



Analysis of Feminist Translation: A Comparative Study of Two Chinese Versions of *A Room of One's Own*.

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The interest of cultural studies in translation has taken translation studies away from purely linguistic analysis and brought it into contact with other disciplines, such as gender studies. It has entangled with issues of translation and language as a result of the era of feminism in the late 1990s. The core of feminist translation theory seeks to identify the concepts which relegate both translators (as women in second status) and translation in the translation activity. Feminist sees a parallel between the status of the translator and target text, which is often considered to be inferior to original writing. Translators as women are often repressed in society and literature.

This paper revalues the two versions of Virginia Woolf's *A Room of One's Own*, translated by a female and a male translator respectively. There will be an author's revision following the discussion of two Chinese versions. In contrast to the fidelity and self-effacing nature of the translators focused earlier, the authors attempt to apply Flotow's feminist translation strategy-supplementing, footnoting and hijacking, as well as Lefevere's concept of rewriting and Simon's translation project to achieve a new version under the combination between translation and gender. The main focus of the paper is on how gender itself is translated and produced. It seeks to emphasize translators' identity and ideological stance in the translation project and aims to reveal a perceived patriarchal thought underlying language; moreover, it gestures toward a new feminine language that would allow translators (as women / second status) to express themselves.