè tiān fù hěn hǎo de nǚ zǐ , yīn wèi tā zuò shí me shì dōu jīng míng , , wǒ jì dé tā shì yī gè miáo tiáo de qīng nián fù rén , hēi tóu fā , hēi yǎn jīng , wǔ guān duān zhèng , miàn róng chún jìng ; dàn shì tā yǒu yī zhǒng fǎn fù wú cháng de jí zào pí qì , dào lǐ hé zhèng yì de guān niàn yě bú gāo míng 。

In Example 2, Bessie is described as a smart woman with “very nice features, and good, clear complexion” when she was young. Wu, as he had lived in the Western world for a couple of years, is open-minded about praising women. He generously translates it as ‘面貌很好看’ (/miànmào hěn hǎokàn/, have very good appearance) with an additional adverb of degree ‘很’ (/hěn/, very). In traditional Chinese culture, the relationship between men and women is obscure, and the expression of feeling is delicate. As Li Jiye grew up in such a cultural environment, he was probably used to presenting appreciation of women in a reserved way. His words are flat and normal, with ‘五官端正’ (/wǔguān duānzhèng/, regular features) and ‘面容纯净’ (/miànróng chúnjìng/, clear face). But when it comes to “smart girl”, Wu chooses ‘聪明’ (/cōngmíng/, clever) whereas Li interprets it as ‘精明’ (/jīngmíng/, astute), which has the implicit meaning, on some occasions in the Chinese language, that a person is *too* smart. For the “capricious and hasty temper, and indifferent ideas of principle or justice” description, Wu transfers the emphasis to weaken the negative comments. Bessie becomes more innocent in Wu’s words, with ‘喜怒无常，不懂的大道理，不晓得什么叫做公道’ (unstable mood, do not know the principles and justice) instead of “bad temper” and “indifferent”. The personality of a person is rich and complex. It is difficult to say that a person is good or bad. Bessie takes care of Jane and gets close to her, though she indeed has a partial attitude towards Jane’s cousins. But Li does not consider reducing the harshness in any characters who are in conflict with the heroine. Such a translation increases the power of the characters but also exacerbates the opposition and conflict and highlights Jane’s rebellion from another angle.

In addition, the translator’s attitude towards, and stereotype of, women constrains his impression of female characters as well. Miss Miller is one of the teachers in the Lowood Institution. In examples 3 and 4, Miss Miller is described as over-worked twice in the original text.

Example 3

Miss Miller was more ordinary; ruddy in complexion, though of a careworn countenance; hurried in gait and action, like one who had always a multiplicity of tasks on hand. (JE, p. 54)

米拉小姐平常些，不如对我说话的那一位。米拉小姐脸红，满脸愁容，举动匆忙，好像是事体太多忙不过来的。(tr. Wu, pp. 56–57)

mǐ lā xiǎo jiě píng cháng xiē , bú rú duì wǒ shuō huà de nà yī wèi 。 mǐ lā xiǎo jiě liǎn hóng , mǎn liǎn chóu róng , jǔ dòng cōng máng , hǎo xiàng shì shì tǐ tài duō máng bú guò lái de 。

米勒女士平庸些：面皮微红，虽然是操劳的容貌；步度和动作都匆匆忙忙，像个手头总有许多工作的人一样。(tr. Li, p. 47)

mǐ lè nǚ shì píng yōng xiē : miàn pí wēi hóng , suī rán shì cāo láo de róng mào ; bù dù hé dòng zuò dōu cōng cōng máng máng , xiàng gè shǒu tóu zǒng yǒu xǔ duō gōng zuò de rén yī yàng 。

Example 4

Miss Miller, poor thing! looked purple, weather- beaten, and over-worked—when, as my eye wandered from face to face, the whole school rose simultaneously, as if moved by a common spring. (JE, p. 57)

米拉小姐满脸都是劳苦过度的神色。(tr. Wu, p. 60)

mǐ lā xiǎo jiě mǎn liǎn dōu shì láo kǔ guò dù de shén sè 。

米勒女士呢，可怜的人呵！看来脸色发紫，饱经风霜，而又操劳过度。(tr. Li, pp. 51–52)

mǐ lè nǚ shì ne ,kě lián de rén hē !kàn lái liǎn sè fā zǐ ,bǎo jīng fēng shuāng , ér yòu cāo láo guò dù 。

Since ancient times, the Chinese have approved of women who have ‘三从四德’ (/sāncóng sìdé/, three obediences: obey her father before marriage, her husband during married life and her sons in widowhood; and four virtues: fidelity, physical charm, propriety in speech and efficiency in needlework) and ‘相夫教子’ (/xiāngfūjiàozǐ/, help the husband and teach the children) is a dutiful wife. Therefore, the traditional image of a good Chinese woman is one who focuses her attention entirely on the family and works hard to look after her husband and children. Even in the present day, Chinese people like to use the phrase ‘操劳’ (/cāoláo/, worry about and work hard) when praising women working hard for the family. Although this term does not refer in particular only to women, to some extent it still reflects the stereotype of Chinese women. This kind of stereotype

is particularly obvious in Li's translation. In two different places, Brontë uses "careworn" and "over-worked" to describe Miss Miller, but Li naturally translates them to '操劳' (/cāoláo/, worry about and work hard) twice. In contrast, Wu translates "careworn" as '愁容' (/chóuróng/, worried and anxious face) in Example 3 and "over-worked" as '劳苦过度' (/láokǔguòdù/, over-worked). One emphasises the psychological aspect and the other highlights the physical aspect. Weedon interprets Foucault's theory thus:

Discourses are more than ways of thinking and producing meaning. They constitute the 'nature' of the body, unconscious and conscious mind and emotional life of the subjects they seek to govern (Weedon, 1987, p. 108).

The stereotypes of women in different times are a typical discourse which consciously or unconsciously frames the model of how a woman should be. However, stereotypical ideology in patriarchal discourse is not only reflected in Li Jiye's translation: Wu Guangjian's way of diminishing female characters' flaws is also driven by the model of women's innate goodness in his ideology, which is the product of a male-controlled system.

Surprisingly, this bias towards characterisation is diametrically opposed in the portrayal of male characters. That is, Wu retains words that are more similar in meaning to the original in portraying male characters. On the contrary, Li's descriptions of male characters tend to choose words that are neutral or even positive.

Example 5

Large and stout for his age, with a dingy and unwholesome skin; thick lineaments in a spacious visage. (JE, p. 22)

他又粗又大，皮膚的顏色是很不好看，神氣是很蠢笨的。(tr. Wu, p. 5)

tā yòu cū yòu dà , pí fū de yán sè shì hěn bù hǎo kàn , shén qì shì hěn chǔn bèn de 。

他是又壯又胖的；棕色不健康的皮肤；大臉笨象。(tr. Li, p. 4)

tā shì yòu zhuàng yòu pàng de ; zōng sè bù jiàn kāng de pí fū ; dà liǎn bèn xiàng 。

Gateshead Hall leaves Jane with horrible memories of her aunt's cold-blooded treatment, and her cousins' abuse and bullying. The phrase describes Jane's cousin, John Reed, who is also a key member of the bullying group. A variety of differences in the translation of this description can be found. The first is in the choice of vocabulary; the word "stout" does have a positive connotation. In this context Wu's choice of '粗' (/cū/, thick) matches the overall semantic equivalent. Li's choice, on the other hand, is '壮' (/zhuàng/, strong), which in this case clearly upholds the positive image of the male character. The second is the use of degree words; in Wu's translation he adds a number of degree-enhancing adverbs to the negative portrayal of the male character, for example adding '很' (/hěn/, very) before '不好看' (/bù hǎo kàn /, unpretty), while Li's translation is quite literal. In addition, it is interesting that Wu and Li both supplementarily translating the physical description 'thick' and 'spacious' as '蠢笨' (/chǔn bèn/, stupid) and '笨' (/bèn/, stupid) with mentally negative prosody. In this respect, again, Wu's translation of '蠢笨' (/chǔn bèn/, stupid) has greater degree of negative meaning.

While translating descriptions of female physical features and personality traits, Wu Guangjian tends to use expressions with the effect of presenting female modes that are more acceptable. It is worth noting that the semantic prosody mentioned here is related to the specific words describing the characters being independent to the entire tone of the novel. This means that Wu Guangjian tends to emphasise the harsh experience of women when rendering the environment and emotion with negative prosody. But he also naturalises the negative description of female characters with positive associations. In contrast, Li Jiye tends to expand on the negative connotation of the lexis. In addition, Li Jiye sometimes shows his leaning towards a stereotype of traditional Chinese women in his use of language. However, the opposite is true when it comes to describing male characters.

1.4.2 Expressing women's power and sense of gender equality

In addition to direct descriptions and metaphors with adjectives, another type of description that portrays characters is the description of their actions. The intuitive difference between the two translators' descriptions of action is reflected in their choice of verbs. With the help of technical tools, the different linguistic styles of translators can be detected quickly and effectively. However, due to the technical problems of lexical recognition described above, no valid information was found in the list of verbs generated

by *LancsBox*.²⁸ Therefore, the research required the use of another technical tool. In this study, the lists of verbs of two translated texts are generated by *Sketch Engine*.²⁹

In addition to the obvious bias in the depiction of the characters' appearance mentioned above, this study also addresses a difference in the expression of female power. Taking the examination of verbs as a starting point, this study finds that the two translations express female power in different ways, with Wu Guangjian downplaying the female characters' submissiveness and raising the sense of female resistance, whereas Li Jiye's sharp diction amplifies the aggressiveness of the characters but increases the female power to a certain extent. By exploring the verbs and their context, the study identified that Wu focuses more on the misery they suffer, whereas a general trend of Li's female characters is that they are more aggressive and determined. This difference can be investigated via three aspects: the determination in women's speech; the power or aggression in female characters' behaviour and the description of female characters' reactions to commands.

1.4.2.1 The determination and power in women's speech

The view of discourse and power is the core of Foucault's theory (He, 2013). Discourse in the sphere of linguistics is a set of rules that govern how people speak, think and act (Given, 2008). It constructs and defines a person's objects of knowledge and makes it intelligible for others. According to Schneck (1987), in Foucault's view, discourse is never just simple or innocent expressions merely governing grammar rules, but involves complex relationships of power. Discourse, limited by social and historical conditions, always contains a distribution of power (Schneck, 1987). It determines the person, time, place and content of the speech. The power expresses itself as knowledge in discourse. According to Foucault, power is not simply repressive, but productive as well (Schneck, 1987). On the one hand, discourse produces power and controls it; on the other, power brings subjects into discourse and produces new expressions. Consequently, a person gets to be in power through striving for the discourse.

This theory of power provides guidance for the feminist movement. Women started to work towards for speech liberation. Translation as an activity involving various languages attracts attention. However, the power of female discourse in translated works emerged

²⁸ A technical tool dealing with corpus (see in the Footnote 6, p. 13).

²⁹ The ultimate tool to explore how language works (see in the Footnote 7, p. 13).

early: when the feminist movement reached China in the early 20th century, literature by female writers was translated into Chinese by male translators. Consciously or unconsciously, they bring the power of female discourse to Chinese readers. Wu Guangjian and Li Jiye are two such male translators. In their translations of *Jane Eyre*, power is expressed through the speech and internal monologue of female figures, especially the protagonist Jane. As stated previously, Wu's writing style emphasises more on the emotional pain women suffer and their speech is an indictment or a self-comforting mechanism. He expresses women's power in a softer tone. But it could be said that, in most cases, the power of women is weakened in his translation. Li's writing style, however, is closely influenced by the social revolution in which he was actively involved. Therefore, the speech in his text is presented in a more aggressive and fierce tone. Such a translation effectively expresses women's determination and rebellious power, highlighted by Jane's revolutionary image.

To support this claim, I examined how women express themselves in the texts, including Jane's self-narration and the content of other female characters' speech. In both translations, I first gendered the first-person pronoun '我' (/wǒ/, I/me). The direct predicate verbs of these pronouns (i.e. predicates with a word distance of 1 to the right of the female '我' [/wǒ/, I/me]) were then filtered as collocates of the node female '我' (/wǒ/, I/me) using the technical tool *SketchEngine*. I discovered that the key difference between the two translations is the employment of modal verbs and verbs conveying personal intentions. As the generated results of verb collocates run to over 10,000, I only present the top 200 MI score modal verbs and verbs expressing personal intentions for comparison in the tables below.

Table 2 The predicate verbs of female ‘我’ (I/me) from Wu Guangjian’s translation

Verb	<i>Pinyin</i>	English translation	MI score
但願	dàn yuàn	Hope/wish	3.75
哀求	āi qiú	Implore	3.26
不得不	bù dé bù	Have to	3.07
覺得	jué dé	Think/consider	3.02
以為	yǐ wèi	Think	2.95
恐怕	kǒng pà	Afraid	2.95
決意	jué yì	Resolve to	2.75
相信	xiāng xìn	Believe	2.38
希望	xī wàng	Hope	2.07
求	qiú	Beg	2.01
想	xiǎng	Want/think	1.85

Table 3 The predicate verbs of female ‘我’ (I/me) from Li Jiye’s translation

Verb	Pinyin	English translation	MI score
必得	bì děi	Definitely have to	4.12
深信	shēn xìn	Be convinced	3.70
想	xiǎng	Want/think	3.75
相信	xiāng xìn	Believe	3.37
必须	bì xū	Must/have to	3.34
觉得	jué de	Think/consider	3.20
敢	gǎn	Dare to	3.09
不得不	bù dé bù	Have to	2.89
断言	duàn yán	Assert	2.86
决心	jué xīn	Determine to	2.78
能够	néng gòu	Manage to	2.71
必	bì	Surely	2.68
以为	yǐ wéi	Think	2.62
一定	yí dìng	Must/definitely	2.16
应当	yīng dāng	Should	2.15
坚持	jiān chí	Insist	2.03
请求	qǐng qiú	Request	1.95
决定	jué dìng	Decide to	1.85

The verbs extracted from tables 2 and 3 show that modal verbs are very strongly collocated to the female ‘我’ (/wǒ/, I/me). The most obvious difference of expressing women’s power between the two translations is in this respect. In terms of both the number and variety, there are more verbs expressing determination in the Li translation than in the Wu translation, such as ‘必得’ (/bìděi /, definitely have to), ‘必须’ (/bìxū/, must/have to), and ‘敢’ (/gǎn/, dare to). From the context, it can be seen that over 70 per cent of subjects refer to the protagonist Jane – ‘I’. This is a sign that Jane, the heroine, is more articulate. In Li’s translation, she thinks for herself and is confident enough to use

expressions like ‘我敢’ (/wǒ gǎn /, I dare to) ‘我必须’ (/wǒ bìxū/, I must/have to) and ‘我应当’ (/wǒ yīngdāng/, I should). One typical instance is when Jane discovers the existence of Rochester’s legal wife Bertha. It is translated by Li as ‘我必须离他远去: 这是我所很明了的’ (tr. Li, 1936; 1982: 364) (I must leave him: of that I am clear). This type of speech, which reinforces one’s own decisions and strengthen resolve, is found in many parts of Li’s translation. However, in Wu’s translation, the choice of self-expressing words is relatively homogeneous and flat. Wu prefers to use the phrase ‘我但愿’ (/wǒ dānyuàn/, I hope/wish) and ‘我覺得’ (/wǒ juéde/, I think/consider), which embeds less emotion and power of determination and self-confidence than ‘我必须’ (/wǒ bìxū/, I must/have to) in Li’s words. In addition, Li’s choice of words emphasises a higher level of firmness on the speaker’s part for words with similar meanings. For example, in Li Jiye’s translation, ‘深信’ (/shēnxìn/, be convinced) appears as a stronger combination with the female ‘我’ (/wǒ/, I/me), whereas Wu Guangjian’s collocates just comprises the word ‘相信’ (/xiāngxìn /, believe). Though the data provides only a general view of the use of modal verbs in translated texts, this point is further supported by the actual language use in the context. Comparing specific translations of the same sentence of source text, the difference is evident, as below.

Example 6

Speak I must: I had been trodden on severely, and must turn: but how? (JE, p. 47)

我觉得我一定得说几句话, 她们糟蹋我, 践踏我, 太厉害了, 我不得不翻身, 但是怎么翻法呢? (tr. Wu, p. 45)

wǒ jué dé wǒ yī dìng děi shuō jǐ jù huà , tā men zāo tà wǒ , jiàn tà wǒ , tài lì hài le , wǒ bù dé bù fān shēn , dàn shì zěn me fān fǎ ne ?

我必得说话: 我受了严酷的践踏, 我必得报复: 但是怎样报复呢? (tr. Li, p. 38)

wǒ bì děi shuō huà : wǒ shòu le yán kù de jiàn tà , wǒ bì děi bào fù : dàn shì zěn yàng bào fù ne ?

Throughout the novel, it is obvious that the speaking style of the female protagonist is powerful and determined. For instance, whether speaking out or soliloquising, her words

show a determined attitude and firm position with the modal verbs and adverbs such as ‘must’, ‘have to’, ‘will’ and ‘never’. Li’s writing style perfectly conforms to the discourse and faithfully preserves the power produced by the original author. From examples 6 and 7, it can be seen that Jane has a determined stance on these occasions. After Mrs Reed’s talk with the director of the Lowood Institution, Mr Brocklehurst, she decides to send Jane to the school. But she blackens Jane’s character referring to her as an artful and noxious child. To her, Jane is born to be deceitful. In a fury, Jane cannot stand the insults any longer. She says to herself that she must speak and refute the slander. In Li’s text, he chooses the modality ‘必得’ (/bìděi/, necessarily have to) to interpret ‘must’. The phrase ‘必得’ (/bìděi/, necessarily have to) is an abridgement of the phrase ‘必须得’ (/bìxūděi/, necessarily have to) which can be divided into two modal verbs ‘必须’ (/bìxū/, necessarily) and ‘得’ (/děi/, have to). This modality is a double emphasis on Jane’s decision to protest. However, Wu’s translation seems to be relatively weak compared to Li’s expressions. He re-expresses ‘must’ as ‘我觉得我一定要’ (/wǒ juéde wǒ yīdìng yào/, I think I must). The additional parenthesis ‘我觉得’ (/wǒ juéde/, I think) used here directly weakens the power in the discourse and diminishes Jane’s firmness.

Example 7

I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty. (JE, p. 47)

我很喜欢你不是我的亲戚：从今以后，我再也不会喊你舅母了。我长成人之后，我也不来看你，若是有人问我喜欢你不喜欢，问我你怎样待我，我就说，提起你来，我就难受到要做呕。你带我是十分暴虐，十分刻薄。(tr. Wu, p. 46)

wǒ hěn xǐ huān nǐ bú shì wǒ de qīn qī : cóng jīn yǐ hòu , wǒ zài yě bù hǎn nǐ jiù mǔ le 。 wǒ zhǎng chéng rén zhī hòu , wǒ yě bù lái kàn nǐ , ruò shì yǒu rén wèn wǒ xǐ huān nǐ bù xǐ huān , wèn wǒ nǐ zěn yàng dài wǒ , wǒ jiù shuō , tí qǐ nǐ lái , wǒ jiù nán shòu dào yào zuò ǒu 。 nǐ dài wǒ shì shí fēn bào nuè , shí fēn kè báo 。

你不是我的亲戚,我很高兴: 在我活着的时候,我决不愿意再叫你舅母了。我

长大成人的时候,决不愿意来看你;无论什么人要问我,我是不是喜欢你,你怎样对待我,我都要说,想到你就使我憎恶,我要说你对待我残酷极了。(tr. Li, p. 38)

nǐ bú shì wǒ de qīn qī ,wǒ hěn gāo xìng : zài wǒ huó zhe de shí hòu ,wǒ jué bú yuàn yì zài jiào nǐ jiù mǔ le 。 wǒ zhǎng dà chéng rén de shí hòu jué bú yuàn yì lái kàn nǐ ;wú lùn shí me rén yào wèn wǒ ,wǒ shì bú shì xǐ huān nǐ ,nǐ zěn yàng duì dài wǒ ,wǒ dōu yào shuō ,xiǎng dào nǐ jiù shǐ wǒ zēng è ,wǒ yào shuō nǐ duì dài wǒ cán kù jí le 。

This retort occurs when Jane finally speaks out and expresses her hatred of Mrs Reed. She states her determination to break off all relations with Mrs Reed, saying she “will never call you aunt again” and “will never come to see you”. Again, the repetition of ‘will never’ magnifies Jane’s emotion and highlights her determination. Li uses ‘决不愿意’ (/juébú yuànyì/, definitely not willing to) whereas Wu translates it as ‘再也不’ (/zàiyěbù/, will no longer) and ‘也不’ (/yěbù/, also never). In Li’s words, the adverb ‘决’ (/jué/, definitely) enhances Jane’s firm attitude. However, Li adds the word ‘愿意’ (/yuànyì/, willing to) which tends to focus more on Jane’s attitude and emotions, whereas Wu emphasises the decision.

Moreover, it is worth noting that there are also common self-expressing verbs in both lists, such as ‘敢’ (/gǎn/, dare to) and ‘能’ (/néng/, be able to). The investigation into context shows they follow the subject ‘I’, referring to the protagonist Jane most frequently. Nonetheless, Wu’s translation has a fairly high proportion of negation. For instance, the word ‘敢’ (/gǎn/, dare to) occurs 81 times in Wu’s text, with the negation ‘不’ (/bù/, not) occurring 61 times, or 75.3 per cent. In contrast, the negative usage of ‘敢’ (/gǎn/, dare to) is only 43 per cent in Li’s text – almost the same as the positive usage. This suggests that female characters, especially the heroine Jane, have less power and determination in Wu’s translation than Li’s women characters.

Although Wu’s translation does not show the strong determination of the female characters in terms of modal verb choice, his translation expresses female resistance in other ways. According to Eggins (2004), such discourse semantics are formed by the choices of lexis, grammar and syntax and mode by the text producer, including a translator. In addition to the mere lexical equivalence, the syntax changes can also influence the expression of power. However, such syntax comparison is difficult to

recognise using technological tools. It can, however, be easily found in context. An instance is shown as follows:

Example 8

‘Wicked and cruel boy!’ I said. ‘You are like a murderer – you are like a slave-driver – you are like the Roman emperors!’ (JE, p. 23)

我说道：‘你这个残暴凶恶的孩子，你简直是个杀人的凶手，你是个虐待奴隶的凶主人，你很像罗马帝那样的残忍。’ (tr. Wu, p. 7)

wǒ shuō dào : ‘nǐ zhè gè cán bào xiōng è de hái zǐ , nǐ jiǎn zhí shì gè shā rén de xiōng shǒu , nǐ shì gè nuè dài nú lì de xiōng zhǔ rén , nǐ hěn xiàng luó mǎ dì nà yàng de cán rěn 。 ’

‘残酷的坏孩子!’ 我说。‘你象一个杀人的凶手—你象一个监管奴隶的人—你象罗马的皇帝!’ (tr. Li, p. 6)

‘cán kù de huài hái zǐ!’ we shuō 。 ‘nǐ xiàng yī gè shā rén de xiōng shǒu —nǐ xiàng yī gè jiān guǎn nú lì de rén —nǐ xiàng luó mǎ de huáng dì !’

John Reed provokes Jane with fierce language and violent actions. Under the long-term unjust treatment and bullying, Jane gradually gets used to obeying him without resistance. Nevertheless, as time goes by, she eventually gets into a serious conflict with John when she is heavily hit by the book John throws. At that moment, Jane’s fear and anger, accumulated beyond her endurance, erupts and she reacts rebelliously against this treatment. Jane shouts out loudly at John, which shocks both of them; this is the first time Jane has rebelled against John’s violence. Brontë filled Jane with rebellious power through fierce language. Therefore, how it is translated, without diminishing the power in the original text, is important. As a literal translator, Li does not take the risk of changing the syntactic structure. He retains the forms of expression of the original. The parallel construction ‘你象……你象……你象……’ (/nǐxiàng/, You are like... you are like... you are like...) is preserved in the target text. The repetition shows Jane’s growing anger with and accusations against John. The three parallel sentences show a gradual progress of the power expressed. This syntax not only explodes with Jane’s rashness but also effectively magnifies John’s detestable conduct. Nevertheless, Wu subtly maintains

the power in the discourse with other techniques. First, he lays the stress on the selection of evaluative lexis. The word “slave-driver” in the original text literally indicates the person who puts slaves to work. Wu changes it into ‘虐待奴隶的凶主人’ (/nüèdài núli de xiōngzhǔrén/, cruel slaveowner who abuses the slaves), which expresses the hatred of the speaker more intensely. According to He (2013), feminist translator Zhu Qingying adopts similar expressions. He considers this translation to reflect the speaker’s sense of rage at the power being forced on her and issues her challenge to the violent authority exerting that power. To a greater extent, this translation conveys the speaker’s hatred of slavery. Secondly, Wu uses Vinay and Darbelnet’s (1995) procedure amplification to intensify the emotion and explosive power of language. He successively adds ‘你这个’ (/nǐzhègè/, you are such) and ‘简直’ (/jiǎnzhí/, virtually/really) to expand the syntax. The addition of these amplifications escalates the intensity of the conflicts. Also, “the Roman emperors” in the original is supplemented by Wu with ‘罗马帝那样的残忍’ (/luómǎdì nànyàng de cánrěn /, as cruel as the Roman emperors). Based on his knowledge and understanding of Roman history, Wu provides an explanation of the metaphor for the reader and makes implicit information more explicit. In addition, the punctuation marks, which noticeably raise the speaking tone in the discourse seems ‘less powerful’ in Wu’s text. Compared with Li’s text, Wu’s translation merely applies the basic commas and full stops. However, according to the history, ancient Chinese mainly used modal particles to express emotion, and punctuation marks were mainly used for clauses with no systematic rules. Punctuation marks such as exclamation marks and question marks, on the other hand, originated in the West and were gradually maturing after 1949. Wu Guangjian’s growth was mainly in the 19th century when the western marks were newly imported into China. Although new punctuation marks were promoted by New Culture Movement when he translated *Jane Eyre*, he was not as familiar with the use of new marks as the revolutionists, such as Li Jiye. The differences in punctuations between these two translations cannot then be studied in comparison. Therefore, the power expressed in Wu’s translation is just as strong.

In conclusion, by analysing the linguistic units of the two translations in terms of data, this study found that Li strengthens female determination by intensifying the degree of the modal verb. However, this does not indicate a weaker feminine power in the Wu translation, so a specific comparison of the texts is needed. It was found that the two translators chose different ways of expressing the power in women’s discourse, with Wu

mainly expressing women's voice of resistance by changing the syntax and adding explanatory information.

1.4.2.2 *The power or aggression of female characters' behaviours*

In addition to the words of self-expression, there are a number of other verbs that are common in both translations shown in tables 2 and 3, but with different usages. Some of the typical ones selected for the tables above are '哀求' (/āi qiú/, implore) and '求' (/qiú/, beg) vs. '请求' (/qǐngqiú/, request). They are both used on occasions when someone is asking somebody for something. Li prefers to use '请求' (/qǐngqiú/, request) rather than '哀求' (/āi qiú/, implore) and '求' (/qiú/, beg) in Wu's text. Relatively, the subjects of the verbs '哀求' (/āi qiú/, implore) and '求' (/qiú/, beg) have the effect of weakening the characters which is lowlier in status than those of '请求' (/qǐngqiú/, request). The word '请求' (/qǐngqiú/, request) connotes with a humble attitude between people of equal status instead. Thus, in this respect, women's behaviour in Wu's text seems weaker and less aggressive than in Li's translation in general.

To further support the argument for Wu's choice of style, the two pronouns '他' (he/him) and '她' (she/her) in the translations representing male and female characters are sketched as nodes with the tool *SketchEngine* to show the verbs collocated with them. With the tool, the predicate verbs with '他' (he/him) and '她' (she/her) as their object are generated with LogDice³⁰ scores. Unlike the MI score, calculating the LogDice score gives access to the strength of the indirect collocation of node. Thus, when node is used as an indirect object, more valid information is obtained by calculating LogDice. The results are presented in figures 4 and 5 in order to compare the verbs used in the same translation for males and females, as well as the alternative translations. (The results with data are shown in the tables in the Appendix C and D).

³⁰ A statistic expresses the typicality of collocations. See in the Footnote 10, p. 14.

Figure 4 The visualisation of verbs with ‘他’ (him) and ‘她’ (her) as indirect objects in Wu Guangjian’s text

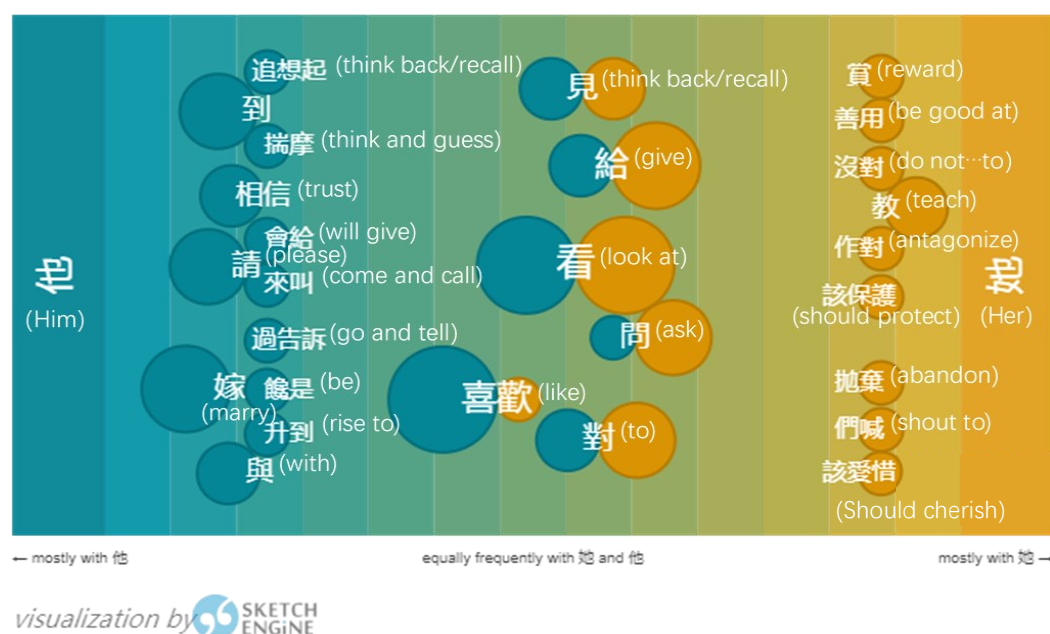
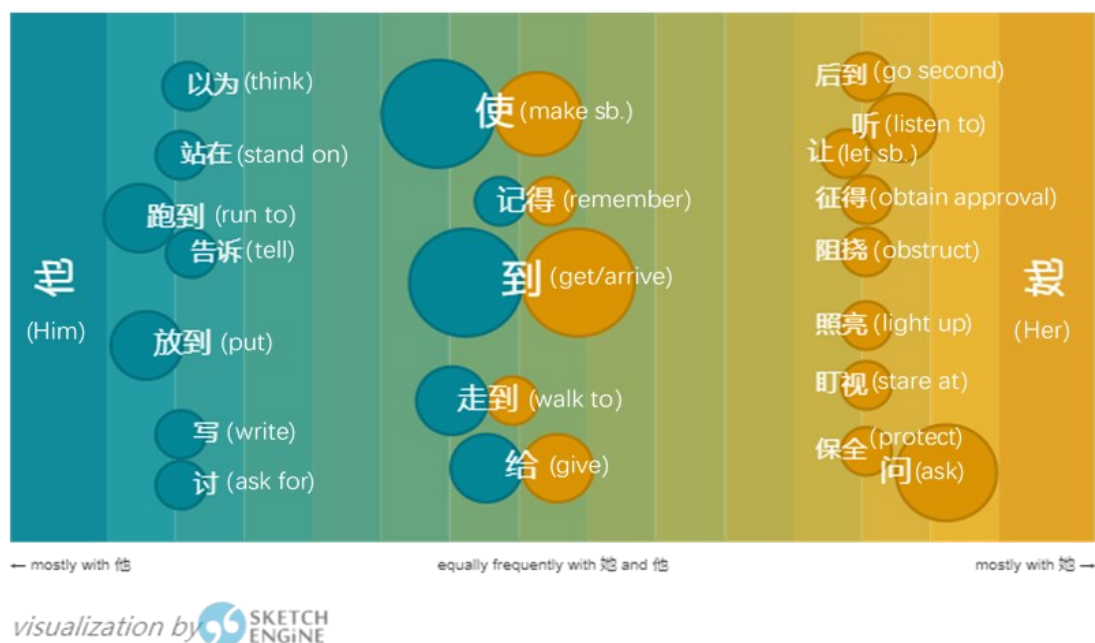


Figure 5 The visualisation of verbs with ‘他’ (him) and ‘她’ (her) as indirect objects in Li Jiye’s text



The verbs are then explored with the pronouns as objects in the context. This is to say, the female and male characters are the recipients of the action in this case. The results adequately support the finding that women’s behaviour in Wu’s translation is weaker than in Li’s text. In the visualisation of verbs in Wu’s text, female characters are portrayed as

being weak and of lower status. On one hand, it is clear that Wu's words imply women should be protected and cherished. As shown in the visualisation, the word '她' (she/her) is a close recipient of the actions '該愛惜' (/gāiàixī/, should cherish) and '該保護' (/gāibǎohù/, should protect), which demonstrates that women in Wu's translation are seen as vulnerable and need to be looked after. On the other, it is noticeable that '她' (she/her) is frequently rewarded as the verb '賞' (/shǎng/, reward) is close to the object. The action '賞' (/shǎng/, reward) in Chinese is usually an act done by the higher power to the lower. In comparison, it is shown in the visualisations that Li tends to choose lexis with the presupposition of a confrontational action towards the female objects, such as '阻撓' (/zǔnáo/, obstruct), which has associations with the opposability of the action and implies female characters' resistance. This kind of translation decreases the vulnerability of women and highlights the conflict between characters.

I therefore suggest that, based on the statistics, there is a distinct difference in female characters' aggression and weakness in the two translations, regardless of whether the characters are the subject or the object of the predicate verbs. To further confirm the results of this quantitative analysis, I conducted a qualitative study of the use of words in the translations in relation to their context.

The further research on the context evidences the arguments that Li Jiye tends to highlight the rebellion from oppressed people by intensifying the conflict from various perspectives, whereas Wu's emphasis is placed more on the tough life of women. Li prefers to point out women's achievements directly, with frequent use of the verb '得到' (/dédao/, obtain). Exploring the context shows that the verb most often referred to is the achievement of women, especially the success of their resistance. For instance, in Chapter 2 of the original novel, when Jane manages to secure Mrs Reed's support for sending her to school, Li translates her inner speech as “这是我所经历过的最艰苦的战斗, 是我所得到的第一次胜利。” (tr. Li, 1936; 1982: 364) (It was the hardest battle I had ever fought, the first victory I had ever obtained). Li emphasises Jane's achievement as in the original text with the verb '得到' (/dédao/, obtain). On the other, he tends to use the verbs which connote with women's oppressed situations, such as '忍受' (/rěnrshòu/, endure), '服从' (/fúcóng/, obey), and enhances the antagonism between people in different positions. The context shows that these two actions are mostly endured by female characters. In this way Li increases the reasonableness of women's resistance and implies that women are aware of

being oppressed. Women's fiercer and sharper behaviour in Li's translation can easily be found throughout the text in the portrayals of all the female characters.

Jane's bitter childhood in Gateshead Hall is closely related to the actions of three female figures: Mrs Reed, Bessie and Miss Abbot. Mrs Reed judges Jane cruelly and abuses her verbally. She plays the leading role in casting a gloom over Jane's childhood. Of course, as the executors of the cold-blood orders made by Mrs Reed, Bessie and Abbot are not innocent. Due to the translators' different interpretations of these women, their personalities in the two translated texts differ. In Li Jiye's literal-translated text, their unkindness is almost reproduced completely, and sometimes even exaggerated with inflated lexical choices. Meanwhile, Wu Guangjian lessens the cruelty of the three women by omitting some of their violent actions.

Example 9

My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece... I was not quite sure whether they had locked the door; and when I dared move, I got up and went to see. (JE, p. 26)

我坐的凳子，在石炉旁边.....我还不相信她们把我锁闭在这里，就去试试开门。(tr. Wu, p. 12)

wǒ zuò de dèng zǐ , zài shí lú páng biānwǒ hái bú xiàng xìn tā men bǎ wǒ suǒ bì zài zhè lǐ , jiù qù shì shì kāi mén 。

贝西和残忍的艾博特女士让我固定坐在那里的座位.....我拿不十分准她们是不是把门锁了；我敢动的时候，就站起来去看一看。(tr. Li, p. 11)

bèi xī hé cán rěn de ài bó tè nǚ shì ràng wǒ gù dìng zuò zài nà lǐ de zuò wèiwǒ ná bú shì fèn zhǔn tā men shì bú shì bǎ mén suǒ le ; wǒ gǎn dòng de shí hòu , jiù zhàn qǐ lái qù kàn yī kàn 。

Example 10

Bessie and Abbot having retreated, Mrs. Reed, impatient of my now frantic anguish and wild sobs, abruptly thrust me back and locked me in, without farther parley. (JE, p. 30)

贝西，阿保，走出屋子，李特太太不耐烦看我狂哭，一句话都不说，把我一推推进屋子，又把我幽禁在屋里。(tr. Wu, p. 17)

bèi xī , ā bǎo , zǒu chū wū zǐ , lǐ tè tài tài bú nài fán kàn wǒ kuáng kū , yī jù huà dōu bú shuō , bǎ wǒ yī tuī tuī jìn wū zǐ , yòu bǎ wǒ yōu jìn zài wū lǐ 。

贝西和艾博特退去了，里德太太被我的猖狂的苦痛和啜泣闹得很不耐烦，不再商酌就卤莽地把我退回，并把我锁到屋里。(tr. Li, p. 15)

bèi xī hé ài bó tè tuì qù le , lǐ dé tài tài bèi wǒ de chāng kuáng de kǔ tòng hé chuò qì nào dé hěn bú nài fán , bú zài shāng zhuó jiù lǔ mǎng dì bǎ wǒ tuì huí , bìng bǎ wǒ suǒ dào wū lǐ 。

The above paragraphs describe one of the most important scenes of Jane's childhood. Because of her cousin John Reed, Jane is relegated to the red room as punishment. The red room, where her uncle died, makes Jane sink into panic and fear of his ghost, laying the foundation for Jane's psychological darkness around getting along with male characters in the future. Highlighting Bessie and Abbot's cruelty helps to enhance Jane's terror and rationalise Jane's later revolt, which is realised in Li's translation. In Example 9, Li describes Bessie and Abbot's forceful actions to hold Jane in the seat word for word. But these actions do not appear in Wu's text. He deletes the women's action "to which Bessie and the bitter Miss Abbot had left me riveted" and directly translates it as '我坐的凳子' (/wǒ zuòde dèngzi/, the chair on which I was seated). His translation disguises the fact that Bessie and Abbot had taken tough measures to hold Jane down. Such a translation reflects not only his style but also his attitude towards women, including the interpretation and recreation of the female characters. This is obvious in the translation of the following sentences. Wu also softens Mrs Reed's rude actions '卤莽地把我退回' (/lǔmǎng de bǎwǒ tuìhuí/, abruptly thrust me back) and '锁' (/suǒ/, locked) with gentler words '一推推进' (/yītuī tuījìn/ push into) and '幽禁' (/yōujìn/, confine). Also, being consistent with the source text, Li chooses '我拿不十分准' (/wǒ ná bù shífēn zhǔn/, I am not quite sure) to express Jane's doubts about whether they locked the room. In contrast, Wu re-expresses it more objectively with the phrase '我还不相信' (/wǒ hái bù xiāngxìn/, I still do not believe). The phrase presupposes that Jane has an unconscious hope and trust that Bessie and Abbot will not be as cruel as to lock her in. Moreover, the deletion of the sentence "when I dare move" also decreases Jane's fear and weakens their violence.

Similarly, in Example 10, compared with Li's faithful translation '猖狂的苦痛和啜泣' (/chāngkuáng de kǔtòng hé chuòqì/, frantic anguish and wild sobs), Wu simplifies the translation as '狂哭' (/kuángkū/, wail) to decrease Jane's bitterness and anguish and change it into the more child-like action of crying.

From the subtle difference in translating Bessie and Abbot's way of getting out of the room, it can be deduced that Wu Guangjian is affected less by a sense of hierarchy than Li Jiye. In the source text 'retreat' was used by Brontë and '退' (/tuì/, retreat) was also used in Li's translation. Wu, however, selects the verb '走出去' (/zǒuchūqù/, walk out). In Chinese feudal culture, '退' (/tuì/, retreat) is usually used in a hierarchical context to mean a specific move that people of a lower status use when moving away from those of higher status: they back off still facing them for a few steps when leaving. Wu changes it to '走出去' (/zǒuchūqù/, walk away) showing more equality between the nurses and the mistress. There are many remnants of this unequal terminology, with its strong suggestion of hierarchy, in Li Jiye's translation. In Wu Guangjian's translation, however, he tries to avoid such expressions in favour of other ways of translating. This difference is most evident in the way women's reactions are expressed in the two translations when they are confronted with commands. This is the point on which the next section will focus.

In general, due to the different style and tone of the overall text, the behavioural actions of the women are presented in Wu Guangjian's translation in a more moderate or even over-cautious manner. In contrast, Li Jiye's representation is more passionate and intense, with more conflict between the characters. The women are more aggressive in his writing, and the power they show is stronger.

1.4.2.3 The description of female characters' obedience

In traditional Confucianism, obedience to men is an important rule for women. In this patriarchal discourse, female submission and obedience are highly prized and praised. As a result, many similar words describing women still appear in modern Chinese – remnants of the traditional Chinese concept of hierarchy. According to the word list of Li's text, the frequency of the words '忍受' (/rěnhòu/, endure) and '服从' (/fúcónɡ/, obey) is quite high, which emphasises the injustice suffered by women but also reflects a certain stereotypical language use in his translation as a male translator. In Wu Guangjian's translation, however, such words, which imply hierarchy, are rarely found. He rejects the

antagonism of the action ‘obey’. Instead, Wu translates them by omission or sentence transformation. Many examples can be found in the text.

According to Halliday and Hasan (2001)’s cohesion ties of discourse, lexical cohesion is the other important method for producing a lexical relation with a selection of vocabulary. In line with the source text, Li Jiye identifies the female characters in this situation to be the recipients of the command, which suggests they have been forced and are helpless. However, Wu chooses to omit such connotations and describes the actual acts instead. For instance, in the original text, Brontë uses the word ‘obey’ three times when describing Helen Burns’ reaction to the others, and avoids repeating the actions of orders in the context. The cases are listed as follows.

Example 11

Burns obeyed: I looked at her narrowly as she emerged from the book-closet; she was just putting back her handkerchief into her pocket, and the trace of a tear glistened on her thin cheek. (JE, p. 64)

播唔士把那一捆树枝子拿回去，我留心看她，看见她刚把手巾放在袋里，脸上有一滴泪痕。(tr. Wu, p. 69)

bō én shì bǎ nà yī kǔn shù zhī zǐ ná huí qù , wǒ liú xīn kàn tā , kàn jiàn tā gāng bǎ shǒu jīn fàng zài dài lǐ , liǎn shàng yǒu yī dī lèi hén 。

朋斯服从了。当从藏书室里出来的时候,我仔细看着她;她正在把一条手帕放回到口袋里去。一粒泪痕在她消瘦的面颊上闪耀。(tr. Li, p. 61)

péng sī fú cóng le 。 dāng tā cóng cáng shū shì lǐ chū lái de shí hòu ,wǒ zǎi xì kàn zhe tā ;tā zhèng zài bǎ yī tiáo shǒu pà fàng huí dào kǒu dài lǐ qù 。 yī lì lèi hén zài tā xiāo shòu de miàn jiá shàng shǎn yào 。

Example 12

Helen sighed as her reverie fled, and getting up, obeyed the monitor without reply as without delay. (JE, p. 69)

海林听了，如梦初醒的站起来，一句不响，赶快去收拾。(tr. Wu, p. 78)

hǎi lín tīng le , rú mèng chū xǐng de zhàn qǐ lái , yī jù bú xiǎng , gǎn kuài qù shōu shí 。

海伦在她幻想逃逸时叹了口气，于是站起来，听从班长——没有答话，也没有拖拉。(tr. Li, p. 67)

hǎi lín zài tā huàn xiǎng táo yì shí tàn le kǒu qì , yú shì zhàn qǐ lái , tīng cóng bān zhǎng ——méi yǒu dá huà , yě méi yǒu tuō lā 。

Example 13

And Helen obeyed, my organ of veneration expanding at every sounding line. (JE, p. 82)

海林一面看，一面翻译。我看了，尤令我起敬。(tr. Wu, p. 99)

hǎi lín yī miàn kàn , yī miàn fān yì 。 wǒ kàn le , yóu lìng wǒ qǐ jìng 。

海伦听从了，每读一行，我的崇敬的心就随着增长。(tr. Li, p. 84)

hǎi lín tīng cóng le , měi dú yī háng , wǒ de chóng jìng de xīn jiù suí zhe zēng zhǎng 。

Helen Burns is Jane's best friend at the Lowood Institution. Being of a mild disposition, she is frequently abused and bullied by the other girls. However, she refuses to hate them, and advises Jane to trust Christianity. Helen's tolerance and obedience sometimes make Jane sad. In Li Jiye's translation, he chooses two words for the different contexts. In Example 11, one of the teachers Miss Scatcherd finishes inflicting on Helen a dozen strokes with a bunch of twigs as punishment and commands Helen to take the rod away. To respond to this harsh order, Li Jiye translates 'obey' as '服从' (/fúcóng/, to obey). For the later occasions, Li interprets Helen's act as '听从' (/tīngcóng/, to comply/defer). In Example 12, when the monitor asks Helen to clean out and tidy up in a commanding tone, Helen's 'obeying' is compliance with a contemporary's demand. In Example 13, when describing Helen's reaction to the respected Miss Temple, Li uses '听从' (/tīngcóng/, defer) to express her respect for an elder. This subtle difference skilfully implies the relationship between the communicators. When it comes to Wu's text, there is no such lexical relation. Instead of using an equivalent word for 'obey', he directly repeats the

actions. These are shown in the following: with Miss Scatcherd's order, '播唔士把那一捆树枝子拿回去' (Burns carries the bunch of twigs back); with the monitor's command, Helen '赶快去收拾' (/gǎnkuài qù shōushi/, cleans up in hurry); when taking the book from Miss Temple, Helen '一面看, 一面翻译' (/yímiànkàn, yímiànfānyì/, is translating while reading). According to Vinay and Darbelnet's translation procedures (Munday 2012), 'explicitation' is a technique to render the implicit information in the source text explicit to increase cohesion in the target text. However, this translation approach differs from the supplementing approach in feminist translation studies, for it is not an over-translation with the extra explanation. Wu's translation is a good example. It seems that Wu avoids using words which may reveal the weakness of the woman identified as being a positive female figure. Wu thus replaces 'obey' with explicit actions but does not add further consideration and evaluation.

At the beginning of this chapter, it is claimed that Wu Guangjian and Li Jiye helped the development of women in different ways with their distinct translation styles. As mentioned above, supplementing differs from explication. According to Flotow (1991), supplementing in feminist translation is a strategy which may explain over-translation. In feminist translation, the source text is "supplemented by its translation, matured, developed, and given an afterlife" (Flotow 1991: 75), as the feminist translator is conscious of their role. Though there is no clear evidence that Wu Guangjian is a feminist translator, it seems likely that his translation comes with some feminist consciousness. Example 14 is an example of Wu's supplementing translation.

Example 14

For the spectacle of her sad resignation gave me an intolerable pain at the heart.
(JE, p. 83)

她只管当作无可奈何的忍受, 我替她不平, 心痛到欲裂了。(tr. Wu, p. 100)

tā zhǐ guǎn dāng zuò wú kě nài hé de rěn shòu, wǒ tì tā bú píng, xīn tòng dào yù liè le。

看见她可悲地逆来顺受, 使我心里感觉到一种受不住的痛苦。(tr. Li, p. 85)

kàn jiàn tā kě bēi dì nì lái shùn shòu, shǐ wǒ xīn lǐ gǎn jiào dào yī zhǒng shòu bú zhù de tòng kǔ。

This sentence is from a paragraph of Jane's internal monologue expressing her emotions towards her best friend Helen Burns. She feels heartbroken when she witnesses Helen's submission. In the middle of the translated sentence, Wu supplements with a short expression '我替她不平' (/wǒ tì tā bùpíng/, I feel indignant at the injustice towards her). This expression, on one hand, explains the reason why Jane feels heartbroken; on the other, it highlights Jane's anger and sadness for Helen and increases Jane's rebellious spirit. Moreover, from examples 11–13, it can be surmised that Wu is aware of concealing the weaknesses of the positive female figures. The lexical choices chosen by Li and Wu clearly demonstrate the difference between Jane's and Helen's personalities. Commenting on Helen's 'sad resignation', Li translates it as '可悲地逆来顺受' (/kěbēi de níláishùnrshòu/, miserably resigns herself to adversity) whereas Wu chooses '无可奈何的忍受' (/wúkěnhàihé de rěnrshòu/, tolerance without choice). In the Chinese language, '可悲' (/kěbēi/, miserable) connotes mostly with strong negative feelings and usually implies the speaker's satirising tone. Li's translation magnifies the weak side of Helen's personality and complicates Jane's feelings towards Helen to some extent. Nevertheless, he has set the scene for the development of Jane's defiant spirit. By contrast, Wu transfers the emphasis to Helen's hopelessness and powerlessness, which suggests that Helen's forced obedience is beyond her control and emphasises the injustice. However, he adds a supplementing sentence to express Jane's anger and resistance.

The translator's comprehension of the original text greatly affects the writing style of the translated text. Wu Guangjian focuses more on the miserable life experience of Jane. So, the tone setting of his text tends to be sad, which can also be seen in the changed name of the novel. As a result, the women in Wu's text are seen to be weaker and more vulnerable rather than rebellious. In contrast, Li Jiye, involved in revolutionary thought at that time, pays more attention to the conflicts and Jane's rebellion. This directly influences how he portrays female characters. In his text, women are as powerful as the original text – with a strong determination and aggressive manners. However, although Wu's text shows less aggression in women, it does not mean he does not have feminist sympathies. He tries to avoid the presence of words with hierarchical connotations to decrease women's obedience and submissiveness.

1.5 Conclusion

Although the translators are both male, there is evidence in their translations that they unconsciously or consciously speak out for women, to some extent, when translating

female literature like *Jane Eyre*. The writing styles of the two translations are different in many respects, from which we can surmise their different attitudes towards females.

First, the research result suggests that general lexical choices and keywords in the two texts differ to a great extent, with Wu's text being sad but gentle versus Li's text being bright but sharp. More specifically, when translating the physical appearance and personality of female characters, Li prefers to use words with negative connotations, whereas Wu tends to use gentler descriptions. Li's stereotype of the 'traditional' Chinese woman is also evidenced in his text. Secondly, a closer examination of the data shows that women's power is expressed in different aspects in two texts. Li tends to adopt descriptions of aggression and power to translate aggressive female behaviours. His translation enhances the conflict and antagonism, which can serve to rationalise Jane's resistance. Also, Li's revolutionary writing style helps him enhance the determination and revolutionary power of the female character's speech. Wu, however, prefers to change the syntax structures and, in so doing, weakens the conflicts – but he tends to avoid using the words which reveal the obedience and submissiveness of female characters and supplements the translation with an explanation based on his comprehension on the novel, which is regarded by Flotow as a typical feminist translation method.

In conclusion, there is no concrete evidence to prove that Li Jiye and Wu Guangjian are feminist translators. However, their translations helped in the development of Chinese women in different ways: Li Jiye encourages the spirit of women's resistance and Wu Guangjian's depiction of the women in the novel generated more acceptance and eschewed the stereotypical language typically used to reduce women's obedience.

Chapter 2 Feminism in Translations in the Reform and Opening-up Era

Jane Eyre was only translated into two versions in Chinese by male translators in mainland China before the 1980s. The two translations were found to emphasise different women's issues – the suffering of women and the rebelliousness of women – and to contribute in different ways to the awakening of the women's movement and to the sense of self-development. This raises a question: what is the main way feminism is expressed in Chinese literature, by revealing the harsh realities of women or highlighting women's strength? However, both translators in the 1930s are male and have no obvious feminist leanings. Therefore, to examine convincing feminist translation strategies, translations that involve a clear feminist orientation are required. And it was not until the reform and opening-up (the Chinese economic reform) that such translations appear. Judging from the fact that Li Jiye's translation was reprinted several times, it seems that Chinese feminism at the time favoured strong and powerful female protagonists. In this chapter I undertake a comparative feminist analysis of the translations in 1980s and 1990s. I ascertain translators' ideological stance on feminism predominantly through their prefaces. Similarly, the quantitative analysis of linguistic units will serve as a breakthrough to discuss whether there are differences in the depiction of different gender roles in the texts. Then, I will discuss the expression of women's power and feminist translation strategies by analysing the different portrayals of female and male characters in actual language use.

2.1 Continuous control and restrictions in the reform and opening-up era

The category of women, like the category of class, has been exploited by Chinese hegemony. Women's emancipation as a nationalist movement was 'led' by the state machinery with the aim of increasing the country's productivity (anti-invasion, anti-feudalism and building a post-war society) rather than emancipating women per se. The female pioneers and heroines produced under this discourse were in fact male controlled and modelled on men, erasing essential gender differences. Chinese feminism had a long period of confusion under the new Chinese government before it entered a new phase (reform and opening-up). From 1949, after the founding of New China, the concept of equality between men and women was written into the constitution. Seemingly, women's rights were to a certain extent guaranteed by law, but in reality, the concept was too vague and specific regulations needed to be refined. In the early years of the country, in the

1950s, the employment rate for Chinese women was very high when a popular slogan ‘妇女能顶半边天’ (women can hold up half the sky) emerged. As a result of the long period of war and the change of regime, a large workforce was needed to restore the economy and initiate social progress. Under the planned economic system of Mao Zedong, women were mobilised to come out of their homes and participate in useful work, both in the cities and in the countryside. However, the notion of equality has been misinterpreted as ‘sameness’. Yue argues that this nondifference, combined with an unshakeable power of man, has led to “a vague and paradoxical literary line on gender issues” (Yue, 2020). And this gender issue was rarely questioned or challenged under the socialist control of Mao’s time. The extreme level of control during the Cultural Revolution is evident in the fact that women were required to dress the same as men. Moreover, under socialism, the proletarian class and struggle had been the “basic modality of literary and historiographic narrative” (Yue, 2020: 119) for decades. For China as a socialist country rejects bourgeois ideas, feminism was suppressed and even outlawed in China in the decades of mid-20th century as a part of bourgeoisie ideology.

The paths of Chinese women and Western feminism in the post-Mao era were very different due to being in different patriarchal discourses. While Chinese women’s political identities were completely buried in official discourse because of the absence of gender differences, Western women were politically marginalised because of gender differences (Liu, 2020). Western feminist critics discovered the reasons for women’s historical alienation from revolutionary groups by examining the differences that arose in the discursive authority of men and women (Moi, 2002: 22). In the 1960s, women began to build emancipatory groups of their own. This was more difficult to achieve under patriarchal discourses in China. It was only after the reform and opening-up that woman gradually became conscious of reclaiming their gender identity, and even then, it was still under the shadow of political danger.

In the late 1970s and the early 1980s, the reform and opening-up policy took effect. The opening of the country’s doors not only facilitated economic exchanges between China and the West, but also increased cultural interchange. The Chinese government placed a renewed emphasis on the education of its people. The restoration of the college entrance examination system led to an increase in the number of educated women. Chinese feminism was rekindled at this time as “market feminism” (Barlow, 2004: 57).

Western feminist literary criticism emerged during this period. By discussing the work of prominent female authors of the time, academics critiqued and discussed the gender identity of female authors and the definition of feminist texts. Showalter clearly states that good feminist fiction should portray a strong woman with whom the reader identifies (Moi, 2002). There are also critics, such as Marcia Holly, who argue that one should search for revolutionary texts that embody the essence of the human condition, those that are humanist and do not need to be feminist (Moi, 2002). Therefore, it is significant to explore the kinds of text produced by Chinese feminist translators. While Western criticism discussed the substance of feminist texts, Chinese critics in the 1980s were concerned with establishing the collective identity of women writers, distinguishing them from male writers and restoring their place in literary history. This period produced a large number of female scholars, including academics, writers and translators. Also, an increase in translation of foreign texts, and a large amount of women's feminist literature and other women's writing flooded into China, such as Simone de Beauvoir's *The Second Sex* (French: *Le Deuxième Sexe*), translated by Sang Zhuying and published in 1986; Mary Eagleton's *Feminist Literary Theory*, translated by Hu Min in 1989; and Mary Wollstonecraft's *A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects*, translated by Wang Xi in 1995. Moreover, the establishment of several women's studies centres and the debates about women's consciousness and literary writing by women are evidence of the increased awareness of Chinese women as agents rather than recipients of women's development and emancipation. It is also evidence of a very significant breakthrough for women in the official Chinese gender discourse.

However, due to their particular patriarchal social background, most female scholars avoided the term 'feminism' when expressing views such as gender politics, even though their views were likely to be perceived as feminist by Western scholars. According to Yu (2015), the previous translation of feminism as '女权主义' (/nǚquán zhǔyì/, women's right-ism) "became unsatisfactory and now is often a 'derisive' term in China" (Yu, 2015: 7). It represents a radical demand by women for political rights, reminiscent of the early women's suffrage movements in China and the West (Liu, 2020) and implies a stereotype of a "man-hating he-woman hungry for power" (Yu, 2015: 7). Thus a second translation emerges: '女性主义' (/nǚxìng zhǔyì/, female-ism), which had been used in Taiwan for decades before it appeared in mainland China. The new term focused more on gender difference (Liu, 2020), which is a sign that women began to consider their lost gender

identity. But even then, both translations of the term were avoided by women scholars in published texts. It was not until the new century that the term ‘女性主义’ (/nǚxìng zhǔyì/, female-ism) was gradually discussed openly, but scholars in mainland China still refused to be labelled as feminists themselves. This is attributed to the hegemonic mechanisms mentioned above. Scholars Lydia H. Liu and Wang Zheng both argue that official Chinese feminism in fact serves hegemony as well. This is represented by the All-China Women’s Federation (ACWF), which takes a hardline stance on all gender issues and exercises control over Chinese women under the guise of representing and protecting them (Liu, 2020). Therefore, the feminist ideas of the translators in this study all need to be judged by their reviews, their writing, their life experiences and academic backgrounds – rather than looking for what they claim and define about themselves.

By the 1990s, a new wave of feminism was emerging in the West, with debates on a wider range of issues such as intersectionality, sex positivity, vegetarian ecofeminism, transfeminism and postmodern feminism (Freedman, 2002). Feminist works, such as *The Vagina Monologues*, a play that ran in 1996, raised women’s awareness to fight against violence against women, including rape, domestic violence and sexual harassment (Ensler, 2001). Also, Western feminists’ fight against sexism in language continued to develop. Cheris Kramarae defines sexism in language (Moi specifically mentions English) as a way to “glorify maleness and ignore, trivialise or derogate femaleness” (Moi, 2002: 155). For instance, they sharply criticised female-discriminating utterances such as ‘chairman’ (chair+man) and ‘history’. They also claimed that it was necessary for women to liberate language first by using non-discriminatory language. As language liberation came into effect, some preminent scholars, notably Sherry Simon (1996) and Luise von Flotow (1995), focused their attention on gender in translation. Linguistic feminism has also attracted the attention of Chinese scholars. Journals and scholarly reports on linguistic gender differences have appeared since 1981. By checking the CNKI, the authoritative database of Chinese academic papers, I found that the number of journal articles on the topic rose from 28 in the 1980s to 155 in the 1990s. (This number grew to over 2,000 in the first decade of the new century, which is examined in a later chapter.) While most of these articles focus on the English language, a small number of scholars, such as Wu Jiafeng (1998), have focused on sexism in the Chinese language as a result of the marriage system, totemic prohibitions and notions of inferiority and superiority. This topic is also a focus of this study. In my view, translated works are also one of the writings can be

explored from the perspectives of gender, and their wording is strongly related to the translator's personal perceptions and linguistic habits. Through a comparative analysis of the translators' language use, it is possible to explore how feminism and linguistic sexism are reflected in the texts.

With the blossoming of feminism in China, *Jane Eyre*, as one of the most famous texts studied by feminist thinkers, attracted attention again. Chinese translators – including increasing numbers of females – translated it at this time. In the following section, I will introduce its reception in this period.

2.2 The translations of *Jane Eyre* in the reform and opening-up era

From the late 1930s until 1949, China was in a period of war (the Second Sino-Japanese War and Chinese Civil War). The fall of the coast areas caused some of the larger influential literary journals, such as *Literature* (文学, /wénxué/) and *Literature Series* (文学丛刊, /wéncóng/Zhu), to cease publication one after another. In the face of the rising anti-Japanese sentiment of the people and the successive fall of large areas of the country, many literary workers lost the environment and mood to write with ease and went to the interior, the front line or various anti-Japanese democratic bases, and anti-Japanese literature became mainstream literature for a time. It was not until 1954 that Li Jiye's translation of *Jane Eyre* was reprinted after the war. The post-war recovery and the establishment of a new system (socialism) required more productive enthusiasm, and the revolutionary nature of Li Jiye's translation (the findings of the previous chapter) had an inspiring value in this period (Zhang, 2017). Unfortunately, no new translations were published due to the complex attitudes of the national literary and artistic sectors (Zhang, 2017). They see *Jane Eyre* as exposing the indifference of capitalist society on the one hand, and still suspecting the individualistic struggle of the bourgeoisie and its class limitations on the other (Zhang, 2017). Later, the Cultural Revolution (1966–1976) caused a hiatus of literary production of *Jane Eyre*, which was regarded as unacceptable Western bourgeoisie literature and banned in mainland China at that time until the publication of Zhu Qingying's translation in 1980 (Xu, 2009). In fact, it is recorded that Wu Guangjian's translation is republished in 1977 by the Commercial Press Taiwan. However, the Commercial Press Taiwan has been independent from the Commercial Press in mainland China since 1949. Hence, this publication is not discussed in detail in this research.

As people's minds were imprisoned for a long time during the Cultural Revolution and their humanity was greatly distorted, the liberation of the mind and the restoration of humanity became the context of the 1980s (Zhang, 2017). The 1980s were a time of extraordinary flourishing in Chinese literature (Bai, 2022). Chinese people were hungry for innumerable preeminent works of literature; however, the revolutionary ultra-left-wing literature produced during the Cultural Revolution was no longer the main demand of society. Instead, a number of genres emerged during this period, including poetry, "scar literature", "reform literature" and "literature in search of roots", highlighting the trendy character of fictional literature (Bai, 2022). Moreover, translated literature effectively brought western cultures and ideas to contemporary Chinese literature. As a result, another wave of translated literature emerged. *Jane Eyre*, a classic novel, once again entered the realm of Chinese readers. And a certain number of new translators emerged, including the first recorded female translator, Zhu Qingying.

In the 1980s and 1990s, 72 versions of *Jane Eyre* were published, according to the website of National Library of China, among which Zhu Qingying's translation in 1980 was one of the most popular. As the demand for *Jane Eyre* increased, 270,000 copies of her translation were initially, and a total of 3 million copies were printed in the 1990s. Li Jiye's translation, discussed in the previous chapter, was revised and republished in 1982 as another main translation of this book in the 1980s. In practice, however, the main new translations with high circulation appeared in the 1990s, after the national college entrance examination had resumed.

As the education policy developed gradually, there was an increasing focus on *Jane Eyre*, and from 1990 to 1999, over 40 new versions were published in Chinese. Among the diverse translations, Huang Yuanshen's 1993 translation won popularity with his lucid writing style. Apart from the two versions mentioned above, Wu Junxie's translation, published in 1990, Song Zhaolin's in 1996, and Yang Xiaohong's in 1997 were also popular. Those five translations have become famous and have been reprinted many times. That is one of the reasons why the five translations are selected in this thesis. The popularity of translations is a direct result of reader choice. That is, the more popular the translation, the more it reflects the ideas accepted by readers at the time. Therefore, the selection of popular translations among many is more effective in studying the intellectual processes of Chinese society at the time. In addition, this thesis primarily adopts a comparative analysis approach, and therefore ensures a certain number of feminist-

leaning translations and non-feminist translations in the selection of translations. Hence, in this chapter, those five popular translations of *Jane Eyre* (listed in Table 4) are chosen to be compared in detail.

Table 4 Selected translations of *Jane Eyre* in 1980s–1990s

Translator	Time of Publication	Feminist Ideology
祝庆英 Zhu Qingying	1980	Yes
吴钧燮 Wu JunXie	1990	No
黄源深 Huang Yuanshen	1993	No
宋兆霖 Song Zhaolin	1996	No
杨晓红 Yang Xiaohong	1997	Yes

2.3 Feminist interest of translators

Zhu Qingying’s preface reflects her view of feminism, although she does not directly define herself as a feminist. By mentioning the word ‘妇女’ (/fùnǚ/, women) 11 times, Zhu Qingying, as the first recorded woman to translate *Jane Eyre* in mainland China, is also the first to discuss the novel in relation to women’s issues in mainland China. Firstly, in the introduction of the author’s life, Zhu emphasises Charlotte Brontë’s gender and mentions the discrimination Brontë suffered in her writing career. The term ‘女’ (/nǚ/, female) occurs 10 times, and is used 8 times as a female marker of occupation, such as ‘女作家’ (/nǚzuòjiā/, female writer), which shows her sensitivity towards women’s gender identity.³¹

Zhu draws on Charlotte Brontë’s experience to illustrate the difficult situation of being a woman in British society at the time. For example, Charlotte Brontë had written to the poet Robert Southey and sent him a few poems, after which she received a rather damning letter in reply, as he did not approve of women’s involvement in literature: “Literature

³¹ Feminists debate whether the gendering of occupations through the prefix ‘女-’ (/nǚ/, female-) may in fact reinforces the male/female binary paradigm, coding non-gendered forms as masculine and normative. This point will be discussed later in this thesis (on pp. 123-6).

cannot be the business of a woman's life".³² His words reveal that women at that time suffered gender discrimination, especially in relation to their undertaking of activities that extended beyond household and familial duties. Further evidence of this is found in Charlotte Brontë's letters to her sister Emily, which are explicit about the unequal treatment she received as a governess. Therefore, Zhu believes that the story of *Jane Eyre* can be found in the life of its author Charlotte Brontë.

Evaluating the novel, Zhu ascribes the success of the book to the shaping of a new woman figure who is brave enough to rebel and strive for individual freedom and equal social status. In her words, Zhu sees Charlotte Brontë as reflecting women's miserable situation and the desire to rebel against discrimination and oppression by men in England at that time, through creating an orphan girl's life. In the second part of her preface, Zhu introduces the story of *Jane Eyre* based on four stages of Jane's rebellion: fighting against abuse and bullying in Gateshead Hall; criticising her miserable education in Lowood Institution; striving for freedom and equality; and refusing St John's proposal. She thinks highly of the protagonist Jane's rebellious spirit as she mentions it more than ten times in the preface. She cites the speech of Jane to Helen at Lowood: “当我们无缘无故挨打的时候，我们应该狠狠地回击” (tr. Zhu, 1980: 69) (When we are struck at without a reason, we should strike back again very hard) and comments that this is reflective of Jane's spirit of resistance. In this respect, we can assume that the way she presents feminism is to build a powerful and strong woman character.

Moreover, it is interesting that Zhu tends to set male characters as the opposite to Jane. In her preface, Zhu points out a typical male character in each stage of Jane's experience, using negative comments; even the male protagonist, Rochester, failed to win Jane's appreciation. For instance, cousin John in the Gateshead Hall is ‘骄横残暴’ (/jiāohèng cánbào/, arrogant and cruel); Mr Brocklehurst in Lowood Institution is ‘道貌岸然的伪君子’ (/dàomào'ànrán de wěijūnzǐ/, a sanctimonious hypocrite); the master of Thornfield, Rochester ‘比她年纪大，人又长得不漂亮’ (/bǐ tā niánjì dà, yòu zhǎngdé bú piàoliang/, does not look beautiful and is older than her); and St John is ‘冷酷自私’ (/lěngkù zìsī/,

³² The quotation is from the *Letter from Robert Southey to Charlotte Brontë* collected in The Brontë Parsonage Museum and presented on the website of the British Library with shelf mark ‘BSIXSou.1837-03-12’ (<https://www.bl.uk/collection-items/letter-from-robert-southey-to-charlotte-bronte-12-march-1837#>).

cold-blooded and selfish). However, Zhu believes that the way Jane rejects St John greatly diminishes the glory of her rebelliousness, which is also criticised by feminist critics such as Wang Wenjing (2015). Jane says to St John that she could marry him if she believed it was the will of God. Such an attitude is a departure from the previous image of a woman who aspires to freedom and equality. Similar arguments occur again in the third part of the preface, where Zhu makes comments on the novel as a whole. She sees the ending of the story as a compromise: Jane joins the powerful class (due to a large inheritance of property from her uncle) rather than rebelling against the social system of the time. But generally, Zhu believes that Charlotte Brontë wishes to create a heroine reflecting the situation of women at that time. She thinks the women's issues reflected in this novel are much more important than the other social issues presented, like the darker side of charity, the omnipotence of money and the primacy of profit in bourgeois society. From Zhu's preface, there is strong supporting evidence that Zhu has a great interest in providing a platform for women's voices. Besides, according to CNKI, there are 28 articles that offer an analysis of this translation, among which the titles of 11 papers include gender issues such as feminism. Some scholars such as Zeng (2007) have conducted comparative studies between Zhu Qingying's translation and others and regard Zhu's translation as having a feminist bent.

Similarly, another female translator, Yang Xiaohong, comments on the novel in relation to women's issues. The preface of her translation is much shorter than Zhu Qingying's, but the opinion she holds is similar. She mainly introduces Charlotte Brontë's life and compares it to the story of *Jane Eyre*. In her words, Charlotte Brontë is '杰出女作家' (/jiéchū nǚzuòjiā/, an outstanding female writer) who successfully portrays a new type of woman who dares to rebel and fight for freedom, independence and equality. She highly appreciates Jane's friendliness, frankness, courage, defence of her independence, self-respect and unwillingness to become subordinate to men. Also, Yang explains that she uses the translations by Zhu Qingying and Li Jiye as references but translated the text in keeping with the conventions and characteristics of contemporary language. Hence, there are signs that Yang Xiaohong has an interest in speaking out for women.

In contrast, the other three translators, Song Zhaolin, Wu Junxie and Huang Yuanshen, have a different focus, even if they all refer to women's issues. In their prefaces, they consider the work to be based on Charlotte Brontë's own life experiences. It cannot be denied that they notice women's voices in this novel. In their words, Charlotte Brontë

portrays a new woman from a lowly background, but who always insists on maintaining her independence, pursuing freedom of individuality, advocating equality for all and not bowing to fate. Compared with Wu Junxie and Huang Yuanshen, Song Zhaolin seems to have thought a little more about the female perspective of *Jane Eyre*. He defines the novel as a work of realism, opposing the repression and destruction of humanity and celebrating the independence and self-respect of women. Moreover, he believes that the ending of the story reflects the original author's quest and aspiration for equal rights for men and women. However, Song's thinking about women's issues raised in the novel is not as profound as that of the two translators mentioned above. Hence, it cannot be confirmed that he is a feminist.

Furthermore, throughout the text, Song appreciates Brontë's writing style as well as her approach. He considers *Jane Eyre* to be a complex work, the complexity of which is mainly reflected in the duality of the artistic technique and creative approach, and highly appreciates the way in which the author combines the artistic technique of romance with the realism of the subject matter. The same is true of Wu Junxie's preface, in which he discusses Charlotte Brontë's writing style at length, taking up almost half of the preface. Wu was also concerned with the state of the nation and social conditions in Britain at the time. Like Huang Yuanshen, he focuses more on class conflict than gender. Through this novel, Wu sees the contemptuous mockery of the aristocratic bourgeoisie towards the common class, and the cruelty and hypocrisy of the so-called philanthropists and charities. More so, he is concerned with the irrational use of religion by those at the top of society at the time to exercise spiritual domination over those at the bottom. Similarly, although Huang Yuanshen also praises the new woman figure with determination to pursue independence, freedom and equality, he considers that this reflects the demand and pursuit of the new bourgeoisie after the Industrial Revolution (1750–1850), instead of women's development. Besides, he pays more attention to narrating Jane's miserable life and the impressive romantic relationship between Jane and Rochester, which he views as positive.

From the discussion above, there is a probability that female translators tend to tie *Jane Eyre* to women's issues more intensively, whereas the reflections of male translators are mostly integrated with national development and overall social progress. In Bassnett and Lefevere's (1990) theory of the cultural turn, culture in translation plays an important role and impacts greatly on the translator's subjectivity. Since the 1980s, translation studies

have been approached from some new perspectives in mainland China. In the course of translation, the whole set of identities of translators, including qualities, beliefs, personality, looks and expressions, influence their comprehension and expression of the source text, of which gender is an important one. According to Jiang (2008), different translators consciously or unconsciously demonstrate their gender identities. Due to their different life and emotional experiences, female translators can often do more to cooperate with feminist writers in revealing women's suffering in life or developing and strengthening the female protagonist's power in the original works, while male translators may regard females as 'others' and exclude them from the established patriarchal system, showing a bias in favour of men over women. In so doing, gender differences are formulated and reproduced in language. However, as feminism rapidly develops, it is unconvincing to discuss translation choices merely based on the translator's gender. As the reform and opening-up policy resulted in various cultural influences being absorbed into mainland China, the translators' ideology would also have been influenced. Think about *Jane Eyre* from a feminist perspective also occurs in Song, Wu and Huang's prefaces. Therefore, due to the limited sample size of the study, this thesis can only suggest this possibility and does not prove that there is an absolute correlation between the feminist tendencies of the translators and the gender of the translators. This issue will be further explored in future work.

Overall, it is clear from her preface that Zhu Qingying has great concern for women's issues and is influenced by feminism, and her ideology and translation have had an effect on Yang Xiaohong's translation. Conversely, the other three translators have different emphases and take a broader perspective of *Jane Eyre*. Song Zhaolin and Wu Junxie think highly of Charlotte Brontë's artistic technique and creative writing style, and Huang Yuanshen discusses more class conflict and *Jane Eyre*'s contribution to reflect the social changes caused by the Industrial Revolution at that time. Generally, translations by Zhu Qingying and Yang Xiaohong are defined as feminist texts, and are the focus of this chapter. Three texts by Song Zhaolin, Wu Junxie and Huang Yuanshen are classified as non-feminist group. This result is presented in Table 4. In the next section, I will further explore how these findings, based on the translators' prefaces, align (or not) with the ideology and power expressed in the translations themselves.

2.4 Comparative discussion of the five texts

In this part of the chapter, a comparative analysis will be conducted between translators with different feminist interests. According to the translators' degree of feminist interest (analysed in the previous section), there is no doubt that Zhu Qingying's text is defined as a feminist translation and so will be a focused of this section. The comparison will be discussed from the perspective of translation approaches and language use based on the corpus data of the translations. The data is generated using the technical tools of *LancsBox 5.1.2* and *SketchEngine*.³³

As in the previous chapter, the corpus study in this chapter lies mainly at the word and phrase level of exploration. Data is derived from the frequency of word usage in order to analyse the textual style of the different translations and the translators' attitudes towards the characters in the text. Unlike the previous chapter, the texts in this chapter all appeared after the 1980s and are therefore in modern Chinese that is similar to the language used today. This provides a great deal of convenience for data analysis and comparative study because there is no need to consider the difference of lexical choice, syntax and semantics in historical context. On the other hand, however, this may mean that the differences in the language use of the texts are not obvious.

Looking at the word lists, the lexical choices in the five translations all appear to be relatively similar in general terms. Sorting the word lists according to relative word frequency (RWF) values, there is a strong similarity in the ranking of words from highest to lowest in the five translations. The first 15 words from the lists are extracted for comparison (see in the Appendix E). The result shows that the first 15 words in each translation are similar in content and ordering. The most obvious are the first five words: '的' (/de/, an auxiliary word with no actual meaning, etc.), '我' (/wǒ/, I/me), '是' (/shì/, be), '你' (/nǐ/, you) and '他' (/tā/, he/him) in all translations, except for the fifth which is different in the Zhu Qingying's translation; and they are also arranged in exactly the same order. Other content words, such as '先生' (/xiānsheng/, Mr/sir), are in a similarly ordered position (from 10th to 12th). This illustrates that the general language style of the texts is similar.

This situation may be related to the readership. As all five translations are relatively popular, it can be inferred that the translators' presentation is similar and conforms to

³³ Technique tools for dealing with corpus (see in the Footnote 6 and 7, p. 13).

popular taste. Therefore, more detailed exploration is required to obtain the relevant information for the study. In order to compare the presentation of male and female characters in the translation in more depth, the words marked for gender, adjectives and verbs of the texts are examined.

2.4.1 Foreignising translation

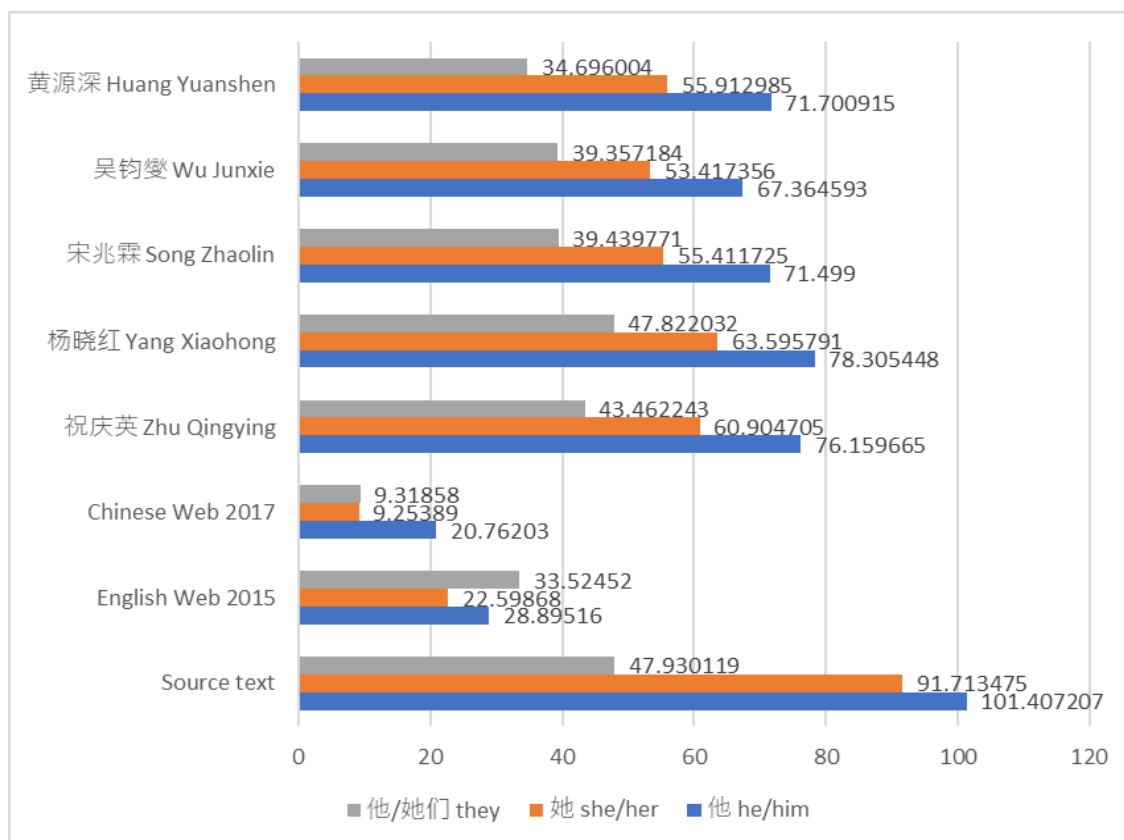
According to the previous chapter, I define words marked for gender as the lexis with presupposition of gender, such as some of the pronouns and specific names of characters in the novel. Such words with RWF values of over 4 are picked out (see in the Appendix F). The result shows that they do not differ significantly in the five translations. In all five translations the use of male and female words is similar in proportion, and they are all based on the source text. This means that, in this respect, the translators do not have a clear bias in their references to male and female characters. This again supports the hypothesis that the overall differences in language use between the five translations are minor and need to be explored in greater depth.

However, by comparing the RWF values of the pronouns separately, I obtained new findings. On the whole, translators with a stronger feminist orientation use pronouns more frequently. So, does this mean that they have a translation style that is closer to the source text, i.e. a “foreignising approach”? Foreignisation was first identified by German theologian and philosopher Friedrich Schleiermacher, and is defined by Venuti (1995: 20) as “a foreignising method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.” Then, is foreignising translation more obvious in feminist translations? This assumption requires more reference data to prove. Therefore, the relevant words in the original and their RWF values were extracted. As a reference, two large corpora, English Web 2015³⁴ and Chinese Web 2017³⁵ were also investigated using *SketchEngine*. The results can be seen in Figure 6.

³⁴ English Web 2015 (enTenTen15) is an English web corpus downloaded by SpiderLing in November and December 2015. It contains 22 subcorpora in different topics, with 15,411,682,875 tokens in total (https://app.sketchengine.eu/#dashboard?corpname=preloaded%2Fententen15_tt31).

³⁵ Chinese Web 2017 (zhTenTen17) Simplified is a Chinese web corpus downloaded by SpiderLing in August and November 2017. It contains 4 subcorpora in different topics, covering mainland China, Hong Kong and Taiwan, with 16,593,146,196 tokens in total

Figure 6 The RWF of pronouns in the translations compared with the source text and two reference corpora



The two large corpora of the composite text include texts in different spheres, which are used to demonstrate the RWF of regular language use in Chinese and English. The comparison of the RWF values of pronouns in the two large corpora shows that the use of pronouns in English texts is generally higher than in Chinese texts, reflecting their use in each language. The English corpus has 2.4 times higher RWF values for the words ‘she/her’ than the Chinese corpus, and even 3.6 times higher for the word ‘they’. There are inherent differences in the linguistic conventions of English and Chinese, with English having a more rigid sentence structure, whereas in Chinese the sentence structure is loose, with pronouns often omitted. Thus, as Figure 6 shows, pronouns are used more frequently in English and less frequently in Chinese. Therefore, by examining the use of pronouns, we can tentatively infer whether the linguistic idiom of the translation favours English or Chinese, i.e. whether it is source- or target-language oriented.

The data above shows that the use of pronouns is unexpectedly high in the source text, perhaps due to the fact that *Jane Eyre* is a story narrative with a very high proportion of character descriptions. So the pronoun RWF in the five Chinese translations is also much higher than in the standard Chinese. But this does not affect the results of their comparison with each other. It is clear from Figure 6 that Zhu Qingying and Yang Xiaohong use pronouns (including all genders) more frequently than all three male translators. The RWF value of pronouns in Song Zhaolin's translation is also a little higher than that of the other two male translators. Based on the feminist leanings of the translators as judged above, Zhu Qingying and Yang Xiaohong have a clear feminist interest, followed to a lesser extent by Song Zhaolin. This leads to the inference that the linguistic conventions used in the feminist-leaning translations are closer to the source text. That is to say, feminist translators tend to adopt foreignising translation strategies. This hypothesis will be proved further in this thesis.

According to Julia Kristeva, there is a kind of writing that is revolutionary in itself, whose very existence tests the possibility of changing the symbolic order of orthodox society from inside, and the symbolic order is the patriarchal order, the "Law of Father" (Moi, 2002: 12). Moi argues that Woolf's disordered language is part of this revolutionary writing, a rebellion against the rules of patriarchy (2002: 22). In this respect, feminist translators who tend to preserve the presentation of the source text in syntax are challenging patriarchal rules through the text, and foreignising translation is one of these methods.

However, this nuance is merely a breakout point which inspires an important hypothesis. More subtle differences, therefore, require further research into the different word forms.

2.4.2 Labelling words

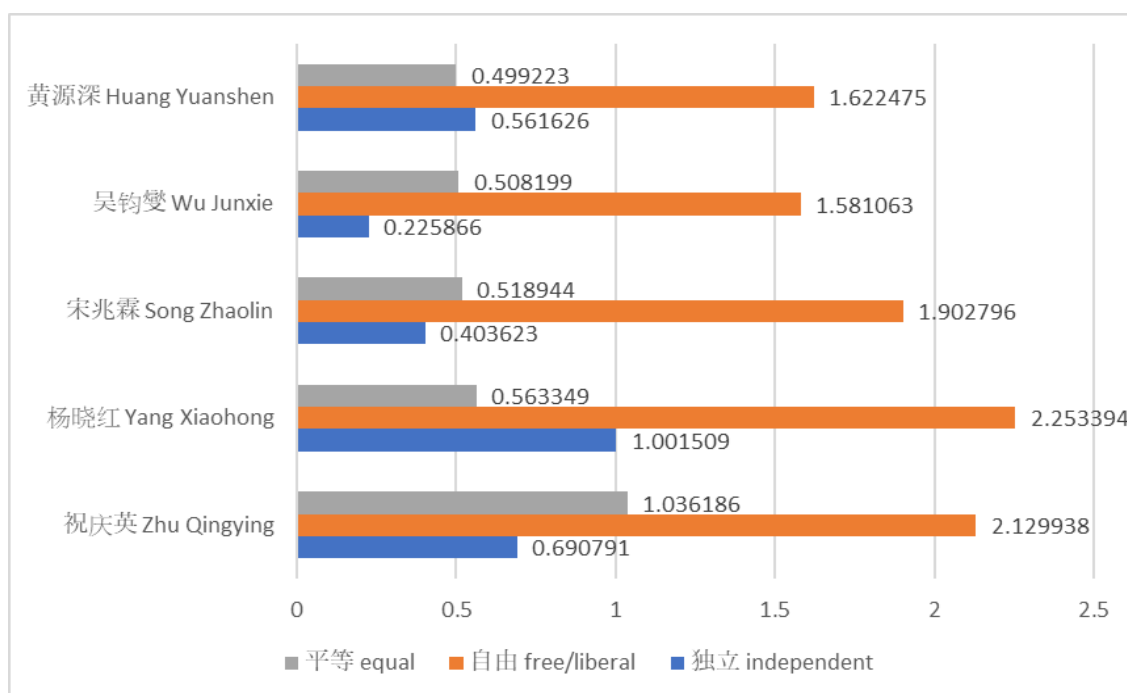
Despite a generally similar linguistic structure, translators have a great deal of flexibility in their choice of adjectives based on their comprehension of the source text in translating literary works. The presentation of the same original word in different translations may contain a variety of emotional overtones and pragmatic implications.

As shown in the previous chapter, an examination of the adjectives in the total word list reveals the emotional tone of the different translations. From the overall word list, ranked by RWF value, the top 200 adjectives in each text were extracted for comparison. Looking at the lists, however, there is a great degree of similarity in the choice of adjectives in the

five translations examined in this chapter. The tone differences between these five translations are not as great as the two that were discussed in the previous chapter. However, the words ‘独立’ (/dúlì/, independent) and ‘自由’ (/zìyóu/, free/liberal) only rate among the top 200 in two feminist-leaning women translators’ works (excluding the prefaces). This situation reminds me of these two translators’ definition of the new femininity. According to their preface, three adjectives are mentioned in close relation to women’s development: ‘独立’ (/dúlì/, independent), ‘自由’ (/zìyóu/, free/liberal) and ‘平等’ (/píngděng/, equal). They see female emancipation as a quest for women’s freedom and equality, and praise Jane’s independent spirit. Their repeated use makes these three words a label for women’s development in their consciousness.

By exploring the translations, I found that these three words refer to female characters in high proportion in feminist texts. Taking Zhu Qingying’s translation as an example, I calculated that 83.33 per cent (10 out of 12) of instances of the word ‘独立’ (/dúlì/, independent) and 75 per cent (33 out of 44) of the word ‘自由’ (/zìyóu/, free/liberal) refer to Jane and other women. Meanwhile, 63.63 per cent (7 out of 11) of uses of the word ‘平等’ (/píngděng/, equal) are used for the relationship between Jane and Rochester. It is therefore rational to extract these three words to compare, and a discussion out of context does not affect the comparison. The data for these words in five translations are collected and visualised in Figure 7.

Figure 7 The RWF of ‘独立’ (independent), ‘自由’ (free/liberal) and ‘平等’ (equal) in five translations



It is clear from the chart that the RWF these three words occupies the top two places in the translation by Zhu Qingying and Yang Xiaohong. This indicates that the frequency of these three words is higher in Zhu Qingying's and Yang Xiaohong's translations than in those of the three male translators. This means that there is a strong possibility that the two feminist translators are more sensitive to the issues of independence, freedom and equality, while the other three place less emphasis on these three words. Of these, Zhu Qingying's translation places more emphasis on equality, while Yang Xiaohong's places more emphasis on independence. In addition, among other related word collocations, the collocation '男女平等' (/nǎnnǚ píngděng/, equality between men and women) appears in the Zhu translation, and the phrases '自由支配' (/zìyóu zhīpèi/, to dispose freely) and '自由行动' (/zìyóu xíngdòng/, free movement) appear in the Yang translation. Although similar word pairings, like '独立自主' (/dúlì zìzhǔ/, independence and autonomy), also appear in the texts of the three male translators, overall their RWF values are quite low, especially in Huang Yuanshen's text (0.230642 in Song, 0.225866 in Wu and 0.062403 in Huang). According to the translator's preface by the three male translators, they indeed pay less attention to women's freedom, equality and independence, not using these three terms as labels for women's emancipation. Therefore, it can be inferred from this that Zhu Qingying and Yang Xiaohong's feminist expression is primarily through the portrayal of an independent, free and equal woman.

In summary, in the overall lexical exploration, it was found that translations with a feminist bent differed from the overall text of non-feminist translations: there is a strong possibility that feminist translators translated *Jane Eyre* more closely to the original text, tending to adopt a literal translation approach and they give more prominence to terms related to supporting women's liberation, such as '独立' (/dúlì/, independent), '自由' (/zìyóu/, free/liberal) and '平等' (/píngděng/, equal). However, no differences in their portrayal of gender-specific roles were found in the general data study. Therefore, more details need to be explored in the next section.

2.5 Comparative discussion of translating characters by feminist translators and non-feminist translators

In the previous chapter of the study, the results showed that different translators would deviate in their portrayal of the characters, with Wu Guangjian being somewhat inclusive in the portrayal, and Li Jiye focusing on the characters' rebellious power. However, in terms of the ambiguity of the feminist tendencies of the translators mentioned above, we

cannot yet say how feminism is expressed in the Chinese context. Hence, the description of female and male characters will be investigated as there are clear feminist-leaning texts included in this period.

2.5.1 Translating physical features and personality of characters

In the last chapter, we observed that one of the ways Wu Guangjian's translations support feminism is through positive portrayals of women. For translations of words with negative prosody, he often adopts a neutralising approach by selecting words with less negative semantic prosody. Is this approach to translation present in feminist translations and unique to them? To answer this question, the linguistic units associated with the characters need to be examined. In the previous chapter, due to differences in the language of the texts, this section focused on qualitative analysis. In this chapter, an initial inference will be made through quantitative analysis, followed by further arguments for this thesis through qualitative analysis. Again, the relational network of linguistic collocations is generated via *GraphColl*³⁶ with the MI scores.³⁷ Similar to Chapter 1, the node (central word) choices here are: '她' (/tā/, she/her), '简' (/jiǎn/, Jane), '他' (/tā/, he/him) and '罗切斯特' (/luóqièsītè/, Rochester), in order to effectively cover most of the male and female characters.

The lists of collocates with MI scores are generated with the nodes '她' (/tā/, she/her) and '简' (/jiǎn/, Jane) in five translations. The collocates refer to the adjectives modifying '她' (/tā/, she/her) and '简' (/jiǎn/, Jane) within five words. According to Sinclair (1991), a word can be perceived with positive or negative associations. Each filtered search yielded over 60 collocates, of which the adjectives could be divided into 3 main categories in terms of John Sinclair's (1991) semantic prosody – the same as those in Chapter 1. As a result, words that tended to portray characters in a derogatory light were categorised as words with negative prosody, e.g. '粗鲁' (/cūlǔ/, rude), '恶毒' (/èdú/, vicious), '狠毒' (/hěndú/, vicious and cruel), etc.; words that helped to portray characters in a positive light were categorised as words with positive prosody, e.g. '可爱' (/kěài/, adorable), '善良' (/shànláng/, kind), '真诚' (/zhēnchéng/, sincere), etc.; some of the remaining results were neutral words and invalid words, including prepositions and auxiliary words misidentified by machine. According to the above classification, the adjectives collocated

³⁶ Technical tool; see in the Footnote 25, p. 32.

³⁷ A value shows the relation of linguistic collocations (see in the Footnote 9, p. 14).

with ‘她’ (/tā/, she/her) within five words’ distance in each of the five translations are counted in Table 5, with the third category not counted.

Table 5 The ratio of adjectives with different prosody collocated with ‘她’ (she/her) in five translations

Meaning /Text	祝庆英 Zhu Qingying	杨晓红 Yang Xiaohong	宋兆霖 Song Zhaolin	吴钧燮 Wu Junxie	黄源深 Huang Yuanshen
Positive prosody	40%	34%	36%	31%	26%
Negative prosody	9%	10%	12%	9%	21%

It is clear from Table 5 that words with positive prosody collocated with ‘她’ (/tā/, she/her) are relatively more common in the translations with a stronger feminist orientation (Zhu and Yang) than in the non-feminist translations (Wu and Huang). Most notably, the ratio is 16 per cent higher in the Zhu translation than in the Huang translation. This could indicate that feminist translators tend to choose adjectives that are conducive to portraying an approving image of female characters. This tentatively confirms the supposition that Chinese feminist translations tend to portray women in a positive light. In addition, the proportion of feminist translators using adjectives with negative prosody is lower than with non-feminist translators. According to the data, the use of adjectives with pejorative connotations is as high as 21 per cent in the Huang translation – twice as often as in the Zhu translation. That said, this situation is not particularly notable in non-feminist translations, and there is reason to believe that this way of translating is unique to feminism. However, this result obtained from the study is only a tendency and not definitive, so that individual translations present data that may be fluctuant due to other factors. In this case, the Song translation has unexpected high ratio of both positive and negative words, with the Wu translation on the contrary. That means Song’s choice of words is variable, with strong contrasts of positive and negative prosody, while Wu’s diction is relatively neutral. According to their prefaces, Song Zhaolin emphasises the importance of individual struggle and singles out the obvious duality of the heroine’s personality, while Wu Junxie favours reading *Jane Eyre* as a romance novel, with a relatively gentle and delicate style (Qian, 2011). This can explain the unexpected data.

The same is true for search collocations with ‘简’ (/jiǎn/, Jane) within a five-word distance, and the contrast is even more pronounced. In the list of adjectives generated with ‘Jane’ as the search term, there are not many valid terms, averaging around 20. However, the first five valid words in the lists are enough to see a clear contrast, as in Table 6.

Table 6 The top five adjectives collocated with ‘简’ (Jane) in five translations

祝庆英 Zhu Qingying				杨晓红 Yang Xiaohong			
Collocate	Pinyin	English	MI Score	Collocate	Pinyin	English	MI Score
魁伟	kuí wěi	Strong and great	8.875808	魁伟	kuí wěi	Strong and great	9.624593
超自然	chāo zì rán	Supernatural	8.46077	相似	xiāng sì	Similar	7.454662
严峻	yán jùn	Serious	6.416377	抱歉	bào qiàn	Sorry	7.039624
暖和	nuǎn huò	Warm	6.290847	暖和	nuǎn huò	Warm	7.039624
平等	píng děng	Equal	6.290847	独立	dú lì	Independent	6.8697
宋兆霖 Song Zhaolin				吴钧燮 Wu Junxie			
Collocate	Pinyin	English	MI Score	Collocate	Pinyin	English	MI Score
抱歉	bào qiàn	Sorry	7.413921	烦躁不安	fán zào bù ān	Irritable	9.984244
和谐	hé xié	Harmonious	7.09199	健壮	jiàn zhuàng	Strong and healthy	8.399282
健壮	jiàn zhuàng	Strong and healthy	6.413921	相像	xiāng xiàng	Similar	7.176889
严峻	yán jùn	Serious	5.828959	不行	bù xíng	Not okay	7.176887
不行	bù xíng	Not okay	5.828957	地道	dì dào	Native	6.662316
黄源深 Huang Yuanshen							
Collocate	Pinyin	English	MI Score				
不经意	bù jīng yì	Unaware	7.497763				
焦躁	jiāo zào	Agitated	7.082726				
真的	zhēn de	Real	6.623294				
不行	bù xíng	Not okay	6.382287				
亲切	qīn qiè	Friendly	6.082726				

Three contrasts can be seen in the adjectives shown in Table 6. First, the top five adjectives with the highest correlation by Zhu and Yang and Song all contain relatively positive connotations, such as ‘魁伟’ (/kuíwěi/, strong [stature]) and ‘暖和’ (/nuǎnhuo/, warm), whereas in the translations by Wu and Huang, neutral words like ‘烦躁不安’ (/fánzào bùān/, irritable) and ‘焦躁’ (/jiāozào/, agitated) are more highly correlated with Jane, with MI scores reaching above 7 and even above 9.9. This suggests the same situation as in the conjecture above, where positive semantic words are more closely associated with female characters in feminist translations.

Table 6 further supports the points made in section 2.4.2. Of the first five adjectives collocated with ‘简’ (/jiǎn/, Jane), only in the translations by Zhu and Yang do the words ‘独立’ (/dúlì/, independent), ‘自由’ (/zìyóu/, free/liberal) and ‘平等’ (/píngděng/, equal) appear with high MI scores. What can be proved is that, in their texts, the independence and equality of the protagonist Jane is emphasised with relatively high repetition. In addition, in the first five, it was found that the word ‘独立’ (/dúlì/, independent) appears as the one in Song’s text (the one with the third strongest feminist interest). Thus, feminist translators have tended to highlight the independence of the female characters and emphasise the concept of equality in their translations of *Jane Eyre*.

The third point, for translated words with similar meaning shown in Table 6, Zhu and Yang’s lexical choices contain more positive prosody. The most typical comparison is ‘魁伟’ (/kuíwěi/, strong and great) and ‘健壮’ (/jiàn zhuàng/, strong and healthy). According to the *Modern Chinese Dictionary*, ‘魁’ (/kuí/) means “the first or the top one” and ‘伟’ (/wěi/) refers to “great” and “magnificent”. The word ‘魁伟’ (/kuíwěi/, strong and great) can be used for a person who is physically strong and has great stature. In contrast, ‘健壮’ (/jiàn zhuàng/, strong and healthy) has a relatively weak positive connotation, only referring to physical strength. In this case, Zhu and Yang prefer to imply the mental strength of the female characters rather than the physical aspect only. Even if, with this data alone, we cannot be sure whether such translation differences occur for the same word in the source text, this is sufficient to support the above argument in general. In order to make the hypothesis more convincing, we need compare the actual language use in the context to see if such translation differences also exist for the same source text.

Through specific textual comparisons, I found that translators with different degrees of feminist tendencies differ in their depiction of female characters. The feminist translators’

bias towards female characters is mainly reflected in two ways: firstly, a tendency to deepen the satisfactory portrayal; and secondly, a tendency to neutralise the portrayal with negative prosody. The complete opposite is observed for non-feminist and especially male translators. A few obvious examples of this case are provided here.

Example 15

Her figure was partly enveloped in a shawl, her countenance was grave, her bearing erect. (JE, p. 53)

她半个身子都裹在大披巾里。她容貌严肃，举止端庄。(tr. Zhu, p. 42)

tā bàn gè shēn zǐ dōu guǒ zài dà pī jīn lǐ 。 tā róng mào yán sù , jǔ zhǐ duān zhuāng 。

她的身体部分裹在披巾里，她外表威严，举止端庄。(tr. Yang, p. 44)

tā de shēn tǐ bù fèn guǒ zài pī jiān lǐ , tā wài biǎo wēi yán , jǔ zhǐ duān zhuāng 。

她半个身子裹在披巾里，神情严肃，体态挺直。(tr. Huang, p. 40)

tā bàn gè shēn zǐ guǒ zài pī jīn lǐ , shén qíng yán sù , tǐ tài tǐng zhí 。

The phrase in the example describes Miss Miller, a teacher in Lowood. She is not an overly harsh teacher and is not in conflict with Jane. The comparative translations in this example provide strong evidence of the above points. First of all, the source text “bearing erect” covers not only the physical description of the character but also the spiritual aspect of the character’s temperament and the feeling she gives. There are two translations in the example: ‘举止端庄’ (/jǔzhǐ duānzhuāng/, behave elegantly) in most texts and ‘体态挺直’ (/tǐtài tǐngzhí/, straightened posture) in only Huang’s translation. The former means to behave elegantly and in a dignified manner, and includes both a physical and spiritual component. Thus, ‘举止端庄’ (/jǔzhǐ duānzhuāng/) in this case can largely represent the positive evaluation expressed in the original. In contrast, the word ‘体态挺直’ (/tǐtài tǐngzhí/) in the Huang translation contains less positive prosody, which focuses only on the physical feature and is interpreted as ‘straightened posture’. As a result, the positive connotations in the source text are magnified in Zhu and Yang’s translation. It can be

seen that the depiction of female characters by feminist translators promotes their positive portrayal.

In addition, another set of contrasts in this example lies in the translation of the word “grave”. In the source text, the author was mainly describing the seriousness of Miss Miller’s facial expression. In this example, most of the translations correspond to the original, translating as ‘严肃’ (/yánsù/, serious) without adding additional meaning. However, Yang employs the word ‘威严’ (/wēiyán/, majestic) to describe Miss Miller’s appearance. In the same way as ‘端庄’ (/duānzhuāng/, elegant and dignified), ‘威严’ (/wēiyán/, majestic) covers both physical and mental positive connotations, meaning powerful and serious, and is used in many contexts to describe a person with a powerful aura. However, the original text does not actually have such a strong additional implication. This, therefore, further supports the above argument that feminist translators have a preference for the positive portrayal of female characters.

There is also a marked difference in the understanding and reflection of female characters with derogatory descriptions. The clearest example of this is in the description of Bertha. When it comes to Rochester’s previous wife, the “madwoman” Bertha Mason, Rochester indeed skilfully defames Bertha to elicit sympathy and diminish his responsibility. However, Zhu, Yang, Song and Wu choose to use neutral adjectives or words with less negativity to describe Bertha, as Brontë does in the source text, in which Rochester is presented to be gentle and less aggressive. Comparatively, Rochester’s speech in Huang’s translation exaggerates his disgust and irritation in relation to Bertha by using plenty of expressions which help portray an insane and unreasonable image of the woman and even her family.

Example 16

Her family wished to secure me because I was of a good race; and so did she. They showed her to me in parties, splendidly dressed ...Her relatives encouraged me; competitors piqued me; she allured me. (JE, p. 301)

她家希望得到我, 是因为我家世好; 她也这样希望。他们让我在舞会上看到她, 她穿着华丽.....她的亲戚鼓励我; 竞争者刺激我; 她引诱我 (tr. Zhu, p.362)

tā jiā xī wàng dé dào wǒ, shì yīn wéi wǒ jiā shì hǎo; tā yě zhè yàng xī wàng 。 tā men ràng wǒ zài wǔ huì shàng kàn dào tā, tā chuān zhuó huá lìtā de qīn qī gǔ lǐ wǒ ; jìng zhēng zhě cì jī wǒ ; tā yǐn yòu wǒ 。

她家里也希望把我弄到手，因为我身世不错，和她一样。他们把她带到聚会上给我看，打扮得花枝招展.....她的亲戚们怂恿我；情敌们激怒我；她来勾引我。(tr. Huang, p. 309)

tā jiā lǐ yě xī wàng bǎ wǒ nòng dào shǒu , yīn wéi wǒ shēn shì bú cuò , hé tā yī yàng 。 tā men bǎ tā dài dào jù huì shàng gěi wǒ kàn , dǎ bàn dé huā zhī zhāo zhǎntā de qīn qī men sǒng yǒng wǒ ; qíng dí men jī nù wǒ ; tā lái gōu yǐn wǒ 。

In this example, the underlined words, including four verbs and one adjective, connote relatively non-emotional meanings in both the original text and Zhu's translation. Zhu keeps the expression in her work consistent with the original and translates them literally. Nevertheless, Huang's use of the four verbs 'secure', 'encourage', 'pique' and 'allure' all exaggerate their negative effect. It is obvious that the aggression and ill-intentioned purpose of Bertha and her family is enhanced with Huang's lexical choices. Firstly, '弄到手' (/nòngdàoshǒu/) is a rude act which means to obtain something by dishonourable means, and the object of the verb is usually a thing rather than a human being. Comparatively, the other translators' words, such as Zhu and Yang's '得到' (/dédao/, to get), Song and Wu's '抓住' (/zhuāzhù/, to catch) etc. do not contain too much negative prosody. Secondly, the words '怂恿' (/sǒngyǒng/, instigate), '激怒' (/jīnù/, irritate) and '勾引' (/gōuyǐn/, seduce) are all words with a negative connotation which have the same effect as the verb '弄到手' (/nòngdàoshǒu/). All four verbs reinforce the wrongness of what Bertha and her family have done, suggesting deficiencies in their characters. In addition, the description "splendidly dressed" is positive praise in the original, while Huang translated it into the idiom '花枝招展' (/huāzhīzhāozhǎn/), which initially means well-dressed, but is usually used to satirise some women as overdressed. It can be seen in this example that Rochester, in Huang's translation, has more antipathy towards Bertha than in others' translations. In this way Huang transfers Rochester's blame onto Bertha and her family, and in this regard reflects the stereotype of well-dressed women in patriarchal discourse. Zhu's translation, to some extent, protects and guards a pitiful female character. However, in my opinion, it cannot be regarded as a fault for a woman

to be well-dressed and endeavouring to attract a man's attention. In Huang's translation, such behaviour seems to consider it a fault of women. In some respects, translations by Zhu and the other three appear to promote women's freedom of choice to dress how they wish, as does the original text.

The following example directly illustrates why Huang amplifies Bertha's shortcomings in Rochester's description. Clearly, by amplifying her flaws, Rochester's dislike for her can be increased and negative feelings towards her rationalised. The sin and crime of bigamy by Rochester, then, is rationalised. However, in the texts of other translators, especially feminist ones, an objective portrayal of Bertha is retained.

Example 17

Even when I found her nature wholly alien to mine, her tastes obnoxious to me, ...nor even a single hour of the day with her in comfort; that kindly conversation could not be sustained between us. (JE, p. 302)

我发觉她的性格完全和我的不同;她的趣味引起我的反感;.....在我们之间不可能有和和气气的谈话.....(tr. Zhu, p. 362)

wǒ fā jiào tā de xìng gé wán quán hé wǒ de bú tóng ; tā de qù wèi yǐn qǐ wǒ de fǎn gǎn ;zài wǒ men zhī jiān bú kě néng yǒu hé hé qì qì de tán huà

我发现她的性格和我的完全不同; 她的品味让我十分反感;我们之间不可能进行友善平和的交谈..... (tr. Yang, p. 350)

wǒ fā xiàn tā de xìng gé hé wǒ de wán quán bú tóng ; tā de pǐn wèi ràng wǒ shí fèn fǎn gǎn ;wǒ men zhī jiān bú kě néng jìn háng yǒu shàn píng hé de jiāo tán

甚至当我发现她的性格与我格格不入, 她的志趣令我反感,我们之间根本无法进行亲切的交谈..... (tr. Song, p. 408)

shèn zhì dāng wǒ fā xiàn tā de xìng gé yǔ wǒ gé gé bú rù , tā de zhì qù lìng wǒ fǎn gǎn ,wǒ men zhī jiān gēn běn wú fǎ jìn háng qīn qiè de jiāo tán"

甚至当我发现她的天性与我格格不入, 她的志趣令我生厌,任何亲切的交谈没法在我俩之间维持下去..... (tr. Wu, p. 331)

shèn zhì dāng wǒ fā xiàn tā de tiān xìng yǔ wǒ gé gé bú rù , tā de zhì qù lìng wǒ shēng yàn ,rèn hé qīn qiè de jiāo tán méi fǎ zài wǒ liǎng zhī jiān wéi chí xià qù

尽管我发现她的个性与我格格不入，她的趣味使我感到厌恶， 我们之间没有真诚的对话..... (tr. Huang, p. 309)

jìn guǎn wǒ fā xiàn tā de gè xìng yǔ wǒ gé gé bú rù , tā de qù wèi shǐ wǒ gǎn dào yàn wù ,wǒ men zhī jiān méi yǒu zhēn chéng de duì huà 。

In this instance, it is clear that the degree of Rochester's disgust with Bertha is different in the Wu and Huang translations than in the Zhu, Yang and Song translations. In fact, the word "obnoxious" in the original text conveys a meaning closer to that of '生厌' (/shēngyàn/) and '厌恶' (/yànwù/, to hate/detest) in the Wu and Huang texts. In contrast, the other three translators translate it as '反感' (/fǎngǎn/, averse), which in fact somehow reduces the degree to which Bertha is repulsive. This again supports the above view that feminist-leaning translators tend to depict female characters in a less negative light. Furthermore, except for Huang Yuanshen, the four translators literally translate "kindly" as similar adjectives such as '和和气气' (/héhéqìqì/, agreeable) and '亲切' (/qīnqiè/, friendly). These words, including 'kindly' in the original, are mainly descriptive of the tone and manner of the dialogue, and do not involve the inner thoughts of the interlocutors. In contrast, 'kindly' is translated as '真诚' (/zhēnchéng/, sincere) in Huang Yuan Shen's translation, which is an essential difference and a step up from the original. In this context, the words are collocated with negatives. If they cannot communicate agreeably, there might be merely an incompatibility of temperament between them. But if Rochester thinks they cannot have a sincere conversation, it is apparently Bertha's personality that is to blame. Huang's translation thus elevates the deficiencies of Bertha's personality to human defects, in other words, it tends to portray a negative image of womanhood to hide the man Rochester's responsibility.

Overall, the study in this section adequately supports the earlier arguments from both quantitative and qualitative perspectives. That is, Chinese feminist translators of this period tend to use foreignising translation strategies and words with positive discourse prosody in portrayals of female characters. Non-feminist, especially male translators, on the other hand, tend to exude stereotypes of women and reduce the guilt of the male

characters in the text by depicting them in a derogatory manner. Another question will then be answered: do Chinese feminist expressions portray strong female characters, or do they emphasise the difficult situation of women?

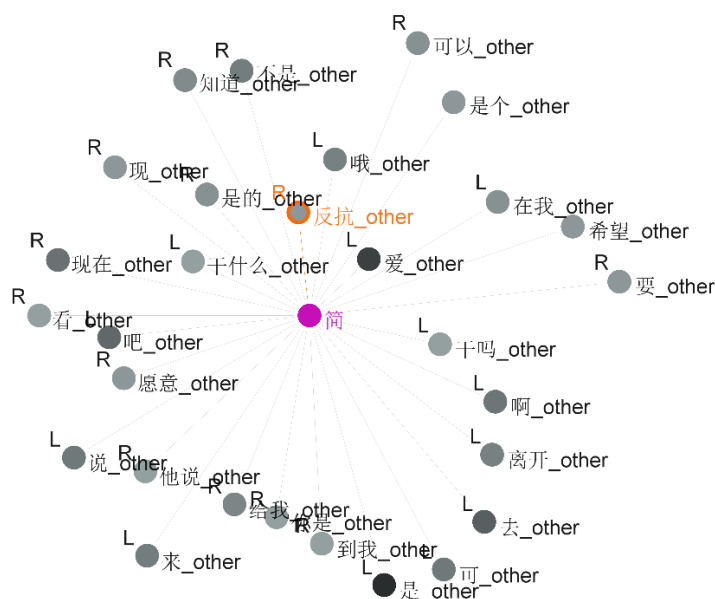
2.5.2 Expressing women's power

How feminist texts 'should' be presented has been debated for a long time in Western feminist criticism (Moi, 2002). In the previous chapter, I found that the exposure of women's real lives and the creation of strong female power both contribute to some extent to the development of women. The answer to the question of which side Chinese feminism tends to focus on in translation will then be sought here. In fact, many clues to the answer to this question emerged in the preceding discussion. From the comparison of the translator's prefaces, we find that both Zhu and Yang have a high appreciation and identification with the rebellion, courage and freedom of the women portrayed in *Jane Eyre*. And in exploring the associated vocabulary of women's words makes, it also again emerges that references to freedom, equality and independence are high in both translations. Through these clues, we can assume that feminist translations seem to recognise the realist feminist perspective to establish "female role-models" with strong and impressive characters in literature (Moi, 2002: 46).

From the results of the linguistic collocation, the words with high MI scores in the Zhu translation tend to highlight the rebellious spirit of the female characters, such as '反抗' (/fǎnkàng/, to resist). As mentioned before, due to the flexibility of Chinese word meanings and misidentification of machine, many verbs are classified as lemma³⁸ 'other'. By eliminating invalid words (including adjectives, nouns and misidentified words etc.), I obtained the following results. See the visualisation in Figure 8.

³⁸ A lemma is a form of a word that appears as an entry in a dictionary and is used to represent all the other possible forms.

Figure 8 The visualisation of linguistic collocation of word ‘简’ (Jane) in Zhu Qingying’s text



In other translations, however, a search for the central word, ‘她’ (/tā/, she/her) and ‘简’ (/jiǎn/, Jane), did not reveal either of these two terms or others with the same effect. As mentioned in Chapter 1, according to Foucault, spoken or written discourse produces power and controls its strength. Subtle differences of lexical choice can influence the release of power in the overall discourse. In the following example, Zhu’s translation of Jane’s internal monologue fully transfers the power of the source text and presents Jane as more determined. As Song and Yang’s word choices are similar to Zhu’s, in this case, only Zhu’s translation is presented to illustrate this.

Example 18

But, then, a voice within me averred that I could do it and foretold that I should do it. (JE, p. 294)

但是在这时候,我内心的一个声音却断定说我能够办到,并且预言我将办到。
(tr. Zhu, p. 310)

dàn shì zài zhè shí hòu ,wǒ nèi xīn de yī gè shēng yīn què duàn dìng shuō wǒ néng gòu bàn dào ,bìng qiē yù yán wǒ jiāng bàn dào 。

但接着,我内心却有个声音断定说我办得到,而且预言我必须这样办。(tr. Wu, p. 322)

dàn jiē zhe , wǒ nèi xīn què yǒu gè shēng yīn duàn dìng shuō wǒ bàn dé dào ,
ér qiě yù yán wǒ bì xū zhè yàng bàn 。

但是，我内心的另一个声音却认为我能这样做，而且预言我应当这么做。
(tr. Huang, p. 301)

dàn shì , wǒ nèi xīn de lìng yī gè shēng yīn què rèn wéi wǒ néng zhè yàng zuò ,
ér qiě yù yán wǒ yīng dāng zhè me zuò 。

This sentence is from Jane's inner monologue, when she is deciding to leave Thornfield Hall after the unsuccessful wedding with Rochester. Even though she loves Rochester, she cannot bear to be his wife when she knows of the existence of his previous wife, Bertha. In this case, Zhu demonstrates most clearly the feminist translator's capacity for expressing questions of female agency through her translation. In Zhu's reading, Jane expresses a stronger sense of self-determination to leave Rochester through forms such as '能够做到' (/nénggòu zuòdào/, can do it successfully) and '将办到' (/jiāng bàndào/, will manage to do it). By contrast, Jane is depicted with a softer tone in Huang's translation with '能这样做' (/néng zhèyàngzuò/, can do it like this)' and '应当这样做' (/yīngdāng zhèyàngzuò/, ought to do like it this). Zhu includes a resultant construction (Tantucci 2015), which is a purposeful semantic implication that the action has been successfully achieved, whereas Huang's verb is quite monosyllabic, without a complement. The tone of Wu's translation is between Zhu and Huang's. In Zhu's version, there is a resultative complement '办到' (/bàndào/, manage to do it), which in Chinese is 'telic' and entails semantically a result, whereas in Huang's and Wu's translations this is not the case. Jane, in Zhu's work, is more powerful and self-confident. Besides, Zhu and Wu's word '断定' (/duànding/, assert determinedly) is equivalent with the "averred" in the original whereas Huang's '认为' (/rènwéi/, regard) weakens Jane's determination. I argue that Zhu's portrayal of Jane is influenced by her understanding of the novel as a proto-feminist text, as outlined in the translator's preface. This is a typical encouragement and appeal that contains the power from the speaker to herself and enhances her faith. The power of rebellion expressed in Zhu's translation even goes beyond the source text. Moreover, the empowerment of women also takes place in the use of modal verbs. Such translation strategy is observed in Li Jiye's text – one of the main findings of Chapter 1. This situation is mainly reflected in Yang Xiaohong's translation in which the power she

gives to women is reflected through modal verbs in female speech. From the linguistic collocation list, the modal verbs such as ‘敢肯定’ (/gǎnkěndìng/, can be sure), ‘再也不’ (/zàiyěbù/, will no longer), ‘绝不能’ (/juébùnéng/, must never), ‘决不’ (/juébù/, by no means) have a close relation to the protagonist Jane. In other texts, there are fewer modal verbs indicating strong determination, and they are mainly general modal verbs with a weaker sense of firmness, such as ‘能’ (/néng/, can), ‘不能’ (/bùnéng/, cannot) and ‘应该’ (/yīnggāi/, should). Proof of this can be found through the specific language used by the translators in the text.

Example 19

Speak I must: I had been trodden on severely, and must turn. (JE, p. 47)

我必须说话：我一直受到残酷的践踏，如今非反抗不可啦。(tr. Zhu, p. 33)

wǒ bì xū shuō huà : wǒ yī zhí shòu dào cán kù de jiàn tà , rú jīn fēi fǎn kàng bú kě la 。

我必须说话：我一直受到残忍的残踏，现在必须反击。(tr. Yang, p. 35)

wǒ bì xū shuō huà : wǒ yī zhí shòu dào cán rěn de cán tà , xiàn zài bì xū fǎn jī 。

我一定要说。我一直遭到无情的虐待，我要反抗。(tr. Song, p. 43)

wǒ yī dìng yào shuō 。 wǒ yī zhí zāo dào wú qíng de nuè dài , wǒ yào fǎn kàng 。

我一定要说。我受到别人残酷的践踏，就一定要反咬。(tr. Wu, p. 33)

wǒ yī dìng yào shuō 。 wǒ shòu dào bié rén cán kù de jiàn tà , jiù yī dìng yào fǎn yǎo 。

我非讲不可，我被践踏得够了，我必须反抗。(tr. Huang, p. 33)

wǒ fēi jiǎng bú kě , wǒ bèi jiàn tà dé gòu le , wǒ bì xū fǎn kàng 。

In this example, there are four different translations of the modal verb “must” in the original: ‘必须’ (/bìxū/), ‘非……不可’ (/fēi...bùkě/), ‘一定’ (/yīdìng/) and ‘要’ (/yào/). Of these four words, the first three all express the meaning of ‘must’, but there is a subtle difference in their degree of firmness. According to the *Modern Chinese Dictionary*, “必

须’ (/bìxū/) indicates both a factual and an emotional necessity, in addition to a commanding tone of emphasis.” The word ‘非……不可’ (/fēi...bùkě/) has the connotation of ‘have to’, therefore, to some extent it means ‘being forced’ to do something. However, it also expresses a strong subjective will at certain times, but is mostly used with unreasonable intent and has a haphazard tone. By comparison, ‘一定’ (/yídìng/) is closest to the meaning of ‘must’, as it indicates certain determination. The word ‘要’ (/yào/) simply expresses a will and an idea, and its firmness is the weakest of the four. The way to make the most powerful translation of the language in this context is to choose ‘必须’ (/bìxū/). The sentence in the example appears in Chapter 4 of the novel during an argument between Jane and her aunt, Mrs Reed in Gateshead. Mrs Reed thinks that her position will intimidate her niece, but on the contrary, Jane, having been bullied by her cousin John and treated harshly by Mrs Reed for so long, finally decides to rebel. This line is Jane’s inner monologue at the time, but in fact it is Jane’s inspiration and determination to herself. In this way, then, the word ‘必须’ (/bìxū/) effectively expresses the power that Jane gives herself, and the tone of command in it also conveys more motivation than ‘一定’ (/yídìng/). Besides, Jane’s resistance is not an unreasonable or absurd claim, so the term ‘非……不可’ (/fēi...bùkě/) is less appropriate here. Overall, Yang’s translation of Jane’s speech in this case expresses the strongest power of her resistant spirit, which is reasonable considering what she has had to put up with. The same is true of Zhu’s translation. Nevertheless, translated literature is also literary work and, therefore, the style can be flexible and complex. In this case, Huang’s translation is unexpectedly similar to Yang and Zhu’s texts. According to Wu and Peng (2014), some Chinese men are sympathetic to the women’s movement. They sometimes stand by females’ side and present female emotion, psychologies and awareness, which is called ‘androgyny’ in translation. Similar translations to feminist translations are sometimes found in Huang’s, suggesting that it is likely that Huang’s thinking was androgynous, as mentioned by Wu and Peng (2014), which will be researched in future work. However, on the whole, it is feminist translators who have written discourses of female characters that are more powerfully expressed and that more effectively capture the emotions expressed in the original text.

In addition, through the speech of male characters, non-feminist translators, especially male ones, tend to weaken women. This reflects the stereotypes of patriarchal discourse. This can also influence the shaping of the female character, such as Rochester’s speech,

in the following example, which is trying to guess at what Jane is thinking. Zhu's translation also represents similar translations by Yang, Song and Wu.

Example 20

Now that you think me disqualified to become your husband, you recoil from my touch as if I were some toad or ape. (JE, p. 299)

现在你认为我已经没有资格做你的丈夫，你就躲开我，不让我碰你，就像我是什么癞蛤蟆或者无尾猿似的。(tr. Zhu, p. 325)

xiàn zài nǐ rèn wéi wǒ yǐ jīng méi yǒu zī gé zuò nǐ de zhàng fū , nǐ jiù duǒ kāi wǒ , bú ràng wǒ pèng nǐ , jiù xiàng wǒ shì shí me lài há má huò zhě wú wěi yuán sì de 。

现在你认为我不配作你的丈夫，你就害怕我碰你一碰了，好像我是什么癞蛤蟆或者猿猴似的。(tr. Huang, p. 312)

xiàn zài nǐ rèn wéi wǒ bú pèi zuò nǐ de zhàng fū , nǐ jiù hài pà wǒ pèng nǐ yī pèng le , hǎo xiàng wǒ shì shí me lài há má huò zhě yuán hóu sì de 。

According to the *Oxford Dictionary*, the original meaning of the word 'recoil' is "suddenly spring or flinch back in fear, horror, or disgust". Apparently, Zhu and Huang have different understandings of this act. In this moment, Jane does not permit Rochester to get close to her because she decides to keep her distance from him, and even leave him. In Zhu's translation, it is Jane's intention to push Rochester away, for which she uses the verb '不让我碰你' (/bùràng wǒ pèngnǐ/, do not permit me to touch you) in Rochester's speech to strengthen Jane's indomitability, and keep consistency with the former narrative in the source text: "Now he made an effort to rest his head on my shoulder, but I would not permit it. Then he would draw me to him: no." From another point of view, Huang weakens Jane's personality and interprets the act as '害怕我碰你一碰了' (/hàipà wǒ pèngnǐ yīpèng le/, fear of my touch). In Huang's comprehension, Jane's act of refusing Rochester's touch is out of Jane's fear rather than her unwillingness, from which we can see that Huang unconsciously considers women as weak and infirm. What is profiled is the element of will and self-determination in Zhu's version, whereas the element of fear and insecurity emerges from Huang's translation.

From the above discussion, it can be concluded that translators with a stronger feminist consciousness, such as Zhu Qingying and Yang Xiaohong, tend to create a model woman with strong power in translated literature. And the words spoken by women in their translations carry more power, enhancing the determination and rebellious spirit of the female characters. In contrast, non-feminist translators, such as Huang Yuanshen, tend to choose words that help to weaken the power of the women.

2.5.3 Translating male characters

As described in the previous section, the educational attainment of Chinese women increased during the reform and opening-up period. In this environment, more and more women began to think about their own development and became aware of their rights being suppressed under the patriarchal discourse. Women's development during this period was also concerned with and critical of male oppression. In contrast to the study in the previous chapter, two of the translators selected for this chapter were women and had a clear feminist orientation. Another question then arises, does the strength of feminist thought and patriarchal discourse also influence the translators' portrayal of male characters?

In this novel, the number of male characters is much smaller than the number of female characters. Moreover, most of the male characters, such as Jane's cousin, John and the director of Lowood School, Mr Brocklehurst exist in opposition to Jane. Even as a male protagonist, Rochester is in conflict with Jane in some scenes. This recognition is especially evident in Zhu's preface. Therefore, there is a high possibility that feminist translators exaggerate the description with negative prosody of male characters. In contrast, based on the above-mentioned, non-feminist male translators will deflect blame from male characters by demeaning women. It is reasonable to infer, then, that male translators translate male roles similarly to feminist translators' attitudes towards female roles and adopt a bias towards translations with positive prosody.

Again, the research in this section will be started with quantitative study. The lists of linguistic collocates are generated via *LancsBox* with the MI scores to show the vocabulary choice around male characters. The nodes for searching here are '他' (/tā/, he/him) and the male protagonist's name '罗切斯特' (/luóqièsītè/, Rochester).

First, the most visual depiction of the characters is reflected in their appearance. The collocations list presents that the words with the effect of implying an unsatisfactory

physical situation have relatively high MI scores in Zhu and Yang's texts. According to the data, in Zhu's translation, the MI scores of '双目失明' (/shuāngmù shī míng/, blind) and '残疾' (/cán jí/, disabled) are related to '罗切斯特' (/luó qiè sī tè/, Rochester), which means that Zhu regards Rochester disabled and blind more than any other feature. That is to say, in terms of linguistic description, Zhu Qingying's description of Rochester's appearance is more concerned with his poor physical condition after Jane's departure. In Yang's translation, the words in question also carry obvious negative connotations, such as '粗野' (/cū yě/, rude and rough), '很丑' (/hěn chǒu/, very ugly) etc. In addition, the term '四肢发达' (/sì zhī fā dá/, stout limbs) is closely associated with '他' (/tā/, he/him). The MI scores are as high as 7.98, which means those two words are close linguistic collocations with the word '他' (/tā/, he/him), referring not only to Rochester but also other male roles. However, in the translations by less feminist-minded translators, the lexis in the lists have mainly positive prosody for words such as '五官端正' (/wǔ guān duān zhèng/, regular features) and '目光闪闪' (/mù guāng shǎn shǎn/, eyes glittering). From the general data of linguistic collocates, it can be indicated that feminist translators such as Zhu and Yang tend to stress the poor condition of male characters' physical features, while translators with less feminist interests do not. Less or non-feminist translators, especially male translators, tend to be partial and dismiss the negative effects of some descriptions of male characters. Some typical in-text examples can be easily found. See as follows:

Example 21

Thick lineaments in a spacious visage, heavy limbs and large extremities. (JE, p. 22)

脸盘很大, 粗里粗气, 四肢肥壮, 手足都很大。(tr. Zhu, p. 4)

liǎn pán hěn dà , cū lǐ cū qì , sì zhī féi zhuàng , shǒu zú dōu hěn dà 。

他脸盘阔大, 四肢发达, 大手大脚。(tr. Yang, p. 4)

tā liǎn pán kuò dà , sì zhī fā dá , dà shǒu dà jiǎo 。

他脸盘宽大, 粗眉大眼, 腿肥臂壮, 手脚都很大。(tr. Song, p. 8)

tā liǎn pán kuān dà , cū méi dà yǎn , tuǐ féi bì zhuàng , shǒu jiǎo dōu hěn

dà 。

一张宽脸盘，粗眉大眼，腿臂肥壮，大手大脚。(tr. Wu, p. 4)

yī zhāng kuān liǎn pán , cū méi dà yǎn , tuǐ bì fēi zhuàng , dà shǒu dà jiǎo 。

脸盘阔，五官粗，四肢肥，手脚大。(tr. Huang, p. 4)

liǎn pán kuò , wǔ guān cū , sì zhī fēi , shǒu jiǎo dà 。

This situation has been explained in the previous chapter, and again there is a stark contrast in the translations of this period. In this instance, we can confirm that the feminist translators have adopted a translation approach consistent with that of Wu Guangjian, with descriptions of John Reed that are biased towards amplifying his flaws such as ‘粗里粗气’ (/cūlǐcūqì/, sort of rough and gruff) and ‘四肢发达’ (/sìzhīfādá/, well-developed limbs) with idiom insinuation ‘头脑简单’ (simple mind). In contrast, the non-feminist male translators such as Wu and Song, have chosen words like ‘肥’ (/fēi/, fat) with less negative connotation, or even ‘壮’ (/zhuàng/, strong) with positive prosody.

Certainly not all men in the novel have an antagonistic relationship with Jane. However, this is also the case with the depiction of other male characters who are strangers to Jane, such as Rochester’s guests, Henry and Frederick Lynn.

Example 22

Henry and Frederick Lynn are very dashing sparks indeed. (JE, p. 177)

亨利和弗雷德里克·利恩确实是十分时髦的花花公子。(tr. Zhu, p. 186)

hēng lì hé fú lèi dé lǐ kè · lì ēn què shí shì shí fēn shí máo de huā huā gōng zǐ 。

亨利·林恩和弗雷德里克·林恩确实精神抖擞，生气勃勃。(tr. Huang, p. 175)

hēng lì · lín ēn hé fú lèi dé lǐ kè · lín ēn què shí jīng shén dòu sǒu , shēng qì bó bó 。

In the story, Henry and Frederick Lynn are guests invited to a party by Rochester, the owner of Thornfield Hall – two wealthy men who enjoyed a high status in society at the time. In terms of the general social situation, the class position of the two men is in

conflict with Jane's. However, in the story they do not have much interaction with Jane and there is no conflict between them. In the original text, the author uses "dashing sparks" to describe their glamorous and eye-catching outfits. In the English context, there is no other connotation of "dashing sparks". However, in the translations by Zhu and the other three translators, the two men are defined as '花花公子' (/huāhuāgōngzǐ/, dandy), which alludes to the fact that they are well-dressed but frivolous sons of rich and powerful families. Only in Huang Yuanshen's translation is there no similar pejorative connotation, but this does not mean that his translation is close to the original. Huang's description of the men as '精神抖擞，生气勃勃' (refreshed and energetic) gives an additional positive connotation and describes a person's inner temperament and good spirits. In the same vein as the feminist translators' preference for female characters mentioned earlier, Huang also raises the external description of male characters to a spiritual level.

Secondly, the expression of masculine power also deviates in the different translations. The masculine power in this research refers to physical power, and power on a spiritual level. The expression of male physical strength is reflected in the description of the male character's body as well as his movements, and the choice of words has a different bias in terms of adjectives, verbs and nouns. From the data of MI scores, it was found that the words with aggressive and violent connotation collocated closer with the word '他' (/tā/, he/him) in texts by feminist-minded translators such as Zhu, Yang and Song. Of these, the words referring to killing are evident in the translations by Zhu and Yang, as in Table 7.

Table 7 The words with an aggressive connotation collocated with ‘他’ (he/him) in Zhu and Yang texts

祝庆英 Zhu Qingying				杨晓红 Yang Xiaohong			
Collocate	Pinyin	English	MI Score	Collocate	Pinyin	English	MI Score
乘胜追击	chéng shèng zhuī jī	Hit further	8.025719	冲入	chōng rù	Burst into	7.985337
争辩	zhēng biàn	Argue	8.025719	四肢发达	sì zhī fā dá	Well-developed limbs	7.985337
发表意见	fā biǎo yì jiàn	Comment on	8.025719	扼杀	è shā	Stifle/kill	7.985337
庭决	tíng jué	Court ruling	8.025719	架着	jià zhe	Hold sb. up	7.985337
扭断	niǔ duàn	Twist-off	8.025719	毁掉	huǐ diào	Ruin	7.985337
杀害	shā hài	Murder	8.025719	踩死	cǎi sǐ	Stomp on and kill	7.985337
毒手	dú shǒu	To do viciously	8.025719	苛求	kē qiú	Fastidious	7.722295
铁臂	tiě bì	Strong(iron) arm	8.025719	咬牙切齿	yǎo yá qiè chǐ	Gritted the teeth	7.570288
反问	fǎn wèn	Counterquestion	7.025732	吓退	xià tuì	Scare off	6.985325

As can be seen from Table 7, in two translations the collocation with the masculine pronoun ‘他’ (/tā/, he/him) appears with many extremely aggressive words or expressions, such as ‘扭断’ (/niǔ duàn/, twist-off), ‘杀害’ (/shā hài/, murder), ‘毁掉’ (/huǐ diào/, ruin), ‘踩死’ (/cǎi sǐ/, stomp on and kill), etc. The MI scores for these words are also upwards of 7 and even over 8, which means that their collocational usage with the pronoun ‘他’ (/tā/, he/him) occurs more frequently in the text. Comparatively speaking, this level of violence is not found in the words that go with ‘他’ (/tā/, he/him) in the translations of Wu and Huang. The more aggressive ones are ‘态度强硬’ (/tàiduqiángyìng/, tough in attitude), ‘撞击’ (/zhuàngjī/, hit), etc., yet these words contain far less aggression than the words used in the Zhu and Yang translations. Moreover, in both the Wu and Huang wordings, expressions of masculine strength carry positive connotations, such as ‘体魄’ (/tǐpò/, physique), ‘目光锐利’ (/mùguāngruìlì/, sharp-eyed), ‘强健’ (/qiángjiàn/, strong), ‘严厉’ (/yánlì/, stern), etc. Through specific textual exploration, the above ideas are easily confirmed by the actual use of language.

Brontë’s description of Rochester is as a Byronic hero with a face “dark, strong, and stern”. According to Barbara Godard’s theory (Li, 2009), due to a translator’s gender identification, they may develop an unconsciously biased understanding of the characters of a different gender. As a male translator, there is a sign that Huang and Wu naturally stand by men’s side and presents male emotion, psychology and awareness. In their translation, they skilfully make subtle changes in lexical choice to characterise Rochester positively. By contrast, Zhu and Yang, as women, may have sympathy with the character Jane and criticise Rochester’s cheating. More importantly, as a feminist who praises Jane’s rebellious spirit and supports women’s liberation, Zhu sets Jane as opposite to Rochester. Hence, in Zhu’s translation, she exaggerates Rochester’s grumpiness and irritability.

Example 23

His voice was hoarse; his look that of a man who is just about to burst an insufferable bond and plunge headlong into wild license. (JE, p. 298)

他声音嘶哑;神情就像是一个要挣脱难以忍受的束缚的人,他不顾一切,像发疯般放肆。(tr. Zhu, p. 324)

tā shēng yīn sī yǎ ;shén qíng jiù xiàng shì yī gè yào zhèng tuō nán yǐ rěn shòu de

shù fù de rén , tā bú gù yī qiē , xiàng fā fēng bān fàng sì 。

他的声音嘶哑；表情就像一个正要挣脱难以忍受的束缚的人，他无所顾忌得像是要疯狂。(tr. Yang, p. 346)

tā de shēng yīn sī yǎ ; biǎo qíng jiù xiàng yī gè zhèng yào zhèng tuō nán yǐ rěn shòu de shù fù de rén , tā wú suǒ gù jì de xiàng shì yào fēng kuáng 。

他声音粗哑，那神情就像是一个正要挣脱难以忍受的束缚的人，准备不顾一切地蛮干一场似的。(tr. Song, p. 403)

他声气很粗，神情就像一个人正要挣开无法忍受的束缚，准备不顾一切蛮干一番似的。(tr. Wu, p. 327)

tā shēng qì hěn cū , shén qíng jiù xiàng yī gè rén zhèng yào zhèng kāi wú fǎ rěn shòu de shù fù , zhǔn bèi bù gù yī qiē mǎn gàn yī fān shì de 。

他的声音嘶哑，他的神态像是要冲破不可忍受的束缚，不顾一切地大胆放肆了。(tr. Huang, p. 311)

tā de shēng yīn sī yǎ , tā de shén tài xiàng shì yào chōng pò bù kě rěn shòu de shù fù , bú gù yī qiē dì dà dǎn fàng sì le 。

In the above example, the translations can be classified into three groups, Zhu and Yang, Song and Wu, and Huang. It cannot be denied that in Huang's translation, there seems to be a tendency to maintain the positive image of male characters by applying positive adjectives to describe them, while Zhu and Yang do not. The aggression expressed through Rochester's act is strongest in the translations by Zhu and Yang. According to the Cambridge Dictionary, the original word 'wild' is a neutral word meaning "living in a state of nature; growing or produced without cultivation or the care of humans; uncultivated or uninhabited". In this context, it is a metaphor describing Rochester's emotional catharsis. Zhu and Yang describes Rochester's act as '发疯' (/fāfēng/, get crazy) and '疯狂' (/fēngkuáng/, insane; crazy) which implies he is almost out of control. The latter meaning has two original explanations: one is suffering from a mental disorder; the other is used as a metaphor for unreasonable action. With either meaning, this word is used to describe excessive things. In most cases, it has negative prosody in Chinese. In

this case, this translation enhances Rochester's power in a negative way and reflects the threat of such power to Jane. By comparison, Song and Wu's '蛮干一场' (/mángànyìchǎng/, foolhardy) seems gentler. This illustrates Rochester's unstable though not uncontrollable emotional and mental state at the time. However, Huang's description of Rochester has a clear bias. He is inclined to present a positive image for Rochester through the use of a positive adjective '大胆' (/dádǎn/, fearless; dauntless). This word tends to carry a positive prosody in Chinese, as it highlights a virtue that someone is brave enough to do everything right, such as facing a challenge and shouldering responsibility. To describe someone as fearless to do the wrong thing, people would usually use '胆大妄为' (/dǎndàwàngwéi/, reckless, foolhardy) instead of '大胆' (/dádǎn/, fearless; dauntless) in Chinese. From the discussion above, to translate the same neutral word, lexical choices can be entirely different. Apparently, translators with different degrees of feminist interest hold different attitudes towards male characters. Feminist translators such as Zhu and Yang tend to show the aggression of the male characters whereas non-feminist translators, especially a male translator like Huang Yuanshen portray the power of male characters in a positive way. Besides, in other regards, Zhu and Yang's amplifying of Rochester's aggression indirectly helps to rationalise Jane's resistance.

Certainly, as mentioned above, this point can also be supported by the description of the other male characters. St John is one such example. According to the source text, he is the clergyman of the parish in Morton and is later revealed to be Jane's cousin. He is portrayed as a good-looking gentleman who proposes to Jane in the story.

Example 24

There was an unceremonious directness. (JE, p. 339)

现在他的凝视中有一种不礼貌的直率。(tr. Zhu, p. 426)

xiàn zài tā de níng shì zhōng yǒu yī zhǒng bù lǐ mào de zhí shuài 。

目光里有一种不拘礼节的直率。(tr. Huang, p. 347)

mù guāng lǐ yǒu yī zhǒng bù jū lǐ jié de zhí shuài 。

In this scene, Jane is saved by John and his sisters after leaving Thornfield Hall and coming out of a coma. John gazes at her with direct, steadfast and searching eyes. In

Brontë's words, it is an "unceremonious directness". In this scene, John's eyes take on a wary look, yet inquisitive and scrutinising look. This unblinking direct gaze makes Jane feel uncomfortable and even offended. Therefore, from her perspective, John's behaviour is not polite and is actually somewhat aggressive. According to the *Cambridge Dictionary*, 'unceremonious' means to do things in a rude, sudden or informal way, which can be negative or neutral in terms of the context. In Zhu, Yang and Wu's translations, '不礼貌' (/bùlǐmào/, impolite) apparently demonstrates John Rivers' aggressiveness and Jane's unease. By contrast, Huang and Song describe him in a more positive way with the word '不拘礼节' (/bùjūlǐjié/, casual, be careless on etiquette). Similar to 'unceremonious', the positive and negative prosody of the word 'careless' vary in different contexts. According to the *Modern Chinese Dictionary*, there are two aspects of understanding of this term: one is "not constrained by etiquette", which describes a person as generous and decent; the other is "ignoring the etiquette", which implies a person is casual and impolite. However, another similar word '不拘小节' (/bùjūxiǎojié/, generous and decent) has a clear positive semantic prosody, and is used in the same context more frequently. In this regard, the term applied in this sentence expresses this kind of male power in a positive way. This example certainly supports the argument that feminist translators like Zhu and Yang prefer to choose translate words to portray male characters in a more negative way and enhance the aggressive side of men's power, whereas non-feminist translators – male translators in particular – tend to maintain the positive image of male characters.

What is more, it was found that male characters in texts by non-feminist male translators tend to have higher status and enjoy attention from others. From the data, the collocates with high MI scores obviously reveal this point. The most typical evidence can be found in Huang's text. The word '他' (/tā/, he/him) and '罗切斯特' (/luóqièsītè/, Rochester) is often collocated with words showing a high profile and status, such as '救世主' (/jiùshìzhǔ/, saviour), '尊敬' (/zūnjìng/, respect), '高傲' (/gāoào/, proud) and so on.

However, such 'pride' among male characters is weakened in feminist translation. The relationship between Jane and Rochester is unbalanced due to the difference in their social status and wealth. When translating Rochester's speech in a concessive tone, Zhu skilfully added portrayals to soften Rochester's tone and highlight his concession. Such concession, to some extent, achieves the equality between Jane and Rochester in their relationship.

Example 25

But I am not angry, Jane: I only love you too well; and you had steeled your little pale face with such a resolute, frozen look, I could not endure it. Hush, now, and wipe your eyes. (JE, p. 299)

可是我没生气啊,简;我只是太爱你了;你刚才用一副坚决的、冷冰冰的神态把你的小脸绷得紧紧的,这可让我受不了啊。好啦,别哭了,擦擦眼睛吧。(tr. Zhu, p. 325)

kě shì wǒ méi shēng qì a ,jiǎn ;wǒ zhī shì tài ài nǐ le ;nǐ gāng cái yòng yī fù jiān jué de 、lěng bīng bīng de shén tài bǎ nǐ de xiǎo liǎn bēng dé jǐn jǐn de ,zhè kě ràng wǒ shòu bú liǎo a 。 hǎo lā ,bié kū le ,cā cā yǎn jīng ba 。

可是我没有生气，简。我只是太爱你了。你那苍白的小脸神色木然，铁板一块，我可受不了。安静下来，噢，把眼睛擦一擦。(tr. Huang, p. 312)

kě shì wǒ méi yǒu shēng qì , jiǎn 。 wǒ zhī shì tài ài nǐ le 。 nǐ nà cāng bái de xiǎo liǎn shén sè mù rán , tiě bǎn yī kuài , wǒ kě shòu bú liǎo 。 ān jìng xià lái , ō , bǎ yǎn jīng cā yī cā 。

In this example, the contrast between Zhu and Huang is most obvious, with the remaining three translations being very similar and using modal particles to a degree in between. Therefore, the translations of Zhu and Huang are selected for discussion as they present completely different portrayals of Rochester's tone and attitude. In Zhu's translation, plenty of modal particles like '啊' (/Ah/), '了' (/le/), '啦' (/la/) and '吧' (/ba/) are applied at the end of almost every short sentence. Such modal particles in Chinese can effectively express the emotion of the speaker and magnify the influence of emotion. Zhu makes full use of these particles to control the power of speech. She weakens Rochester's male power and tries to balance the equal status between the two. In this case, such particles soften Rochester's tone, and make him sound as if he were begging and coaxing Jane. However, in Huang's translation, the modal particles are much fewer than those in Zhu's work, so he appears to keep his high profile rather than beg or coax Jane. Nonetheless, from the perspective of the historical environment, it is unrealistic for Rochester as an authoritative and wealthy nobleman to speak in a begging tone toward a middle-class woman without intimate relationship. Considering the historical context, Zhu's

translation may be unrealistic. But Zhu's attempt to present their relationship as one of equality is consistent with Brontë's thinking. Brontë gives a large amount of wealth to Jane at the end of the story, but a burned house and blind eyes to Rochester. Brontë may have done this to illustrate some sort of karma or to show that Jane will hold the power in the relationship from then on. Though some critical feminists even Zhu Qingying dispute this point and claim that Jane's final choice indeed is to join the upper class instead of challenge the social system. However, it still cannot be denied that Brontë's creation attempts to create equality and to reverse the power between men and women was a breakthrough in the 19th century.

In summary, there is strong evidence supporting the argument that translators with different degrees of feminist interest have corresponding tendencies when portraying male characters, which is reflected in two aspects. The first aspect refers to the description of the physical appearance of male characters. By picking terms with more negative prosody, feminist translators tend to accentuate the male character's unsatisfying image. Non-feminist translators, on the other hand, take the opposite approach. Secondly, the masculine power expressed in the five translations is presented in different ways. Translators with a feminist interest choose words that highlight male aggression whereas non-feminist translators, especially males, tend to show the greatness and generousness of men's power.

2.6 Conclusion

With the reform and opening-up policy in China in the 1980s, education developed rapidly, and increasing numbers of educated people started to translate and research foreign works. *Jane Eyre*, as an example of famous classic literature, has been translated into various versions and studied since then. Among the translations created in this period, Zhu Qingying's was one of the most popular, for it is the first recorded translation of *Jane Eyre* by a woman who also clearly presents feminist thinking, as can be seen in the preface of this translation. In this chapter, five popular translations with digital and hard copies, whose translators show different degrees of feminist interest, were selected. It was found that the ideologies of the translators indeed influenced their translation choices and portrayals of characters of different genders.

This chapter addressed the question of how feminist translation is presented in the Chinese context. It is evidenced that Chinese feminist translation expresses the feminist

view through the construction of a strong and impressive female model, rather than stressing the tough life of women. And the translation strategies by feminist translators are found and concluded as follows.

First, the overall data from the translations were examined. It was found that the frequency of pronoun use varied; feminist translators use pronouns in English and Chinese more frequently, and the data is closer to the source text. Based on further examples in context, it is proved that feminist translators tend to ‘foreignise’ the text – what I claim is a revolutionary method of challenging patriarchal rules based on Kristeva’s ideas. Moreover, words with the effect of presenting gender equality and women’s awareness of independence have higher RWF in feminist translations than that in non-feminist ones, which demonstrates that the former tend to highlight women’s development in their works.

The second section focused on the different portrayals of female and male characters in five translations through the exploration of linguistic collocations and actual language use in context. The study has identified a number of general trends. The differences in the portrayal of female characters are reflected in the descriptions of women and their power, as embodied in the discourse. The investigation reveals that the lexical choices of feminist translations tend to have positive semantic prosody while non-feminist translations, prefer descriptions with negative semantic prosody. Moreover, women’s power, expressed in feminist texts, is obviously stronger in terms of their determination for independence and equality. It is evidenced that feminist translators enhance such power by the use of verbs like ‘必须’ (/bìxū/, must/have to) and ‘敢’ (/gǎn/, dare to) in the translation of female characters’ speech. In contrast, typical non-feminist translators, such as Huang Yuanshen, tend to apply verbs with less determination, weakening women’s psychological reaction to the speech of male characters. It is interesting that this discrepancy is also seen in the depiction of male characters, but in the opposite direction. In feminist texts, masculine characteristics are enhanced and portrayed as more aggressive and threatening to women, whereas with in male non-feminist translations, power is presented as strength, bravery and generosity.

However, some limitations and questions were discovered in the process of this research. Firstly, the number of translations obtained is limited. Even though the number of copies has risen considerably since the 1980s, many translations have been lost. Due to the lag

in the development of computers and the internet, translations were not electronically archived at the time, and those that did not reach a large audience went out of print, so there is great difficulty in obtaining both digital and hard copies of some translations. As a result, this thesis cannot confirm if there is absolute connection between translators' gender and their feminist leaning. Secondly, the findings discussed above are general trends rather than unchangeable rules. As the ideology and language use of different translators is diverse and complex instead of inflexible and absolute, it cannot be guaranteed that the same linguistic reflection exists in all the texts by the translators with similar ideological preferences. The larger the number of translations involved, the more persuasive the study could be. Therefore, another nine texts from the 21st century will be covered, and further research will be conducted in the next chapter. In addition, some translators have a style that combines both feminist and non-feminist translations. Non-feminist translators, such as Huang Yuanshen, use language that illustrates strong women's power and men's superiority on some occasions. This raises a new research topic that should be studied in future work.

Chapter 3 Feminism in Translations in the New Century

In the previous chapter, this study identified a number of translation strategies employed by Chinese feminist translators and their feminist expressions through the portrayal of powerful female models. However, the number of feminist translations of *Jane Eyre* during the initial phase of reform and opening-up was limited, and the total number of available translations was low. Therefore, more new-century translations are covered in this chapter to provide more support and confirmation of the findings of the previous chapter. The new century was also a new period for Chinese feminism. As it evolves, will feminist expression in translation change? And does the influence of patriarchal discourses on translation remain? What strategies do feminist translators have to deal with this? These are the main new questions explored in this chapter. As in the previous two chapters, the point of departure in this chapter remains the portrayal of male and female characters by different translators. The same approach is used for the initial determination of quantitative analysis, followed by qualitative analysis for further discussion.

3.1 Chinese feminism in the new century

Though the rule of ‘equality between men and women’ has been incorporated as part of the basic national policy of the Chinese Government since the foundation of the People’s Republic of China in 1949, the adoption of specific measures for this policy were not improved until the end of the century. At that time, the reform and opening-up policy promoted and established a new mode of economic development, and improved the legal system. In the beginning of the 21st century, the reform and opening-up policy had been measured over two decades, paving the way for the steady development of China, the rapidly developing economy and the reform of social institutions to provide an enabling environment for women’s development in China. Women’s issues gained increasing attention in society and women’s status improved in many aspects.

In 1995, the Fourth World Conference on Women and the Non-Government Organization (NGO) Forum on Women were hosted in Beijing. At that time the All-China Women’s Federation (ACWF) was defined as an NGO and integrated with the world. In the conference, the *Beijing Declaration* (1995) and *Platform for Action* (1995) was adopted, which represents a milestone in the improvement of women’s rights (Wei & Dong, 1995). The work on women’s issues in China was principally guided by *the Programme for the Development of Chinese Women from 1995–2000* (1995), which details the general way

forward for women's development. However, more concrete measures were not taken until *the Programme for the Development of Chinese Women 2001–2010* was published in 2001 in Beijing (Fu, 2005). This programme formulates 34 main goals and 100 strategic measures covering 6 spheres: women and economy, women's participation in decision-making and management, women and education, women and health, women and law and women and the environment (Fu, 2005). It is noteworthy to mention that the Chinese government further proposes amendments to the *Marriage Law* to strengthen the fundamental principle of gender equality and stress the equality of spouses in various aspects of family life, with targeted supplementary provisions relating to prohibiting, for example, domestic violence and polygamy (Fu, 2005). Furthermore, due to the advancement of women's status, the Chinese government declared that women must account for a certain percentage of government employees. Until 2008, over 230 women were appointed as provincial leaders or above, and female civil servants account for over 40 per cent of the workforce (Wang, 2008). In addition, large numbers of women are involved in the judicial system as judges, prosecutors and lawyers (Wang, 2008). The significant increase of female Communist Party members and women government agents provides a better political environment and legal support for feminism in the new century (Wang, 2008).

More crucially, women's educational status is not only an important reflection of their cultural level, but the key factor influencing their economic, political and social participation, awareness of the law and, therefore, social status. In the last 20 years, significant progress has been made in women's education. Firstly, the general level of women's education has been raised and the illiteracy rate decreased. Yang Juhua and Xie Yongfei (2013) regards the illiteracy rate as an important indicator for measuring and evaluating the equal enjoyment of the right and opportunity to education for both genders, and it can reflect the level of access to literacy and education in a country, region, or other population group. According to the report, the illiteracy rate for women was as high as 45.2 per cent in 1982 and 31.9 per cent in 1990, compared to less than 20 per cent for men (Yang & Xie, 2013). However, the female illiteracy rate began to fall, reaching 7.3 per cent in 2010. Accordingly, the gender gap in illiteracy rates has gradually decreased, with a difference of only 4.8 per cent by 2010 (Yang & Xie, 2013). This is a good example of how women's access to fundamental education has improved dramatically. In addition, there has been a significant increase in the proportion of women in higher education. By

2004, the proportion of female reached 44.2 per cent and 31.4 per cent of all students with Master's degrees and PhD-level education, respectively, which is an increase of 13.6 per cent and 15.9 per cent from 1995 (Fu, 2005). Their research on women's issues has made a significant contribution to the development of Chinese feminism. The subject of women's history began to flourish and become popular after its emergence in the late 1980s, and has continued to develop since the notion of gender was introduced in the 1990s and women's gender history is widely regarded as a new discipline in academia in the new era (Gao, 2015). In the early 2000s, a great many achievements were made by people from diverse perspectives and a wide scope of research in this sphere. According to Gao's (2015) incomplete statistics, about 100 books, translations and theses on women's- and gender history have been published in mainland China. As for social history, feminist and women's studies, there are countless works and research. It is worth noting the monographs on the subject of gender and gender relations, for example, Wang Xiaojian's *Cultural Analysis of Gender Structure in Ancient Chinese Society* (2008). Also, the study of the history of women in the world, which had previously been underexplored, has been very fruitful in this period. There is a greater sense of involvement from male academics, with many male postgraduate students taking up relevant topics and some leading scholars participating in research. Furthermore, women's research institutes have been set up in many universities and research institutes nationally since the first women's research centre was established at Zhengzhou University in 1987. In 2010, the number of women's/gender history courses rose from 5 to 62, showing rapid growth (Gao, 2015). Several women's issues-related academic conferences and other academic events of varying scales have been held in various universities. In general, the level of education of women and the focus on women's issues in the education sector have largely contributed to the development of feminism in China by helping women provoke critical thinking of patriarchal discourse prompting men to consider more about women's issues.

Under these circumstances, translations of gender literature and literary writing by women has shown a rapid development. A variety of foreign literature publications have been introduced into China, and some previous translated works are newly translated into diverse versions. For instance, *Jane Eyre*, which is considered by many to be a classic of women's literature, has been retranslated into a great number of Chinese versions since 1980s, according to the data from the National Library (国家图书馆) and National Libraries Reference (全国图书馆参考咨询联盟) websites. Over 80 Chinese translations

were published from 2000–2010, compared to only 42 that were published in the 1990s. By the 2010s, the number increased to 100. According to publication record from the National Library, the introducing words like ‘青少年读本’ (/qīngshàonián dúwù/, adolescent literature) and ‘学生必读’ (/xuéshēng bìdú/, required reading for students) has been added in the title of *Jane Eyre*, which means that it has become one of the set books for Chinese teenagers in the new era, such as *世界经典文学名著青少年读本-简爱* (*World Classic Adolescent Literature-Jane Eyre*) (2001) published by Liaoning University Press and *跨世纪学生必读经典丛书-简爱* (*Cross-century Classic Required Series Reading for Students-Jane Eyre*) (2002) by Guangzhou Press. As a result, the considerable number of translated texts helps this current research. Therefore, nine selected translations are discussed in this chapter.

However, in the new century, when the situation of women in China has improved in various aspects and the awareness of personal development has increased, the restrictions imposed on women by the patriarchal discourse still exist. Firstly, in terms of women’s groups, the above-mentioned ACWF organisation actually serves the Chinese Communist Party, which is representative of the official discourse (Liu, 2020). Whereas the activities of many groups marked as feminist are largely restricted, their challenges to male power in the official discourse can easily be seen as “overseas hostile forces” that destabilise Chinese society (Li, 2020), such as the #MeToo movement which has been suppressed in China (Hernandez & Mou, 2018). Secondly, statements on social media that strongly question the social system are largely censored (by deleting posts and blocking accounts, etc.), making freedom of expression difficult to achieve in the Chinese context. Since the acclaimed pioneering feminist play *The Vagina Monologues* was introduced to China in English by Chinese and foreign students at Nanjing University in 2001, its Chinese version has only been authorised by Chinese government for performance in 2003 and 2009 (Shi, 2011). The play has been repeatedly banned by the government in Shanghai and Beijing (Shi, 2011). Finally, in terms of cultural thought, in a society steeped in the ways of Confucius and Mencius for thousands of years, human patterns of thinking and aesthetic norms are very difficult to change. That is to say, the demands and norms for women shaped by the patriarchal discourse, although gradually being broken through, are still evident in the thinking of Chinese people, including women themselves. I therefore argue that, in this environment, literary writing by women (both works by local women authors and translations of foreign works) remains a good

breeding ground for the development of Chinese feminism, both in terms of its wide readership and its avoidance of political danger.

3.2 Selected translations in the new century

I selected nine translations published in the first two decades of the 21st century by Wu He, Zhang Chengwu (hereinafter referred to as Zhang CW), Li Na and Li Xia (hereinafter referred to as Li), Xiao Yao, Liu Rongyue, Jia Wenhao and Jia Wenyan (hereinafter referred to as Jia), Wei Xiaoliang, Zhang Chengbin (hereinafter referred to as Zhang CB), and Gong Xun. The nine books are listed in Table 8.

Table 8 Selected translations of *Jane Eyre* in the new century

Translator	Time of Publication	Feminist Ideology
武合 Wu He	2002	No
张成武 Zhang Chengwu	2004	No
李娜 Li Na, 李霞 Li Xia	2005	Yes
肖遥 Xiao Yao	2007	Yes
刘荣跃 Liu Rongyue	2007	No
贾文浩 Jia Wenhao, 贾文渊 Jia Wenyan	2009	No
魏晓亮 Wei Xiaoliang	2015	Yes
张承滨 Zhang Chengbin	2016	Yes
龚勋 Gong Xun	2017	Yes

In the difference from the 20th century, *Jane Eyre* was noticed by a large number of translators in the new century, and more than a hundred new translations emerged. It was not easy to select suitable objects for study among the large number of new translations. My research revealed that although there are a large number of new translations emerging, there is a lack of translations that are as widely circulated and have been re-printed many times as the ones chosen in Chapters 1 and 2. Also, the imperfection of the copyright system has led to the emergence of many fake translations. The *Translation Detective Agency* (2017) by Taiwan's Professor Lai Tzu-yun explores the history of *Jane Eyre* in Taiwan. She mentions the strange phenomenon of plagiarism in translations during the martial law period in Taiwan (Lai, 2017). Such a phenomenon also appears in mainland

translations of *Jane Eyre*. After comparison, this study found that many translations were republished with the translator's name changed, and most of the templates they copied were one of the widely popular translations mentioned in the previous chapter; for example, many translations under unfamiliar names actually used the texts of Li Jiye and Song Zhaolin. In addition, due to *Jane Eyre*'s inclusion as an adolescent literature, many of the translations had an educational purpose. As well as its storytelling being useful for the education of the ideology, the translations were also used as English language teaching through the parallel bilingual presentation. Such translations tended to simplify the language of the original text, purposefully presenting the main plot without preserving the complete novel, and are therefore not applicable to this study.

Based on the above, this study first needs to identify the authenticity of the translation for textual differences. Selection was made on the condition that the translation is not plagiarising, and that the translator's name is authentic. Secondly, there is a need to eliminate simplified translations for educational use or other purposes and to pick the complete full translation. Thirdly, the translations selected for this chapter were first published as far as possible to cover the time period of the study (2000s-2010s) in order to reduce the errors in the results of the study caused by the over-concentrated timing of the translations. As with the previous chapter, and most importantly as a comparative study, this chapter needs to be investigated and screened to ensure a certain number of feminist-leaning translations and non-feminist translations. Finally, as this section takes the residue of patriarchal discourses as one of the key issues to be studied, the number of translations by male translators was selected in relatively greater numbers. Overall, the translations selected in this section are shown in Table 8. And their ideology of feminist interest will be discussed and proved in the next section.

3.3 Feminist interest of translators

The translators discussed in this section are not as famous as those discussed in the previous chapters. They engage in diverse occupations – as educators, professional translators and publishing house staff. Some of them do not even disclose any information about themselves, which increases the difficulty in defining their attitudes towards gender equality and feminism. Fortunately, most of them provide biographical details in the prefaces and some background research reveals more about their work. Generally, the translator introduces the original text and the author in the preface and gives their

comments and observations from diverse perspectives. Hence, the preface is the most straightforward and direct way to gather insights about the ideology of translators and how they position the books.

Like Zhu Qingying, the famous translator studied in Chapter 2, there are several translators in this section who strongly identify as feminist, and they highlight Jane's spirit of rebellion in the prefaces. Wei Xiaoliang mentions that Jane's rejection of Rochester and St John shows her serious attitude and responsibility towards love and marriage. Wei thinks highly of Jane as a '弱者' (/ruòzhě/, weak person) in control of her own life and rebelling against so-called conventions:

妥协只能换来空虚、悔恨和违心的安全感，而生命又短，没有时间浪费在取悦他人之上。也许你是弱者，但你必须坚强，你必须奋斗，因为如果你不去争取，就不会再有第二个人感同身受你的痛苦，为你呐喊，为你做主。

(Wei, 2015: 3)

What compromise earns is only inane, regrettable, and an unwilling sense of security. The life is too short to be wasted for pleasing the others. Though you might be a weak person, you must be tough and fight for yourself, or no one would feel pain, shout out and stand for you if you do not strive for yourself.

(tr. Lei Zhang)

In Wei's words, women can plausibly be considered as weak, and suffered unfair treatment at that time. Considering Charlotte Brontë's suffering socially unjust treatment by being seen as inferior to men, Wei argues that she created such a famous novel to point out the patriarchal ideology of woman's value as only to be a good wife. Although she believes that the novel reveals the reality of women's hardships, she still tends to portray strong female characters. As mentioned above, she sees Jane as a role model and believes that women should "shout out and stand" (Wei, 2015: 3). At the end of the preface, Wei points out that *Jane Eyre's* relevance is food for thought, particularly in respect of women's liberation. More interestingly, in the journal *The Knowledge of English* (2009), Wei published a paper researching the expression of gender in the English language in the case study of the translation of '母老虎' (/mǔ lǎo hǔ/, tigress, female tiger). In this

case, it can be inferred that Wei has a great interest in undertaking the study of gender and speaking out for women.

A similar point about individual independence is made in the prefaces by Gong Xun and Zhang CB as they emphasise women's desire, rather than deeming them to be weak people. Gong Xun states that the motivation of pursuing love and self-esteem throughout the story shows women's great desire for independence. In Gong's opinion, many works by Charlotte Brontë express such a voice and *Jane Eyre* reflects British women's feelings and awakens Western women's awareness of striving for equality between men and women at that time. Notably, at the beginning of Gong's translation, there is a leading page with a citation by Maxim Gorky:

夏洛蒂勃朗特似乎是一位精通读心术的女巫,她的杰作《简·爱》带有浓厚的自传气息,给读者的印象宛如一根昂然矗立的女权图腾柱。

(cited by Gong, 2017: 1)

Charlotte Brontë seems a skilful mind-reading witch and her masterpiece Jane Eyre is highly autobiographical, giving the reader the impression of a standing pillar with a feminist totem.

(tr. Lei Zhang)

However, it is controversial to refer to a woman as a witch. As debated by feminist scholars such as Kristin J Sollee, 'witch' is one of the gendered terms that terrorises skilful women (Kim, 2017). Unfortunately, Gong presents the Chinese translation of Gorky's words, and the original text could not be traced. Nonetheless, due to the culture gap, there is the possibility that Chinese feminists have no idea of the improper connotation of the word 'witch'. Therefore, what cannot be denied is that Gong clearly relates *Jane Eyre* to feminist texts despite the inappropriate language in the citation. It is worth noting that he does not avoid the term '女权' (/nǚquán/, women's rights), which is still sensitive in Chinese society.

Like Gong and Wei, Zhang CB considers *Jane Eyre* to be a biographical novel related closely to Charlotte Brontë's own experiences. When introducing her life, Zhang CB discusses gender in detail, elucidating the discrimination against women at that time. In one short paragraph, the word '女' (/nǚ/, female/woman) occurs eight times to describe

her or the British female writer. Zhang CB notes that female writers in British society at that time did not have good social status and sometimes even received personal attacks and assaults. Therefore, Charlotte Brontë, as some others did, hid her gender and created a fake male name, Currer Bell, when publishing the novel *Jane Eyre*. According to Zhang CB's preface, Jane's personality and passion play a significant role in promoting the story. It is the motivation for Jane to rebel against Mrs Reed, to face the challenge when falling in love with Rochester, and to reject Rochester and St John when she realises her relationships with both men are not ideal. Secondly, Zhang CB believes that Charlotte Brontë appeals to people, especially women, to become aware of the value of individual independence. Several examples are given by Zhang CB (2016): Jane argues with Mrs Reed and Mr Brocklehurst when treated unfairly, which shows Jane's claim to be treated as an independent human being; Jane obtains sincere friendship when Miss Temple and Helen Burns regard her as equal and independent, and her marriage with Rochester is the relationship between two equal and independent people. Crucially, as Zhang comments, *Jane Eyre* is not merely the power inspiring the feminist movement in British literature at that time, it lit the fire of the worldwide feminist movement in the sphere of literature (Zhang, 2016). Though there is no personal information available about Gong Xun and Zhang CB, based on their prefaces, there can be little doubt that they have knowledge about women's issue and a willingness to provide a platform for women's voices.

Although there are no prefaces in Xiao Yao's, Li Na and Li Xia's translations, some background information shows they have interests in gender and feminism. According to the National Library of China website, Xiao Yao also translated another book by a female author, Emily Brontë's *Wuthering Heights* (1847; 2007), Charlotte Brontë's sister, and had many translated texts published by China Women Publishing House, which is a publisher founded by women to raise awareness for Chinese women to develop and improve themselves. Similarly, in the CNKI, there are some papers related to gender translation and feminist discourse published by Li Na and Li Xia. However, these are very popular names in China. Due to the early publishing time of this translation, the system of documenting the identity of the translator was not advanced. Hence, with no further information about the translators is printed in the book, and so it is difficult to confirm whether the relevant papers and the translations are written by the same Li Na and Li Xia. Hence, we can only assume that Li may have had an interest in women's issues.

In Liu Rongyue's (2007) preface, his opinion about feminism is complex and ambiguous. Firstly, he focuses more on the romantic relationship between Jane and Rochester and sympathises with them. He laments the difficulty in their getting married, complains about the unfair social system and greatly compliments Jane's integrity in pursuing happiness. He exclaims that Rochester and Jane are “如此相爱的一对男女” (such a couple in love) and regards the marriage between Rochester and Bertha as “虽然并不合情合理，却符合法律与传统世俗” (although it does not make sense, it is in accordance with the law and traditional customs) (Liu, 2007: 1). From his expressions, he supports the idea that marriage should be based on true love and demonstrates that Rochester and Bertha's marriage was maintained merely by the law and rules of the time, deeming this to be “极其不正常的” (extremely abnormal) (Liu, 2007: 1). He is pleased to see the couple getting together at the end. However, in this case, it is debatable whether he approaches his translation with a feminist mindset, as some feminist critics debate the emancipatory potential of Jane's marriage to Rochester. As a case in point mentioned before, Jane's ultimate decision to return to Rochester may “seemingly diminish her desire for independence and her resistance to socially constructed norms of appropriate femininity” (Owsley, 2013: 54). It is reasonable to assume that Jane's financial situation at the time would have supported her in obtaining a better career and material life. But she still chooses to be by the side of the one who has nothing. Judging by the results, she does give up the opportunity to live independently, but her choice to return to Rochester even after seeing the difficulties of living with him is also a sign of bravery. Therefore, it is not easy to define whether Liu is a feminist in this respect. Moreover, Liu tries to justify Rochester's attempting to remarry by shifting the focus to blame his misfortune on his father. However, some evidence supports that, to some extent, Liu shows his interest in woman's issues when he claims that the original text is the voice of a female author expressing the miserable life of women and children at that time. As he mentions, he heard the voice against the ‘传统世俗’ (/chuán tǒng shì sú/convention and custom) via a female protagonist several times in other literature. For instance, he translated Thomas Hardy's *Jude the Obscure* and D.H. Lawrence's *Lady Chatterley's Lover*, both of which explore the restrictions of social norms and class upon women and men alike. Hence, it can be inferred that Liu Rongyue has an interest in women's issues, but we cannot say that he holds to a feminist ideology.

To date, no evidence directly supports that Jia, Wu He and Zhang CW hold feminist views. Jia Wenhao is a professor in Translation Studies at the University of International Business and Economics. His translation works cover a large-scale topic, and only a few of them are related specifically to the topic of women. Moreover, in his translation of *Jane Eyre*, there is an epilogue of Charlotte Brontë's literature as focusing mainly on the loneliness, rebellion and striving of the poor bourgeoisie. Thus, he focuses more on class conflict rather than women's liberation. Unfortunately, the translations of Wu He and Zhang CW were published without prefaces and epilogues, and no additional personal information about them has been found. Hence, their interest in women's issues is still unclear.

To sum up, Xiao Yao, Wei Xiaoliang, Li, Gong Xun, and Zhang CB are the translators most likely to hold feminist views, whereas Liu Rongyue, Jia, Zhang CW and Wu He cannot be defined as feminist translators. For ease of access by comparison, this result is presented in Table 8 (see in the section 3.2), and the translators will be marked with 'Y' for feminist or 'N' for non-feminist in the following comparison.

However, as the translators are Chinese, due to the strong patriarchal discourse in China, I think the gender of the translators should be considered as well in the part of discussing on the residue of patriarchal discourse in the new century. From the evidence so far, male translators may tend to focus on class issues over gender. Consequently, a number of male translators with no evidenced feminist leaning are involved to be the focused object in investigation of remaining patriarchal discourse.

3.4 Comparative discussion of the nine texts

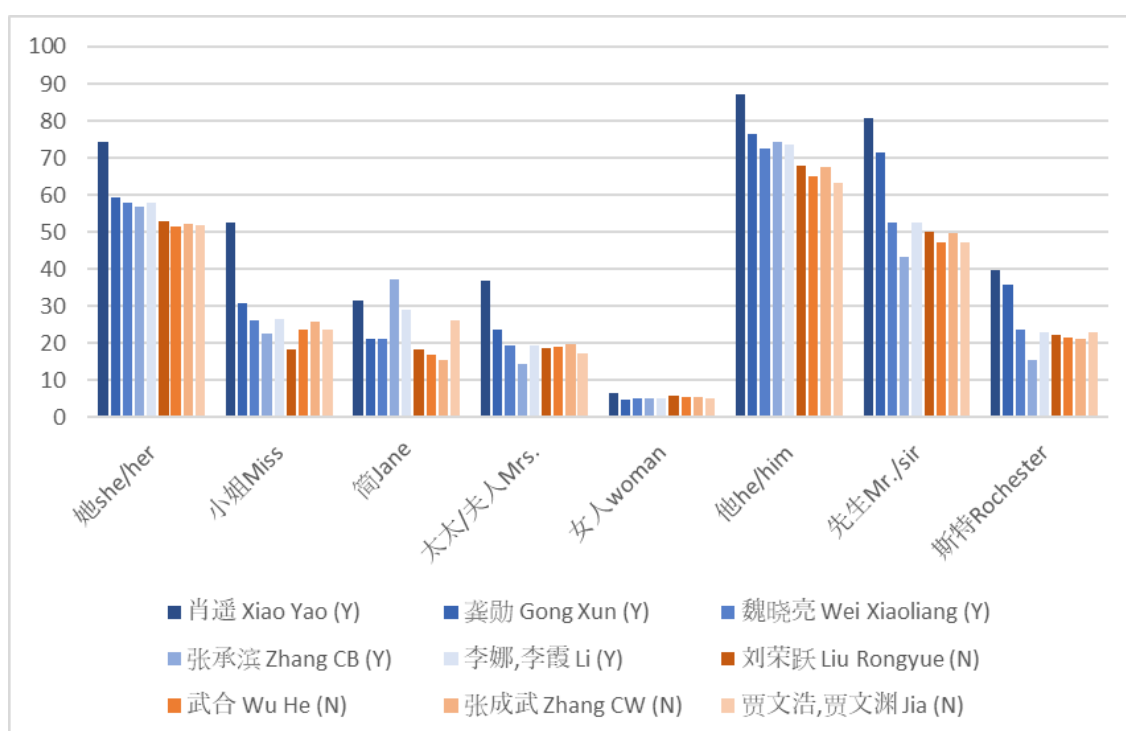
As in the previous two chapters, an examination of the glossary gives a general idea of the translation and serves as a breakthrough to gain inspiration for new differences in the translation. In this section, I will further verify the validity of the results in Chapter 2 and attempt to counter the possibility of the translator's feminist consciousness by means of the features of the translation. In this part, the word lists with the relative word frequency (RWF) of the source text and nine translated texts were generated with the tool *LancsBox 5.1.2*.³⁹

³⁹ A technical tool dealing with corpus (see in the Footnote 6, p. 13).

3.4.1 The use of words marked for gender

As defined before, words marked for gender in this study refer to ones that are either semantically or grammatically marked for gender identities, including pronouns, names and titles. Consistent with the approach taken in previous chapters, for the 9 translations of *Jane Eyre*, I selected such words with relative frequency values over 5 to be compared in order to see if translators have different focuses on of male and female characters. To make the data more intuitive, it is presented in Figure 9 (see the table in the Appendix G). In the chart, each column represents the RWF of selected words in each text with two main colours (blue for feminist texts and orange for non-feminist texts). The diverse shades of colour represent texts by different translators.

Figure 9 The RWF of words marked for gender in nine translations



*The 'Y' stands for feminist and 'N' stands for non-feminist.

Figure 9 shows a clear downward trend from blue to orange columns in general. Translators who used more female-specific terms also used more male-specific ones, and vice versa. In other words, in terms of proportions, translators do not place a considerable variation in emphasis on male and female characters. Therefore, the difference of translators' depictions of men and women should be scrutinised in light of their context-specific language use later in this chapter.

However, the chart allows us to obtain other findings. Firstly, feminist texts (blue columns) use pronouns more frequently in the process of translating than non-feminist text (orange columns). As we analysed in detail in the Chapter 2, English language practices use pronouns more frequently than Chinese language practices. The more pronouns are used in a translated text (the closer it is to the English original text), the more likely the translator will stick to the source language's conventions and syntactic structures. This data, then, strongly supports that feminist translations tend to use foreignising translations. This style of translation, as we have discussed, is likewise revolutionary. The style refuses to submit to the prevailing symbolic order and, using a non-fluent language, subverts the patriarchal order from inside. Furthermore, preserving as much 'otherness' as possible in the source culture facilitates the importation of new ideas into the target culture. This argument will, of course, be further substantiated with the examples use in specific contexts.

Furthermore, it is illustrated in Figure 9 that title words, such as '小姐' (Miss.), '太太/夫人' (/tàitài/fūrén/, Mrs) and '先生' (/xiān sheng/, Mr/sir) occur in feminist texts (blue columns) more frequently than in non-feminist texts (orange columns). Referring to the statistics of the original novel, the title is even more frequent in the Xiao Yao (Y) translation. This statistic reflects the way translators refer to the characters. It can be inferred, then, that feminist translators are more likely to retain characters' identities (both male and female) as much as possible, implying greater usage of courtesy terms. One typical case of actual language use is found here: each time the female character Miss Ingram is mentioned, Xiao (Y) and Gong (Y) translate her name as '英格拉姆小姐' (/yīnggélāmǔ xiǎojiě/, Miss Ingram) or '她' (she/her), whereas the non-feminist translators sometimes apply '英格拉姆' (/yīnggélāmǔ/, Ingram) directly without a title. A number of examples are found in Jia's (N) and Zhang CW's (N) texts:

Example 26

She acted astonishment and admiration. (JE, p. 186)

英格拉姆表现出一副吃惊和羡慕的样子。 (tr. Jia, p. 151)

yīng gé lā mǔ biǎo xiàn chū yī fù chī jīng hé xiàn mù de yàng zi.

Example 27

She giggled, and her colour rose. (JE, p. 187)

英格拉姆听到他这么说，不禁咯咯笑起来，两颊上泛着红晕。(tr. Jia, p. 152)

*yīng gé lā mǔ tīng dào tā zhè me shuō , bù jīn gē gē xiào qǐ lái , liǎng jiá shàng
fàn zhe hóng yùn*

Example 28

I turned, and Miss Ingram darted forwards from her sofa [....]. (JE, p. 191)

*我转过身去，英格拉姆从沙发上一跃而起，。(tr. Zhang CW, pp. 213–
214)*

wǒ zhuǎn guò shēn qù , yīng gé lā mǔ cóng shā fā shàng

Example 29

*Ingram was mentioning a Georgiana Reed of the same place, who was much
admired for her beauty a season or two ago in London. (JE, p. 224)*

*英格拉姆也提到过那儿的一位乔治安娜·里德，她的美貌，前一两个社交季
节在伦敦大受赞赏。(tr. Zhang CW, p. 254)*

*yīng gé lā mǔ yě tí dào guò nà ér de yī wèi qiáo zhì ān nà lǐ dé , tā de měi mào ,
qián yī liǎng gè shè jiāo jì jié zài lún dūn dà shòu zàn shǎng .*

For the preference of using language, Xiao (Y) and Gong (Y) sometimes use the pronoun ‘她’ (/tā/, she/her) to avoid repetition. But when they call the character Ingram by her name, they add the title ‘夫人’ (/fūrén/, Mrs) or ‘小姐’ (/xiǎojiě/, Miss) – even when it occurs without the title in the source text. However, as shown in the examples above, translators such as Jia (N) and Zhang CW (N) in some cases use the surname only. As a result, the high frequencies of the title words in feminist texts reflect the translators’ writing style that shows more courtesy and respect to the characters in the novel.

In conclusion, the usage of words related to gender in the feminist texts occurs more frequently than those in non-feminist texts in general, which supports the finding of

Chapter 2 that feminist translations tend to apply foreignising translation tendencies. Moreover, this feature can be used to infer the feminist ideology of translators under certain conditions, in this case, that the source text should be literary writing by women with feminist leanings or reflections of women's issues. Finally, it is found that feminist texts tend to show more courtesy and respect to characters by applying titles before names.

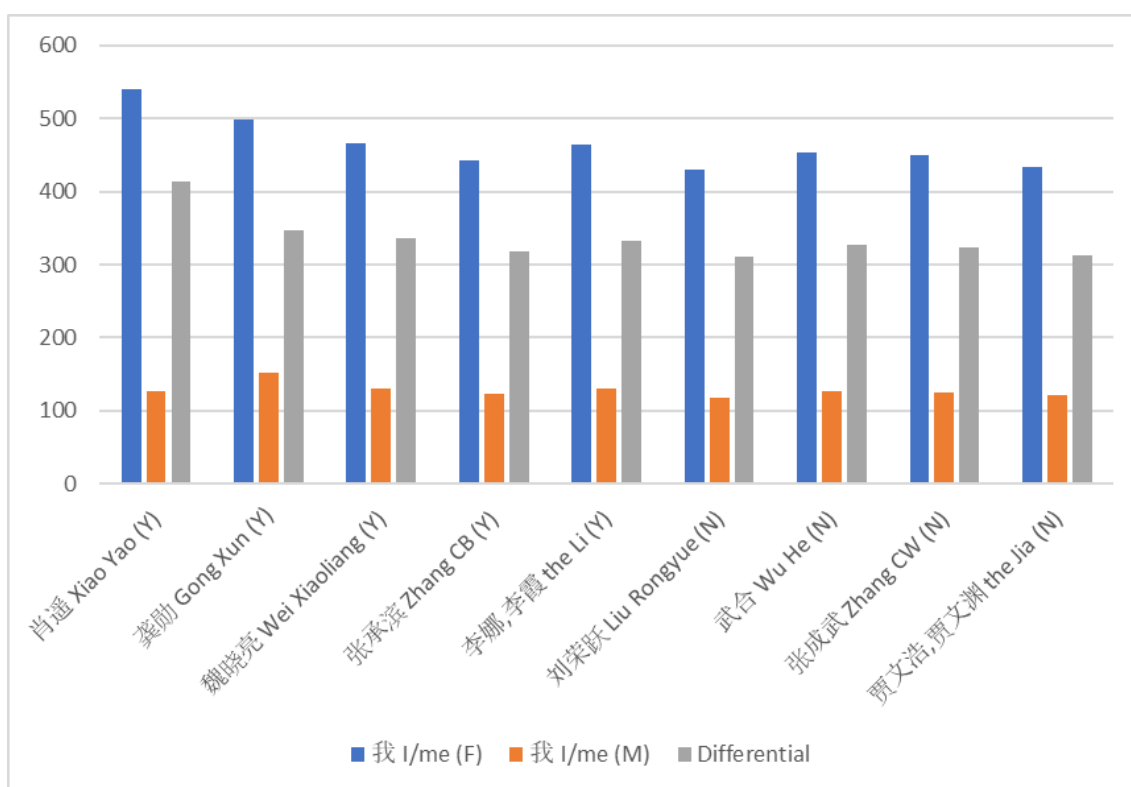
3.4.2 Frequency of self-referential expressions

Self-referential expressions are ones that speakers use to refer to themselves or a group representing themselves (Zhou & Xu, 2020). Hyland (2005) defines self-referential expressions from the perspective of the construction of the author's identity; the visibility of the author is demonstrated by the frequency of the first-person pronoun and its genitive case in the text. By the same token, we can see the presence of female and male characters in different translated texts. Following Zhou and Xu (2020), the self-referential has three major functions: the referring, interpersonal and empathetic functions. The referring function is fundamental. Based on Halliday's systemic functional grammar, Hu Zhuanglin (1989) points out the interpersonal function is the speaker's "meaning potential" as a participant; the speaker engages themselves in a certain context through language to express their attitude and diagnosis and attempt to affect the other's attitude and behaviour. Therefore, considering the context, self-referential expressions can transmit the relation of power and equality between speaker and hearer. From this perspective, a higher frequency of female self-referential expression underpins a comparatively empowered representation of women's voice through the texts. In this section, I examine the RWF of the pronoun '我' (/wǒ/, I/me) in the nine translations in order to compare the frequency of self-expression of characters in the translations.

According to Zhou and Xu (2020), self-referential expressions are not limited to first-person referential expressions, because in some cases the second and third pronoun can also refer to the self. Moreover, except '我' (/wǒ/, I/me) in the Chinese language, there are various first-person pronouns, including over 108 which to refer to a person such as '余' (yú), '吾' (wú), '予' (yǔ), '某' (mǒu), etc. (Qian, 2010), but most of these are applied in ancient Chinese. In this chapter, there are no translations that are mixed with classical Chinese as in the Wu Guangjian translation. All nine translations use modern Chinese, so that the first-person pronoun appears only as '我' (/wǒ/, I/me). Other special self-referential words such as '本小姐' (/běnxiǎojiě/, this lady) are not included in this part of the study as they are very small in number and have little impact on the findings.

As the presence of the gender of the first-person pronoun is entirely the same between female and male, the gender of each ‘我’ (/wǒ/, I/me) should be recognised manually with the context. Considering that there are no other genders in the texts, the word ‘我’ (/wǒ/, I/me) is marked with characters ‘F’ for female or ‘M’ for male. Then I obtain the data, including the RWF of female ‘我’ (/wǒ/, I/me) and male ‘我’ (/wǒ/, I/me) and the differential values between them. A table with detailed statistics is shown in Appendix H, and Figure 10 shows a visualised comparison among each translation.

Figure 10 The RWF of female and male ‘我’ (I/me) in translated texts



Looking at the results presented above, the RWF of the female ‘我’ (/wǒ/, I/me) in each text is greatly higher than of male one. According to the data survey, the proportion of the female ‘I/me’ and ‘我’ makes up around 80 per cent of the total frequency, on average. Firstly, the novel is first-person narrative, and the storyteller is the female protagonist, Jane. Hence, there is a great deal of text written from Jane’s perspective. Secondly, the number of female characters is much larger than the number of male ones. Thus, the first-person pronoun occurring in the speech of other characters represents women more often than men. Therefore, the ‘I/me’ and ‘我’ occurs in the female characters’ speech much more frequently than in the males. That said, the fact that female ‘我’ (/wǒ/, I/me) have higher RWF values than male one is determined by the source text, which has no bearing

on my analysis of variances in the ‘我’ (/wǒ/, I/me) of the same gender in different translations.

As seen in Figure 10, the blue bars show a downward trend from left to right, while the orange bars are relatively even. Checking the specific data (see in the Appendix H), the average RWF of female ‘我’ (/wǒ/, I/me) in the feminist texts is slightly higher than those in non-feminist texts, but the values of male ones are similar. The RWF values of ‘我’ (/wǒ/, I/me) (F) in the feminist texts are over 460, especially in Xiao’s text, peaking at 540.55. What can be illustrated is that, in the feminist texts, female characters including Jane and the other women are relatively more in profile when they are expressing themselves. This is also further proof that women are addressed more in feminist texts. Moreover, the differential columns presenting a similar trend as the RWF of female ‘我’ (/wǒ/, I/me) supports this claim. It is indicated that the linguistic habits and writing style of using the first-person pronoun are not the main influencing factors in this case, because the values of the male word show a steadier trend.

In short, women’s self-expression is presented more clearly and frequently in feminist translations, which facilitates to empower women’s voice in the novel, whereas less difference of male’s self-expression is observed.

3.4.3 Prefix marked for female

As the comparative studies in this chapter produce data and results that are very similar to those in Chapter 2, using the same research steps, some other content words will be investigated in the nine translations. From the keywords, we can detect the theme of the text and features of lexical choice.

The keyword can be an individual word or multi-word expression (term) in the focus corpus. According to the website *SketchEngine*, terms should additionally match the typical format of the terminology in the target language, which means that the terms in this research method should be in a universally accepted format, such as Chinese ‘成语’ (/chengyu/, a typical kind of idiom that is generally presented with four Chinese characters), instead of a casual combination of individual words or short sentences. Another instance is the format of the combination of an adjective and a noun without the conjunction character ‘的’ (/de/, of). That is to say, ‘女教师’ (/nǚjiàoshī/, female teacher) is a term but ‘女的教师’ (/nǚde jiàoshī/, female teacher) is not.

More crucially, the keyness score presented following the keyword is a significant regularity generated by comparing patterns of frequencies of occurrence of lexical items in two corpora. According to Lewandowska-Tomaszczyk (2012), keyness score is generated by a focus corpus and a large-scale reference corpus in the same language, Lewandowska-Tomaszczyk (2012) explains that a positive keyness score means a word appears more frequently than expected by chance, in comparison with the reference corpus, and negative keyness is the contrary. In Lewandowska-Tomaszczyk's (2012) theory of keyness is to explore the relationships between a source text and its translations, which is a standard to compare the frequencies of equivalent words in different languages. However, in my opinion, it is also a useful method to see the significance of the words of the translations in the same language. The higher the positive keyness is, the more important the keyword is related to the theme.

In this study, keywords of nine translations were generated via *SketchEngine* with the keyness score. The reference corpus was a large corpus uploaded on *SketchEngine*, consisting of simplified script texts on the Chinese website in 2017. The keywords discussed in this section are multi-word terms, because individual words mostly present the names in the novel rather than other content words. The top 100 keywords collected out of each list are supportive enough (see in the Appendix I).

It is found that the keywords which emphasise the female gender of some occupations present dissimilarly in different translations. In languages in which gender is marked grammatically, 'female marking' has received increasing attention in social media in recent decades in the Chinese context. The structure of 'female marking' is universally presented with the prefix '女-' (/nǚ/, female-) and in combination with an occupation or identity such as '女教师' (/nǚjiàoshī/, female teacher), '女管家' (/nǚguǎnjiā/, female housekeeper) and '女恩人' (/nǚēnrén/, female benefactor). Chinese feminists have debated that this kind of emphasis is a form of gender discrimination by contrast to using the bare name of the job. The debate focuses on two aspects, as follows.

Firstly, they criticise the abuse and gender emphasis of women, referring to some negative reports as gender discrimination, even if the event reported is less related to gender. For instance, the media prefers to highlight the 'female driver' when reporting a car accident involving a woman, and leading the public to blame them based on their gender. However, the rate of car accidents caused by men in China is much higher than by women according

to the *Shanghai Traffic Report* (2015). Despite the fierce debate in social media, there is the lack of academic research from this point of view. Such a context does not exist in the translated texts of *Jane Eyre*.

Secondly, some research has been conducted by scholars on the ‘female marking’ following with some traditionally male jobs. By contrasting the female prefix in the negative reports, the prefix ‘女-’ (/nǚ/, female-) in this case is regarded as a supportive expression of feminism. As shown in the keyword lists (see in the Appendix I), such a kind of marking occurs more in the lists by Zhang CB (Y) than in Jia (N)’s list, such as ‘女教师’ (/nǚjiàoshī/, female teacher), ‘女管家’ (/nǚguǎnjiā/, female housekeeper), and ‘女恩人’ (/nǚēnrén/, female benefactor), ‘女主人’ (/nǚzhǔrén/, hostess), ‘女家庭教师’ (/nǚjiātingjiàoshī/, governess), ‘女基督教徒’ (/nǚjīdūjiàotú/, female Christian) and ‘女性作家’ (/nǚxìngzuòjiā/, female writer). Though the numbers of such words appearing in the lists of feminist texts are close as those in some of the non-feminist lists, the keyness scores of the words in the former lists are apparently higher. In detail, the order of the word ‘女教师’ (/nǚjiàoshī/, female teacher) in the feminist lists stay at the first or second place, and the keyness scores of it in Xiao (Y)’s and Zhang CB (Y)’s lists reach 41.29 and 66.48, whereas the scores of it in Wu (N)’s and Zhang CW(N)’s lists are lower than 20. Statistically, the occurrences of the word ‘女教师’ (/nǚjiàoshī/, female teacher) in Xiao (Y)’s and Zhang CB (Y)’s translations are significantly higher than non-feminist translations. According to the UCREL Significance Test System (<http://corpora.lancs.ac.uk/sigtest/>), in comparison between the frequencies in Zhang CB (Y)’s and Wu’s texts (N), the p-value⁴⁰ is 0.000007116458; much smaller than the standard p-value, 0.05. Therefore, we can say that this comparison has high significance and is very persuasive. In particular, it is worth noting that in Gong (Y)’s and Zhang CB (Y)’s lists, the keyness score of the words ‘女作家’ (/nǚxìngzuòjiā/, female writer) and ‘女性作家’ (/nǚzuòjiā/, female writer) appears in the top 100. Considering the context, they occur in the prefaces of the translations. In other words, they take the gender of the author of the original text seriously, which again, statistically supports the indication

⁴⁰ The p-value is the probability of getting the observed values in the contingency table if the two variables are independent. Like all probability scores, it is between zero (no chance at all of getting these observed values) and 1 (absolute certainty of getting these observed values). If the p-value is sufficiently low, it is very unlikely that we would see the observed data unless the variables were related; therefore, we can conclude that the variables are related (cited from UCREL Significance Test System Website).

mentioned above that Gong and Zhang CB have an interest in women's issues. In conclusion, at this point, potential feminist translators have a tendency to use 'female marking' with occupations more frequently to highlight the gender identity of women than non-feminist translators do.

3.5 Comparative discussion of translating characters by feminist translators and non-feminist translators

This section examines similar issues to those in Chapter 2, using the same technique of contrasting the portrayal of female and male characters. The main aim is to explore whether the representation of Chinese feminist translations has changed in the new century and to further argue for the validity of the feminist translation strategies found in the previous chapter. The examples chosen are therefore partly repetitive of the previous comparisons, but this makes the argument more convincing.

To assess the adjectives describing humans in the texts and avoid an excess of repetition, four main words are selected as nodes: '她' (/tā/, she/her), '他' (/tā/, he/him), '简' (/jiǎn/, Jane) and '罗切斯特' (/luóqièsītè/, Rochester), as in previous chapters. In this section, the data on adjectives is obtained via *LancsBox 5.1.2*. The linguistic collocates will be listed via the *GrapColl*⁴¹ with five words before and after. Then, the adjectives are filtered out of the word list, including all lemmas. In this part, the words with MI⁴² score over 5.0 and RWF over 2.0 are collected. The MI score demonstrates the word's relation to the centre word – the higher the value is, the closer the relationship. The reason for the setting is that the adjectives can be varied depending on the context and they hardly occur in a high frequency. Most of the important adjectives may be used only once or twice in specific plots. However, this is not to say that all the adjectives occurring twice and above are important. Therefore, we need to set a slightly higher MI value word – 5.0 – to filtrate the useful words.

Monitoring the word lists screened from the nine translated texts, I found that the image of female and male characters shaped by translators can be subtly different. In the following paragraphs, the linguistic collocation will be explored following the gender of the characters.

⁴¹ Technical tool; see in the Footnote 25, p. 32.

⁴² A value shows the relation of linguistic collocations (see in the Footnote 9, p. 14).

3.5.1 Translating female characters

First of all, it could be hypothesised that feminist translators, to some extent, have bias when translating female characters. When we look at the word lists of adjectives that are most attracted to ‘她’ (/tā/, she/her) and ‘简’ (/jiǎn/, Jane), it should be highlighted that, in feminist texts (Xiao’s and Gong’s texts), they tend to express pursuit of independence and the ideology of gender equality. The most noticeable adjectives surrounding ‘简’ (/jiǎn/, Jane) are ‘独立’ (/dúlì/, independent) in Xiao (Y)’s text and ‘平等’ (/píngděng/, equal) in Gong (Y)’s text, which are both at the top of the lists. In Xiao (Y)’s text, the MI value of the word ‘独立’ (/dúlì/, independent) is 7.3, which is noticeably higher than other words with around 5. It occurs four times in the context, three of which relate to the female protagonist Jane where she expresses her wish to be independent. There is a great deal of similarity between Xiao (Y)’s and Gong (Y)’s translation. The word ‘平等’ (/píngděng/, equal) has the same status in Gong (Y)’s text with the top one MI score of 6.7 (compared with other words with 5 and lower) around central word ‘简’ (/jiǎn/, Jane). The adjective ‘平等’ (/píngděng/, equal) appears 10 times, in all cases referring to the relationship between Jane and Rochester. Conversely, the words that apparently relate to feminist power and gender equality such as ‘独立’ (/dúlì/, independent) and ‘平等’ (/píngděng/, equal) are absent in other texts’ filtered adjective lists. However, it is not true to say those words do not exist in the texts by the other translators, but they are not related to the main characters as closely as those in the Xiao (Y)’s and Gong (Y)’s texts due to the lower MI scores of the words.

To confirm this point of view, all the texts in this section are reviewed. The findings show that the rate of tight relations between those words figures are much lower. For instance, in Jia (N)’s texts, only 53.8 per cent of instances of the word ‘独立’ (/dúlì/, independent) relate to human subjects and the percentage describing Jane as independent accounts for only 38.5 per cent. This clearly demonstrates that the higher the occurrence the closer is the relation to the centre word. Moreover, the adjectives surrounding the ‘她’ (/tā/, she/her) are also supportive evidence of this point. Some specific examples are found in Xiao (Y)’s and Li (Y)’s texts: ‘坚强’ (/jiānqiáng/, determined) occurs in the Xiao (Y)’s text with a MI value of 7.0, and ‘倔强’ (/juéjiàng/, stubborn) occurs with the value of 6.1 in Li (Y)’s texts. Those two words are not presented in the adjective lists filtered in the other translations. As a result, the words reflecting woman’s independence play a more significant role in describing female characters in feminist texts than in the other texts.

This illustrates that the expression of Chinese feminism in the new century has not changed since the 1980s, and that they still tend to portray a strong female character with an independent spirit and an insistence on equality.

A further important consequence of exploring the result of searching female centre words is that feminist translators tend to apply words with positive semantic prosody⁴³ in the portrayal of female characters. The typical words used are ‘心地善良’ (/xīndìshànliáng/, kind-hearted), ‘舒服’ (/shūfu/, comfortable), ‘高兴’ (/gāoxìng/, happy), ‘好奇’ (/hàoqí/, curious), ‘慷慨’ (/kāngkǎi/, general), ‘聪明’ (/cōngmíng /, smart), ‘坚强’ (/jiānqiáng/, determined), and ‘可爱’ (/kěài/, adorable). By contrast, there are fewer words portraying women with negative connotation (named words with negative semantic prosody⁴⁴), such as ‘肤浅’ (/fūqiǎn/, superficial) and ‘恶毒’ (/èdú/, vicious). In Xiao (Y)’s words, women are represented as warmer, kinder, and more active. The same seems to be true of the situation in Gong (Y)’s text. From the filtered result, there are over ten other words with positive semantic prosody, such as ‘温柔’ (/wēnróu/, gentle), ‘平静’ (/píngjìng/, peaceful), ‘华丽’ (/huáli/, gorgeous), ‘可爱’ (/kěài/, adorable), ‘端庄’ (/duānzhuāng/, demure), ‘整洁’ (/zhěngjié/, tidy and clean), ‘文雅’ (/wényǎ/, elegant), ‘仔细’ (/zǐxì/, careful) and so on which account for almost 57.2 per cent of all the adjectives on the list. Also, it is noticeable that in the word list, there is only one adjective that diminishes women, ‘蠢’ (/chǔn/, dumb). The same situation can be seen in the texts by the other feminist translators, Li (Y) and Wei (Y). Despite there being a higher number of words with an implied negative connotation, their lexical choice tends to reduce the effect of shaping the negative image of women. For example, Li (Y) choose ‘无礼’ (/wúlǐ/, impolite) rather than the similar adjective ‘粗鲁’ (/cūlǔ/, rude) shown in the other texts’ word lists. The description of Georgiana can support the arguments above.

Example 30

Georgiana, who had a spoiled temper, a very acrid spite, a captious and insolent carriage, was universally indulged. (JE, p.27)

乔治安娜脾气骄纵、尖酸刻薄、吹毛求疵、傲慢无礼，大家却都迁就她。

⁴³ See Chapter 2, p. 30.

⁴⁴ See Chapter 2, p. 30.

(tr. Li, p. 9)

*qiáo zhì ān nà pí qì jiāo zòng , jiān suān kè bó , chuī máo qiú cǐ , ào màn wú lǐ ,
dà jiā què dōu qiān jiù tā .*

乔治娜脾气坏透了，尖酸刻薄，喜欢挑剔，还目空一切，但是大家还依旧
娇纵她。(tr. Wei, p. 12)

*qiáo zhì nà pí qì huài tòu le , jiān suān kè bó , xǐ huān tiāo tī , hái mù kōng yī qiè ,
dàn shì dà jiā hái yī jiù jiāo zòng tā .*

乔治安娜脾气已被惯坏，她刻薄恶毒，老爱寻事生非，蛮横无理，可大家
都纵容她。(tr. Zhang CW, p. 10)

*qiáo zhì ān nà pí qì yǐ bèi guàn huài , tā kè bó è dú , lǎo ài xún shì shēng fēi , mǎn
hèng wú lǐ , kě dà jiā dōu zòng róng tā .*

乔琪爱耍脾气，心肠毒辣，而且强词夺理旁若无人，偏偏所有的人都纵容
她。(tr. Wu He, p. 12)

*qiáo qí ài yào pí qì , xīn cháng dú là , ér qiě qiǎng cí duó lǐ páng ruò wú rén , piān
piān suǒ yǒu de rén dōu zòng róng tā .*

乔治伊娜被惯得没有样子，脾气凶狠而又毒辣、吹毛求疵、蛮横无理，但
是大家却全都纵容她。(tr. Jia, p. 10)

*qiáo zhì yī nà bèi guàn dé méi yàng zi , pí qì xiōng hěn ér yòu dú là , chuī máo
qiú cǐ , mǎn hèng wú lǐ , dàn shì dà jiā què quán dōu zòng róng tā .*

Similar to what is presented in Chapter 1, there are three pairs of comparisons that clearly illustrate the dissimilar images of character Georgiana shaped by feminist and non-feminist translators. There is no doubt that Li (Y) and Wei (Y) mitigate the negativity with ‘尖酸刻薄’ (/jiānsuān kèbó/, sarcastic and acrid) when translating the term “acrid spite”. ‘尖酸刻薄’ (/jiānsuān kèbó/, sarcastic and acrid) in the Chinese context is used as a description related to someone’s attitude if there is no supplementary explanation to emphasise the speaker’s personality. As the Chinese idiom says ‘刀子嘴豆腐心’ (/dāozi zuǐ dòufu xīn/, mean mouth but nice heart), indeed there are people who speaks harshly and sharply, but are soft-hearted, generous and kind. Li (Y)’s translation clearly does refer

to Georgiana's integrity as '尖酸刻薄' (/jiānsuān kèbó/, sarcastic and acrid). By contrast, non-feminist translators, Zhang CW, Wu, and Jia, to some extent, exaggerate the unsatisfactory image of Georgiana using similar terms that all include the adjective "vicious" '刻薄恶毒' (/kèbó è dú/, sarcastic and vicious), '心肠毒辣' (/xīnchángdúlà/, vicious-hearted), and '凶狠而又毒辣' (/xiōnghěn éryòu dúlà/, fierce and vicious). Hence, in those three translations, Georgiana's characteristic is presented as related to her morality, which is more serious than in Li (Y) and Wei (Y)'s texts. This is also true of the following comparisons in this sentence. '吹毛求疵' (/chuī máo qiú cī/) is a Chinese idiom meaning blowing the fur to find the scar on the skin, which is a metaphor for a person who is looking to find fault in someone or something. Li (Y)'s and Jia (N)'s reference to '吹毛求疵' (/chuī máo qiú cī/) and Wei (Y)'s '喜欢挑剔' (/xǐhuantiāotī/, love to nit-pick) are closer to 'captious' in the source text, whereas Zhang CW (N) interprets it as '老爱寻事生非' (/lǎoàixúnshìshēngfēi/, love stirring up trouble) and Wu (N) uses '强词夺理' (/qiángcíduólǐ/, quibble). Moreover, '傲慢' (/àomàn/, arrogant/pride) in Li (Y)'s and '目空一切' (/mùkōngyíqiè/, supercilious) in Wei (Y)'s texts connote a less negative meaning than '蛮横' (/mánhèng/, arbitrary) written by Zhang CW (N) and Jia (N). In general, the findings in Chapter 2 are further confirmed. When portraying female, feminist translators are usually disposed to select relatively neutral expressions, whereas some other translators apply words magnifying the effect of shaping women in an unsatisfactory light.

In conclusion, the analysis and discussion above clearly confirm the findings of previous chapter. Translators holding distinct ideas have a different attitude to the characters of different genders. When describing female characters, translators with feminist interests such as Xiao, Gong, Li and Wei tend to portray a strong woman with a spirit of independence and an insistence to equality. They also magnify the approving aspects of their personality and neutralise the derogatory effect of translation. But the non-feminist translators apply more negative language.

3.5.2 Translating male characters

The different interpretation of female characters always goes hand in hand with the distinct attitude of translators. According to previous findings, the translations related to male characters would be distinguished as well. Therefore, while it may well be true that translators have different attitudes to female characters in terms of the effect of feminist ideology, it is also crucial to look at the way the male characters are translated. However, the distinction of the general images of male characters in the nine texts is not distinct

according to the data in the filtered adjective lists. By simply glancing at the words in the lists, the proportions of the words with a positive connotation of masculinity seem to be similar.

Nonetheless, in some feminist texts, male characters may be described more aggressively with the words ‘粗鲁’ (/cūlǔ/, rude), ‘蛮横’ (/mánhèng/, arbitrary), ‘严厉’ (/yánlì/, strict), ‘暴躁’ (/bàozào/, irritable), ‘恶劣’ (/èliè/, harsh/bad), ‘危险’ (/wēixiǎn/, dangerous) and ‘冷冷’ (/lěnglěng/, cold). Though those words are also presented in the other lists, the rate of their occurrence in these feminist texts is relatively higher than in non-feminist texts. From the slight dissimilarity, we can assume that feminist translators may prefer to magnify the offensive qualities of the male characters. Such preferences occur in many cases. The description of Mr Brocklehurst can be seen as evidence. See the following example:

Example 31

What a face he had, now that it was almost on a level with mine! What a great nose! And what a mouth! and what large prominent teeth! (JE, p. 43)

他的脸就在我的眼前，那是一张多么怪的脸呀！那么大的鼻子！那么丑的嘴巴！还有那一口大板牙！(tr. Xiao, p. 27)

tā de liǎn jiù zài wǒ de yǎn qián , nà shì yī zhāng duō me guài de liǎn ya! nà me dà de bí zi! nà me chǒu de zuǐ bā! hái yǒu nà yī kǒu dà bǎn yá!

这时，我清楚地看到了他的脸，那是怎样一副面孔：那么大的鼻子，那么难看的嘴巴！还有那一口大板牙！(tr. Gong, p. 16)

zhè shí , wǒ qīng chǔ dì kàn dào le tā de liǎn , nà shì zěnyàng yī fù miàn kǒng : nà me dà de bí zi , nà me nán kàn de zuǐ bā! hái yǒu nà yī kǒu dà bǎn yá!

他长着怎样张大的面孔啊！现在，我跟这张面孔差不多在同一个高度上了！好大的鼻子！好大的嘴巴！好大的两排龅牙！(tr. Jia, p. 25)

tā zhǎng zhe zěnyàng zhāng dà de miàn kǒng a! xiàn zài , wǒ gēn zhè zhāng miàn kǒng chà bù duō zài tóng yí gè gāo dù shàng le! hǎo dà de bí zi! hǎo dà de zuǐ bā! hǎo dà de liǎng pái bāo yá!

那是一张多懂的脸呀! 他的鼻子多大! 还有那张嘴! 瞧他的牙多大啊! (tr. Zhang CW, p. 30)

nà shì yī zhāng duō dǒng de liǎn ya! tā de bí zi duō dà! hái yǒu nà zhāng zuǐ! qiáo tā de yá duō dà a!

As mentioned above, Flotow (1991) points out that one of the three fundamental feminist translation approaches is supplementing. In this case, such a translation method is applied by Xiao (Y) and Gong (Y). As shown in the instance, the context in the source text truly implies that Mr Brocklehurst is not good looking, and even Jane is shocked at his features. The continuous four exclamatory sentences illustrate how Jane feels shocked at his appearance. But in the source text, the author does not apply the words directly expressing Mr Brocklehurst's "ugliness". Instead, Charlotte Brontë mainly highlights his large size, both his body and face. Now in Xiao (Y)'s and Gong (Y)'s texts, they describe Mr Brocklehurst's unsatisfactory appearance straightforwardly. Xiao (Y) adds an adjective '怪' (/guài/, strange) to describe Mr Brocklehurst's face. Then, when it comes to the mouth, Xiao (Y) and Gong (Y) directly supplement the words '丑' (/chou/, ugly) and '难看' (/nánkàn/, bad-looking) to emphasise his appearance, whereas Jia (N) and Zhang CW (N) only focus on the word 'large' and translate the sentences in the source text. This instance also serves to illustrate that feminist translators prefer to enlarge the negative side of male characters whereas there is no evidence that non-feminist translators do this.

To sum up, this section further supports the assumption that translators with feminist interests have a contrary attitude to male characters and prefer to enhance the negative appearance and aggressiveness of male characters, especially of whom stand opposite to the female protagonist Jane.

3.6 The remains of patriarchal discourse – men's superiority

In Chapter 1, Wu Guangjian rewrites female submissiveness. I find that reducing the expression of inequality is also one of the manifestations of female power that contributes to the promotion of women's liberation. This translation approach is proved in Chapter 2 as one of the feminist translation strategies in China. This section examines this strategy and simultaneously answers another question: are there any remaining remnants of a patriarchal discourse in the new century, when women have been developing rapidly in China? How does it manifest itself in these translations?

In this section, the speech of male characters will be discussed from the perspective of patriarchal discourse. To research the patriarchal power released from the speech and conversations, this part pays more attention to the language used by non-feminist translators – especially male ones. It then examines how feminist translators have responded through a comparative analysis. According to Foucault's power theory, power is expressed through discourse (Li, 2009). Discourse is a set of rules that govern and regulate the way in which people speak, think and act about any given subject. According to Foucault, discourse always involves relations of power. He points out that in any society, discourse is immediately controlled, filtrated, organised and redistributed by several processes. According to Li Yinhe's (2009) elucidation, the "regime of truth" is one aspect of power which raises respect and fear and generates a discourse in which people who are embedded with such power should speak based on the rules (Li, 2009: 142). Similarly, patriarchal discourse involves transmitting and producing power differentials between people of different genders. In a society pervaded by patriarchal discourse, Chinese people speak and behave under the effect of patriarchal power. This kind of power is expressed through speaking, behaving, thinking, writing and even translation. In particular, power is expressed by translated texts that involve not only the original speakers in the texts and their writers, but also the translator's voice. Therefore, we can say that translation is one of the discourses embodying the power of translators. From this point of view, it is reasonable to examine a translator's thoughts from the translated texts.

It was found in this study that there are clear remains of patriarchal discourse in translations. The speech by male characters in some translations by non-feminist translators, consciously or unconsciously, presents the notion of male superiority. In general, such superiority is mainly reflected in three aspects: command in imperative sentences, force in rhetorical questions and the traditional unequal language use in Chinese.

3.6.1 Command in imperative sentences

Imperative sentences are used when giving commands or making requests, which normally end with full stops, but under certain circumstances with exclamation marks. With different speaking tones, the purpose and effect of such sentences are entirely different. In some cases, the emotion of the sentences is distinct in terms of the subtle lexical choice and complement. In other words, the status of speakers can be high or low

depending on whether they are giving commands, making requests or even begging, in certain contexts. A typical example is found below:

Example 32

Promise me only to stay a week— (JE, p. 224)

那么，简，请答应我只待一个星期。 (tr. Gong, p. 148)

nà me , jiǎn , qǐng dā yìng wǒ zhǐ dài yí gè xīng qī .

答应我，只呆一星期。 (tr. Xiao, p. 165)

dā yìng wǒ , zhǐ dāi yī xīng qī .

答应我只待一个星期。 (tr. Li, p. 221)

dā yìng wǒ zhǐ dāi yī xīng qī .

答应我，只待一个礼拜。 (tr. Wei, p. 230)

dā yìng wǒ , zhǐ dài yí gè lǐ bài .

答应我，只待一个星期... (tr. Zhang CB, p. 199)

dā yìng wǒ , zhǐ dài yí gè xīng qī

向我保证只呆一周—— (tr. Liu, p. 263)

xiàng wǒ bǎo zhèng zhǐ dāi yī zhōu

答应我就住一星期。 (tr. Wu, p. 320)

dā yìng wǒ jiù zhù yī xīng qī .

答应我，只去一个一星期。 (tr. Zhang CW, p. 259)

dā yìng wǒ , zhǐ qù yí gè yī xīng qī .

向我保证就只呆一个星期..... (tr. Jia, p. 183)

xiàng wǒ bǎo zhèng jiù zhǐ dāi yí gè xīng qī

The examples listed above are one sentence of Mr Rochester's picked out from the nine translations. This scene takes place when Robert Leaven, who is the husband of the nurse Bessie at Gateshead Hall, visits Thornfield Hall to ask Jane to come back and speak to Mrs Reed, who lies dying. Jane asks Mr Rochester for permission to leave, and they have a negotiation. Rochester is unwilling and attempts to limit Jane's stay at Gateshead Hall. According to the context, the conversation about the days off should happen between employer and employee, but the content of the dialogue represents a closer relationship. Therefore, the conversation should be regarded as communication between a man and a woman who are in a relationship.

From the examples, there are two main modes of translation of the imperative "Promise me": '答应我' (/dāyingwǒ/, promise me) and '向我保证' (/xiàngwǒbǎozhèng/, assure me that). Normally, the expression '答应我' (/dāyingwǒ/, promise me) occurs in closer relationships in more casual occasions, such as between friends and within families. It commonly comes out in a softer voice that expresses the desire to receive a particular response. In other words, such an expression is universally used to make a request or plea, which places the speaker in a lower profile. In this context, applying '答应我' (/dāyingwǒ/, promise me) decreases Rochester's superiority and promotes the development of their close relationship. On the contrary, '向我保证' (/xiàngwǒbǎozhèng/, assure me that) is applied with an intense voice on a solemn occasion as a mode of command from superiors to subordinates. In this case, most of the translators chose the first interpretation, except for Jia (N) and Liu (N). As discussed above, there is convincing evidence to prove these are non-feminist translators. In their texts, Rochester's speech indicates superiority towards Jane. Furthermore, the translation '向我保证' (/xiàngwǒbǎozhèng/, assure me that) is not found in the other translations by translators who indicate signs of feminism. In fact, '答应我' (/dāyingwǒ/, promise me) is more appropriate considering the development of the plot and the conversation content. But Jia (N) and Liu (N) persist in choosing '向我保证' (/xiàngwǒbǎozhèng/, assure me that). Based on Foucault's view of power and discourse, it can be inferred that the reason is attributed to the social circumstance under which the translators live. In terms of the patriarchal discourse in China, the effect of male power is somewhat reflected in the texts by Jia (N) and Liu (N). In this respect, the mode of power is the superiority and domination of men. By contrast, it is worth noting that Rochester's superiority is decreased to great extent in Gong (Y)'s text. In the nine selected translations in this

chapter, only Gong adds a modicum of courtesy: ‘请’ (/qǐng/, please). Despite decreasing the male superiority, the word ‘请’ (/qǐng/, please) expresses another kind of power – respect for a woman. Such power embodied in the text comes from the subjectivity of the translator Gong Xun (Y). According to Gaventa (2003: 2), Foucault recognises that power is not just a negative, coercive or repressive thing that forces us to do things against our wishes, but can also be a necessary, productive and positive force in society. The power expressed by Gong (Y) via his translated text belongs to a positive force which produces a platform for women’s voices.

3.6.2 Force in rhetorical questions

Men’s superiority is also evident in rhetorical questions with presuppositions of confronting and force. The interrogative sentences are divided into two types: wh-questions, also called specific questions, and yes-or-no or general questions. A wh-question is used for asking specific information with words like ‘what’, ‘when’, ‘how’ etc. Yes-or-no questions normally consist of a statement and the interrogative asking whether something is the case, and can be answered with ‘yes’ or ‘no’. Regardless of the context, it is hard to detect the difference in speaking tone of the two types of question. However, considering the discourse and content of speech, subtle distinct emotions can be seen in various translations of the same question. In this novel, the interrogative sentences occur often in the dialogue. Under certain circumstances, the ways of translating the questions in speech will influence the presentation of the characters. Comparatively, the translations of the questions in men’s speech express the nuanced power of male characters. The following is a typical example of translating a general question by Rochester.

Example 33

do you think me handsome? (JE, p. 137)

那么，你认为我长得英俊吗？(tr. Gong, p. 80)

nà me , nǐ rèn wéi wǒ zhǎng de yīng jùn ma?

你觉得我漂亮吗？(tr. Li, p. 128)

nǐ jué de wǒ piào liàng ma?

你认为我长得漂亮吗? (tr. Xiao, p. 118)

nǐ rèn wéi wǒ zhǎng de piào liàng ma?

你认为我长得亮吗? (tr. Wei, p. 136)

nǐ rèn wéi wǒ zhǎng de liàng ma?

你认为我英俊吗? (tr. Zhang CB, p. 116)

nǐ rèn wéi wǒ yīng jùn ma?

你觉得我漂亮吗? (tr. Liu, p. 155)

nǐ jué de wǒ piào liàng ma?

是不是觉得我很漂亮? (tr. Wu, p. 182)

shì bú shì jué de wǒ hěn piào liàng?

你觉得我漂亮么? (tr. Zhang CW, p. 145)

nǐ jué de wǒ piào liàng me?

你觉得我长得怎么样? (tr. Jia, p. 106)

nǐ jué de wǒ zhǎng de zěn me yàng?

This sentence occurs the third time Jane meets Rochester, when he notices that Jane is staring at and examining him. From the context, it is easy to know that Rochester should know his appearance cannot be described as ‘handsome’, even though he still asks the question “do you think me handsome?” Hence, it can be indicated that his words connote some teasing and curiosity about how Jane will answer this embarrassing question, rather than sincerely asking Jane for her opinion. Considering the circumstances, most of the translators tend to follow the original text and adapt a relatively conservative translating method, word-for-word translation: ‘你认为/觉得我长得漂亮/英俊吗?’ (Do you think/consider me beautiful/handsome?)

According to the source and target language, this general question involves no idioms or metaphors. Therefore, the literal translation almost has the same effect as the original text.

However, a subtle change occurs in Wu (N)'s translation. He applies another expression of the phrase 'do you think' and emphasises the question '是不是' (/shìbúshì/, whether or not). Normally, the phrase 'do you think' is presented with the interrogative word '吗' (/ma/) as '你觉得...吗' (/nǐjuéde...ma/, do you think...?). Such a translation method maintains the coherence of the question and in most cases is used for enquiry purposes. However, the structure of Wu (N)'s sentence '是不是觉得我很漂亮' (you think I am very beautiful, yes or no⁴⁵) can be clearly deconstructed into two parts: a statement (or a judgement) and an interrogative word '是不是' (/shìbúshì/, whether or not). Indeed, the structure highlights the speaker's opinion first and then asks for the hearer's agreement. In certain instances, the interrogative structure of such a sentence in the Chinese language is universally expressed with force to exert pressure on the hearer. To some extent it can also be regarded as an aggressive rhetorical question.

As a result of comparing Wu (N)'s translation and the others in the examples, the superiority of Rochester expressed through the rhetorical question is clearly stronger than in the general question. In Wu (N)'s text, Rochester highlights his assumption that Jane thinks he is beautiful rather than asking Jane's view. Besides, an adverb of degree '很' (/hěn/, very) is added to the adjective '漂亮' (/piàoliang/, beautiful) to further intensify Rochester's arrogance and superiority. However, another question is raised here: what if Rochester does not mean to be seen as having a good appearance? The argument can still be supported without doubt. There are two assumptions for the purpose of Rochester's expressions: boasting or teasing. In any case, it cannot be denied that Rochester is given a higher profile in Wu (N)'s text. In a word, the man's superiority is shown more obviously in a non-feminist text through translations of certain questions.

3.6.3 Traditional unequal language use in Chinese

The third typical mode of speech reflecting patriarchal discourse and expressing the superiority of men refers to traditional language use in Chinese. The patriarchal discourse in China has developed for thousands of years since the Zhou Dynasty. The male-controlled discourse pervades all activities including speech, behaviour and gestures. The most notable and visible evidence appears in recorded text and language, of which translated works can be included. Therefore, there is some traditional language use

⁴⁵ The translator uses '漂亮', which means 'beautiful' or 'pretty', usually describing women. The English translation here records exactly what was translated.

presupposing the inequality between men and women occurring in some translations. Examples are easily found to support this argument.

Example 34

Because my equal is here, and my likeness. Jane, will you marry me? (JE, p. 253)

我们是平等的人、相似的人。简，你愿意嫁给我吗？(tr. Gong, p. 171)

wǒ men shì píng děng de rén , xiāng sì de rén . jiǎn , nǐ yuàn yì jià gěi wǒ ma?

因为与我相配的人在这儿，与我相像的人在这儿，简，你愿意嫁给我吗！(tr. Li, p. 251)

yīn wèi yǔ wǒ xiāng pèi de rén zài zhè ér , yǔ wǒ xiāng xiàng de rén zài zhè ér , jiǎn , nǐ yuàn yì jià gěi wǒ ma!

因为和我相配的人在这儿。简，你愿意嫁给我吗？(tr. Xiao, p. 179)

yīn wèi hé wǒ xiāng pèi de rén zài zhè ér . jiǎn , nǐ yuàn yì jià gěi wǒ ma?

因为与我平等的人，与我共鸣的人在这几。简，你乐意嫁给我吗？(tr. Wei, p. 260)

yīn wèi yǔ wǒ píng děng de rén , yǔ wǒ gòng míng de rén zài zhè jǐ . jiǎn , nǐ lè yì jià gěi wǒ ma?

因为与我平等的人，与我相像的人在这里。简，你愿意嫁给我吗？(tr. Zhang CB, p. 226)

yīn wèi yǔ wǒ píng děng de rén , yǔ wǒ xiāng xiàng de rén zài zhè lǐ . jiǎn , nǐ yuàn yì jià gěi wǒ ma?

因为与我相配的人就在这儿，也是与我相似的人。简，你愿意嫁给我吗？(tr. Liu, p. 307)

yīn wèi yǔ wǒ xiāng pèi de rén jiù zài zhè ér , yě shì yǔ wǒ xiāng sì de rén . jiǎn , nǐ yuàn yì jià gěi wǒ ma?

因为这儿才是与我相配的人，和我相像的人，简，你愿意做我的新娘吗？

(tr. Wu, p. 363)

yīn wèi zhè ér cái shì yǒu wǒ xiāng pèi de rén , hé wǒ xiāng xiàng de rén , jiǎn , nǐ yuàn yì zuò wǒ de xīn niáng ma?

因为和我相配，和我相似的人在这儿，你就是我的影子。简，你愿意嫁给我吗？ (tr. Zhang CW, p. 234)

yīn wèi hé wǒ xiāng pèi , hé wǒ xiāng sì de rén zài zhè ér , nǐ jiù shì wǒ de yǐng zi . jiǎn , nǐ yuàn yì jià gěi wǒ ma?

因为和我地位平等，志同道合的人就在这里。简，你愿意和我结婚吗？ (tr. Jia, p. 210)

yīn wèi hé wǒ dì wèi píng děng , zhì tóng dào hé de rén jiù zài zhè lǐ . jiǎn , nǐ yuàn yì hé wǒ jié hūn ma?

When it comes to the relationship between men and women in Chinese culture, there is a widely applied comment describing whether the couple is ‘相配’ (/xiāngpèi/, match each other) or not. And the concluding judgement ‘配得上’ (/pèideshàng/, good enough for someone) or ‘配不上’ (/pèibúshàng/, not good enough for someone) occurs frequently. However, such comments are universally made by a third party. In some cases, the person in the relationship may use ‘配不上’ (/pèibúshàng/, not good enough for someone) to describe the speaker him/herself, for in Chinese language it is arrogant and impolite to judge if the other one in the relationship matches the speaker. Despite the expressions ‘相配’ (/xiāngpèi/, match each other), ‘配得上’ (/pèideshàng/, good enough for someone) or ‘配不上’ (/pèibúshàng/, not good enough for someone), the speaker who makes comments about the person they love shows their superiority. The expression increases the speaker’s superiority and suppresses the hearer’s status. However, the source text use the word “equal”, which is considered as a labelling word for women’s liberation in Chapter 2, to highlight the equality between Rochester and Jane rather than judging Jane from a superior position. Therefore, such translation results in the reduction of women’s power expressed in the source text. Looking at the case in detail, over half of the translators apply this mode of translation, in particular Liu (N), Wu (N), and Zhang CW (N). By contrast, most of the feminist translators such as Gong (Y), Wei (Y), and Zhang CB (Y) maintain the lexical choice ‘平等’ (/píngděng/, equal), consistent with the original

text. Nevertheless, it cannot be denied that translating “my equal” as ‘与我相配的人’ (/yǔwǒ xiāngpèi de rén/, the person who matches me) makes the speech more fluent and fitting to the linguistic convention of the Chinese language. Hence, it is reasonable that Xiao (Y) chooses such an expression. Also, the style of translation involves the effects of various factors such as translator’s subjectivity, writing preference, life experience, the social environment and cultural knowledge. Since Jia Wenhao and Jia Wenyuan (N) live in contemporary China where gender equality has progressed, it is possible that Jia (N) is influenced by the trend. Consequently, it is understandable that he translated “my equal” as ‘地位平等的人’ (/dìwèi píngděng derén/, person who has equal status). It also shows that feminist ideologies can only have a certain impact on translation. The result of its presentation is not absolute, and translators may be influenced by other consciousnesses as well. The conclusions drawn from this study are trends and tendencies in feminist translation, rather than absolute and specific unchanging standards of feminist translation.

The subordinate status of women in traditional language use is also reflected in the way addressing women. In section 3.4.1 of this chapter, it was indicated from the data that translators with an interest in providing a platform for women’s voices have different respect for female characters according to the translation of the title words. Further evidence can prove the argument in reverse. According to the survey, the way of addressing women in each text differs. The appellation is the way of addressing people based on their social relations, identities, occupations etc., which relates to particular usage patterns in each society (Shi, 2017). In Chinese culture, the appellation is diverse and fluid depending on the speakers and hearers on various occasions. In the past two decades, increasing numbers of Chinese scholars majoring in linguistics, sociology and cultural science have been concerned about the diversity and development of the appellation in Chinese, among which the appellation of married couples plays a crucial role in gender studies. According to their research, the hundreds of appellations of married couples regarding the status between men and women historically reflects the Chinese social system and unequal institution of marriage. In China, feudal society lasted for thousands of years, in which the advantages of men became more apparent in terms of their social production. As a result, an unequal mode of marriage was built as ‘男主外，女主内’ (/nánzhǔwài, nǚzhǔnèi/, men go out to earn money and women stay home). Once the division of roles became a fixed pattern, the unequal status between men and women emerged. Shi (2017) points out that in such a marital relationship, women are treated as

dependent on their husbands in economic and ethical respects. Consequently, women are traditionally regarded as the belongings of men. Under certain circumstances, most of the appellations of ‘wife’ are humble or even derogatory such as ‘贱内’ (/jiàn nèi/lowly in-house woman), ‘内人’ (/nèi rén/in-house woman), ‘拙荆’ (/zhuō jīng/clumsy and unpretentious wife) and so on, whereas ‘husband’ is hardly ever presented in a certain way.

However, as society has developed, women played more and more important roles in social production and striving for liberation and gender equality. The appellations with a negative connotation are nearly all criticised. Instead, there is a group of honorifics or neutral names for wives such as ‘妻子’ (/qī zi/wife), ‘爱人’ (/ài rén/loved one), ‘夫人’ (/fū rén/Mrs), and ‘太太’ (/tài tài/Mrs) on formal occasions, and ‘老婆’ (/lǎo pó/wife) and ‘媳妇’ (/xí fu/wife) for casual usage. Certainly, there are some possessives that highlight the intimacy, such as ‘我女人’ (/wǒ nǚ rén/, my woman), ‘我男人’ (/wǒ nán rén/, my man), ‘我的女孩’ (/wǒ de nǚ hái/, my girl), and ‘我的男孩’ (/wǒ de nán hái/, my boy), which commonly appear in private conversation or on casual occasions. But certain appellations used on formal occasions have an effect of emphasising on affiliation, for instance the coachman Leaven mentioning wife while talking with Jane. In particular, men use the possessive appellations referring their wife more frequently (Shi, 2017). ‘我女人’ (/wǒ nǚ rén/, my woman) is a typical way for men to express their ownership of women and show their higher status in China. In this kind of speech, men consciously or unconsciously present their power as being the head of the family, for they do not give women an identity like ‘wife’. In Chinese patriarchal discourse, it has not been entirely eliminated. A large number of women are not aware of being suppressed in this respect.

In regard to the translation of *Jane Eyre*, it is found that some translators prefer to use ‘我女人’ (/wǒ nǚ rén/, my woman) rather than the more respectful appellation ‘我妻子’ (/wǒ qī zi/, my wife). To have a clear comparison, the statistics are calculated in Table 9, and the instances of actual translations are listed.

Table 9 The RWF of ‘我女人’ (my woman) and ‘我妻子’ (my wife) in translations

Text	‘我女人’ (my woman)	RWF	‘我妻子’ (my wife)	RWF
肖遥 Xiao Yao (Y)	0	0	8	1.599904
龚勋 Gong Xun (Y)	0	0	8	0.778399
魏晓亮 Wei Xiaoliang (Y)	1	0.063505773	15	0.952587
张承滨 Zhang CB (Y)	0	0	14	1.022271
李娜,李霞 Li (Y)	0	0	16	0.984518
刘荣跃 Liu Rongyue (N)	0	0	15	0.87152
武合 Wu He (N)	0	0	18	1.005053
张成武 Zhang CW (N)	1	0.057114463	17	0.970946
贾文浩,贾文渊 Jia (N)	2	0.105198378	10	0.525992

Example 35

Yes, Miss: my wife is very hearty, thank you. (JE, p. 221)

没错，小姐。我女人身子非常健壮，谢谢。(tr. Wei, p. 228)

méi cuò , xiǎo jiě . wǒ nǚ rén shēn zi fēi cháng jiàn zhuàng , xiè xiè .

是的小姐，我女人的身体非常结实，谢谢你。(tr. Jia, p. 181)

shì de xiǎo jiě , wǒ nǚ rén de shēn tǐ fēi cháng jiē shí , xiè xiè nǐ .

Example 36

She appeared as if she wanted to say something, and kept making signs to my wife and mumbling. (JE, p. 222)

她看起来好多了，似乎想起了要说些什么，便不断地向我女人比划着。(tr. Jia, p. 182)

tā kàn qǐ lái hǎo duō le , sì hū xiǎng qǐ le yào shuō xiē shén me , biàn bù duàn dì xiàng wǒ nǚ rén bǐ huà zhe .

她像是要说什么，嘴里嘟嘟囔囔的，不断给我女人打手势。(tr. Zhang CW, p. 252)

tā xiàng shì yào shuō shén me , zuǐ lǐ dū dū nāng nāng de , bù duàn gěi wǒ nǚ rén dǎ shǒu shì .

All the occurrences of ‘我女人’ (/wǒnǚrén/, my woman) are spoken by Bessie’s husband Leaven. It happens at Thornfield Hall when Leaven comes from Gateshead Hall to ask Miss Jane to go back and visit her dying aunt, Mrs Reed. Jane is concerned about Bessie and the situation at Gateshead Hall. From Leaven’s speech, the title ‘Miss’ and courtesy ‘thank you’ clearly shows his respect for Jane and awareness of his social standing, for Leaven is a coachman and Jane is a relative of the host, though she is excluded. Hence, their conversation is formal, and etiquette is needed. Therefore, ‘我女人’ (/wǒnǚrén/, my woman) in this conversation reflects women’s dependency rather than the intimacy of the relationship.

According to the data, there are three translators applying ‘我女人’ (/wǒnǚrén/, my woman) to translate “my wife”. It cannot be denied that some translators, like Wei Xiaoliang (Y), who may have a feminist interest, do not avoid referring to women in this way sometimes. But in proportionate terms, the possessive appellation of women occurs much more frequently in texts by the male non-feminist translators, Zhang CW (N), Jia Wenyan and Jia Wenhao (N), which can also support the argument that this kind of possessive appellation is used more often by men.

In conclusion, though I am unable to guarantee all non-feminist translators will choose traditional language, enhancing the notion of men’s superiority in all the cases, it is possible to state that this kind of patriarchal discourse has a stronger presence in non-feminist translations. That is to say, the male discourse remains even when Chinese women have been developing for decades. On the other hand, it is clearly shown in the data and the instances above that translators concerned about women’s issues are more sensitive about the expressions showing disrespect to women and have a tendency to avoid them. As Foucault claims, the action of power is interaction, rather than a top-down process. In this section, it can be indicated that feminist-concerned translators express women’s power through declination of men’s superiority and increasing respect to women.

3.7 Conclusion

In the new era, the development of feminism in China is promoted to a great extent due to the positive political, economic, educational and social environment. *Jane Eyre* is read and accepted by an increasing number of people thanks to the publication of a large number of new translations. The study in this chapter further evidences the validity of the arguments in previous chapters and addresses other questions too.

According to the research, the expression of feminism is still evident in the presence of portraying strong women with a spirit of independence and insistence on gender equality. The foreignising translation tendency is observed in feminist translations. Moreover, in the process of translating female characters, feminist translators highlight their gender identity by adding female marking with women's occupations. In addition, they tend to partially describe female characters with utterances with positive prosody, neutralising the derogatory image of women. By contrast, non-feminist translators, especially male non-feminist translators, tend to apply such partial translation to male characters. What's more, it is found that the patriarchal discourse has a continuous impact on translations. The man's power of superiority is enlarged through speech, with command in imperative sentences, force in rhetorical questions and the traditional unequal language use in Chinese in their translation. However, translators with feminist leanings tend to be sensitive to such expressions and attempt to avoid the utterances that imply men's higher profile.

Chapter 4 Reconstruction of Chinese Femininity

During the late Qing Dynasty and the early days of the Republic of China – the intersection of the 19th and 20th centuries – political change and social upheaval brought Western ideas to mainland China, and translated works were one of the key vehicles for the dissemination of ideas such as feminism. Susan Bassnett argues that the study of the practice of translation has moved on, and engages with “broader issues of context, history and convention”, going beyond mere debates about the equivalence and faithfulness of translation itself (Bassnett, 2018: 13). According to Lorna Hardwick, translating words “involves translating or transplanting into the receiving culture” and “the cultural framework within which an ancient text is embedded” (Hardwick, 2000: 22). Therefore, the process of translation is not only a transfer between languages, but also an exchange and collision between the source and the target culture. In previous chapters, I discuss narrative strategies of feminist translation from the perspective of language use and translation techniques, and confirmed that Chinese feminism tends to be expressed with the creation of strength and power of women in works of literature rather than with the emphasis on women’s harsh lives. On a more macro level, this kind of tendency in fact provides a model for the development of women. This chapter will firstly introduce the concept of traditional femininity in Chinese context. Then I will discuss how translations of *Jane Eyre* as a cultural ‘otherness’ deliver a new inspiration to Chinese feminism, and help with the (re)construction of a new femininity in China. More importantly, I will point out the extra functions of the text’s feminist translation based on the research findings presented in the previous chapters.

4.1 The role femininity served for patriarchal discourse in China

Due to the dominance of Confucianism, traditional Chinese culture has a more stringent standard for women’s speech acts. Under the long domination of a patriarchal society, social conventions of femininity have actually revolved around and served men.

The first and most obvious and fundamental characteristic of traditional femininity is that of submission and service. In such societies, men are dominant in social development, and are at the centre of political, economic and military affairs; women are mostly brought up to be subservient, and valued for their reproductive and male service activities in marriage and family life. This patriarchal femininity is designed to keep women under men’s control, including ‘男主外，女主内’ (/nánzhǔwài, nǚzhǔnèi/, men go out to earn

money and women stay home)⁴⁶ and ‘三从四德’ (/sāncóng sìdé/, the three obediences and four virtues).⁴⁷ The definition of femininity under the Confucian system was, therefore, ‘孝女’ (/xiàonǚ/, the filial daughter), ‘贤妻’ (/xiánqī/, the virtuous wife) and ‘良母’ (/liángmǔ/, the good mother). Based on these moral criteria, society defines femininity in terms of conformity to the characteristics of, for example, gentleness, elegance, modesty, virtue and devotion, rather than in terms that reflect individual ability, such as competence, decisiveness and perseverance. In addition to the moral codes of behaviour, the aesthetic standards of women are also male-oriented, and these standards constitute the traditional Chinese femininity that is supposedly loved and accepted by the masses. For example, in addition to being aesthetically pleasing and reflective of social status, ancient women’s clothing and accessories also, to a certain extent, governed women’s behaviour, with the small swing of the earrings and the pendants on hair showing clearly how gentle and elegant a woman is. More evident is the well-known inhumane custom of foot-binding, which conforms to men’s preference for small feet and attempts to confine women to their homes.

However, with the development of feminism in China, women are aware of challenging this singular definition of femininity. From the emergence of the term ‘new woman’ from the May Fourth Movement onwards, women began to participate in social and public activities, and many new groups of women – such as female students and female writers – arose. It was only then that the debate on the definition of the new woman, which focused on women themselves, began to develop. According to Wang Zheng’s summary, there were four main criteria for the new woman proposed during this period: firstly, being educated, which made her an ideological modern national citizen capable of pursuing a career; secondly, having an independent personality, which meant economic freedom and self-determination in marriage and occupation; thirdly, having the ability to participate in public activities; and lastly, having concern for other oppressed women (Wang, 1999). However, even while acknowledging that the new women envisaged by May Fourth feminism largely challenged gender hierarchies, modern feminist scholars such as Wang Zheng (1999) have argued that these standards, as defined by the New Culturalists, were still a product of patriarchal discourse and had their own limitations. It

⁴⁶ See Chapter 3, p. 141.

⁴⁷ See Chapter 1, p. 38.

was not until the 1980s that women realised that the definition of femininity had been guided by a patriarchal discourse. At this time a number of female artists emerged to attempt to reclaim the power of women to define themselves (Ai, 2021). However, their radical challenge to the submissive femininity of the patriarchal aesthetic goes to the opposite extreme. They distance women from the soft, delicate, submissive and passive form of femininity, and redefine the image of women in an opposite way: tough, vulgar, rebellious, active and even “stigmatised” (Ai, 2021). These women also embrace an extreme promotion of sexuality, which Ai calls “feminised” femininity (Ai, 2021). This form of resistance, although polarising, inspires women to contemplate traditional femininity. Despite the continuous challenges of obedience, traditional femininity still exists today. For instance, Zhang (2009) points that, in the new century, women who work in public society tend to return to be housewives and embrace traditional marriage values, including the ideal of ‘贤内助’ (/xiánnèizhù/, virtuous helper in the house).

The second model of femininity is an exaggerated vision of working women which emerged since the founding of New China in the 1950s, when the country’s post-war recovery and social reconstruction required increased productivity from the workforce. Women were rightly seen as part of that vital productive force. In fact, in the 1950s many laws and regulations were enacted or improved upon, and women’s rights were legally guaranteed, even if these laws were relatively general and imperfect. This has led to the opposite extreme of women’s development, as shown in the promotion of the slogan ‘妇女能顶半边天’ (women can hold up half the sky), which affirms women’s productivity but gradually weakens their gender identity through its ‘Iron Lady’ connotations. The employment of women in this period increased, but this resulted in a ‘genderless’ or masculine character – an image which ultimately served the collectivism of the Chinese Communist Party. It can be said that this image conformed to a male gender identity. This elimination of gender differences effectively uses men as the benchmark, covering over women’s natural biological differences, and the undifferentiated distribution of labour actually weakens the development of women’s discourse and identity. It also illustrates how contemporary Chinese women are allowed to share in social and discursive power while losing both their own gender identity and the gender identity of their discourse (Zhang, 2009). This femininity was criticised when the feminist criticism emerged in China and women started to consider the loss of their gender identity since the 1980s. This is evident when women writers and translators emphasise the female identity, though

they refuse to call themselves feminists. As a result, Chinese women are now encouraged to work, but no longer in genderless labour as men do. This, however, creates a paradox due to the remaining traditional femininity. Women are usually asked to balance the family and work when they are encouraged to work and regarded by society as responsible for taking care of the family at the same time. In social discourse, the Confucian moral standard according to which women are expected to behave ‘贤惠’ (/xiánhuì/, virtuous) and family-centred has not disappeared, and this stereotype is still found in modern Chinese society in the selection of spouses today. This is also confirmed in Zhang’s research, which found that the social myths of the past decade still required women to be family-centred, and included the ideas that, firstly, women’s career success was due to family support; and secondly, that women were inherently good at housework (Zhang, 2009). In other words, the proclaimed femininity was still not free from a male-centric aesthetic.

The third traditional value refers the stigmatisation of women who behave beyond stereotypical femininity. The first aspect of this are the unfair comments made about ‘political’ women. The political status of women in feudal society was very low. In Chinese history there were only a few dynasties led by female emperors, and there has been much criticism of social development under these women’s leadership. The comments focus more on leaders’ gender rather than political achievement, such as Wu Zetian⁴⁸ in the Tang Dynasty and Cixi⁴⁹ in the late Qing Dynasty. Their gender identity will be magnified if they make any mistakes. Secondly, the attractiveness and charm of women were derogated. Negative characters in ancient literature are often created as women with beautiful appearances, such as Pan Jinlian in *Shui Hu Zhuan*.⁵⁰ Even some

⁴⁸ ‘武则天’ (/wǔzétiān/) is the only female emperor officially recognised in Chinese history for her reign. She was the consort of Emperor Taizong of the Tang Dynasty, the Empress of Emperor Gaozong of the Tang Dynasty and the founding Emperor of the Wu Zhou Dynasty.

⁴⁹ ‘慈禧’ (/cíxǐ/), Empress Xiuxin, also known as Empress Dowager Nala, Empress Dowager Xigong or Empress Dowager Xi, was a famous empress dowager and politician of the late Qing Dynasty, originally the consort of Emperor Xianfeng, but later the de facto ruler during the Emperor Tongzhi and Emperor Guangxu periods, for 47 years.

⁵⁰ ‘潘金莲’ (/pānjīnlián/) is a character in classic novel *Shui Hu Zhuan* (水浒传). She cheats on her husband and is killed by her brother-in-law for revenge.

women are responsible for the downfall of a dynasty, such as Daji⁵¹ in the Shang Dynasty, referring to a strongly derogatory term ‘红颜祸水’ (/hóngyánhuòshuǐ/)⁵². The blame makes use of women’s sexual attraction to hide men’s inability to participate in and conduct political affairs with a clear and calm mind. This is a common cultural phenomenon in patriarchal societies where women are scapegoated. According to some Chinese authors, this phenomenon reflects the ambivalence of men who are in control of the discourse, who are both extremely dependent on women and deeply afraid of them, and both controlling and expectant (Zhang, 2008: 43). The high moral requirements of women are deep-rooted in China. Even if the new image of women emerged in the May Fourth period, some male contributors, such as Ding Fengjia, even discussed women’s weaknesses and attack femininity, citing eight major ‘失德’ (/shīdé/, forms of misconduct) by Chinese women: indulging in “luxury, pleasure, debauchery, selfishness, stupidity, parochialism, jealousy and insidiousness” (Ding, 1918: 4). They even warned female revolutionaries against abusing women’s rights, which Wang saw as a fear of female usurpation of the throne (Wang, 1999). Under the influence of these social commentaries, many female revolutionaries also warned female university students to beware of rumours and to avoid being caught in the crossfire in order to gain academic equality for women (Miao, 1920: 5). Such craterisation is still challenged and discussed today. The debate focuses on standards of dress and ‘slut-shaming’, in particular towards the issues of rape. The uncovered attractiveness makes women guilty even when they are victims. In other words, to gain the respect of society, liberated women had to be more self-restrained and follow traditional norms.

These standards and restrictions on femininity inevitably define the way Chinese women behave and speak. One of the major significances of *Jane Eyre*’s arrival in China was to break down stereotypical Chinese femininity and reconstruct a new woman. The feminist-leaning translations of the novel have largely reinforced this role.

⁵¹ ‘妲己’ (/dájǐ/). In legends, she is portrayed as a malevolent fox spirit who kills and impersonates the real Daji and seduces the king.

⁵² ‘红颜祸水’ (/hóngyánhuòshuǐ/) or ‘祸水’ (/huòshuǐ/) literally means ‘red face is disaster’ or, metaphorically, that a beautiful woman is the cause of man’s loss of prestige, money, status and family and even of major disasters such as war and the death of a nation. It is similar to the Western idiom ‘femme fatale’.

4.2 The functions of all translations of *Jane Eyre*

One of the important functions of literary translation suggested in Susan Bassnett's theory of the cultural turn is the fact that it has an important role in shaping literary systems, and that this involves the translator in a complex process of negotiation (Bassnett, 2018). I argue that the literary work in the foreign culture itself draws on the target culture as an 'otherness', as a cultural input; the other is that there are nuances in how this foreign force is relayed in different translations. The 'new woman' was a concept popularised during the May Fourth period, and the various Western discourses of the late Qing period undoubtedly played an important role in demolishing the old ideal of femininity and the construction of the 'new woman'. As such, 'translation' provided an excellent perspective and served as an important bridge for the absorption of cultural 'otherness'. *Jane Eyre*, a novel first introduced to China during this time, provided a very important source of sustenance for the revolution in China at that time. Despite being viewed as a romance novel, it reflects many social issues and reveals a harsh reality of women. It is neither an obscure theoretical discourse aimed at academic scholars nor a rallying cry for widespread propaganda. From a more modest perspective, it provides inspiration and model for the construction of a new femininity for a wider audience. *Jane Eyre* itself constitutes cultural 'otherness' in relation to traditional Chinese literature, and the cultural connotations it brings have an impact on Chinese culture.

The formation of a new femininity (during the May Fourth period) in China was complex, involving political imperatives and the effects of social change, with some of the Western women introduced to China playing a catalytic role in the process (Hu, 2000). I found that the translations of *Jane Eyre* brought a presence of female persecution, raising Chinese women's awareness about the similar situation that they are suffering injustices. Although my findings suggest that feminist translations tend to emphasise female power, this does not alter the fact that *Jane Eyre* itself presents the hardships of women as a cautionary tale for women in similar situations. This is a point that many scholars have overlooked in their studies of related topics. Based on my exploration of this issue, I found that scholars like Fang Ping (1989), Geng Qiang (2005), Jiang Xiaojuan (2008) and so on have assigned too much importance to the qualities and input of the Western women in literary translation and have neglected to reflect on the situation and conditions for Chinese women. The definition of the new woman lies first and foremost in the 'new', and that presupposes an awareness of the shortcomings of the 'old' image of women,

which in turn presupposes an awareness that the old image of women needs to be improved. One of the enlightening aspects of *Jane Eyre* for Chinese women is the life story of the heroine, Jane, whose oppression from childhood to adulthood gives readers a new understanding of their own situation. An examination of the various translations shows that the translators have different perspectives on the impact of this work, and different mappings of the oppressed people Jane represents. Some of these translators, such as Li Jiye and Huang Yuanshen, see Jane as representing the oppressed underclass, while others, like Wu Guangjian and Zhu Qingying, highlight Jane's female gender identity and the fact that she herself is oppressed.

Jane Eyre is a novel that systematically depicts the growth and experience of an oppressed woman. Each stage experienced by the heroine is clearly demarcated in time and space: childhood at Gateshead Hall, education at Lowood Charity School and adulthood at Thornfield Hall. Foucault suggests that space is the generation of power and knowledge, and space is the basis of the operation of any power (Sun, 2010). He argues that public life cannot exist without the vehicle of space; likewise, power cannot operate without space (Deng, 2019). It is also true that certain kinds of social praxis and social relations require a certain architectural/urbanistic setting so they can be conducted (Grbin, 2015). The important spatial settings here are Gateshead Hall, Lowood Charity School and Thornfield Hall. The social relations and power structures that Jane faced in different spaces can be corresponded to the situation of women in childhood, in society and in romantic relationships faced in real-life China.

Jane's childhood at Gateshead Hall is marked by the unfair treatment of her and other children by their elders, the most prominent confrontation being between her and the male character, John Reed. Jane's state in the house is that of a 'marginalised' spatial field, so Jane is silent, unspeakable – an 'otherness' to be spoken *of*. According to the social traditions and circumstances of the time, even though Mrs Reed is temporarily in charge of the family, John, as the only male in the family, is the heir and holds the power of speech in the family. Everyone in the family, including Mrs Reed, John's sister and the servants, do not dare to openly rebel against this little bully, but on the contrary have to please him. In fact, as Jane is not Mrs Reed's biological child, her arrival is seen by Mrs Reed as a burden and a liability, and she is therefore treated unfairly. But because Jane's gender identity is different from that of the subject of the conflict, it is also implicitly relevant to the phenomenon of son preference in Chinese families. The effect presented

to the reader in the story is that there is a difference between the treatment of girls and boys. The women presented here are unspeakable and submissive to authority (men). The reader can, therefore, reflect on the unequal treatment of women in childhood and the immense power that men have in the family because of their gender identity. In addition, the harsh treatment of Jane by Mrs Reed and the other female servants illustrates the damage done to women not only by men, but also by fellow women who are themselves oppressed and exploited but still unawakened.

Jane's teenage years at Lowood School, on the other hand, can be mapped as a major period in the education of women, a period of growth from girlhood to womanhood. Against Jane is ostensibly the headmaster of the school, but in reality, there are also irrational rules and surveillance. According to Foucault, surveillance is one of the main forces of power in a space (Grbin, 2015). The Lowood School in fact is run by men, and there is a very clear distribution of power from the top down. Jane is confronted with rules and treatments that trivialise a girl's life during this period. The harsh living conditions – cold water in the morning and the use of the cane for punishment – are cruel to the girls. This corresponds to the education of Chinese women and the dogmatic rituals that bind them in life. The moral demands of Confucianism on women, the social status of women as subordinates and the aesthetic demands of pathological patriarchal tendencies such as foot-binding are all felt in *Jane Eyre*, even if the setting of the story is not the Chinese context. The fact that these rules are set by men in *Jane Eyre*'s story is an allusion to the dominance of men in society. In addition, there is nothing Miss Temple can do about the refusal to treat her students well. The same problem arises in China, where women are oppressed in many ways by a patriarchal society, and even though some women have their own jobs, it does not change the fact that women remain voiceless in a patriarchal society.

The most obvious and direct expression of the inequality between men and women in *Jane Eyre* lies in the description of the romantic relationship between Jane and Rochester at Thornfield Hall. Firstly, in terms of social status and economic conditions, there is a huge gap between Jane, the heroine and Rochester, the lord of the manor. Secondly, the age gap also illustrates the control of men over women in the male power discourse as well as aesthetic trends, as Zhang (2009) mentions in his study of the social myth that still lingers in China in the new century – namely the matching of young women with older men. In addition, Rochester (as a male) exudes great appeal to the opposite sex in the

story, while conversely Jane is a plain and even unattractive woman. And the debate and pull between Jane and Rochester represents the rebellion and struggle of women. In addition to Jane, there is another woman in this space of power who also suffers from the injustices of marriage, namely Rochester's lawful wife Bertha, who typifies women who are mentally tortured in their marital relationships and who are traded as objects by their families or parents. In Chinese society, especially in feudal conditions, there are a large number of women who have no voice in marital decisions. It is also worth considering that, as mentioned above, the failure of a marriage or even the downfall of a dynasty is always blamed on the woman in a patriarchal society, which is what Rochester tries to do when talking to Jane about the marriage. He blames Bertha for seducing him and highlights the Mason family's ill intentions and the fact that they hid the history of mental illness of the family, and he diminishes his responsibility for the failure of the marriage.

Storytelling literatures such as romance novel is easily accessible for readers, and while readers with basic reading skills can enjoy it, the public is inspired to reflect on it and be awakened to their personal situation. For the educated thinker, however, stories inspire much more than that. As a work of romance from the West, *Jane Eyre* has been intensively studied and discussed by Chinese scholars, and it has been one of the major positive influences on the development of Chinese feminism. The reflections provoked by the girl-child issue may be related to the existence of child brides and the ritual burial of girls in old Chinese society, where women were traded as objects from early childhood and had no personal freedom. There are also many aspects of the school experience which prompt thought, such as the excessive bondage and the discrimination that women suffer in social life and especially in employment. Also, in addition to the autonomy of marriage being widely discussed, the topics brought up by the critique of feminism have led Chinese scholars to ponder whether the ending of *Jane Eyre* goes against the essence of feminism.

In this study, however, I am also concerned with *Jane Eyre*'s own orientation as a force for the reconstruction of femininity. It is undeniable that *Jane Eyre* provides more power for the development of feminism than it functions to provoke reflection. It offers direction and a positive example of the new femininity.

The first inspiration for new femininity is undoubtedly the spirit of resistance that the new Chinese woman needs. Jane's escape from the three architectural settings in her life

actually signifies her breakthrough and rebellion against these three frames of power. Jane's outburst against John Reed at Gateshead is the beginning of her breaking out of her voicelessness and gradually challenging the centre of power from her marginalised position. Her reference to John as a "cruel boy" (JE, p.23) is in fact an indictment of the male-centric society of the family, a rebellion against the central male authority in this space, and this is her initial anti-oppressional awakening. Even though the end result is punishment and confinement to the Red House, she does not give up her resistance and ends her miserable life at Gateshead with a seemingly passive but active exodus. And, after arriving at Lowood School, Jane enters a new space of power, mapping the position of power of women in society. In this space she is not the only one who is treated differently but is representative of a group of people who are subject to control. The people in this category are all teenage girls in the novel, and the gender identity they represent is self-evident. Jane's resistance in this space takes a variety of forms, such as not submitting to chastisement and gaining passage to adulthood by improving herself through education, which also provides new ways of thinking about female resistance. The power relations in Thornfield Hall are primarily embodied in the marital bond, which is specifically a one-to-one relationship. Jane's defiance is not narrowly confrontational at this stage; rather, her thoughts and decisions are resentful and unyielding to reality. Firstly, before the marriage she had her own persistent view of marriage, and this is reflected in her revulsion at Rochester's purchase of jewellery and clothing for her. Secondly, after realising the deceptive nature of marriage, she does not submit to Rochester's efforts to retain her even though she may encounter hardships after leaving (including settlement issues and financial problems). In the comparative study of this thesis, it was found that the resistance of the women in the feminist translations was amplified. In the discourse of the main character Jane, the feminist translation portrays a more powerful female voice, expressing a stronger spirit of rebellion through, for example, the choice of more aggressive words and the use of stronger modal verbs. This power of resistance is particularly evident in two examples of female discourse. One is the sharper and more acute use of words in Jane's discourse when confronted with objects of defiance, such as Mrs Reed, John Reed and Rochester.⁵³ The second is when the female characters

⁵³ See Chapter 1, pp. 40-59, and Chapter 2, pp. 88-94.

show a strong determination, with three escapes and numerous rebellions and an affirmation of self in the midst of struggle.

Another inspiration for new femininity is independence, a trait that has two aspects: firstly, independent thinking and secondly, financial independence. The trait of independent thinking is evident throughout Jane's life: her childhood indignation at injustice and her disdain for overly strict institutions and rules at school are the result of not following the crowd and asserting her own opinions. Most prominently in gender relations, her affections for Rochester are complex and shifting, and she goes through several struggles in determining her own feelings, as well as those of Rochester. From the perspective of power discourse, Rochester undoubtedly holds a high position in Thornfield, and Jane's search for her own position is a process of independent thought that ultimately results in her coming to terms with her feelings for Rochester and insisting on their spiritual equality. When she learns that her marriage to Rochester is problematic and conflicts with her own moral beliefs, she does not succumb to his anger and pleading to become a lover against her will, but rather leaves after a night of solitary reflection. Moreover, her independent thinking means that she firmly refuses the courtship of St John. Marriage to St John would have enormous financial benefits for Jane, who is penniless at this point. The mere suitability of being a missionary's wife is not true love, nor does the basis of the marriage conform to Jane's belief that marriage must be based on mutual affection and equality. She remains true to her own principles and leaves St John. These are the three most remarkable decisions made by Jane after independent thought. Financial independence is not mentioned extensively, but it is present throughout the novel. As a minor, even though she is not offered a job, Jane strives to get an education and to improve her skills so that she will be able to work independently as an adult. She is determined to leave school and become financially independent by finding her way into a job. With Rochester, too, she insists on her own wishes and does not accept more than she could afford herself, as when she refuses the large amount of clothing and jewellery that Rochester wants to give her as a pre-wedding gift. With St John, too, she insists, under difficult conditions, on being paid for her labour by teaching rather than accepting his marriage proposal as a means of financial support. Of course, the ending, when she receives a large inheritance from her uncle and thus achieves financial equilibrium with Rochester, does weaken this aspect of the reflection, and has been criticised in feminist

discourse. But this windfall does not negate the financial independence she has previously worked to achieve.

The third is education. Having a certain level of knowledge is a great way to improve one's ability to think independently and gain a better chance of achieving economic independence. First of all, education is an effective way of enhancing a woman's ability to develop herself, both mentally and physically, and to lay the foundations for subsequent intellectual and financial independence. In the story of *Jane Eyre*, Jane's second and third voluntary departures from oppression (i.e. from Lowood School and Thornfield Hall) and her repeated refusal of St John's marriage proposals at the end of the story – as well as her insistence on being paid to teach – all demonstrate her ability to live on her own without relying on others for financial support. Secondly, education is conducive to the development of a woman's ability to think independently. Having a sufficient store of knowledge and spiritual wealth allows Jane to face up to her self-worth. In the text, Jane is an ordinary woman with a thin body and unimpressive looks, as well as a childhood of mental humiliation and oppression that has left her with a certain lack of self-confidence. However, in the battle of her relationship with Rochester, she confronts her self-worth and does not consider herself inferior because of her lower economic level or social status. Therefore, she repeatedly declares to Rochester: "We are equal." Her work abilities and the affirmation of her self-worth are also a result of being educated. This was profoundly enlightening for Chinese women, whose education levels were generally lower than those of men and who gave strong impetus to their awakening to a sense of their own development. It is known from Wang (1999)'s research that, in addition to independence, one of the explicit criteria for the new women of the Enlightenment was education.

Resistance, independence and education are qualities that are prevalent in all the translations that inform the new femininity, meaning that the main strength comes from the original *Jane Eyre*. These were the three main qualities that inspired the new femininity during the period of feminist enlightenment in China (in the early 20th century). In subsequent developments, these three qualities have been largely absorbed and popularised by Chinese femininity. The increase in female employment and the introduction of compulsory education – especially after the reform and opening-up of the country – have proved that independence and education are the fundamental characteristics of the new woman, and the constant discussion and criticism of women's

issues in the academic sphere has also demonstrated the resistance of the new Chinese woman. By the time translations with a strong feminist bent appeared in 1980, I found that these three qualities were reinforced and accentuated by feminist translators in texts. In addition to the basic translation and transmission of the feminine power embedded in the original text, feminist translations also challenged and subverted patriarchal femininity in their translations through their own language.

4.3 A feminist translation of *Jane Eyre*: a force for constructing new femininity in China

After the reform and opening-up of China, there emerged distinctly feminist translations. Considering the research results in the previous chapters, feminist translations in the Chinese context tend to create strong women in text rather than highlight the harsh reality. Therefore, instead of rendering a more miserable depiction of Jane's life, feminist translators concern themselves more with highlighting the new femininity in the novel. *Jane Eyre* has served as a role model for the reconstruction of femininity. These forces are present in the novel and at the same time are amplified in feminist translations.

In the feminist translations, the translators reinforce the protagonist's firmness mainly through the choice of modal verbs, such as '我必须' (/wǒ bīxū/, I must/have to), '敢肯定' (/gǎnkěndìng/, can be sure), '决不' (/juébù/, by no means), etc.⁵⁴ Similarly, in feminist translations, the trait of independence is emphasised to a greater extent. A comparison of relative word frequency (RWF) data shows that use of the word '独立' (/dúlì/, independent) is generally high in feminist translations.⁵⁵ The analysis of collocations shows that it is more highly correlated with the vocabulary of female characters than in non-feminist translations.⁵⁶ Although there are no words in the feminist translations that directly claim how education is important to women, they do highlight the outcomes of education: the word 'equality' is more frequent, and is associated with the role of women in feminist translations more than it is in ordinary translations, as do the words '独立' (/dúlì/, independent) and '自由' (/zìyóu/, free/liberal).⁵⁷ The second way in which these outcomes are amplified is the emphasis on the gender of the working

⁵⁴ See Chapter 1, pp. 42-7, and Chapter 2, pp. 89-91.

⁵⁵ See Chapter 2, p. 75.

⁵⁶ See Chapter 3, p. 127.

⁵⁷ See Chapter 2, pp. 75-7.

woman in feminist translations, by adding the prefix ‘女-’ (/nǚ/, female-) to an occupation, which highlights the female work status and professional values.⁵⁸

What’s more, feminist translations, in contrast to non-feminist translations, reflect on some of the deeper issues of femininity, most notably by challenging the stereotypes of Chinese women generated by traditional Chinese values. While it is true that the revolutions and reforms of modern China have outlawed many of the corrupt and irrational aspects of Confucianism, it still survives in many aspects of ideological education today. For example, there are still many essential verses taken from the *Analects of Confucius* and *Mencius* in compulsory education in China. And from a feminist perspective, although the ideological and moral constraints on women are not explicitly stated in the compulsory curriculum as ‘women should...’, there are still many stereotypes of Chinese women taught as something embedded in Chinese culture, inadvertently admonishing women for not being what they should be and tying femininity to Confucian morality. The feminist translations of *Jane Eyre*, however, attempt to break with this traditional femininity through flexible use of language.

Firstly, feminist translations deconstruct the link between femininity and morality, rationalising the diversity of women. In this study, key findings show that feminist translations tend to highlight positive images when describing female characters, reducing expressions that may cause any antipathy towards them. This helps to make aspects of femininity that are not in line with Chinese traditions more acceptable to readers, thus breaking down stereotypes of femininity. The large number and variety of female characters in Charlotte Brontë’s novels include a wide range of ages and classes and are a good representation of the lives of most women of the time. The women portrayed in the story are not absolutely good or absolutely evil, and their positions in relation to the heroine are not fixed in time. For example, the contempt towards Jane and her mistreatment on the part of Mrs Reed’s family, who are in a position of power within this framework, is a determining factor in the way that the follower, Bessie, treats Jane. The fact that Bessie, like the other servants, needs to gain benefits by pleasing the centre of power within this framework does not make her inherently bad. Bessie has also shown concern for Jane. A comparative study found that, in feminist translations, women who are in opposition to Jane are described less pejoratively, and not with regard to moral

⁵⁸ See Chapter 3, pp. 123-6.

standards. This is evident in the descriptions of Eliza⁵⁹ and Georgiana⁶⁰: the feminist translators' descriptions focus on these characters' bad tempers, or the fact that they are spoiled, etc. rather than dealing with their evil nature. It is out of step with traditional Chinese beliefs that women's '温柔' (/wēnróu/, gentle), '可爱' (/kěài/, adorable) and '端庄' (/duānzhuāng/, demure) nature is directly equated with attributes such as '善良' (/shànláng/, kind) and '好女孩' (/hǎo nǚhái/, good girl). However, 'bad temper' is not equal to 'bad morality', which deconstructs the bonding criteria between character and morality. Therefore, in feminist translations, such women are easily understood and accepted by readers, which to a certain extent helps to increase the tolerance of women in society, promote the development of a broader concept of femininity, and reduce the burden of traditional femininity imposed on women.

The second point is that feminist translations avoid stereotypes of femininity. The Chinese language has a large number of words or stereotypical descriptions associated with specific female roles. They include '纯洁' (/chúnjié/, pure and clean) for unmarried women, '操劳' (/cāoláo/, worry about and work hard), which is associated with mothers, '牺牲' (/xīshēng/, sacrifice) used in relation to women from prestigious families and '闺秀' (/guīxiù/, elegant girl from a powerful family), linked to 优雅 'elegance' and 端庄 'modesty', etc. These terms are still in widespread use in everyday modern Chinese and are often promoted by the mainstream media. This study finds that feminist translations have a tendency to avoid these stereotypical usages and fixed terms, and the descriptions used in such translations are more objective. For example, in describing Miss Miller as tired because of her busy schedule, non-feminist translations often use the word '操劳' (/cāoláo/, worry about and work hard), which is often used to praise women's mental preoccupation with their families and the physical exertion they undertake for them. Feminist translators, on the other hand, tend to use '疲惫' (/píbèi/, tired) and '劳累' (/láolèi/, over-worked) etc. For example, although Wu Guangjian's translation cannot be defined as a clearly feminist translation, he does have a more feminist perspective than the one we see in Li Jiye's translation.⁶¹ This is also confirmed in the translations in chapters 2 and 3, where the word '操劳' (/cāoláo/, worry about and work hard) is not

⁵⁹ See Chapter 1, pp. 34-5.

⁶⁰ See Chapter 1, pp. 34-5, and Chapter 3, pp. 128-30.

⁶¹ See Chapter 1 pp. 37-9.

used in the translations of Zhu Qingying, Gong Xun and Xiao Yao (classified as feminist translations in this study). This change in language is in fact a break with the propaganda of the ‘伟大的母亲’ (/wěidà de mǔqīn/, great mother) and ‘妇女能顶半边天’ (women can hold up half the sky), liberating women from the excessive moral standards of femininity. The term ‘闺秀’ (/guīxiù/, elegant girl from powerful family) is literally ‘a fine woman in the house’ and is used to describe a woman of good character and talent from a prominent family, suggesting that women who stay at home (without a job and remaining submissive) are praiseworthy. This word is also absent from feminist translations, in effect breaking down the stereotypes of unmarried women and liberating young women from their ‘闺房’ (/guīfáng/, women’s private room) to interact with society at large.

The third point is that feminist translations correct the stigmatisation of female charm, affirm female sexual attractiveness and stand in clear opposition to concepts such as ‘红颜祸水’ (/hóngyánhuòshuǐ/).⁶² In society, a woman’s appearance has an important role to play and influences the way she is judged by the world. In the Chinese context, women with superior physical appearance were often labelled as ‘祸害, scourges’, as in the case of Yang Guifei, who was considered to be one of the major causes of the downfall of the Tang dynasty. Conversely, repressing sexual desire and resisting female sexual attraction is an important sign of masculinity, as in the case of Wu Song, who in a literary work resists the temptation of Pan Jinlian. Thus, when events progress to the desired outcome, the beautiful woman is always seen as the main person responsible, becoming the ‘红颜祸水’ (/hóngyánhuòshuǐ/). A similar situation arises in *Jane Eyre*, where Rochester blames his failed marriage on the “madwoman” Bertha who, according to him, is a highly attractive woman with a good face and fine dress, and whose family is very well regarded. In his account, however, Bertha conceals a history of mental illness from her family in order to gain access to his property, using her feminine characteristics to seduce him and encourage him to marry her. Thus, in non-feminist – and especially male – translations, Bertha is portrayed as the archetypal ‘红颜祸水’ (/hóngyánhuòshuǐ/), and the choice of words shows a strong sense of reproach and contempt for her.⁶³ The feminist translations, on the other hand, try to describe Bertha in neutral terms. Firstly, they affirm Bertha’s

⁶² See in the Footnote 52, p. 150.

⁶³ See Chapter 2, pp. 84-9.

feminine attractiveness – ‘花枝招展’ (/huāzhīzhāozhǎn/)⁶⁴ is replaced by ‘华丽’ (/huáli/, splendid) – and reduce the prejudice that readers may have against highly attractive women. Secondly, they tone down Rochester’s presumption of Bertha’s impure intentions, replacing ‘勾引’ (/gōuyǐn/, seduce) and ‘怂恿’ (/sǒngyǒng/, instigate) with ‘引诱’ (/yǐnyòu/, allure) and ‘鼓励’ (/gǔlì/, encourage), as the source text uses⁶⁵, thus reducing the antipathy to Bertha which Rochester’s words evoke in the mind of the reader. Overall, the feminist translation deconstructs and separates physical appearance from femininity and recalibrates Chinese perceptions of women in terms of sexual attraction. As a result, the feminist translations effectively promotes women’s sexual liberation and eliminate traditional Chinese notions of femininity such as ‘保守’ (/bǎoshǒu/, conservative) and ‘贞洁’ (/zhēnjié/, chaste) (in this case, the repression of sexual desire and repressed sexual attraction).

Finally, feminist translations emphasise the image of working women. It was found that the gender-emphasis prefix ‘女-’ (/nǚ/, female-) is used more frequently in feminist translations than in other translations⁶⁶. This prefix is mostly attached to terms for occupations, as in ‘女教师’ (/nǚjiàoshī/, female teacher), ‘女管家’ (/nǚguǎnjiā/, female housekeeper) and ‘女性作家’ (/nǚxìngzuòjiā/, female writer). This serves to highlight the identity of professional women in the text, showing readers the diversity of women’s occupations and highlighting employment possibilities for women. The study found that most of the translations which emphasise the female gender of the occupation appeared in the new century, which is also a resistance to the femininity ‘贤内助’ (/xiánnèizhù/, virtuous helper in-house), which appeals women to focus on the family as they would have hundreds of years ago. Also, the presence of different kinds of occupations for women in this novel differs from the non-gendered ‘half sky’ situation of women. The diversity of women’s jobs and working age shows the possibility of women’s rational engagement in workplace.

⁶⁴ A Chinese idiom which literally means ‘well dressed’, but which is usually used to satirise some women as overdressed.

⁶⁵ See Chapter 2, pp. 84-8.

⁶⁶ See Chapter 3, pp. 123-6.

4.4 Conclusion

Jane Eyre, as a work of ‘otherness’ in Chinese literature, became an important site for the development of feminism. It fulfils two main roles: it first of all resonate with readers through the encounters of the women in the text and the injustices they suffer, to raise women’s awareness of their difficult situations in the different power frameworks at each stage of their development. The second role is as a force for feminist development. The way women are represented in the text points the way for the development of Chinese women. It serves as a role model to provide new ideas for the image of Chinese women, in which being self-reliant, independent-minded, financially independent and educated have become foundational traits.

The translation of *Jane Eyre* has been continuously discussed by feminist scholars since its first appearance, and is one important means of promoting Chinese feminism. This thesis also finds that feminist translations have a greater role in the construction of the new femininity than non-feminist translations. These translations challenge the stereotypes of women through subtle choices in language: firstly, unlocking the tie of personality and morality among Chinese women and presenting diverse images of femininity; secondly, reducing traditional depictions of femininity and the propaganda these entail to liberate Chinese women from the framework and definition of roles; thirdly affirming female charms, attempting to correct the social stigmatisation of female sexual attractiveness and refusing to label physically attractive women as ‘红颜祸水’ (/hóngyánuòshuǐ/); and finally highlighting working women by adding gender marking and occupations and attempting to break the bonds of the old femininity which tries to keep women at home.

Chapter 5 *Jane Eyre* and the Role of Translation in the Development of Feminism in China

Although the theory of Western feminism and feminist translation entered China, they did not really take root in Chinese culture and the Chinese context. Nevertheless, the collision of traditional Chinese culture and new Western ideas – and the ensuing friction – set the development of Chinese feminism and feminist translations on a different course. This chapter will present the findings of the thesis, including the special path of feminist studies, features of feminist translation and feminist translation tendencies in Chinese context, based on the analysis of translations of *Jane Eyre* from three different periods in the previous chapters.

5.1 The special nature of the development of feminist studies in China

The context in which Chinese feminism appeared and survived is very different from that of Western feminism. The differences in terms of agents, developmental aims, their political and economic environment and historical background have led to a relatively conservative and circuitous development path for feminism in China.

Due to heavy external supervision and fears for their safety, Chinese women find it difficult to speak up for themselves. This is illustrated by two consequences: on the one hand, women assert themselves at the individual level. As mentioned above, ‘feminist’ is a sensitive term for the government. Non-government organisations (NGOs) which seek to provide a platform for women are strictly controlled, and sometimes even banned, in Chinese society (Li, 2020). The lack of organisation forces Chinese women to adopt a strategy of self-empowerment instead of seeking to be part of a movement (Li, 2020). On the other hand, scholars of women’s studies, writers and translators try to avoid the label ‘feminist’ as much as possible (Liu, 2020), even if their published research is centred on gender issues and demonstrates a very sophisticated feminist perspective. For instance, the prefaces she has written strongly suggest that Zhu Qingying stands up for women, but there is hardly any evidence of her calling herself a feminist. This poses certain difficulties for the current research, as it is hard to decide whether translators have feminist views without conclusive information on the concerns of their research and their life experiences.

In the context of a male-controlled discourse, action on women’s rights is sensitive and ambiguous from a legal perspective. Every Chinese feminist activist knew that labour movement and human rights issues were taboo (Wang, 2021). As a result, many feminist

workers, especially academic researchers, have avoided testing the attitudes and boundaries of the Chinese government (Wang, 2021), instead going overseas to continue their work. Many academics embraced feminist ideas or claimed the feminist identity after studying abroad. For instance, after graduating from Shanghai Normal University in the 1980s, Wang Zheng went on to study history in the United States before becoming a professor in the Women's Department at the University of Michigan, focusing on gender studies and working to introduce feminist scholarship to the domestic community. Hu Ying also graduated from Peking University in the 1980s with a degree in English and then went to the US to pursue women's studies and translation in late Qing China. Moreover, some NGOs for Chinese women's studies were established outside China. Wang Zheng (2021) renders those overseas students have space and freedom to speak out and should be gathered. A case in point is the China Society for Women's Studies (CSWS), which originated in the United States, and which plays an important role in translating works on gender issues. For her, the meaning of founding CSWS is to make good use of space advantages aiming at breaking the political boundaries in China (Wang, 2021). China's economy has grown rapidly since the first two decades of the new century, women have been given more opportunities to study abroad and many international students, especially if part of women's or LGBTQ+ groups, have become more gender-focused and concentrated on gender issues. They have also learned from their overseas counterparts' strengths and weaknesses and established ideas of gender liberation in mainland China through various means, such as translations and drama performances.

Moreover, non-academic literature, particularly describing women's life, has become the important objects of gender and feminist studies. Academic texts have a high probability of including 'taboo' and 'sensitive' words. This type of text usually deals directly with the theory, and its publication is restricted and less flexible. For example, a search for the term '女权' (/nǚquán/, women's rights) on a mainstream Chinese academic database such as CNKI yields much fewer results than for '女性主义' (/nǚxìngzhǔyì/, female-ism), or even disappears sometimes. Thus, in order to avoid directly invoking taboos, many Chinese women's studies scholars have used literary works as objects to study gender and women's issues even when the works is rarely regarded as feminist literature such as romance novel *Jane Eyre* and human relationship novel *Hong Lou Meng* (红楼梦, /

hónglómèng/, *Dream of the Red Chamber*)⁶⁷. Furthermore, texts and works that focus on theoretical categories are closely linked to the dominant thinking of the times. For instance, the contents of the magazine *Ladies' Journal* (妇女杂志, /fūnǚzázhì/), published during the May Fourth Movement, documented the transformation of women's own values from traditional to modern in the midst of the prevalence of the feminine emancipation ideology (Wang, 1999). Non-academic literature away from the taboo issues such as human rights are relatively less restricted – except under particularly extreme ideological control (as during the Cultural Revolution) or if the content of the work threatens mainstream thought (as in the case of *The Vagina Monologues*). Wang Zheng (2021) also finds great interest in the various international feminist trends and theoretical developments among domestic scholars and believes that translation can be used as a way to expand the space for feminist discourse. *Jane Eyre*, a classic work of romance, was introduced to China at the beginning of the 20th century and has been updated frequently with different translations over the years. Feminist and gender-specific translators' ideas have been reflected in translations from different eras. *Jane Eyre* is therefore a subject for the study of Chinese feminism, both from the perspective of the gender of the translator and from the period in which it appeared. Moreover, literary works tell a story, and therefore have a wider readership than academic texts. Works such as *Jane Eyre* can be read by children because of their education level and age and are part of teenagers' required reading in school. To a certain extent, *Jane Eyre* and similar pieces of literature written by women have made a great contribution to the establishment of the female image, promoting the spread of feminism in China and raising awareness of women's self-development.

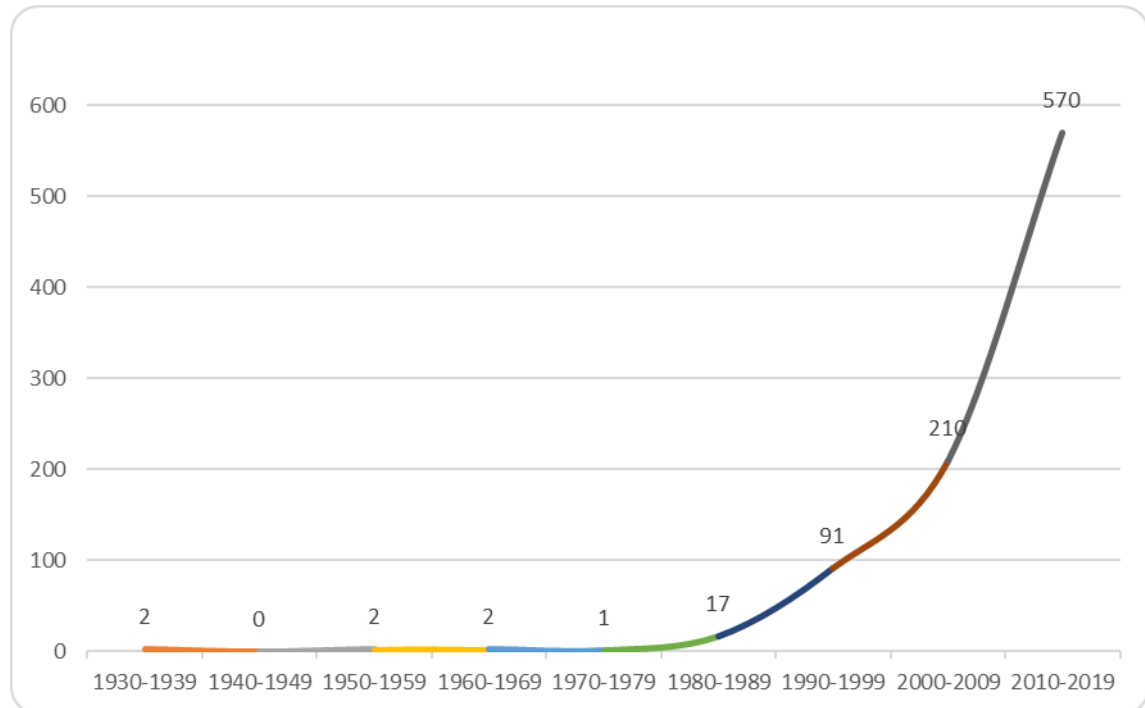
5.2 The development of *Jane Eyre* in China

This study has shown that, although Brontë does not define *Jane Eyre* as a feminist work, its introduction to China has been studied from the perspectives of gender and feminism in China, and some of its translations are feminist-leaning. Through the National Digital Library of China (国家数字图书馆 <http://find.nlc.cn/>), the most authoritative book

⁶⁷ *The Dream of the Red Chamber* is a long novel from the Qing Dynasty which is widely regarded as having been written by Cao Xueqin. Its background is the rise and fall of four great families: Jia, Shi, Wang and Xue – it narrates the tragedy of the nobleman Jia Baoyu's love and marriage to Lin Daiyu and Xue Baochai. It depicts the life of a group of women and the true situation of women at that time.

search site for the country, it has been possible to obtain the publication records of all the translations of *Jane Eyre* in the Republic of China to date.

Figure 11 The number of published translations of *Jane Eyre* in mainland China



As seen in Figure 11, the search term used was ‘简爱’ (*Jane Eyre*), and this yielded over 1,000 results in total. Sifting and filtering showed that a total of 990 Chinese translations of *Jane Eyre* have been published since the 1930s. These figures suggest that *Jane Eyre* has been widely distributed in China over a long period of time. Translations of *Jane Eyre* have continued to be published in China since its arrival in modern times, and there have been only two periods in which no new translations appeared: during the war time (1937–1949) and during the Cultural Revolution (1966–1976). However, the rapidly increasing number of translated copies published and distributed demonstrates the wide reception of this novel in China. In addition, compared to other literature written by women, *Jane Eyre* has been translated and published in much larger quantities. According to my research on website the National Digital Library of China, *Pride and Prejudice*, which is often equated with *Jane Eyre*, has only 110 published editions; *Wuthering Heights* has just over 200; and the total number of translated books labelled Virginia Woolf as the author is only 90, far fewer than *Jane Eyre*’s translations.

Only two translations appeared before the 1980s, by Wu Guangjian and Li Jiye; Wu’s version was originally published in 1935 and then republished in 1977, while the other

versions were Li's translations. The 1930s, 1950s and 1960s were periods of reform and revolution in China. After the founding of New China, equality between men and women was enshrined in the constitution and the building of a socialist society required a great deal of mobilisation of the people. According to the linguistic analysis of the translations by Wu and Li, presented in Chapter 1, Li's translation was more revolutionary and more effective in motivating women to work. This is perhaps the reason why this version has been printed several times in the last two decades, while Wu's has not. However, Wu is the first translator who reflects on the portrayal of women in the preface.

It was not until after 1980 that new translations appeared, and there have now been a total of 17. It is worth noting that the first new translation after the reform and opening-up was by a woman, Zhu Qingying, and this is one of the focuses of Chapter 2. Many other female translators such as Dong Weijun (董蔚君, /dǒngwèijūn/) and Chen Xiaomei (陈小眉, /chénxiǎoméi/) also appeared in this period. Unfortunately, these translations are less widely available, and are difficult to obtain due to then undeveloped computing techniques and less publication decades ago. The 1990s saw an unprecedented increase in the number of translations of *Jane Eyre*. As the opening-up of the country gave a major boost to education, women's participation in higher education increased, as did the interest in gender studies. Many women's books or works by feminist authors were published in China, once again setting off a surge in translations of feminist literature. For instance, the works of Virginia Woolf, which travelled into Chinese for the first time in 1940s, were re-translated in several versions. It is also worth mentioning that the 1995 World Conference on Women, held in Beijing, focused attention on women's issues once again. There were 91 translations of *Jane Eyre* in the 1990s, with those from 1995 onwards making up 70 per cent of the total. There is no doubt that the dissemination of *Jane Eyre* in the new century has received official support and impetus.

In addition, I looked at all the titles of the translations of *Jane Eyre* in the list of 990 bibliographies from the National Digital Library. The search revealed that, for the first time, the declaration that it is a "compulsory book for young people" appeared in the name of a translation published in 2001, thus showing that *Jane Eyre* was accepted by the mainstream Chinese ideology of Marxist socialism and was therefore disseminated as educational reading. As a result, the number of translations of *Jane Eyre* rose exponentially – by as many as 210 – in this period, with some of the more widely circulated translations also being republished several times. In the first two decades of the

new century, there has been a growing demand for literary writing by women in Chinese society, both in relation to academic research and ideological education. Since the period of reform and opening-up, Chinese society has become much more inclusive than it was in the 20th century. Gender studies and feminism are no longer completely taboo areas, even if they are still restricted and regulated. Although the term ‘女权’ (/nǚquán/, women’s rights) remains sensitive, ‘女性主义’ (/nǚxìngzhǔyì/, female-ism) is acceptable. Therefore, during this period, gender studies-related topics and university research were supported, and many scholars chose literary works by female authors such as the Brontë sisters and Virginia Woolf as objects of study in this area. That literature as old as *Jane Eyre* has aroused discussion for a hundred years shows the enduring significance of literary translation in women’s development in China.

In the new century, the level of Chinese people’s education has increased tremendously. The demand for literary reading has also increased, and the growing number of educated women has provided the basis for the development of translated women’s literature. It is therefore reasonable to expect that as many as 570 translations of *Jane Eyre* will be published during the current decade, including both repeat publications and new translations.

Three conclusions can be drawn from such a study of the number of translations of *Jane Eyre* published over the years. Firstly, Chinese translations of *Jane Eyre* have a long and continuous history. Secondly, the number of *Jane Eyre* translations is relatively large when compared to other pieces of literature by women, providing a substantial corpus for comparative studies of contemporaneous translations. Thirdly, *Jane Eyre* was introduced to China relatively early, and around the same time as the introduction of feminist ideas, and has been linked to women’s liberation.

5.3 The developing feminist ideology of translators

Since the introduction of feminist ideas to China in the late 19th century, there have indeed been a number of self-confessed feminist revolutionaries, writers and thinkers, such as Qiu Jin and Zhang Xichen. Yet, although most of these figures fought for the revolutionary cause and for women’s liberation, they were less involved in literary translation. Similarly, as literary translators, the translators of *Jane Eyre* did not describe themselves very strongly as feminists. In fact, there is no evidence that Charlotte Brontë is a feminist and *Jane Eyre* is mainly viewed and introduced as a work of romance. Only

a part of translators links this novel to women's issues. Therefore, studying and analysing the feminist consciousness of these translators requires various kinds of information. With translators' prefaces, life experience and research achievements, this study has identified three trends in the feminist thinking of the translators.

The first and most obvious trend is the increasing attention paid to feminism by translators over the century, and the greater visibility of the labelling of *Jane Eyre* as feminist literature. China underwent many major social changes in the 20th century, including the overthrow of the feudal system (the establishment of the Republic of China and the May Fourth period), the war time (1937-1945), the establishment of a Marxist socialist system (the founding of the People's Republic of China, 1949-1966), the Cultural Revolution (1966-1976) and the establishment of a socialist market economy (reform and opening-up since 1978). These social changes provided translators with different contexts and humanistic backgrounds, so the ideas they were exposed to and their perspectives when translating *Jane Eyre* differed from one era to another. A comparison of the two earliest translations bears this out: the May Fourth period was a time when revolutionary resistance dominated society, and the reflections on *Jane Eyre* in Li Jiye's preface were almost exclusively from the perspective of class struggle, so his translation was largely accepted by mainstream thought at that time. Wu Guangjian, on the other hand, lived much earlier than Li, and had studied in England in the 19th century. He held a prominent government position, had no financial difficulties and never really experienced the life of the oppressed classes. Therefore, his writing style lacks the anger of a revolutionary like Li Jiye, and his focus on the original text is mainly on praise of the women's spirit in *Jane Eyre*.

However, there were no translators with a distinctly feminist bent in this period, and all that can be said is that their different styles influenced and presented feminism in different ways. It was not until the 1980s that new translations gradually appeared, and by this time some of the translators were already translating *Jane Eyre* as a feminist text. Zhu Qingying and Yang Xiaohong, for example, combine the story of *Jane Eyre* with the issue of women's emancipation in their translator's prefaces, praising the independence, equality, freedom and resistance of women as expressed by the heroine of the story. Most of Zhu Qingying's other translations are also of works by female authors. So even if translators like Zhu Qingying do not label themselves as feminists, the current research finds that there is strong evidence of a feminist consciousness. Zhu argues that Charlotte

Brontë exposed the tragic situation of women in England at the time by portraying a woman who dared to rebel, as well as expressing a demand to be free of male oppression and discrimination. Significantly, she also focuses on the reflection of class tensions and the social problems attached to money, suggesting they were the top priorities of the original text. However, she considers these to be of secondary importance compared to the portrayal of ‘new’ women. More and more translators like Zhu Qingying, who associate *Jane Eyre* with feminism, gender equality and women’s liberation have appeared in the new century. Gong Xun, for example, quotes Gorky in his preface, who refers to *Jane Eyre* as a feminist landmark. Although it was not possible to confirm the authenticity of this quote by Gorky, presented in Chinese – or to examine it in the original language – it is also indicative of Gong Xun’s feminist views and his attitudes towards *Jane Eyre*.

The second point is unexpected: although there is powerful evidence in all the translations that the translators hold feminist views, they still refuse to refer to ‘女权主义’ (/nǚquánzhǔyì/, women’s right-ism) or ‘女性主义’ (/nǚxìngzhǔyì/, female-ism) in their prefaces. This adds to the difficulty of determining whether the translators in this study are indeed feminists. However, the translators’ inclination towards feminism should be judged not only from their prefaces but their personal backgrounds.

In addition, this thesis notes the possibility from the evidence so far, that the majority of translators who focus on women’s issues in *Jane Eyre* are women, while a higher proportion of male translators focus on the revolutionary effect of this novel. Both the female translators discussed in Chapter 2 have a clear feminist bent, while there is little evidence of interest in women’s issues among male translators. Further evidence of this trend is provided by the discussion in Chapter 3, which deals with a larger number of translations and more translators. However, this conjecture cannot be fully confirmed in this thesis due to the small size of the sample and the lack of randomness in the sample because the selection of the research subjects is purposive for this thesis. This survey has found that even the concern for women’s issues of female translators has different degrees, most notably of Zhu Qingying and Xiao Yao. Besides, male translators such as Wu Guangjian, Song Zhaolin, Huang Yuanshen, Gong Xun, Zhang CB and Liu Rongyue were also concerned with gender issues and women’s emancipation, accounting for a 46.15 per cent of all male translators involved in this thesis, among which Gong Xun links *Jane Eyre* with feminism explicitly. In other words, the thesis does not give the

impression that the gender of the translator determines their innate feminist tendencies. Rather, the translator's ideology is influenced by the complex human and social environment. This conjecture on this issue will be explored in future research.

The human mind is complex and constantly changing. Questions about a translator's feminist beliefs thus cannot be answered binarily. This thesis therefore uses a combination of quantitative and qualitative research, and the conclusions drawn are not absolute, but rather inductive in terms of trends.

5.4 The features of feminist translation

One of the main questions of this study considers how feminism is reflected in Chinese literary translations. What are the characteristics of Chinese feminist translations? The starting point was to examine how the descriptions and representations of male and female characters differ between translators. The first three chapters describe a comparative study based on a qualitative and quantitative analysis of the translations of *Jane Eyre* of the three periods in the last hundred years. The various translations were used as separate corpora classified into feminist and non-feminist texts. I, then, infer the features of feminist texts by comparing the data in two types of corpora, such as raw word frequency, relative word frequency (RWF) and mutual information (MI) scores.⁶⁸ Hypotheses were formulated on the basis of this preliminary analysis and conclusions were drawn using comparative analysis of specific language use in context to test the hypotheses. This revealed commonalities in the language use and translation tendencies of translators with a feminist orientation in different periods, and these differed from those of non-feminist translations.

Firstly, Chinese translators I have interpreted as feminist tend to link closer to the source text when translating literary writing by women and in preserving the expression of the original than non-feminist translations. In order to examine how translators present characters of different genders, gender-specific words and their frequencies were identified and compared, yielding unexpected results. However, translators with a feminist orientation used pronouns more frequently than other translators. A comparison of the larger Chinese reference corpus (English Web 2015 and Chinese Web 2017⁶⁹) with the English reference corpus showed that pronouns were used much less frequently in

⁶⁸ A value shows the relation of linguistic collocations (see in the Footnote 9, p. 14).

⁶⁹ See in the Footnote 34 and 35, p. 73.

Chinese than in English (see Table 10). The original *Jane Eyre* is a first-person story, involving a large number of characters and a great amount of dialogue, and therefore its use of pronouns is much higher than that of ordinary texts. In this respect, the language of the feminist translations is closer to that of the original text, while the language of the non-feminist translations adheres more closely to Chinese language conventions. This was noted in Chapter 2 and further demonstrated in Chapter 3. To make the comparison clearer, the frequency of pronouns in the typical feminist translations discussed previously are presented in the following table. Due to the different size of corpora, the frequency is calculated as RWF to make the data comparable.

Table 10 Comparative relative word frequency of pronouns

Word/ Corpus	English Web 2015	Chinese Web 2017	Original text	祝庆英 Zhu Qingying	杨晓红 Yang Xiaohong	肖遥 Xiao Yao	龚勋 Gong Xun
他 he/him	28.89516	20.76203	101.4072	76.15967	78.30545	87.19477	76.47774
她 she/her	22.59868	9.25389	91.71348	60.90471	63.59579	74.19555	59.45026
他们 they (M)	33.52452	8.67963	47.93012	22.39313	24.72474	20.19879	20.62759
她们 they (F)		0.63895		21.06911	23.09729	21.39879	20.04379

*The colours from green to red represent the statistics, from high to low.

Table 10 compares the use of pronouns in the translations with the most pronounced feminist tendencies from the reform and opening-up period and the new century. It can be seen that the RWF of the pronouns in these translations is close to that of the original text, and this is even more pronounced in the most typically feminist translation of the new century (Xiao Yao). This does not emerge clearly in Chapter 1 because the translations in that period are limited, and do not include any explicitly feminist translations. Moreover, one of these translations (Wu Guangjian) is not entirely in modern Chinese, but has a significant proportion of ancient Chinese, and so cannot be compared to Li Jiye's modern Chinese translation in terms of pronoun use.

The second point is that feminist translations are biased towards a positive portrayal of women. Research has shown that feminist translators attempt to highlight the positive power of women in their translated texts and portray a strong female model. This is reflected in two main features of these translations: the choice of descriptive vocabulary and the expression of women's power in the translation. This study explores the linguistic collocations related to the word '她' (/tā/, she/her) and '简' (/jiǎn/, Jane) and discusses the descriptive words for women. The results show that the translators make very different choices of adjectives and verbs. The adjectives describing female characters in feminist translations are biased towards a positive image of the character. Feminist translators tend to choose Chinese adjectives with a higher degree of positivity for words with positive semantic prosody in the original text; yet, at the same time, they tend to choose neutral adjectives in Chinese for words with negative prosody. This can be seen as indicating a preference or partiality for the female characters. In the translations of Wu Guangjian, Zhu Qingying, Yang Xiaohong, Li Na and Li Xia, and Wei Xiaoliang (who are classified as translators with a feminist interest), the personalities of cousins are presented to some extent as more acceptable than those in non-feminist translations. The clearest examples are found in the description of Jane's cousins Georgianna and Eliza. Furthermore, it is notable that the particular adjectives which suggest female empowerment are used more frequently in feminist translations. For example, the words '独立' (/dúlì/, independent), '自由' (/zìyóu/, free/liberal) and '平等' (/píngděng/, equal) are particularly associated with the female characters in feminist texts. This study found that the translators' description of the strength or power of female characters can be expressed in the choice of verbs. In the original text, there are many episodes in which the heroine shows resistance and persistence, and stronger verbs are used in these contexts. Words like '下决心' (/xiàjuéxīn/, to make up one's mind) and '反抗' (/fǎnkàng/, to resist) are more often associated with female characters in feminist translations. When it comes to characters' speech, feminist translators tend to highlight the determination, resistance or bravery shown by women. More importantly, modal verbs have varying degrees of strength, and the translators' choice of modal verbs can significantly influence the amount of power a female character is described as having. For instance, in feminist texts such as those of Zhu Qingying and Gong Xun, the use of '必须' (/bìxū/, must/have to), '敢' (/gǎn/, dare to) and '能' (/néng/, be able to) are used show Jane's great determination in contrast to

‘应当’ (/yīngdāng/, should) ‘想’ (/xiǎng/, think) and ‘觉得’ (/juéde/, think/consider) in non-feminist texts.

Wu Guangjian’s translation is a case in point, as illustrated in Chapter 1, in its discussion of the actual language it uses in specific contexts. The findings in chapters 2 and 3 offer further and very strong support for these arguments. However, the study also presents an extensive analysis of the specific contrasts between such words in context, which is sufficient to support this conclusion.

The third point is that feminist translators tend to see violence and aggression as part of masculinity, while non-feminist translators’ descriptions of masculine power are usually relatively neutral or even positive. Using the same method and focusing on ‘他’ (/tā/, he/him) and ‘罗切斯特’ (/luó qiè sī tè/, Rochester) as central, the data shows a clear bias in the translators’ choice of adjectives and verbs associated with male characters – one of the main findings presented in Chapter 2. In describing appearance, feminist translators tend to amplify flaws and portray male characters as being more aggressive in appearance, using terms such as ‘粗里粗气’ (/cūlǐcūqì/, sort of rough and gruff). Non-feminist male translators, on the other hand, tend to use descriptions that are neutral or even positive to demonstrate male strength, with vocabulary such as ‘强健’ (/qiángjiàn/, strong) and ‘严厉’ (/yánlì/, stern). This tendency can easily be found in descriptions of male characters opposite Jane, such as John Reeds, Mr Brocklehurst and Rochester. The MI scores suggest that the actions of the male characters in the feminist translations are amplified by descriptions with violent connotations; for example the words ‘扭断’ (/niǔ duàn/, twist-off), ‘杀害’ (/shā hài/, murder), ‘毁掉’ (/huǐ diào/, ruin) and ‘踩死’ (/cǎi sǐ/, stamp on and kill) have high MI scores. The prominence given to the aggression and violence of the male characters to some extent helps to increase the need for the heroine to resist, also highlighting her resilience and courage. In contrast, collocation verbs with high MI scores in the male translators’ texts reduce connotations of violence, such as ‘态度强硬’ (/tàiduqiángyìng/, tough in attitude), ‘撞击’ (/zhuàngjī/, hit), ‘目光锐利’ (/mùguāngruìlì/, sharp-eyed), etc. This argument was proven with the specific translations in context as well. A typical example is the moment of confrontation between Rochester and Jane after Bertha’s presence is revealed. The original text describes Rochester as exhibiting an almost out-of-control mania, while Zhu Qingying’s uses the term ‘发疯’ (/fāfēng/, go crazy) and for Huang Yuanshen (male non-feminist translator) it is ‘大胆’ (/dàdǎn/,

fearless; dauntless). This makes it clear that the male translator attempts to retain the positive image of male characters.

Chapter 3 of this thesis undertook a deeper exploration of the male characters in terms of syntax, speech and discourse, which indicates that non-feminist translators, and especially male translators, consciously or unconsciously suggest male superiority, while feminist translators attempt to reduce this aspect and indicate a balance between men and women. In the texts of male non-feminist translators, three linguistic forms – imperative sentences for commanding, rhetorical questions with forcing and the use of traditional unequal language in Chinese – appear frequently in the speech of male characters. These three forms of language clearly reflect the repressive behaviour of the male characters and can be interpreted as a demonstration of power. What is more, in this story, those to whom such words are addressed are almost always women, so they may also be seen as expressions of male superiority. However, the discourse of male characters in feminist translations is relatively neutral. Feminist translators translate male speech with subtle shifts to reduce its oppressive nature and implications of superiority so that male characters are evenly matched, rather than overbearing in their dialogue with female characters. For example, the courtesy word like ‘请’ (/qǐng/, please) and modal particles such as ‘啊’ (/Ah/), ‘了’ (/le/), ‘啦’ (/la/) and ‘吧’ (/ba/) which help to soften the speaking tone, are used more frequently in the male speech of feminist translations.

Apart from the clear comparison of translations published from the 1980s onward, the earliest two translations appeared in the 1930s. These texts’ translators did not appear to have a feminist bent, but do make a particular contribution to the development of feminism. Wu Guangjian offers some praise for the emergence of a new women’s image in this work, and his translation is softer in style and its portrayal of women is more positive; while Li Jiye’s version is focused more on class resistance, while his language style is more radical, but the female characters in his translation offer more powerful outbursts of resistance, responding to the circumstances of the time, when women came into public life as an important force in the revolution.

5.5 Feminist translation tendencies

Analysed from a linguistic perspective, the results of this study show that the feminist and non-feminist translations of *Jane Eyre* present different biases of writing and representations of characters. From the perspective of translation studies, this thesis

delves more deeply into the translation methods employed by feminist-leaning translators. Comparing the Chinese and Western contexts of feminist development, this study finds that the Western theory of feminist translation strategies cannot be fully applied to the Chinese context. Through generalisation, three tendencies of feminist translation in China are summarised.

5.5.1 The inadaptability of Western feminist translation strategies

Since the emergence of French feminism, a group of Canadian feminist translators such as Godard and Lotbinière-Harwood have begun to translate the work of French-Canadian feminists (Yu, 2015). A number of researchers have studied these translations, examining specifically feminist translation strategies and approaches in the late 20th century. As pointed out at the beginning of this thesis, I mainly reference the remarkable feminist strategies identified and categorised by three scholars: Luise von Flotow (1991), Francoise Massardier-Kenny (1997) and Kim Wallmach (2006). However, I argue that these theories cannot be fully adapted to Chinese literary translation due to the specificity of the Chinese context.

This is firstly because the above-mentioned theoretical studies all deal with explicitly feminist translations, including translations of feminist works or by feminist translators. The feminist ideology of the translators is relatively clear in these translations, which include work by translators who are self-declared feminists and texts that are themselves experimental feminist texts. There are also many translators who have some interest in women's issues or gender studies, but do not label themselves feminists. Of course, the definition of gender is also somewhat complex, and feminists are not necessarily women. Massardier-Kenny has also examined this and redefined "feminist-identified" as "woman-identified" or "gender" (1997: 57). In the Chinese context, however, it is more difficult to categorise and classify translators as feminists because of the specific context mentioned above. Because of the controlled feminist environment, translators are reluctant to call themselves feminists even if their research, language and self-expression reflect a strong concern with gender studies and women's issues, because there is "negative connotation attached to the label of feminism in China" (Yu, 2015: 22). In this respect, the translators discussed in this research who have strong feminist interests do not claim this point through prefacing, footnoting and supplementing as much as those in Flotow's study. Although it cannot be strictly defined as feminist, the value of the literary writing by women discussed here is that it goes beyond the development of feminism and

effectively reflects other social issues, such as class conflict. The translators of this literature are not all feminists, nor are they all women. On the contrary, non-feminist male translators who focus more on humanity and class revolution are also well represented. Therefore, their feminist interests can be strong or weak, and both male and female translators may be concerned with women's issues. Therefore, the theory of feminist strategies developed by the scholars mentioned above was used as one of the methods to explore the ideology of translators, but it is not seen as a defining element of feminist translators. Moreover, in my opinion, Maier's (1998: 102) term "women-interrogated" is more appropriate, and in my research indicates a focus on the degree of feminist interest rather than a simple boundary between feminist and non-feminist interest.

The second point is an extension of the above. The texts studied by Flotow (1991), Massardier-Kenny (1997) and Wallmach (2006) are clearly intended to highlight feminism. One other characteristic of these works is that they contain relatively radical translator interventions, which leads to "deliberate over-translation" (Follow, 1991: 70). Too much intervention and explanation on the part of a translator may make the translation seem like an "informal textbook" (Flotow, 1991: 79) on a specific ideology or culture, instead of a book in its own right. In China, however, such works are not the main method of expressing feminism. Due to the limitations of the Chinese feminist context analysed before, on the one hand, more radical feminist texts (both academic and literary) sometimes reveal their didactic function, and their publication is restricted by the government, as in the case of the translation of *The Vagina Monologues* (2001), which was published twice but quickly became taboo reading. On the other hand, explicitly feminist works have not reached as wide an audience in China as might be expected, and many people do not even have access to feminist ideas – which are still mainly disseminated through literary writing by women, such as *Jane Eyre* – at the academic level. Such literature is feminist-related but is not labelled as being from a female perspective or mindset, nor is it always written by female authors, and it does not reflect the current situation of women's lives and social conditions. I believe it is more valuable to explore the embodiment of feminism in the translation of such implicitly feminist literature, which means that the feminist translation strategies proposed by the Western feminist scholars mentioned above are not fully applicable to my research. The "hijacking" strategy identified by Flotow (1991: 79) and Massardier-Kenny's (1997: 61) "thick translation" used by feminist translators covers much of the intervention of translators,

including their view of some incidents or their glossary of the source culture. When the additional information provided with the text is too rich, it can weaken the presence of the original content. In the texts examined in this study, I found that the feminist translators express their views on the original only in the preface or afterword; their reflections and comments rarely appear in the body of the text. The footnotes in the text, on the other hand, contain mostly introductions and explanations of biblical texts that appear in the text, rather than translators' subjective view. What is more, such translation approaches are commonly applied in all translations, and do not differ much between texts by feminist and non-feminist translators. That is why Wallmach (2006) claims that such strategies are not unique to feminist translations. Yu (2015: 26) also supports this point persuasively, pointing out that Yan Fu translates the title *Evolution and Ethics* (Huxley, 1898) as '天演论' (On Evolution⁷⁰) – i.e. omitting the second element – because he disagrees with Huxley's social Darwinism. This is a typical use of 'hijacking' in a translation which has no relation to feminism.

In general, on the one hand, Chinese translators rarely express clearly identifiable feminist aims in literary texts, resulting in less intervention in translations; on the other, this research finds that the specific feminist translation methods identified by these Western scholars do not constitute any significant difference between feminist and non-feminist translation in the Chinese context.

5.5.2 Chinese feminist translation tendencies

I have argued that it is more meaningful to explore the general translation strategies of feminist translators in the Chinese context. I use the term 'translation tendency' instead of 'strategy' or 'approach', referring to a given translator's general translation style and preferences with regard to characters of different genders. This choice is based on a quantitative study of the translated texts which yielded data on word frequency, linguistic collocation and keyword in the texts. It is also supported by qualitative study, comparing and analysing the actual use of language in the translation. This tendency can be manifested through translation techniques such as word choice, syntax and idioms. The specific translation techniques and approaches used for these tendencies are fluid and

⁷⁰ At the end of the Qing Dynasty, after the disastrous defeat in the Sino-Japanese War, Yan Fu translated the British biologist Thomas Henry Huxley's *Evolution and Ethics*, promoting the idea of 'survival of the fittest'. This was published in Tianjin in December 1897 in the journal *National News*.

intertwined. That means that, in the translations examined in this study, translators may use the same translation techniques to manifest different tendencies. This research has found that there are three tendencies of feminist translation in China: foreignisation, neutralisation of negative aspects of women characters and avoidance of unequal expressions.

This study finds that foreignisation is the most obvious and fundamental tendency of feminist translation in China. Such a translation method “makes the translated text as a place to where a culture other is manifested” (Venuti, 1995: 20). Venuti argues that foreignising translation in English can be “a form of resistance against ethnocentrism and racism, cultural narcissism and (the) imperialism” of Anglo-American culture. In the same way, feminism was introduced to China through a foreign culture, and the foreignising translation of the Chinese language can be seen as a form of resistance to Chinese feudalism and the discourse of male power. According to Said’s travel theory, the power expressed in the source text may be reduced when travelling to the target text. Therefore, a feminist translation which attempts to retain the ‘otherness’ and ‘foreignness’ of the text can, to a great extent, transmit women’s power from the source text/culture to the target text/culture.

Foreignising translation is actually a relatively large category, and many of the specific translation strategies proposed by the Western scholars mentioned earlier actually belong here, including Flotow’s “hijacking” and Massardier-Kenny’s “author-centered” translation. Included in this tendency are a number of specific translation strategies. Apart from literal translation, I believe that the most effective strategy for foreignising a translation and retaining the feminine power of the foreign text is what Venuti (1995: 24) calls “resistancy”. This strategy was originally proposed by Lewis (1985: 41) and redefined by Venuti as a strategy which “avoids fluency and challenges the target language culture even as it enacts its own ethnocentric violence on the foreign text” (1995: 24). The current research finds that the tendency of foreignising can be seen on two levels: one is linguistic form, i.e. the concrete expressions used in a translation; the other is the presentation of an image of new women as a result of foreignisation. From the linguistic perspective, it was first shown by an analysis of the use of pronouns that the linguistic structure of feminist translations tends to be closer to the original text. The structure of the Chinese language is relatively free and casual, and pronouns are often omitted in sentences to avoid repetition. This argument can also be illustrated by comparing the

reference corpus in Chinese with that in English. The lexical choices made by feminist translators also show that they prefer to retain the lexis used in the original text, instead of using idiomatic expressions to make the text fluent. This mode of linguistic expression is revolutionary in and of itself. On the one hand, it initiates a revolution against the symbolic order in language, i.e. against patriarchy. The Chinese feminist translator can use this strategy to overthrow the patriarchal establishment from within. The most persuasive example is the choice of ‘地位平等的人’ (/dìwèi píngděng derén/, person who has equal status) for the term “my equal” by feminist translators rather than ‘与我相配的人’ (/yǔwǒ xiāngpèi de rén/, person who matches me) in non-feminist texts.⁷¹ This translation style can be seen as literal, because it keeps the syntax of the original by using word-for-word translation. The ‘resistancy’ strategy is also apparent here, as the retention of repeating pronouns and unidiomatic lexical choices result in non-fluent expression in the target language but retain the power of the source text and, to some extent, challenge the target culture. In this case, feminist translators’ interventions to express women’s power can be found frequently. Idiomatic expressions such as ‘与我相配的人’ (/yǔwǒ xiāngpèi de rén/, the person who matches me) are common in Chinese. However, feminist translators tend to retain the original expressions such as ‘地位平等的人’ (/dìwèi píngděng derén/, person who has equal status) to avoid an imbalance between man and woman in the text, even though it gives the impression of ‘translationese’ and reduces the fluency of the text. On the other hand, the new vocabulary in the foreignised version contributes to the progress of Chinese language. For example, in Li Jiye’s 1930s translation, the word ‘女士’ (/nǚshì/, Ms/lady) is used to address working women, distinguishing it from the unmarried ‘小姐’ (/xiǎojiě/, Miss) and the explicitly married ‘太太’ (/tàitai/, Mrs). This title granted women the right to keep their marital status a secret, functionally equivalent to the male address ‘先生’ (/xiānsheng/, sir/ Mr). This point also refers to the third tendency, and will be discussed in detail later. At a macro level, these specific translation strategies and linguistic expressions convey cultural ‘otherness’ and, most importantly in this study, shape and redefine the new non-traditional image of femininity. As a result, foreignising translation is one of the most effective feminist translation tendencies.

⁷¹ See Chapter 3, pp. 139-41.

The second tendency is the neutralising of negative aspects of women characters. So far it has been pointed out that this study concludes that feminist translators have different translation biases towards characters of different genders on the basis of a quantitative and qualitative analysis of feminist-leaning and non-feminist texts. The key finding has to do with the expression of women's power by neutralising the negative aspects of women characters. From a quantitative perspective, feminist translators use a higher proportion of words with positive connotations in their descriptions of female characters in general. The study also used contextual comparisons and found that feminist translators' word choices for the same word in the original text, whether describing a woman's appearance, behaviour or character, was biased towards positive meanings. This is most evident in the case of the descriptions of female characters who have an antagonistic stance towards the heroine in the original text. It was found that the female characters in feminist translators' texts are not as unsympathetic as they are in non-feminist male translators' versions, even if they are in conflict or disagreement with the heroine in certain scenes. Feminist translators tend to avoid or tone down pejorative implications in their choice of words in such contexts. For example, the negative descriptions of Jane's two cousins in the feminist translation focus on their apparent temperament and character, whereas in other texts (and even in the original) they deal with the personality and nature of the two girls Eliza and Georgiana. A more obvious example appears in the description of Bertha⁷², where the feminist translator tends to highlight her personal charm and bold initiative in describing her appearance and manner, while the non-feminist male translator's representation highlights Bertha's wicked intentions (to seduce Rochester), as shown in the way she expresses herself.

In fact, the choice of Chinese expressions for the same English word by different translators is based on their own understanding of the source text. The concept of equivalence is complex, and has been defined differently in different studies, including Nida's classification of two kinds of equivalence, namely "formal equivalence", which focuses on form and content; and "dynamic equivalence", which focuses on the effect of equivalence (1964: 159). In the texts examined in this study, the different biases of feminist and non-feminist translators in their choice of words do not, in my view, affect the fidelity of their translations, nor does their work suffer from the over- and

⁷² See Chapter 2, pp. 84-8.

mistranslations mentioned above. In this regard, I believe that my research shows that feminist translation achieves formal and dynamic equivalence at the same time. There is no doubt that feminist translators attempt to retain the expression of the source text, which is evidenced in foreignising translation, as discussed above. Dynamic equivalence in this case arises because the feminist translations are better able to shape a new femininity in the Chinese context, even if the original text is not feminist. There is no doubt that these translators have a positive attitude towards the female characters and make a great effort to show their power.

In contrast, when female characters are in conflict with male characters, feminist translators are aware of the possibility of attacks on women, so their male characters reveal themselves not so much in their masculine strength but in aggression and aggressiveness. This study found that feminist depictions of male characters do not neutralise such negative semantic prosody, but instead highlight the violence, oppression and aggression of male characters. Hence, feminist translators have a tendency to show the positivity of women characters by neutralising the negatives used for female characters.

The third tendency is to reduce the expression of inequality and suggest a balance between men and women. Due to the strong patriarchal discourse of the Chinese context, there are many expressions of inequality inherent in the Chinese language that are difficult for those who have grown up in this environment to detect. According to Mohammadi (2014), ideology is a set of ideas which helps people to understand their relationship to the environment and to organise their life. It cannot be denied that Chinese people – including some women – will be affected by the patriarchal discourse, and sometimes find it difficult to recognise expressions of the inequality in China and unfair treatment in our lives. The idiomatic language which represents inequality in status is particularly evident in the translations of male translators. Feminist translators, on the other hand, are sensitive to these expressions and presentations, and this sensitivity is also reflected in the two tendencies described above. This study found that feminist translators maintain a balance between men and women in four main ways: by empowering the women characters, softening the tone of male characters' speech, reducing the inequality expressed in Chinese idioms, and applying innovatory lexis.

The most direct and effective way to improve the status of women and reduce the imbalance between men and women is to strengthen women's power. In the translation of *Jane Eyre*, feminist translators enhance the presentation of the power of the female character in the text by strengthening the way women's determination and assertiveness are expressed in their ideas and speech. It was found that this empowerment is mainly concentrated in female characters' choice of modal verbs. In the speech of female characters, especially Jane, the determination shown by the modal verbs selected by feminist translators is even stronger when they are used in conjunction with the first-person singular pronoun. For example, feminist translations often translate 'must' as '必须' (/bìxū/, have to) or '非...不可' (/fēi...bùkě/, have to) (Zhu Qingying, Yang Xiaohong, etc.), in contrast to the non-feminist translators' versions: '一定' (/yídìng/, must) and '我觉得我要' (/wǒ juéde wǒ yào/, I think I must)⁷³, which are slightly weaker. In addition to the way modal verbs are used in women's speech, feminist translations of women reduce the number of words that reflect female vulnerability, such as '害怕' (/hàipà/, afraid), '忍受' (/rěnrǒu/, endure) and '服从' (/fúcóng/, obey).⁷⁴

Likewise, in balancing the power struggle between men and women, feminist translations can, to some extent, weaken the power of male speech. There are intonation particles in Chinese that have been used since ancient times to express different emotions, contexts and tones. These help to express emotion and intention in the same sentence. According to Tantucci's research, the sentence-ending particle '吧' (/ba/) has the function of soliciting agreement, or "the effect of soliciting the approval of the hearer with respect to the statement" (2017: 41). The same sentence – without the inflectional word – puts greater emphasis on command and assertiveness. That is to say, the tone of male characters is generally softer in feminist translation, which avoids giving men a high profile.

What is more, feminist translators are more sensitive to idiomatic turns of phrase which reflect the lower status of women. The most typical example of this is the repeated reference to the contrast between '地位平等的人' (/dìwèi píngděng derén/, person who has equal status) and '与我相配的人' (/yǔwǒ xiāngpèi de rén/, person who matches me). In addition to the choice of lexical items, there are also variations in syntax, with feminist

⁷³ See Chapter 1, pp. 42-7, and Chapter 2, pp. 89-91.

⁷⁴ See Chapter 1, pp. 55-9.

translators showing greater sensitivity to the perceived oppression of women in the way male characters speak, for example by prefixing the word ‘请’ (/qǐng/, please)⁷⁵ to certain imperative sentences to emphasise male respect for women. This argument also supports the second point about softening male speech. This is another manifestation of resistancy.

In addition to the challenge to idiomatic turns of phrase, there is the widespread use of new vocabulary. In ancient Chinese, the word ‘女士’ (/nǚshì/, Ms/lady) referred to a female scholar or a woman and a man combined, and its widespread use as an honorific for women was learned from English-speaking societies in modern times; it is similar to ‘先生’ (/xiānsheng/, sir/Mr) in that it indicates only the gender and de-emphasises the marital status of women.⁷⁶ As I explained earlier, the use of ‘小姐’ (/xiǎojiě/, Miss) in Chinese does not specifically indicate a woman’s marital status, but is used in more casual and colloquial contexts, and in some contexts in modern society has connotations with sex work. In fact, as the source text also uses “miss” to refer to female teachers, there is nothing wrong or even more fluent in the translation in using the word ‘miss’ to refer to working women, whereas the term ‘lady’ is more typical of written language, and is rigid. However, some feminist translators have taken note of this, and even though the original refers to young girls and working women alike as “miss”, they insist on making a distinction, using ‘女士’ (/nǚshì/, Ms/lady) as a term of address for working women in schools. Whether consciously or not, these choices in translation pose challenges to the stereotypes presented by traditional language and serve to weaken the discourse of masculinity and gender inequality in Chinese. Their translation can therefore also be explained as resistancy. To a certain extent they are challenging traditional aspects of the Chinese language and making linguistic improvements to it, which I believe also contributes to the development and progress of linguistic feminism in the Chinese context.

This comparative study of feminist and non-feminist translations shows that there is no particular strategy or method which belongs particularly to the feminist translation in the Chinese context. In other words, feminist translation methods are simply one form of traditional translation, and not uniquely feminist translation, and as Wallmach (2006) argues feminist translation strategies can actually be described in terms of traditional translations. Therefore, the search for a uniquely feminist translation approach is hardly

⁷⁵ See Chapter 3, pp. 134-6.

⁷⁶ See Chapter 1, pp. 28-9.

fruitful. I think it is more important to look for tendencies which are manifested in the work of feminist translators, i.e., what their translation styles are and how these manifest themselves. According to Mohammadi (2014), the process of using language is a constant linguistic choice, and the chosen language does much to shape the speakers themselves, as well as the way they observe and construct the world. This study focuses on translators' tendency to make language choices in their translations and use feminist-coded choices in their translated work. The worlds they construct in translations of literary works simultaneously influence the construction of the real world. In this case, the images of women presented by feminist translators through the translation tendencies identified here have also influenced the shaping and development of new images of women in China.

5.6 Conclusion

This chapter concludes the main findings of my research, including the special path of feminist development, the ideological changes of feminist translators and the text features of Chinese feminist translations. Most importantly, feminist translation tendencies are summarised and explained in the Chinese context.

Conclusion

Questions addressed

This study covers a wide range of subject areas, including discussions related to translation, society, history and linguistics. Through analysis from a variety of perspectives and different approaches I contend that I have addressed the three research questions initially posed:

1. What are the feminist translation strategies in the Chinese context?
2. How is feminist text presented in the Chinese context?
3. In what way does feminist translation contribute to the reconstruction of Chinese femininity?

Firstly, through my investigation and research into the Chinese political context, I have established the view that Western feminist translation theory cannot be fully adapted to the Chinese context. This is mainly reflected by the invisibility of Chinese feminism – that is to say that, between political concerns, Chinese feminists tend to avoid revealing themselves, for example by converting terminological translations and rejecting the label of ‘feminist’. This makes feminist translations less distinctive. Through my study of women’s literary translation, then, I propose a theory of three feminist translation tendencies that is applied to the Chinese context: foreignisation, neutralisation of negative aspects of women characters and avoidance of unequal expressions.

Secondly, the original text of *Jane Eyre* describes both the hardships of women and the creation of powerful female characters – both of which are debated by feminist critics as the ‘true’ way to represent feminism in literature. I do not engage in this debate, but rather concern myself with the Chinese context regarding the presentation of feminist literature in translated literary works. Through comparative research and a stocktaking of the features of feminist translated texts, I found that feminist translators prefer the positive portrayal of female characters. They try to neutralise this with a negative prosody of female characters, portraying them as possessing a consciousness of independence, a spirit of rebellion and a sense of freedom and equality. The answer, then, is undoubtedly the latter – feminist translators in the Chinese context seek to establish strong female role-models in literature.

Thirdly, literary writing by women has had a great effect on the development of women and the stimulation of personal consciousness. I believe that *Jane Eyre* has inspired women by making them aware of their difficulties and giving them guidance about overcoming them, i.e. by the presentation of women's suffering of unfair treatment and creation of a new femininity. In addition to the inspiration of the original texts, feminist translations deconstruct and reconstruct femininity in their own language. They subvert patriarchal literary standards and realise feminism by unbinding women's morality and individuality, reducing the constraints of stereotypical language on women's roles and destigmatising femininity.

Contribution

Feminism in China has its peculiarities, leading to the inapplicability of many feminist translation theories. The greatest contribution of my research is therefore to propose a new feminist translation tendency theory which to some extent reduces the theoretical deficit of this field in the Chinese context. While feminist critics have focused much of their attention on the discussion of content, I argue that narrative strategies are also a form of conscious expression and Moi (2002: 3) argues that reading apart from narrative strategies is equivalent to not reading at all. A sensible and conscious use of expressive strategies is also a way of expressing feminism. Of course, hermeneutical theory states that humans cannot fully grasp their "horizon of understanding", and that there are always blind spots and preconceptions that we are not aware of (Moi, 2002: 43). In this case, people's thinking is reflected through intentional or unintentional linguistic expressions, and I have developed a theory by examining this linguistic reflection. We derive theory from translation practice and can also allow theory to act as a guide for practice. It is impossible to grow up under a patriarchal discourse and remain completely free from its influence, and long-standing linguistic habits can lead us to be unaware that the language we use is an expression of inequality. My theory can then serve as a theoretical support and guide for feminists, especially translators, who want to break through this language barrier and consciously challenge and subvert patriarchal discourses to achieve feminism consciously.

A new research model is also one of the contributions of my study. The first stage is to examine the translator's evaluation of the work – their perspective and mode of thinking – from the preface. This is of paramount importance to literary translation studies. Translation practice is a process in which the translator takes initiative based on the

understanding of the language and culture of both the source and target language (Chen, 2014). As Chen, Dong and Wang (2014) argue, the translator is the most active and animate factor in the translation process. Literature itself is flexible, and its connotations change to varying extents according to the reader's understanding of the text. With knowledge of the translator's ideology, it is possible to classify and study the translation in a more focused way. When we do not have access to the resources of the translator's direct articulation of ideology, preface research is very effective.

Next, there is a model of analysis that combines quantitative and qualitative research. Quantitative research serves several key purposes in this model: firstly, when multiple translations are examined, it is highly efficient to make an initial judgement of the texts through the data. The differences in the data lead to initial guesses and facilitate quick and accurate identification of the main contradictory points for in-depth study. Secondly, it avoids the lack of universality of findings for individual translations in qualitative research. In a qualitative study, where a limited number of translations are used, there is a high probability that the results obtained will be valid only for a particular translation, and the aid of quantitative analysis effectively reduces this specificity. The function of qualitative research is primarily to further confirm the conjectures made in quantitative research. In my study, the qualitative analysis is a detailed support for the quantitative analysis. For example, the translation differences found in quantitative analysis are macro-level generalised stylistic tendencies; there is no guarantee that such differences appear in translations of the same source text. Qualitative analysis can solve this problem by demonstrating from specific practice that such translation differences do appear in translations of the same source text (e.g. different Chinese word choices for the same English word).

Limitations and future work

As there are many factors involved in the formation of human thought, including family, education, social institutions, personal experience and discursive environment, variables for the study of the humanities and social sciences cannot be examined comprehensively. This limitation is also present in my research, meaning that the theories I propose are universal but not absolute. I do not address the question that remains unresolved by Western translators – namely whether there is a theory of translation strategy unique to feminist translation. Under certain conditions, the feminist orientation of translators can be deduced backwards from the language use in text in line with my proposed feminist

translation strategies. The conditions here are the following: firstly, the source text of translation should be literary writing by women; and secondly, at least two comparable translations are required in order to derive the strength of the translator's feminist leanings.

The new research model I have adopted is not yet mature. I found it difficult to control the balance between quantitative and qualitative research. An increase in the number of translations studied within a limited time frame helps to increase the accuracy of the results obtained in a quantitative study, but at the same time increases the difficulty of the qualitative analysis. In other words, a large number of translations adds significantly to the workload of the study in terms of examining the feminist tendencies of each translator and the specific language used in their texts, reducing the efficiency of the study. Therefore, in the limited time available, this study did not cover an excessive number of translations in order to ensure the quality of the qualitative research. In my future work, I hope to increase the number and range of translations, and even to include translations of works by other women authors.

A further limitation of my study is that the selection of translations does not cover the last five years (2018–2022). This is because I consider the last five years to be a new stage in the development of feminism in China. The mass media in China has developed rapidly with the advancement of smartphone technology – especially in 2016 when Weibo⁷⁷ rose to 18 on Alexa Internet⁷⁸ as an interactive platform, and the emergence of Tiktok⁷⁹, which has led to the rapid development of short-form video media. This has greatly increased the number of opportunities women have to speak out, even if they remain under government control. Within a decade the reach of feminist thinking has increased significantly compared to what it was before, and women's issues have received more attention. From comments in mass media, I have noticed an increase in the variety of women's concerns being discussed, such as domestic violence, sexual liberation, freedom to dress, 'slut-shaming' and gender segregation. These issues have been discussed before, but such debate more confined to academic contexts. Within the last five years, the increased sensitivity of ordinary women to these issues has moved the discussion from

⁷⁷ Weibo is a social platform for people to post microblogs like Twitter, founded in 2009.

⁷⁸ Alexa Internet was a web traffic analysis company found by Brewster Kahle and Bruce Gilliat in 1996, which provides the global rankings of websites.

⁷⁹ TikTok is a social platform for people to share short videos, founded in 2016.

the academy into personal growth. Public discussion and mutual learning on the internet have also provided the impetus for the development of feminism. This phase of Chinese feminist research deserves a special focus for exploration.

Furthermore, in the course of my research, I discovered a number of interesting insights and pathways for future research. From a translation study perspective, the gender identity of translators is highly relevant to feminist thinking, but there is also intersectionality. Living and growing up with a patriarchal discourse, individual female translators are unable to escape the influence of masculine thinking, while some male translators may develop a sense of “androgyny”, a notion that quotes Showalter’s comment on Woolf (Moi, 2002: 7). From a linguistic perspective, I was inspired by three interesting topics regarding the act of speech. Firstly, when I studied the characters’ dialogue, I saw that the more frequently a character mentioned themselves in dialogue, the more self-centred that character became. So, I wonder, is there any proved correlation between the use of self-referential words and person-centred personality? Secondly, the speaker’s reliance on the listener seems to be positively correlated with the frequency of calling out to them in a discourse. Hence, I am interested in the possibility of a correlation between the frequency of calling out to the hearer in everyday conversation and the closeness of the relationship between speaker and listener. Also, the frequent use of rhetorical questions in daily life may sometimes be discomfiting. I question if rhetorical questions have a function of increasing the aggressiveness and hostility of the speaker. From a gender sociological perspective, do gender markers – such as the prefix ‘女-’ (/nǚ/, female-) – constitute feminist expressions in different contexts? This issue was found to lie in the belief in this study that the collocation of ‘女-’ (/nǚ/, female-) with occupation is an expression of feminism⁸⁰, but that the emphasis on the female gender over the male gender in certain contexts (the reporting of malevolent events) is one of the issues feminists criticise. These are topics that I think deserve attention and will be discussed in my future research.

My thesis investigates the role of feminist translation in the growth of Chinese feminism by examining nearly a century of *Jane Eyre* translations and presents a theory of feminist translation tendencies that is appropriate to the Chinese context. I believe that feminism in China still has a long way to go, and I hope that my research will serve as motivation

⁸⁰ See Chapter 3, pp. 123-6.

for Chinese feminist translators and help to fill in some of the gaps in Chinese feminist theory.

Appendices

Appendix A The top 30 adjectives in texts by Wu and Li in 1930s

伍光建 Wu Guangjian				李霁野 Li Jiye			
Adjective	Pinyin	English translation	RWF	Adjective	Pinyin	English translation	RWF
恐怖	kǒng bù	Horrible	2.432034	安静	ān jìng	Quiet	4.883416
平常	píng cháng	Usual	1.708997	好	hǎo	Good	4.388893
清楚	qīng chǔ	Clear	1.446075	快乐	kuài lè	Happy	3.89437
可怕	kě pà	Terrible	1.380344	可怕	kě pà	Terrible	3.832554
不喜	bú xǐ	Disliked	1.380344	高兴	gāo xìng	Happy	3.770739
舒服	shū fu	Comfortable	1.248883	美丽	měi lì	Beautiful	3.708924
愁苦	chóu kǔ	Despondent	1.248883	有力	yǒu lì	Powerful	3.708924
險的	xiǎn de	Dangerous	1.183152	漂亮	piào liàng	Pretty	3.214401
得意	dé yì	Smug	1.051691	吃惊	chī jīng	Shocked	3.152585
冷淡	lěng dàn	Lukewarm	0.920229	可爱	kě ài	Adorable	3.09077
寂寞	jì mò	Lonesome	0.920229	苦痛	kǔ tòng	Painful	2.967139
不安	bù ān	Anxious	0.920229	庄严	zhuāngyán	Solemn	2.905324
辛苦	xīn kǔ	Tough	0.854499	年轻	nián qīng	Young	2.843508
正經	zhèng jīng	Proper	0.854499	不同	bù tóng	Different	2.472616
真誠	zhēnchéng	Sincere	0.854499	仁慈	rén cí	Merciful	2.4108

伍光建 Wu Guangjian				李霁野 Li Jiye			
Adjective	Pinyin	English translation	RWF	Adjective	Pinyin	English translation	RWF
飄零	piāo líng	Wandering	0.854499	蒼白	cāng bái	Pale	2.348985
自由	zì yóu	Free	0.788768	愉快	yú kuài	Pleased	2.225354
好的	hǎo de	Good	0.788768	平常	píng cháng	Usual	2.101723
驚愕	jīng è	Stunned	0.788768	明亮	míng liàng	Bright	1.916277
驕傲	jiāo ào	Proud	0.723037	恐怖	kǒng bù	Horrible	1.916277
難受	nán shòu	Hard/sick	0.723037	實在	shí zài	Actual	1.854462
高	gāo	Tall	0.723037	溫和	wēn hé	Mild	1.854462
有力	yǒu lì	Powerful	0.723037	聰明	cōng míng	Smart	1.792646
着急	zháo jí	In a hurry	0.723037	不幸	bú xìng	Unfortunate	1.730831
溫柔	wēn róu	Gentle	0.723037	糊涂	hú tú	Muddled	1.730831
不幸	bú xìng	Unfortunate	0.657307	活泼	huó pō	Lively	1.730831
了不得	liǎo bù dé	Remarkable	0.657307	干淨	gān jìng	Clean	1.669016
失望	shī wàng	Disappointed	0.591576	欢快	huān kuài	Cheerful	1.545385
離開	lí kāi	Leaving	0.591576	真实	zhēn shí	Real	1.545385
醜陋	chǒu lòu	Ugly	0.591576	神秘	shén mì	Mysterious	1.545385

Appendix B The adjective collocates in texts by Wu and Li in 1930s

Node	Text							
	伍光建 Wu Guangjian				李霁野 Li Jiye			
	Adjective collocate	Pinyin	English translation	MI score	Adjective collocate	Pinyin	English translation	MI score
她 she/her	考究	kǎo jiū	Exquisite	7.908809	恬然	tián rán	Peaceful	8.41405
	親的	qīn de	Close	5.101452	听话	tīng huà	Obedient	7.41405
	好看	hǎo kàn	Good-looking	4.652467	专心	zhuān xīn	Concentrated	6.829088
					懒惰	lǎn duò	Lazy	6.829088
					精明	jīng míng	Smart	6.829088
					善良	shàn liáng	Kind	5.928627
					古怪	gǔ guài	Strange	5.677089
					勤苦	qín kǔ	Assiduous	5.606699
					细心	xì xīn	Attentive	5.414053
					傲慢	ào màn	Arrogant	5.244128
					华丽	huá lì	Gorgeous	5.191661
柘曙/简 Jane					坚决	jiān jué	Determined	5.092125
	真誠	zhēn chéng	Sincere	6.1866	忿怒	fèn nù	Angry	7.956407
	愛你	ài nǐ	Loving-you	5.079684	凄伤	qī shāng	Miserable	7.14905
					粗鲁	cū lǔ	Rude	7.14905
					疯狂	fēng kuáng	Crazy	6.017806
					真实	zhēn shí	Real	5.897511
					快乐	kuài lè	Happy	5.564088

Node	Text							
	伍光建 Wu Guangjian				李霁野 Li Jiye			
	Adjective collocate	Pinyin	English translation	MI score	Adjective collocate	Pinyin	English translation	MI score
					高兴	gāo xìng	Happy	4.61063
他 he/his	冷冷	lěng lěng	Cold	6.076635	愁闷	chóu mèn	Wistful	6.551069
	很淡	hěn dàn	Lukewarm	5.714064	华贵	huá guì	Elegant	6.136038
	正經	zhèng jīng	Proper	5.18355	伟大	wěi dà	Great	5.435596
	小心	xiǎo xīn	Careful	4.299027	凶暴	xiōng bào	Violent	5.32868
	恐怖	kǒng bù	Horrible	3.674536	胆怯	dǎn qiè	Timid	5.32868
					激昂	jī áng	Fiery	5.13603
					苛刻	kē kè	Demanding	5.020558
					害羞	hài xiū	Shy	4.966109
					热情	rè qíng	Passionate	4.966109
					残酷	cán kù	Cruel	4.473069
洛赤特/ 罗契斯特 Rochester	驕傲	jiāo ào	Proud	6.041243	果决	guǒ jué	Decisive	7.45876
	小心	xiǎo xīn	Careful	4.915713	不高兴	bù gāoxìng	Unhappy	6.78068
	愛你	ài nǐ	Loving-you	4.665893	神秘	shén mì	Mystery	5.136833
					漂亮	piào liàng	Beautiful	5.08025
					年轻	nián qīng	Young	4.25712

Appendix C The verbs collocated with ‘他’ (him) and ‘她’ (her) as indirect objects in Wu’s text

Verb collocate	Pinyin	English translation	LogDice score (node: ‘她’)	LogDice score (node: ‘他’)
教	jiāo	Teach	9.7	—
賞	shǎng	Reward	8.9	—
拋棄	pāo qì	Abandon	8.9	—
該愛惜	gāi ài xī	Should cherish	8.9	—
該保護	gāi bǎo hù	Should protect	8.9	—
沒對	méi duì	Do not ... to	8.9	—
善用	shàn yòng	Be good at	8.9	—
作對	zuò duì	Antagonise	8.9	—
們喊	men hǎn	Shout to	8.9	—
問	wèn	Ask	10.3	8.2
給	gěi	Give	10.5	9.1
對	duì	To	9.8	8.8
見	jiàn	See	9.7	9.2
看	kàn	Loot at	10.2	9.9
喜歡	xǐ huān	Like	8.6	10.7
過告訴	guò gào sù	Go and tell	—	8.4
升到	shēng dào	Rise to	—	8.4
饞是	chán shì	Be	—	8.4
來叫	lái jiào	Come and call	—	8.4
揣摩	chuǎi mó	Think and guess	—	8.4
追想起	zhuī xiǎng qǐ	Think back/recall	—	8.4
會給	huì gěi	Will give	—	8.4
相信	xiāng xìn	Trust	—	9.2
與	yǔ	With	—	9.3
到	dào	Arrive	—	9.4
請	qǐng	Please	—	9.7
嫁	jià	Marry	—	10.2

Appendix D The verbs collocated with ‘他’ (him) and ‘她’ (her) as indirect objects in Li’s text

Verb collocate	<i>Pinyin</i>	English translation	LogDice score (node: ‘她’)	LogDice score (node: ‘他’)
问	wèn	Ask	11.0	—
听	tīng	Listen to	10.1	—
阻挠	zǔ náo	Obstruct	9.4	—
保全	bǎo quán	Protect	9.4	—
照亮	zhào liàng	Light up	9.4	—
盯视	dīng shì	Stare at	9.4	—
征得	zhēng dé	Obtain approval	9.4	—
后到	hòu dào	Go second	9.4	—
让	ràng	Let sb.	9.4	—
给	gěi	Give	9.5	9.4
到	dào	Get/arrive	9.7	9.6
使	shǐ	Make sb.	9.0	9.7
走到	zǒu dào	Walk to	9.2	10.1
写	xiě	Write	—	9.2
告诉	gào sù	Tell	—	9.2
站在	zhàn zài	Stand on	—	9.2
讨	tǎo	Ask for	—	9.2
以为	yǐ wéi	Think	—	9.2
放到	fàng dào	Put	—	9.8
跑到	pǎo dào	Run to	—	10.

Appendix E The top 15 RWF of words in five texts in 1980s–1990s

Order	祝庆英 Zhu Qingying	杨晓红 Yang Xiaohong	宋兆霖 Song Zhaolin	吴钧燮 Wu Junxie	黄源深 Huang Yuanshen
1	的	的	的	的	的
2	我	我	我	我	我
3	是	是	是	是	是
4	你	你	你	你	你
5	在	他	他	他	他
6	他	和	在	在	个
7	个	她	和	来	在
8	和	在	我的	她	她
9	她	我的	她	个	和
10	我的	个	个	和	先生
11	有	先生	有	先生	有
12	先生	有	先生	我的	上
13	来	来	来	有	自己
14	就	这	还	就	而
15	去	就	就	上	去

Appendix F The RWF of the words marked for gender in texts in 1980s–1990s

Word/Text	祝庆英 Zhu Qingying	杨晓红 Yang Xiaohong	宋兆霖 Song Zhaolin	吴钧燮 Wu Junxie	黄源深 Huang Yuanshen
他 he/him	76.15967	78.30545	71.499	67.36459	71.70092
她 she/her	60.90471	63.59579	55.41173	53.41736	55.91299
他们 they (M)	22.39313	24.72474	19.43158	19.87623	18.53366
她们 they (F)	21.06911	23.09729	20.00819	19.48096	16.16235
先生 Mr/sir	48.7583	51.76547	49.64568	47.14957	51.7944
小姐 Miss	24.75333	25.78884	25.25529	24.61942	25.46038
罗切斯特 Rochester	22.278	23.34767	20.64245	20.21503	22.09062
简 Jane	21.24181	18.96607	17.01628	19.70683	18.40885
太太 Mrs	17.67273	17.08824	17.87475	17.67403	17.72242
女人 woman	6.274681	5.821268	5.189444	4.856123	5.61626
姑娘 girl	5.296061	3.755657	4.266876	4.630257	4.493008
妻子 wife	4.087178	4.319006	4.266876	4.009125	4.368202

Appendix G The RWF of words marked for gender in texts in 2000s–2010s

Word Text	她 she/her	小姐 Miss	简 Jane	太太/夫人 Mrs	他 he/him	先生 Mr/sir	罗切斯特 Rochester
肖遥 Xiao Yao (Y)	74.195548	52.396316	31.398716	36.797792	87.19477	80.595164	39.79761
龚勋 Gong Xun (Y)	59.450255	30.844077	21.016784	23.546582	76.47774	71.612746	35.61177
魏晓亮 Wei Xiaoliang (Y)	57.790253	26.164378	21.274434	19.496272	72.33308	52.392262	23.49714
张承滨 Zhang CB (Y)	56.741421	22.441382	37.302231	14.26041	74.22919	43.306614	15.38623
李娜,李霞 Li (Y)	58.025056	26.335868	29.166359	19.19811	73.59275	52.610205	23.07455
刘荣跃 Liu Rongyue (N)	52.756038	18.30193	18.30193	18.766741	67.86239	49.909071	22.31092
武合 Wu He (N)	51.59273	23.674586	16.806723	18.872665	64.88177	47.125827	21.3853
张成武 Zhang CW (N)	52.316848	25.758623	15.535134	19.647375	67.45218	49.632468	21.24658
贾文浩,贾文渊 Jia (N)	51.915399	23.722234	26.089198	17.147336	63.06643	47.023675	22.98585

Appendix H The RWF of female and male ‘我’ (/wǒ/, I/me) in texts in the 2000s and 2010s

Text	我 I/me (F)	我 I/me (M)	Differential
肖遥 Xiao Yao (Y)	540.550209	126.283404	414.266805
龚勋 Gong Xun (Y)	499.093996	151.293915	347.800081
魏晓亮 Wei Xiaoliang (Y)	466.495263	129.942325	336.552938
张承滨 Zhang CB (Y)	442.615402	123.852779	318.762623
李娜,李霞 Li (Y)	463.840873	131.320021	332.520852
刘荣跃 Liu Rongyue (N)	429.441367	118.196811	311.244556
武合 Wu He (N)	453.473479	126.55783	326.915649
张成武 Zhang CW (N)	449.628635	125.740527	323.888108
贾文浩,贾文渊 Jia (N)	434.150596	121.620312	312.530284

Appendix I The top 100 female-related keywords in texts in 2000s and 2010s

肖遥 Xiao Yao (Y)					贾文浩,贾文渊 Jia (N)				
Order	Key Word	Frequency	RWF	Keyness	Order	Key Word	Frequency	RWF	Keyness
7	小东西	6	78.699	62.46	6	小东西	11	40.101	32.21
11	女教师	10	131.165	41.29	10	女教师	20	72.91	23.09
15	小姑娘	12	157.398	38.18	15	小姑娘	21	76.556	18.69
24	太太	2	26.233	27.23	36	夫人小姐	3	10.937	11.94
28	年轻小姐	2	26.233	27.07	50	女主人	8	29.164	11.48
30	小姐	2	26.233	26.99	55	小精灵	5	18.228	11.06
36	年轻姑娘	2	26.233	22.49	64	老女人	4	14.582	10.1
39	好姑娘	2	26.233	21.79	68	年轻姑娘	3	10.937	9.86
40	好孩子	5	65.582	21.75	95	大女孩们	2	7.291	8.29
46	女主人	3	39.349	15.35	98	爱小姐	2	7.291	8.29
56	夫人	1	13.116	14.12					
57	妇女	1	13.116	14.12					
68	老妇人	1	13.116	14.12					
82	小姐	1	13.116	14.12					
88	女佣	1	13.116	14.12					
89	女使徒	1	13.116	14.12					

龚勋 Gong Xun (Y)					张成武 Zhang CW (N)				
Order	Key Word	Frequency	RWF	Keyness	Order	Key Word	Frequency	RWF	Keyness
4	小东西	7	45.72	36.61	7	太太 小姐	12	46.137	47.14
5	太太 小	5	32.657	33.66	9	小东西	14	53.826	42.97
7	爱小姐	4	26.126	27.12	12	年轻小姐	7	26.913	27.75
14	年轻小姐	3	19.594	20.47	14	女教师	17	65.36	20.73
15	女教师	9	58.782	18.68	19	小姐	5	19.224	20.22
36	坏姑娘	2	13.063	14.02	25	小姑娘	19	73.05	17.85
63	小姑娘	8	52.251	12.83	44	女恩人	3	11.534	12.53
65	年轻女士	2	13.063	12.74	63	亲妹妹	3	11.534	10.84
67	亲妹妹	2	13.063	12.16	67	小家伙	6	23.068	10.42
70	小精灵	3	19.594	11.84	70	小精灵	4	15.379	9.42
74	好姑娘	2	13.063	11.25	72	亲生女儿	3	11.534	9.3
80	老妇人	2	13.063	10.38	73	女主人	6	23.068	9.16
81	女主人	4	26.126	10.32	74	宝贝女儿	3	11.534	9.12
89	女作家	2	13.063	7.73					

张承滨 Zhang CB (Y)					武合 Wu He (N)				
Order	Key Word	Frequency	RWF	Keyness	Order	Key Word	Frequency	RWF	Keyness
1	女教师	42	211.812	66.48	4	爱小姐	8	30.434	31.43
4	小东西	9	45.388	36.35	10	年轻小姐	5	19.021	19.9
5	女恩人	7	35.302	36.3	11	年轻姑娘	6	22.826	19.67
13	年轻小姐	5	25.216	26.06	12	小东西	6	22.826	18.67
17	女主人	11	55.475	21.49	14	女教师	15	57.064	18.14
22	女孩子们	5	25.216	20.38	24	小精灵	6	22.826	13.7
24	小姑娘	14	70.604	17.26	25	小家伙	8	30.434	13.61
34	女修道院	3	15.129	15.88	32	女恩人	3	11.413	12.41
41	大女孩	3	15.129	15.14	34	小姑娘	13	49.456	12.16
48	亲妹妹	3	15.129	13.95	40	亲妹妹	3	11.413	10.74
53	年轻姑娘	3	15.129	13.32	47	女主人	6	22.826	9.07
55	好姑娘	3	15.129	12.9	55	女人	2	7.609	8.61
74	女人	2	10.086	11.09	56	女子	2	7.609	8.61
102	女基督教徒	2	10.086	11.05	75	太太 小姐	2	7.609	8.61
43	女性作家	3	15.129	14.78					

李娜李霞 Li (Y)					刘荣跃 Liu Rongyue (N)				
Order	Key Word	Frequency	RWF	Keyness	Order	Key Word	Frequency	RWF	Keyness
3	小东西	11	45.76	36.65	2	女士小姐	17	68.036	69.03
4	爱	7	29.12	30.12	6	小东西	10	40.021	32.15
7	小姑娘	22	91.521	22.3	9	女管家	6	24.013	24.24
11	女教师	14	58.241	18.51	14	女教师	15	60.032	19.07
15	太太 小姐	4	16.64	17.64	15	女主人	12	48.025	18.65
16	年轻小姐	4	16.64	17.53	16	小姑娘	18	72.038	17.6
36	女恩人	3	12.48	13.48	28	年轻女人	4	16.008	14.2
46	女主人	8	33.28	13.04	37	女士	3	12.006	13.01
47	小姐	3	12.48	12.81	43	年轻小姐	3	12.006	12.93
56	小精灵	4	16.64	10.14	49	小女孩们	3	12.006	12.6
59	小家伙	5	20.8	9.44	52	小精灵	5	20.011	12.08
65	女人	2	8.32	9.32	53	女家庭教师	3	12.006	11.78
85	年轻 小姐们	2	8.32	9.32	86	天使姑娘	2	8.004	9

魏晓亮 Wei Xiaoliang (Y)				
Order	Key Word	Focus	Focus	Keyness
5	太太 小姐	8	34.413	35.41
6	小东西	9	38.715	31.12
12	女教师	15	64.524	20.47
17	女主人	10	43.016	16.75
18	小姑娘	15	64.524	15.79
24	爱小姐	3	12.905	13.9
43	女孩子们	3	12.905	10.81
47	女人	2	8.603	9.6
59	年轻小姐们	2	8.603	9.6
62	女恩人	2	8.603	9.6
89	妈妈	2	8.603	9.57

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