

## Original Paper

# Analysis of the Chinese Translation of *Sister Carrie* from a Feminist Perspective

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### Abstract

*Feminist Translation Theory aims to eliminate the stereotypical images of women in society and disrupts the “flattened female images” in translated versions of classic works, successfully representing female subjectivity and gender identity. Currently, the widely accepted translation strategies of supplementation, prefaces and footnotes, and “hijacking” best reflect contemporary women’s discourse power reconstruction. This article examined the translated version of the feminist-colored novel Sister Carrie, exploring how translators, from a feminist translation perspective, can coexist with the original work while restoring many unique and nuanced female images for readers.*

### Keywords

*Sister Carrie, Feminist Translation Theory, English-Chinese Translation*

## 1. Introduction

### 1.1 The Feminism Portrayed in *Sister Carrie*

*Sister Carrie* is a naturalistic masterpiece by the renowned American realist writer Theodore Dreiser from the first half of the 20th century. It broke new ground in modern fiction with its sensational departure from tradition. In this novel, Dreiser vividly depicts an amoral world through nearly documentary-like descriptions, portraying Carrie, a woman from the lower class, who rises to great success through a series of changing lovers. Unlike many “flattened female images,” Carrie is endowed with a rich inner life and undergoes distinct character development: from a naive country girl at the mercy of men in the big city to a self-sufficient, economically independent “new woman,” challenging traditional notions of femininity. Initially, Carrie placed her desire for material wealth on men, viewing Drouet and Hurstwood’s kindness and affection as a shield against external threats, which led to

self-suppression (Zhang Xuemin, 2016). However, a chance opportunity revealed her dramatic talent, yet she was reluctant to acknowledge her own power, comfortable under the protection of men's wings. It was only when her expectations of men were shattered that her true talent shone through. Stepping out of the confines of her family, Carrie entered the public sphere, maximising her potential and achieving an independent identity (Sun Leimin, 2007). Carrie's success reflects the threat posed by the emergence of the "new woman" to the established social order under male dominance, symbolising women gradually breaking free from the shackles of male privilege. She was the most rebellious and subversive literary figure of her time. Dreiser crafted Carrie as a successful, charismatic, and independent female character, holding significant importance in feminist studies (Lin Bin, 2003).

### 1.2 Introduction to the Chinese Translation of *Sister Carrie*

Up to now, there are over 30 Chinese versions of *Sister Carrie* in Chinese mainland, reflecting the various translation strategies adopted by different translators, as well as the diverse values and aesthetics of the translators themselves.

| Translator  | Time | Press  |
|---|------|--|
| Pan Qingling  | 2018 | People's Literature Publishing House                                 |
| Xu Ju   | 2012 | Changjiang Literature & Art Press                                    |
| Sun Yantao  | 2012 | The North Literature and Art Publishing House                        |
| Fang Huawen   | 2011 | Nanjing: Yilin Press   |
| Ye Hong   | 2011 | Changjiang Literature & Art Press                                    |
| Qiu Zhuchang  | 2011 | Shanghai Translation Publishing House                                |
| Prosperous Education Western Classics Translation Committee | 2011 | Beijing: World Publishing Corporation                                |
| Xu Ruzhi  | 2011 | Beiyue Literature and Art Publishing House                           |
| Wang Fan  | 2009 | Volumes Publishing Company   |
| Tang Meijun(Translator andEditor)                           | 2009 | Beijing: Popular Cultural & Arts Publishing House                    |
| Lu Danjun   | 2006 | Beijing: Yanshan Publishing House                                    |
| Li Wenjun   | 2005 | Beijing: China Drama Press(Chinese-English)                          |
| Chang Yue   | 2004 | Neimenggu: Yuanfang Publishing House                                 |
| Hu Zixiong(Rewriting)                                       | 2002 | Shanghai People's Fine Arts Press                                    |
| Li Xuemei   | 2002 | Nanning: Guangxi Nationalities Publishing House                      |
| Wang Kefei & ZhangShaoning                                  | 2001 | Nanjing: Yilin Press   |
| Wang Xiaohong   | 2000 | Beijing: World Publishing Corporation                                |
| Gai Dayong  | 2000 | Foreign Language Press   |
| Wen Bin   | 2000 | Wuhan Technical University of Surveying and Mapping Publishing House |

|                         |           |  |
|-------------------------|-----------|--|
| Lin Zi                  | 1999      | Haerbin Press                                |
| Yang Chuan              | 1999      | Yanbian People's Publishing House            |
| Liu Rongyue             | 1999      | China Peace Publishing House                 |
| Dan Hanyuan             | 1997      | Hunan Literature and Art Publishing House    |
| Liu Chongmao            | 1996      | Shaanxi Renmin Publishing House              |
| Xiao Shuhui             | 1996      | Anhui Literature and Art Publishing House    |
| Liu Kunzun              | 1995      | Huacheng Publishing House                    |
| Wang Yunfu              | 1995      | Qinghai Renmin Publishing House              |
| Wang Yanyan             | 1995      | Beijing: Yanshan Publishing House            |
| Tong Wenhua             | 1995      | Kaijin Culture Publishing House              |
| Huang Rong              | 1979      | Vision Publishing House                      |
| Qiu Zhuchang & Shi Ling | 1962-1963 | Shanghai Literature and Art Publishing House |
| Zhong Xianmin           | 1945-1948 | Chongqing Foundation Bookstore               |

By May 2024, there are 19 discussions and papers on the translated version of *Sister Carrie* on the CNKI website, which can mainly be categorised into three aspects:

- A. Research on the translator's subjectivity in the Chinese translated version of *Sister Carrie*;
- B. Analysis of the content reconstruction in the Chinese translated version of *Sister Carrie*;
- C. Examination of the acceptance of the Chinese translated version of *Sister Carrie*;
- D. Translation strategies, methods, and viewpoints of the Chinese translated version of *Sister Carrie* under different theoretical practices.

A: Since the translator's subjectivity was introduced, scholars have researched the role and importance of translators from various perspectives. For instance, inspired by relevance theory, Xie Liangchao studied the manifestation of translator's subjectivity in *Sister Carrie*, and confirmed the crucial role of that in bridging the gap between the original intent and the expectations of Chinese readers (Chen Weihong, 2014).

B: The discussion on the content of the Chinese translated version mainly focuses on dissecting the "rocking chair" imagery in *Sister Carrie*. Zou Yanjing compared the English original text with the Chinese translated version to analyse how the "rocking chair" imagery is reconstructed in the Chinese context. Translators would adjust translation based on Chinese language structure and cultural background to achieve a high level of artistic effect (Zou Yanjing, 2013).

C: In various translated versions, the translations by Pan Qingling and Qiu Zhuchang are the most popular, with the versions by Qiu Zhuchang and Wang Kefei widely regarded as authoritative translations. Additionally, popular versions include works completed by Xu Ju, Tong Wenhua, and Wang Huijun. Each translation is representative and worthy of study.

D: The discussion on translation strategies often revolves around foreignization and domestication. Gu

Yanling believes that to preserve the original flavour of *Sister Carrie*, Qiu Zhuchang mainly adopts foreignisation, maintaining the exotic charm of the original work, while Wang Kefei, Liu Chongmao, and other translators primarily use domestication to make the translation more understandable to Chinese readers (Gu Yanling, 1983).

Regarding specific translation methods, scholars mainly focus on the translation of the titles within *Sister Carrie*. Jin Shaoyu found that Qiu's version used a large number of idioms and allusions in title translation, achieving good results in terms of phonetics and form. However, Xu Ju disagrees. She believes that Chinese idioms would make the Chinese translation of *Sister Carrie* resemble a traditional Chinese novel.

As a typical feminist literary work, the manifestation of the feminist views of the translators of *Sister Carrie* in different Chinese translations has attracted the attention of many scholars. Chen He studied the translation variations in *Sister Carrie* from a feminist perspective, focusing mainly on Chinese mainland translations, all of which are full translations of the original work. Some studies also targeted Tong Wenhua's Taiwanese translation, revealing it as a variant translation with feminist viewpoints, indirectly reflecting that Taiwan, China advocates feminism more than the Chinese mainland. In addition, Yu Xi and Zhao Qinghui conducted a comparative study between translations guided by feminist theory and those guided by traditional translation principles, selecting Tong Wenhua's translation and Wang Kefei's translation. The research results indicate that Tong's translation of *Sister Carrie* from a feminist perspective reflects her personal ideology, while Wang's translation is more faithful when not considering the background of feminist thought (Zhao Qinghui & Yu Xi, 2014).

In conclusion, scholars have conducted studies on the Chinese translations of *Sister Carrie*. They provide insights and inspiration on how to apply specific strategies and methods in translation practice, how to handle feminist literary works, and how to appropriately express the translator's subjectivity. Furthermore, they have applied feminist theory, reception theory, or skopos theory in their research, contributing to a better understanding of translation theory and laying a solid foundation for future research in related fields.

## 2. Feminist Translation

Feminist Translation Theory originated from the Western feminist movement, which can be roughly divided into three waves, with the third wave continuing to the present day. Although there are many feminist schools of thought, the basic starting point is gender equality, aiming to completely eliminate social gender differences. Feminist translation first originated in Canada as a political practice and interdisciplinary theory studying the connection between translation and gender.

The introduction of Feminist Translation Theory into China is relatively recent, with domestic feminist translation studies always following behind Western theoretical research. In the new millennium, Liao Qiyi, a pioneer in contemporary Chinese female translation, first discussed the guiding significance of feminist ideology on translation thought and theoretical research in *Exploration of Contemporary*

*Western Translation Theory* (Liao Qiyi, 2000). Since then, Chinese scholars have conducted multidimensional and dynamic research on feminist translation, focusing on adjustments and supplements to feminist translation theory from a diachronic perspective, as well as emphasizing target text criticism while engaging in female translation practices. However, as of current development, Feminist Translation Theory has not become the mainstream theory in translation studies. China primarily remains at the research level, with limited feminist translation practices. There is still significant room for development in China's research and practice of Feminist Translation Theory.

### *2.1 Key Points of Feminist Translation Theory*

Faithfulness has always been a key topic in translation practice. In traditional translation theory, translation is likened to a woman in relation to a man, where translation (the female) must be faithful to the original work (the male). In this context, obedient women and translations are both in a lower position. However, with the cultural shift, Feminist Translation Theories question the invisible status of translators and demand a redefinition of faithfulness. The original text is no longer an absolute authority, and there is a creative rebellion in the translation process. Some scholars argue that creativity and faithfulness are not rigid binary oppositions. Faithfulness is achieved through moderate rebellion, and they can harmoniously coexist. Therefore, creative rebellion is just surface rebellion and deep loyalty to the source text (Feng Zongying, 2014). Creative rebellion can reveal cultural differences, allowing the ideas implicit in the original text to emerge, enabling the translator to be faithful to the author and the reader, faithful to cultural exchange and dissemination. For feminist translators, the most important aspect is faithfulness to the purpose of translation (Hu Jinghua, 2016).

According to Sherry Simon, fidelity is a writing project--a project in which both the author and the translator are involved (Simon, 1996). Hence, prior to translating, the translator must carefully select the text to establish an emotional bond with the original work, allowing the translation to be "symbiosis" with the original, blending with each other (Bassnett & Lefevere, 2001). This results in a translation that is not separate from the original but a complete whole. Additionally, feminist translators emphasize the subjective position of the translator, freeing them from the constraints of the original text. This not only sparks the translator's creative passion but also empowers the traditionally "voiceless" translator, allowing them to freely express themselves and to the fullest extent possible, recreate the reading experience as a reader.

Feminist translators oppose gender discrimination in translation studies, focusing on eliminating and deconstructing male-centeredness in translation texts, and advocating for maintaining a balance of male and female energies within oneself (You Mei, 2022). With the development of Feminist Translation Theory, the concept of "androgyny" initially proposed by Woolf has gradually been applied to translation studies (Woolf, 1993). Androgyny refers to the translator's awareness of androgyny. Translators not only view gender issues from their own social gender perspective but also constantly examine gender issues in translation from the perspective of the other (Ma Yue & Mu Lei, 2010). This concept makes a significant contribution to eliminating binary oppositions and resisting

male-centeredness.

## 2.2 Feminist Translation Strategies

Professor Flotow laid the foundation for the popularization of feminist ideology. In her book *Translation and Gender: Translating in the "Era of Feminism,"* she argues that translation in the era of women is also a reshaping of previous female protagonists, a rewriting of the gender traits and attitudes previously assigned to women (Flotow, 2004). Today's translators widely embrace her translation perspectives and methodologies, with Flotow's mainstream approaches of preface and footnote addition, supplementation, and hijacking being particularly prevalent.

In the realm of feminist translation, prefacing and footnoting serve as vehicles for translators to artfully express their subjective interpretations and convey the authentic intentions of the original author. These techniques, which might be considered unconventional within traditional translation practices, are nevertheless essential in bridging cultural divides and refining the stylistic nuances of the translated text. Translators are confronted with the challenge of filling cultural voids, necessitating explicit adjustments and proactive interventions. Prefaces, particularly, offer readers valuable contextual insights into both the author's biographical background and the narrative's underlying themes. By diligently researching parallel texts and familiarizing themselves with the author's unique literary toolkit, translators can disassemble metaphorical language, factoring in varying reader cultures. Their efforts aim to reinstate the author's authentic voice, enhance the informational flow of the text, utilize footnotes to amplify female perspectives, and further emphasize the emotional resonance and charm of female characters within the work.

In feminist translation, supplementing entails translators actively participating, incorporating personal interpretations, and bridging intralingual referential gaps caused by cultural and linguistic variations to benefit target language readers. Although other translation schools also employ supplementation techniques, feminist strategies in translation often involve subtly enhancing works by highlighting female perspectives and gender roles. Translators carefully choose expressions that emphasize feminine qualities and images, challenging the traditional idea of strict faithfulness to the original text. By doing so, they break free from the limitations of traditional beauty standards and promote gender equality in translation. This approach allows for a more natural and fluid representation of gender dynamics, ultimately enriching the overall reading experience.

Hijacking, also known as "appropriation" or "rebellious rewriting," reflects the demands of Feminist Translation Theory. Professor Fang Mengzhi emphasizes that translation is a re-creation activity, rewriting the same thing under different contextual constraints (Fang Mengzhi, 2018). Respecting the author, translators decode the original text's cultural information and incorporate subjective logical judgments. Expressing admiration for the female group, they modify or eliminate language that implies female discrimination or bias, promoting equal discourse rights in the social and cultural context.

### 3. Analysis of English-Chinese Translation Practice

Carrie, the heroine of *Sister Carrie*, is beautiful and charming. She has a cheerful and positive personality, using her feminine charm to navigate society with a rebellious spirit. This chapter explores the contrast in translations by Pan Qinglin and Xu Ju through a feminist lens, emphasizing theories of translation as “supplementation” and “hijacking”. It delves into how gender perspectives influence the interpretation of texts.

#### 3.1 Supplementing

Supplementary creation with a tint of “compensation” is the most common feminist translation strategy. Translators need to have different social and cultural backgrounds to respectfully penetrate and restore metaphors, engage in creative thinking, bridge the gap in knowledge for English readers, and strive to restore the characters’ personalities for the translated version readers, making the vivid contrasts between characters leap off the page (Sui Xiaobing & Song Xinpei, 2019).

Example 1:

She was eighteen years of age, bright, timid, and full of illusions of **ignorance** and youth (Dreiser, 2010).

Pan’s Version: 当时她十八岁，聪明、羞怯，由于**无知**和年轻而充满了幻想。(Pan Qingling, 2003)

Xu’s Version: 她刚刚十八岁，是个机灵而羞怯的姑娘，充满了年轻人所特有的种种**天真无邪**的幻想。(Xu Ju, 2006)

Carrie’s character at the start of the novel is defined by her ignorance, portrayed as a lack of knowledge and understanding. The Oxford Advanced Learner’s English-Chinese Dictionary defines ignorance as a deficiency in awareness or knowledge on a particular subject (Hornby, 2009). In the original text, the literal meaning of “ignorance” is “filled with fantasies due to ignorance and youth.” Pan Qingling translated the literal meaning of “ignorance,” demonstrating his faithfulness to the original text. However, in Chinese culture, ignorance is a derogatory term used to describe someone who is shallow due to a lack of knowledge. If translated directly with a negative connotation, in Pan’s version, Carrie’s image would be that of a young woman with little knowledge, which could easily lead the target readers to have a negative perception of her. However, by reading the original work, it is evident that Carrie eventually becomes a famous actress, and an ignorant woman would not have been able to achieve this. It can be seen that Pan’s translation is excessively literal, resulting in a disconnect with Carrie’s intended image. Therefore, in Pan’s translation, the true meaning of this original word was not accurately conveyed.

Given this, translator Xu Ju, translated “ignorance” as “天真无邪”, which is a positive term in Chinese culture meaning “pure in heart and straightforward in nature” (Fan Lijun & Tian Xuebin, 2016). Xu’s translation effectively presents Carrie’s purity to target readers, accurately communicating the author’s intended portrayal while upholding her dignity and conveying feminist ideals. Xu’s translation effectively communicates Carrie’s purity and the author’s intended portrayal, accurately transmitting

Carrie's dignity and Feminist ideas from the source text to the target audience.

Example 2:

“Why don't you keep part of your money and buy yourself one?” she suggested, **worried over the situation** which the withholding of Carrie's money would create.

Pan's Version: “你干什么不留点钱去买一顶呢？”她出主意说，但她心里却为嘉莉少交饭钱将引起的后果而**犯疑**。

Xu's Version: “你干吗不把自己的钱留下来买一顶呢？”她嘴里这样提议，心里却在犯愁，嘉莉少付钱，**汉生会是什么态度啊**。

Minnie, Carrie's sister, is depicted in the original text as a traditional woman who values family and strives to persuade Hanson to accept Carrie. Following Carrie's request for a lower room and board rate, Minnie's mental state is described in Example 2. The relative pronoun “which” introduces the attributive clause in the syntax. Carrie's money is being withheld” is the subject of this attributive clause, that is, “Carrie is paying less money. In addition, it is the predicate of the attributive clause that means “would cause to occur”. Essentially, “worried over the consequences of Carrie withholding money” means “Minnie is concerned about Carrie's failure to pay car insurance. In this context, Pan's translation of this sentence as “明妮为嘉莉少交饭钱将引起的后果而犯疑” is somewhat appropriate, but the use of “犯疑” might lead the target readers to believe that Minnie is very concerned about the consequences of Carrie's request rather than her situation, thus limiting the understanding to the original text form and literal meaning. On the other hand, Xu, starting from a female perspective, adopts supplementary to elaborate on Minnie's inner thoughts. This not only shows her concern for Carrie's situation but also worries about Hanson's attitude towards Carrie's request, making Minnie's character more vivid. Xu's translation indeed recognizes Minnie's position as a traditional woman, fully understanding and portraying the psychological aspects of this female character.

### 3.2 Hijacking

“Hijacking” or “rewriting” as commonly used by female perspective translators in translation activities, emphasizes retaining the original author's writing tone and style. By mobilizing the translator's creativity to rebelliously rewrite the translated work, this approach best reflects feminist consciousness in translation and demonstrates equal status between the translator and the author.

Example 3:

She read from the manner of Hanson, **in the subdued air** of Minnie, and, indeed, the whole atmosphere of the flat, a settled opposition to anything save a conservative round of toil.

Pan's Version: 从汉森的举止言谈和明妮**低首下心**的神态，以及这一整套公寓的气氛中，她觉察到，除了因循守旧，操劳度日以外，其他任何事情都会遭到坚决反对。

Xu's Version: 汉生的举止，明妮的**谦卑**，还有整个房间里压抑的气氛，都向她表明，这里的生活非常保守，除了整天干活，其他任何事都免谈。

In the original novel, the phrase “in the subdued air of Minnie” is a subtle yet significant indicator of Minnie's low spirits and mood. Her demeanor suggests a submissive and docile female figure. Pan's



translation renders this phrase as “明妮低首下心的神态,” which directly conveys a picture of a woman subjugated and dependent. This choice of words goes hand in hand with traditional beliefs where women are expected to rely solely on men for survival, and wives are expected to be loyal and obedient to their husbands. Pan’s rendering reinforced submissive image of Minnie, thereby reinforcing gender stereotypes that women are subordinate to men. Specifically, in this translation, Minnie’s image is diminished, for it portrays her as weak, dependent, and lacking in individuality. This fits within a larger historical context where women’s roles were often narrowly circumscribed and where their agency was routinely overshadowed by that of men. By adopting such a literal and traditional translation approach, Pan inadvertently perpetuates these patriarchal ideas, effectively passing them down to readers who might not question the inherent biases. Contrastingly, Xu’s translation offers a more nuanced and feminist-friendly reading of the same phrase. She translates it as “明妮的谦卑”, which, according to the *Modern Chinese Dictionary*, is a term used to praise someone for their modesty. By choosing this translation, Xu reverses the gendered power dynamic implied in Pan’s version. She repositions Minnie as a woman who possesses dignity and self-respect, rather than one who is merely submissive. Xu’s decision to translate the phrase in this manner is not merely a matter of linguistic preference; it’s a deliberate attempt to reshape the reader’s perception of Minnie’s character. It’s a form of translation activism whereby the translator challenges existing gender norms and stereotypes by manipulating the original text to better reflect the feminist ideals and perspectives. Xu’s rendering serves to question traditional gender roles and expected female behaviors, calling attention to the fact that women can possess agency, dignity, and independence. By comparing the two translations, it becomes evident that Xu’s version more accurately reflects the subtleties of Minnie’s character, painting her as a woman who, despite her low spirits, maintains her dignity and pride. This approach not only honors the original text but also enhances the reading experience by encouraging readers to reevaluate their own biases and assumptions about gender roles and women’s place in society. Moreover, Xu’s translation prompts readers to consider the role of the translator in shaping cultural representations and highlights the importance of feminist perspectives in translation studies. It underscores the translator’s agency in challenging and modifying harmful cultural norms, thereby contributing to the creation of a more equitable, inclusive, and nuanced understanding of literary characters and their place in society. In summary, Xu’s translation of “in the subdued air of Minnie” not only offers a more accurate and sensitive rendering of the original text but also challenges gender stereotypes and biases through her feminist reinterpretation. By adopting a more nuanced and respectful approach, Xu manages to both retain the essence of the original text and introduce new perspectives and insights that are vital for fostering a more inclusive and equitable literary landscape.

#### Example 4:

“Cad,” said he, catching her, “I believe you are getting vain.”

Pan’s Version: “嘉德，”他一把拉住了她说，“我说你有点卖弄风骚。”

Xu’s Version: “嘉儿，”他一把拉住她，说，“你现在变得可神气了。”

Carrie concealed her liaison with Hurstwood, meticulously maintaining her attire and appearance. Uninformed of their affair, Drouet accepted Hurstwood's invitation and intended to attend the theater with Carrie. The original narrative detailed Drouet's assessment of Carrie in her elegant attire. The Oxford Advanced Learner's Dictionary defines "vain" as "excessively proud of one's appearance, abilities, or achievements," a term often used to describe individuals with an inflated sense of self-worth. In the *Modern Chinese Dictionary*, "卖弄风骚" is usually used to describe a woman who shows off her behavior, carrying a negative connotation. In Pan's translation, Drouet believes that Carrie's exquisite dressing is to win his favor, so he used "卖弄风骚," this directly reflects his contempt for Carrie. Xu's translation of the phrase "now you're really something!" takes a markedly different approach. When rendered as "你现在变得可神气了," it captures a sense of Carrie's vitality and liveliness, rather than any negative association. In the "Modern Chinese Dictionary," "神气" is described as a person exuding a sense of vital energy, a portrayal that aligns well with Carrie's subsequent character development as a determined and vibrant actress. Here, Xu transforms the phrase from a mere description into one that invokes a vibrant, positive image of Carrie. Xu's translation choice goes further in subverting traditional gender norms. Where the original text might have implied a negative quality like vanity, Xu opts to frame it in a positive light, indicating Drouet's admiration for Carrie. This shift not only reshapes readers' perception of Carrie but also speaks to Xu's own feminist leanings, where women are presented not as objects of mockery but as subjects of respect and admiration. In traditional patriarchal societies, women were often depicted as lesser beings, subservient to the needs and desires of men. Xu's reimagining of this scene challenges these stereotypes, suggesting instead a world where women like Carrie are recognized for their worth and dignity, enjoying the same social status as men. This shift in focus is not just a linguistic exercise; it's a powerful tool for challenging cultural biases and norms that have historically marginalized women. By framing Carrie's character in a positive light and infusing Drouet's words with respect and admiration, Xu's translation performs a crucial role in reshaping readers' understanding of women's roles and capabilities. She not only captures the spirit of the original text but also transforms it into a narrative that speaks to the modern era, one where women are not just objects of male gaze but dynamic, vibrant, and respected individuals. In summary, Xu's translation of this phrase not only captures Carrie's vitality and positive qualities but also serves as a powerful tool for challenging gender norms and stereotypes. By infusing the text with feminist leanings and presenting women as subjects of respect and admiration, Xu's version not only enhances the reading experience but also contributes to the broader discourse of gender equality and women's rights.

#### Example 5:

His wife, quiet attractive, affected the feeling of youth, and objected to that sort of home life which means the care of a house and the raising of a family.

Pan's Version: 他的妻子长得相当吸引人, 硬是不承认自己年岁渐增, 竟然不乐意操劳家务和养儿育女。

Xu's Version: 他的妻子长得妩媚动人，喜欢效仿年轻人，不愿意过传统那种操持家务养儿育女的生活。

Mrs. Hale, a neighbor of Carrie and Drouet in the novel, typifies American working-class women with a description of her appearance and character in the original text that encapsulates her character, revealing significant differences between Pan's version and Xu's version. In the original work, "affected the feeling of youth" refers to "Mrs. Hale is easily influenced by young people"; "objected to" means "disliked, opposed"; "that sort of home life" refers to "that kind of family life"; and "the care of a house and the raising of a family" means "taking care of the household and raising children." This sentence can be understood as "Mrs. Hale is easily influenced by young people and unwilling to take on the responsibilities of housework and child-rearing." Pan's translation highlights Mrs. Hale's resistance to traditional gender roles and domestic responsibilities. These translation choices demonstrate the struggles women faced in a society where men held power and expected women to conform to certain roles and expectations. Pan's translation reflects the traditional view of women as solely responsible for maintaining the household and raising children. On the other hand, Xu's translation sheds light on Mrs. Hale's desire to break free from these constraints and live a life that aligns more with her own interests and desires. By choosing to translate certain phrases in a way that emphasizes Mrs. Hale's agency and independence, Xu challenges the traditional gender norms of the time and highlights the importance of allowing women the freedom to pursue their own aspirations. Overall, these contrasting translations serve to remind readers of the inequalities that existed between men and women in patriarchal societies. They also serve as a reminder of the importance of challenging and questioning societal norms that restrict individuals based on their gender. Mrs. Hale's story serves as a powerful reminder of the struggles that women faced in a society that often limited their opportunities for personal and professional growth. Through these translations, we are able to see a more nuanced portrayal of Mrs. Hale as a woman who dared to defy societal expectations and assert her own agency in a time when women's voices were often silenced, indirectly conveying the traditional societal imposition of family responsibilities on women and reflecting the gender inequalities prevalent in society. In Xu's adaptation, Mrs. Hale embodies a rebellious nature, defying societal conventions to seek her own joy, disrupt the patriarchal hierarchy within her family and the community. She stands as a fierce advocate for personal autonomy and liberation from oppressive gender roles.

#### 4. Conclusion

Feminist Translation Theories offer translators greater freedom and creativity, allowing them to participate in "secondary creation" alongside the original authors. This shift in perspective empowers translators to move beyond their previous subordinate role, giving them more agency and recognition in the translation process. Although feminist translation theory has caused some ripples in the translation field in this century, regrettably, it has not become the mainstream guiding theory in

translation practice. It is noteworthy that Feminist Translation Theories have revolutionized traditional translation norms by challenging the supremacy of the original text and highlighting the importance of the translator's perspective, particularly through a gendered lens. This shift acknowledges diverse interpretations of the original text and enhances the visibility of marginalized voices.

With the collision of diverse translation ideologies, feminist translation advocacy is also moving towards perfection through adjustments. For instance, recent artistic rebellion involves forming new linguistic norms instead of merely appropriating existing ones, ensuring that audiences embrace and engage with innovative creative expressions, not casually disregarding reader interests from a standpoint that values interactive subjectivity, and appropriately grasping female characters in literary works. The attempt at a feminist translation style in written translation requires adaptively selecting translation strategies, mobilizing the translator's subjective thinking to creatively highlight female willpower in the works. Research on feminist translation in China primarily focuses on translating Chinese texts into feminist language, neglecting the reverse process. Developing localized feminist translation theories in China, incorporating Chinese cultural elements at the textual level, and understanding the broader social context are vital for creating an authentic and impactful feminist translation practice. It is essential for translation practitioners to explore new ways of integrating feminist theories into their work, ensuring that the translated texts reflect the cultural complexities and tensions inherent in Chinese society.

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