A Review of Chinese Studies on the Translation of Female Images

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Women constitute a crucial force in societal transformation, and the portrayal of female images holds significant importance in literary works. With the rise of feminism, China has witnessed a surge in feminist research over the past two decades. This paper, utilizing the China National Knowledge Infrastructure (CNKI) database, explores and summarizes Chinese academic achievements in the translation studies of female images. The research characteristics are as follows: (1) There is a predominant focus on the translation from foreign languages into Chinese; (2) before 1949, the number of foreign works far exceeded those of China; after 1949, Chinese works far surpassed foreign ones; (3) the translation of certain female images during the May Fourth Movement has brought positive impacts to Chinese society, inspiring the desire for women's liberation and independence. However, after 1949, the translation of Chinese novels in some English-speaking countries has made a negative impact on the image of China; (4) the main translation strategies include domestication, foreignization, a combination of domestication and foreignization, and deconstruction of domestication and foreignization; (5) there are 12 translation methods involved in the translation of female images in Chinese literature, including literal translation, free translation, substituting appellation, rewriting or restoring psychological descriptions, poetic descriptions, supplementing, hijacking, prefacing and footnoting, instructional preface and postscript, explanatory annotation, informative epitext, and fabrication; (6) regarding the selection of translated works, translators are deeply influenced by the contemporary background; (7) the translation of female images in different periods reflects the transformation and evolution of discourse about women in Chinese society; and (8) current Chinese research also covers situational studies, cultural implication, communication paths, and descriptions of female images.

Keywords: female images, translation, review

Introduction

Women play a pivotal role in social development and transformation, frequently becoming subjects of exploration in numerous literary works both domestically and internationally (Jin, 2015). "Image refers to the 'group symbolic system' or 'group label', which can denote political representations of a nation or ethnicity, as well as the images of smaller cultural groups" (Dyserinck & Fang, 2007, p. 153). As one of these cultural groups, the study of female images has garnered increasing attention from scholars (Mi, 2022).

In China, from the 1970s to the mid-1990s, the convening of the Fourth World Conference on Women spurred the awakening of a new wave of female theorists. Against this background, the past two decades in

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China have witnessed a surge in research on female, with numerous scholarly articles and books delving into the history, current status, disadvantaged positions, gender equality, social gender systems, and research methodologies related to women. This has significantly propelled the development of women's theories (Zhuang, 2005).

In the West, the term "feminism" was first used by French suffragist Hubertine Auclert in 1882, spreading with the development of the Western women's movement (Wu, 2000). Simone de Beauvoir (De Beauvoir & Böhm, 1969) indicated the traditional view about female, that is, the female is the second sex, the "other" who is excluded from the male. *The Second Sex* in 1949 challenged traditional views that considered gender as innate (Wu, 2012). As productivity growing, waves of feminism emerged both domestically and internationally, leading to a significant improvement in women's social status. In light of multiple factors, academic interest in the translation of female images has also increased.

The China National Knowledge Infrastructure (CNKI) database was used to retrieve and review the Chinese research on the translation of female images. This paper focuses on data collection and research characteristics, providing a detailed introduction to the research on the translation of female images in China.

Data Analysis

The CNKI was utilized in this section. First, the keywords "女性形象" (female image) and "翻译" (translation) were entered into two search boxes. The search parameters include "北大核心" (Beijing University core) and "CSSCI" (Chinese Social Sciences Citation Index) as the source categories. This process resulted in 32 entries. All 32 entries were selected for comprehensive visual analysis in this section, accompanied by explanations of relevant charts.

Table 1 derived from the selected results indicates a certain level of influence of female image translation in the academic domain. This influence is specifically reflected in the total citations of the selected literature, which amount to 297, and the overall downloads, totaling 32,278.

Table 1

Screenshot of Analysis of Literature Indicators

Index Analysis

The number of literature	Total Number of References	Total Number of Citations	Total Number of Downloads	Number of References per Article	Number of Citations per Article	Number of Downloads per Article	Download Citation Ratios
32	355	297	32278	11.09	9.28	1008.69	0.01

Figure 1 below provides the overall trend of the selected literature. It reveals that research on the translation of female images in China began in 2002 and has shown a consistent upward trend until 2023. There was a minor peak in 2008, with the highest peaks observed in 2012 and 2018. Starting from 2021, the annual publication volume has stabilized at around two articles. Figure 2 shows the overall trend of the selected literature, references, and citations. References of the selected literature span the years 1988-1998, providing a reliable reference basis for Chinese female image translation research. The trends observed in the citations indicate that the selected literature has exerted a certain influence within the academic community, offering valuable insights for subsequent research. In summary, while the research interest in female image translation is gradually increasing, the publication volume remains relatively low, indicating substantial potential for future exploration.
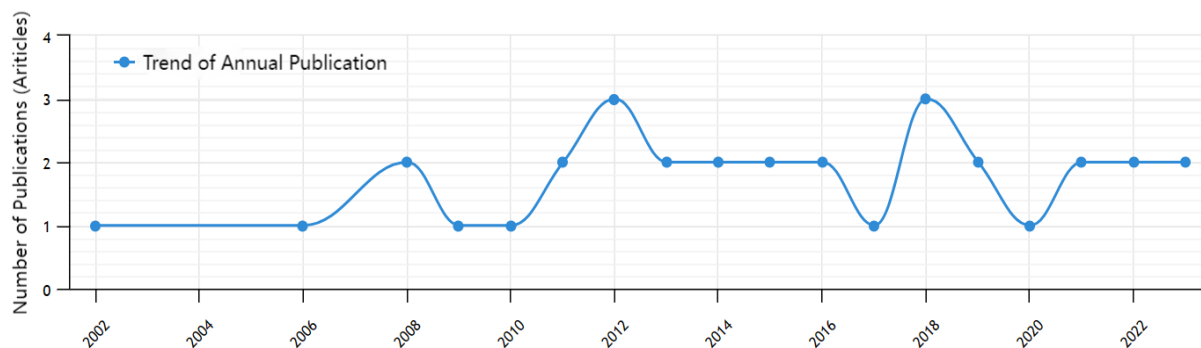
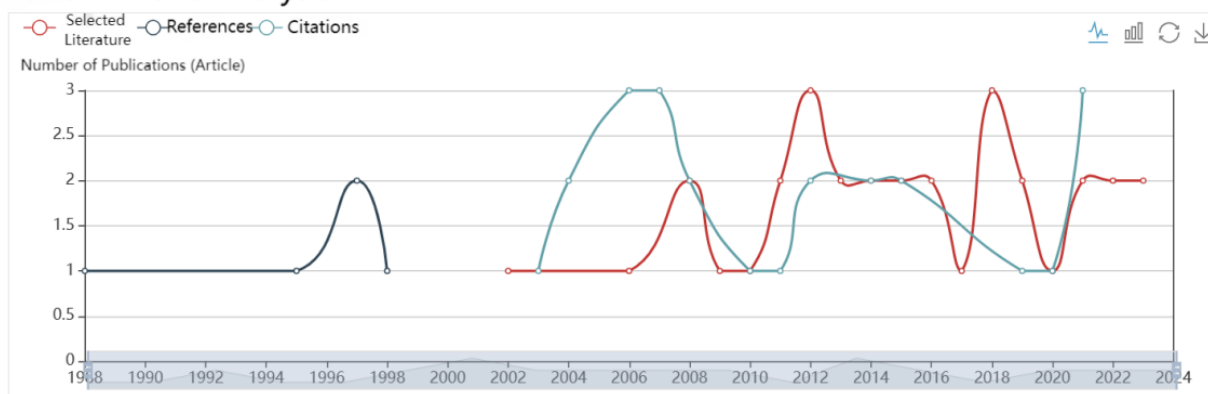*Figure 1.* Screenshot of overall trend of the selected literature.

Figure 2. Screenshot of overall trend of the selected literature, references and citations.

Research Characteristics

In this section, the author will analyze the Chinese research characteristics of female images from three perspectives: translation types, the quantity of translated works, and research content. The characteristics of research content can be further categorized into translation, translation strategies, translation methods, works selection, discourse studies, and other studies.

Characteristics of Translation Types

There is a greater amount of research on translating from foreign languages into Chinese. Upon categorizing the literature, there are 14 papers related to translating from Chinese to foreign languages, while there are 19 papers related to translating from foreign languages into Chinese. Among these, 《从"娜拉"到"芸娘"——现代文学翻译中的女性形象及其文化内涵》 (*From Nora to Yun: Female Images and Their Cultural Implication in the Translation of Modern Literature*) written by Liu Kun (2013) covers both the C-E and E-C translation directions. Additionally, 《史诗<玛纳斯>中母亲形象与其文化内涵的英译研究》(*Study on the Image of Mother and It's cultural connotations in English Version of Epic Manas*) written by Huang Wei (2017) focuses on the translation language pair of Kyrgyz-English.

Table 2 provides the quantity of papers in three types of translation. It is apparent that the quantity of papers regarding translation from Chinese to foreign languages and from foreign languages into Chinese is roughly equivalent, yet there is a greater volume of research on translation from foreign languages into Chinese.

Table 2

The Quantity of Papers in Three Types of Translation

Translation types	Quantity
Chinese to other languages	14
Other languages to Chinese	19
Kyrgyz to English	1

Characteristics of Translated Works

Before 1949, the number of foreign works far exceeded that of Chinese works. However, after 1949, Chinese works surpassed foreign works. Specifically, in translations before 1949, the quantity of foreign works exceeded that of Chinese works, with over 30 foreign works, including extensive research on *A Doll's House*, *Camille*, and *Lady Windermere's Fan*. Other works included *Mother*, *Jane Eyre*, *Tess of the D'Urbervilles*, *Pride and Prejudice*, *The Scarlet Letter*, *The French Lieutenant's Woman, Lolita*, and more.

Chinese works mainly consisted of *Journey to the West*, Tang poems, *Water Margin*, *Shen Lou Zhi*, *Zhuangzi*, *Strange Stories From Chinese Studio*, and *Six Chapters of a Floating Life*, totaling seven works. Among these, there was a considerable amount of research on the female characters in *Water Margin*.

After 1949, translated works primarily focused on Chinese novels, including Jia Pingwa's *Ruined City*, works by Mo Yan, numerous works by female authors, and over 70 contemporary feminist novels, with no research on the translation of foreign novels.

Characteristics of the Research Content

The research content mainly encompasses studies on translation, translation strategies, translation methods, work selection, discourse studies, situational studies, cultural connotations, communication, and the depiction of female characters. Among these, the research on translation strategies and translation methods is the most extensive. The following sections will provide a detailed overview of these aspects.

Characteristics of the Translation

In the realm of translation research, the translation of certain female characters during the May Fourth Movement had a positive impact on Chinese society, sparking desires for women's liberation and independence. However, in contemporary times after 1949, the translation of Chinese novels by some English-speaking countries has had a negative influence on the image of China.

According to Luo (2008), the translated portrayal of female characters attempting to depart or actually departing in the dramas of Ibsen and Wilde entered China, became active in texts, manifested on stage, and participated in the imagination and construction of the new gender system at that time, becoming one of the driving forces behind the transformation of gender discourse during the May Fourth Movement. Bao (2023) suggested that contemporary Chinese female novels play a crucial role in China's literary translation to other countries. English-speaking countries tend to select contemporary Chinese women's novels that align with their ideological preferences for translation, positioning them to construct a contemporary Chinese image that fits their

collective imagination. The translated female images often associate with poverty, hardship, and a dark society, which does not align with the rapidly developing China in the modernization process.

Characteristics of the Translation Strategy

In terms of translation strategies, the translation of Chinese female images can be mainly categorized into four types: domestication, foreignization, a combination of domestication and foreignization, and deconstruction of domestication and foreignization.

Domestication has been most commonly used and was applied in both translating from Chinese to other languages and from other languages to Chinese. Venuti (2017) proposed that the aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for Chinese agendas, cultural, economic, political.

In the translation of female images in Chinese works, the translator of the Spanish translation of *Journey to the West* creatively transformed the names of female evils, highlighting their supernatural features, abilities, and personalities in a more pronounced way for the target language readers. The translator omitted the humble terms used to address women in the original text and extensively used respectful terms in Spanish to address females, thereby elevating their social status in the translated language (Mi, 2022). In contemporary translations, translator Zhu Hong focused on presenting Chinese female images navigating between new and old ideologies, facing different challenges, and tending to employ the strategy of domestication (Fu, 2014).

In the translation of female images in foreign works, lay Buddhist named Li Shao, the first translator of Western novels in China, used the domestication strategy. He completely overturned feminist translation theory to conform to the target language's patriarchal cultural traits, rewriting Western female characters as delicate Chinese women and even altering their marital status to meet the requirements of Chinese feudal society for female images (W. Q. Zhang & Z. Zhang, 2010). Analyzing 《巴黎茶花女遗事》 (the translation of *Camille*), Hu Ying points out that Lin Shu, by borrowing Confucian rites and the principles of ruler and subjects to interpret male-female relationships, naturally detached the story of the Camille from the 19th-century French popular cultural context and implanted it into the Chinese Confucian ethical system (Ma, 2023). Similarly, translator Zhou Zuoren used the domestication strategy in 《侠女奴》 (the translation of a story from *The Arabian Nights*), adding elements of "侠" (heroism) to conform to the traditional norms of hero fiction and processing the original work (Ma, 2020). In the translated of Jia Pingwa's work *Ruined City*, the translator employed a strategy of diluting the negative female image in the original text, aligning with the gender ideology of the target language culture, demonstrating subject creativity, and to some extent, promoting the dissemination of *Ruined City* in the French-speaking countries (Li & Hu, 2022). It can be seen that the use of the domestication strategy when translating female images greatly facilitates reader acceptance and promotes cultural exchange. On the contrary, domestication sometimes weakened characteristics of female. For instance, in the early 20th century, the translation novel 《七王会》 (*The Brotherhood of the Seven Kings*) published in 《唯一趣报有所谓》 (*Yousuowei Bao*) highlighted women to be "unemployed", "deprived of words", "controlled", and "deprived of name" (Li & Yang, 2012).

On the contrary, regarding foreignization, Venuti (2017) indicated that in its effort to do right abroad, this translation method must do wrong at home, deviating enough from native norms to stage an alien reading experience—choosing to translate a foreign text excluded by Chinese literary canons, for instance, or using a marginal discourse to translate it.

In the translation of foreign works, Chinese translators also employ strategies of foreignization when introducing female characters. In Shen Xingren's 《温德米尔夫人的扇子》 (the translation of *Lady Windermere's Fan*), for example, he crafted a female character with a keen awareness of gender equality, which, however, deviated and conflicted with the traditional gender norms of "Three Obediences and Four Virtues" (Luo & Mu, 2011). Similarly, Lin Shu, in 《迦茵小传》 (the translation of *Joan Haste*), retained the more complete storyline and female characters from the original text. His attitude towards women was more tolerant and open, refraining from extensively deleting descriptive passages related to sex to cater to China's traditional feudal ethics. This approach shaped female characters with a bold and independent personality, capable of love and hate. Therefore, employing foreignization strategies to translate Western female characters, preserving positive and courageous traits, was beneficial in that era for Chinese readers to recognize the challenges faced by women. It served to inspire women to resist the oppression of feudal society and liberate themselves (Liang, 2006).

Combining domestication and foreignization is also applied in the translation of female characters. In the translation of *Zhuangzi*, translator Burton Watson uses the term "seductive" to describe Shen Ren, making her more alluring and closer to reality. Conversely, Western attitudes towards the fidelity of Eastern women are negative, viewing it as restricting women's pursuit of happiness. Consequently, in Watson's translation, the virtuous wife becomes an overlooked and neglected figure, akin to roadside weeds (Jin, 2015). Similarly, Lin Shu, in translating works by H. Rider Haggard, faithfully translates the Western "尤物" ("exquisite beauty" or "seductive object"). The acceptance of such translation by Chinese readers is attributed to the shared male-dominated social structure in both Chinese and Western societies. In navigating the cultural and linguistic gap between the source and target languages, Lin Shu seeks a "resemblance" to bridge the "diversity" in Western literary culture. He aims to minimize or eliminate "translation violence", making the translation contribute to the local culture, ethics, and morality (Zhou, 2018).

Furthermore, during the period of the Revolution of 1911 in China, female translator Chen Hongbi deconstructed the strategies of domestication and foreignization in translation. In both form and content, she erased the boundaries between fidelity and unfaithfulness, while simultaneously smoothing over the opposition between semantic fidelity and formal rewriting. What she constructed was an identity that is distinct from both Western and Eastern women, offering a new perspective on female identity (Pan & Chen, 2016).

Characteristics of the Translation Methods

In terms of translation methods, there are 12 methods involved in the translation of female images in Chinese literature, including literal translation, free translation, substituting appellation, rewriting or restoring psychological descriptions, poetic descriptions, supplementing, hijacking, prefacing and footnoting, instructional preface and postscript, explanatory annotation, informative epitext, and fabrication.

1. Literal translation: Translators, such as Lin Shu, the Zhou brothers, and Mao Dun have used literal translation when translating female images from foreign works into Chinese. In 《埃及金塔剖尸记》 (the translation of *CLEOPATRA*), Lin Shu faithfully restored the imagery of "snakes" between Egyptian clothing items, such as crowns and skirts (Zhou, 2018). The Zhou brothers, in the 《域外小说集》 (the translation of *CLEOPATRA*), added exclamatory particles from classical Chinese to the literal translation of female descriptions, expressing concern for women (Hou, 2021). Additionally, in the Spanish translation of *Journey to the West*, the translator directly translated the metaphorical expressions describing female images, including both the tenor and vehicle of the metaphor (Mi, 2022). Similarly, translator Li Hongyan, in the translation of the mother figure in

the epic *Manas, hero of Kyrghiz epic saga*, directly translated the Kyrgyz word "сумурук" as "Phoenix" (Huang, 2017). This shows that the method of literal translation vividly portrays the characteristics and charm of women in the translation of female images, preserving the feminine features of the original text.

2. Free translation: The translation of *Journey to the West*, 《蜃楼志》 (*Mirage*), and Zamacois's novel *Their Son* have all employed the method of free translation. In the Spanish translation of *Journey to the West*, the translator adjusted the names, psychological descriptions, and physical descriptions of the female evils characters to align with the linguistic habits of the target language, either strengthening or weakening certain aspects (Mi, 2022). In Han Nan's English translation of 《蜃楼志》(*Mirage*), characters' gazes are endowed with the meaning of clarity, like water, through the use of the term "liquid", while their physical forms are described as lithe and graceful using "lissome" and "graceful" (Zeng & Wu, 2018). Additionally, in Mao Dun's translation of *Their Son*, a free translation approach was also used, boldly incorporating words expressing emotions and desires in various descriptions of women, portraying the sensuality of female characters more vividly (Lu, 2013).

3. Substituting appellation: The replacement of appellation can alter the status of female characters in the original works. In Sidney Shapiro's translation of *Water Margin*, 88.32% of derogatory terms referring to women were replaced with neutral or non-derogatory terms. The narrator of the translation extensively uses female names or neutral pronouns like "she", preserving the characters' original names or using "she" (Wang, 2019).

4. Revising or restoring psychological descriptions: It is a translation method that enriches the portrayal of female characters and enhances the depth of characters. In the translation by Pearl S. Buck, the translator, being a woman, delicately captured the mind and language of Hu Sanniang, a female character, which is an experience beyond the comprehension of Sidney Shapiro, who is a male translator. In this context, Pearl S. Buck chose not to adhere strictly to the original text but instead intervened and rewrote it from the perspective of the characters' psychology, bringing forth the voice of Hu Sanniang (Wu, 2012). In the translation of *Liao Zhai Zhi Yi*, the translator restored the psychological activities of female characters. For instance, the phrase "夜无知者" was translated as "It is night: No one will be the wiser", providing a subtle yet bold expression, rather than "No one will know it at night". This effectively captured the mindset of the female fox in her probing and enticing actions, portraying it vividly (Chen, 2014).

5. Poetic descriptions: The method of using poetry to depict the female image is evident in the translated version of *Strange Stories From Chinese Studio*. The incorporation of women into poetry is a common expression in classical literature. Utilizing poetry to embellish the image of female evils not only elevates but also beautifies the portrayal of female characters. In the process of translation, the translator, through careful scrutiny of the original text, accurately conveys the translation, and employs techniques, such as the subtext adding to achieve a poetic description in translating the identity of the female evils (Chen, 2014).

The three feminist translation practices proposed by Luise Von Flotow (1991), namely, supplementing, hijacking, and prefacing and footnoting, are reflected in Pearl S. Buck's translation of *Water Margin* (Lu, 2015).

6. Supplementing: This involves the translator creatively rewriting the text during the translation process based on their own subjectivity. It is a creative act aimed at balancing the cultural differences between the two languages.

7. Hijacking: This refers to female translators manipulating viewpoints that originally did not have feminist tendencies, based on their own perspectives and consciousness. It involves steering the content toward a feminist direction.

8. Prefacing and footnoting: This is a method used to explain the original work's main themes, the translator's selection purposes, and the translation strategies employed.

In the translation of Tang poems, translators use three methods, namely, instructional preface and postscript, explanatory annotation, and informative epitext, to depict symbolic female figures (Wang, 2021).

9. Instructional preface and postscript: This method introduces the feasibility of depicting symbolic female figures in Tang poems, and it has been attempted in practice.

10. Explanatory annotation: Translators use this method to express their understanding of the original text, reconstruct the cultural context, and help target language readers better comprehend the work (Xiao, 2011).

11. Informative epitext: This method, with its independence and comprehensiveness, provides more systematic and comprehensive information for the target readers. It creates a macroscopic cultural and historical context outside the micro-textual environment of the translated work.

12. Fabricating: Regarding this method, Zhou Zuoren, in 《女猎人》, said: "是篇参译英星德夫人《南非搏狮记》，而大半组以己意，惟所引景物随手取及，且猎兽之景未曾亲历，所言自知未能略似，阅者不足深求致胶柱而鼓瑟，人名地名亦半架空（今假定属中主人翁为篆因女士，其地为寿眉之山），无所据也" (Geng, 2008). Translators use this method to highlight their creative intent and meet the literary demands of their time (Liu, 2012). Fabricating largely deviates from the original text's background information, leaning more towards the translator's creative attitude, allowing the translator to determine the translation.

From these translation methods, we can observe that in the translation of female figures, translators have a wide range of choices. They can either enhance or diminish the portrayal of female figures from the original text. Female figures undergo transformation during the translation process and become integrated into the cultural context of the target language. These translation methods have significant implications for both theoretical and practical research in the translation of female figures in the future.

Characteristics of Works Selection

In terms of selecting works, translators share a common motivation deeply influenced by the socio-cultural context of their times.

Whether during periods of significant societal transformation like the late Qing Dynasty, the May Fourth Movement, or the early development of female consciousness in the 1980s, the social background serves as a crucial factor influencing the translation choices for portraying female figures. For instance, the Zhou brothers depicted numerous female characters in 《域外小说集》 (*A Collection of Foreign Novels*) because, during the late Qing Dynasty, women constituted the largest group in need of resisting oppression and seeking liberation. In terms of personal emancipation, the oppression faced by women was more profound, leading to a more urgent desire for liberation (Hou, 2021). During the May Fourth Movement, female translators, exemplified by female students participating in political discussions, moved beyond translations centered on themes of family and marriage. They sought to establish a new national image for women, providing a theoretical basis for Chinese women to become active participants in politics. Consequently, this group of female translators chose to transplant female images from Western literature into the Chinese context, with the hope of becoming the expectations and references for the new Chinese female image (Zhao, 2019). In the early stages of the emergence of female consciousness in the 1980s, Zhu Hong keenly captured a different female discourse from the mainstream paradigm. She selected and translated works focusing on female themes such as marriage and family, emphasizing the persistence of Chinese women under gender oppression. This added a unique and authentic

dimension to the portrayal of Chinese women in the English-speaking world, earning praise from mainstream foreign media (Fu, 2014).

Characteristics of Discourse Studies

In the field of discourse studies, the portrayal of female characters in literary works across different periods reflects the evolution and transformation of women's discourse in Chinese society. Behind various female images, there are different discourses—some supportive of women's liberation and others opposing the rise of the new woman. These depictions have both positive and negative impacts.

During the May Fourth Movement, for instance, after the introduction of Nora in 《新青年》 (*New Youth*), the Nora phenomenon left a profound impression on the young intellectuals of the May Fourth era. Nora's decision to leave home served as a model of resistance against traditional norms, showcasing an ideal modern personality. The act of Nora departing from her home was seen by the 《新青年》 (*New Youth*) as a legitimate form of rebellion against traditional marriage and parental authority, becoming a pathway for their practical pursuit of liberation. In 1924, Hong Shen's adaptation of *Lady Windermere's Fan* by Oscar Wilde, titled 《少奶奶的扇子》 was published in the *Eastern Miscellany*. This had a significant impact on Chinese society at the time. Commentaries revealed a more tolerant attitude among the Chinese audience toward "bad women", recognizing valuable qualities in them, deviating from traditional views of women. The different outcomes for women facing marital challenges, whether it is the departure of "Nora" or the return of the "Madam", were equally appreciated by the Chinese audience, illustrating the multifaceted nature of feminist discourse during the May Fourth Movement (Luo, 2008).

In contrast, the 1924 translation of 《天仇记》 (*Tianchou Ji*), by Shao Ting conveyed a different discourse. This translation, one of the earliest known versions of Hamlet in China, deliberately obscured Western female images and concepts deemed "shameful", inhibiting non-mainstream images and ideas. It subverted Western female images and concepts, downplaying the bold and independent image of Western women popular among young people in the 1920s. The translator established "chastity" and "virtue" as two benchmarks, constantly comparing them to the traditional qualities expected of women (Zeng & Chen, 2008).

In contemporary times, Mo Yan's *Big Breasts and Wide Hips* focuses on the cultural significance behind the portrayal of female characters. It uses women as a foundation to set an example for men, presenting a positive view of women in the Western world through translation (Cong, 2018).

Characteristics of Other Studies

In addition, some scholars have extended the research on the translation of female images in terms of situational studies, cultural connotations, communication, and image characteristics.

Scholar Wang Zhisong (2002) described the characteristics of female images in the translation of Liu Na'ou's New Sensation novels (from Japanese to Chinese); Shao Yi (2009) analyzed the background, influence, and function of female images in 20th-century Chinese literary translations. Wang Bin (2011) examined the social communication of typical literary images using the Chinese transmission of the Nora image during the May Fourth Movement as the research subject. He pointed out that the Chinese translation of "Nora" was widely popular in China, and its advocacy of individual liberation, personal independence, and marital freedom best aligned with the demands of the May Fourth Movement and the liberation of individuals. Later, Liu Kun (2013) further compared "Nora" and "Yun Niang", analyzing the female images and their cultural connotations in modern literary translations.

Conclusion

Through the above review, we have gained an overall understanding of the translation research on Chinese female images. From the late Qing Dynasty to the present, the translation of Chinese female images has undergone a process from importing a large number of foreign novels to transmitting domestic Chinese novel female images abroad. Early translations brought about female images significantly different from traditional concepts to Chinese society, profoundly impacting the process of female liberation, such as during the May Fourth Movement with works like 《娜拉》 (*Nora*), 《巴黎茶花女遗事》 (the translation of *Camille*), and 《遗扇记》 (the translation of *Lady Windermere's Fan*). Some renowned translators, such as Lin Shu, the Zhou brothers, Chen Hongbi, made important contributions to the dissemination of progressive female images. They not only changed the perception of women in China to a certain extent, but also promoted the awakening of women's self-awareness, driving the modernization process of China. With the development of society, female images in Chinese works have also been introduced overseas, rewritten by translators to emphasize the status of women, and accepted by overseas readers. Translators, such as Pearl S. Buck and Sidney Shapiro made significant contributions to the dissemination of Chinese works.

Let women be visible in language, let women be seen as much as possible, let women's voices be heard as much as possible (Simon & Von Flotow, 1997). Female images hold a significant position in literary works, and their portrayal reflects the status and conditions of women in different social backgrounds. Through translating, discourse and ideologies about women from different cultures and periods interact, thus causing varying degrees of shaping effects in translated texts, influencing the perceptions of women in the target language society. This review of the translation of Chinese female images provides empirical evidence for translation theory research and helps readers recognize the role of translation in shaping female images when translating or appreciating literary works.

In summary, this paper outlines the current research of the translation of Chinese female images, summarizes the research characteristics, and provides references for future translation research on female images.

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