

**A Comparative Study of Three Chinese Translations of
Emily Brontë's *Wuthering Heights***

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by

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Abstract

Emily Brontë's *Wuthering Heights* is a novel that has attracted lots of feminist interests. This work by a middle-class Victorian woman is full of elements that are often considered coarse and masculine. As the existence of “unfeminine coarseness” in *Wuthering Heights* is already a gender issue, once translated, the question is further complicated. “Fidelity” is often seen as a gender issue in translation theories while “faithfulness” is one of the core discussible elements in translation practice. In this thesis, three Chinese translations of *Wuthering Heights* by three male translators are analyzed with reference to feminist translation theories. The three translators discussed in this thesis are all established translators and they do have their own standpoints on how to translate a literary work “faithfully”. The aim of this thesis is to demonstrate how the three translators render the novel differently in terms of “faithfulness”. The thesis focuses on the level of “fidelity” in each translation. Sun Zhili (孫致禮), who first published his translation of *Wuthering Heights* in 1993, renders the text with a free approach. Liang Shiqiu (梁實秋)'s translation, first published in 1937, fully demonstrates his principle of translation related to “The Golden Mean of the

Confucian” (中庸之道). Fang Ping (方平)’s version, which was first published in 1965, is the most “faithful” one, if we compare the original with the translated text word-for-word and sentence-for-sentence. However, Sun Zhili’s translation appears to be the most “faithful” because it surpasses the other two in providing the same dramatic effects that Emily Brontë’s *Wuthering Heights* presents.

