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From Nature to Gender: Feminist Rewriting and Feminization of Imagery in the Spanish Translation of *Wangchuan Ji* by Pilar González España

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ABSTRACT : *This paper examines the Spanish translation of Wangchuan Ji by the Spanish sinologist Pilar González España, focusing on the feminist reinterpretation and feminization of natural imagery in her translation practice. The analysis reveals that Pilar González España endows nature with subjectivity by avoiding objectification, reconstructing the cultural connotations of images such as the moon and plants through embodied writing and feminized personification. For instance, the Spanish translation of the line "明月来相照" ("The bright moon comes to shine upon me") is rendered as a bidirectional interaction of mutual gaze, while the bamboo grove is metaphorically described as a "maternal womb". Through the use of feminine grammatical gender and maternal imagery, the translation reinforces the symbiotic relationship between nature and femininity. This translation achieves a fusion of feminist theory and translation practice within a cross-cultural context, offering a new gender-oriented perspective for the Spanish rendition of classical Chinese poetry.*

KEYWORDS - *feminist translation, natural imagery, Pilar González España, Wangchuan Ji*

I. INTRODUCTION

1. Pilar González España: Personal Profile

Pilar González España (1960-), a renowned Spanish sinologist, poet, and translator, currently serves as Professor and Doctoral Supervisor at the Center for East Asian Studies, Autonomous University of Madrid. She graduated with a degree in Spanish Language and Literature from Complutense University of Madrid in 1984, obtained a Master's degree in Chinese Language, Literature and Culture from the University of Bordeaux III, France in 1996. She completed her doctoral research at the same institution in 2004 and conducted a systematic inquiry into the deep links between ancient Chinese philosophical thought and the poetry of Wang Wei.

Pilar has long been committed to cultural exchange between China and the West, achieving extensive accomplishments in both academic and artistic fields. Through various forms such as poetry recitals and interdisciplinary collaborations, she actively promotes the integration of Chinese literature with Spanish local culture, fostering in-depth dialogue and cross-cultural understanding between the two.

As a poet, Pilar boasts a unique creative style, with her works renowned for distinctive imagery and profound artistic conception. She is a recipient of Spain's "Carmen Conde International Poetry Prize" and has published poetry collections including *El Cielo y el Poder* (*The Sky and the Power*), *Una Mano Escondida en un Cajón* (*A Hand Hidden in a Drawer*), and *Transmutaciones* (*Transmutations*). Her works have been translated into French, Arabic, Chinese, and other languages, demonstrating strong tension and appeal in cross-cultural expression.

As a translator, Pilar has dedicated herself to the Spanish translation of Chinese classical literature. Her representative translations include *Zhuangzi*, *Poemas Completos de Li Qingzhao* (*The Complete Poems of Li Qingzhao*), and works of Wang Wei's poetry. Among these, her translations of Li Qingzhao's poems have been highly acclaimed for their precise linguistic conversion and in-depth cultural interpretation, successfully conveying the emotional layers and aesthetic characteristics of the original works, thus earning her the title of "the Li Qingzhao of Spain". Additionally, she has completed important translations of classical Chinese literary theory such as Si Kongtu's *Las 24 Categorías de Poesía* (*The 24 Categories of Poetry*) and Lu Ji's *Wenfu: Prosopoema del Arte de la Escritura* (*Wenfu: The Prosopoem on the Art of Writing*), greatly promoting the dissemination and understanding of Chinese literary classics in the Spanish-speaking world.

2. Overview of the Spanish Translation of *Wangchuan Ji*

Wangchuan Ji is a collection of twenty five-character quatrains composed by Wang Wei during his late years when he secluded himself at his villa in Wangchuan, Lantian. It holds a significant milestone position in the history of classical Chinese poetry. The translation of this collection into Spanish mainly takes two forms: selected translations and complete translations. Selected translation is the more common approach, often included in various anthologies of Chinese poetry or Tang poetry. *Luchai* and *Zhuliguan* are the most frequently selected and included representative poems from the collection in relevant translations. The following table summarizes the inclusion of poems from *Wangchuan Ji* in some important Spanish selected translations for comparison and research reference.

Table 1: Selected Spanish Translations of *Wangchuan Ji* Poems

Translator/Compiler	Year	Anthology Title	Included Poems

Marcela de Juan	1962	*Seguda antología de la poesía china* (*Second Anthology of Chinese Poetry*) [1]	*Zhuliguan*
Octavio Paz	1974/2014	*Versiones y diversiones* (*Translations and Diversions*) [2]	*Luchai*
Guillermo Dañino Ribatto	1996	*La pagoda blanca: poemas de la dinastía Tang* (*The White Pagoda: Poems of the Tang Dynasty*) [3]	*Zhuliguan*
Concepción García Moral	1997	*Poetas chinos de la dinastíaTang* (*Chinese Poets of the Tang Dynasty*) [4]	*Luchai*
Roberto Curto	2000	*Li Po y otros-Las mejores poesías chinas* (*Li Bai and Others - The Best Chinese Poems*) [5]	*Luchai* *Zhuliguan*
Alfredo Gómez Gil, Chen Ganghu (陈光乎), Wang Huaizu (王怀祖)	2008	*Antología poética de las dinastías Tang y Song* (*Anthology of the Tang and Song Dynasties*) [6]	*Luchai*
Ángeles Ascasubi, Lelia Gándara, Rubén Pose	2014	*Ecos y transparencias: selección de la poesía clásica china* (*Echoes and Transparencies: Selection of Classical Chinese Poetry*) [7]	*Mengcheng Ao*
Chang Shiru, Manuel Ollé	2015	*Anthology of Tang Poetry (Chinese-Spanish Parallel Text)* [8]	*Luchai*
Cheng Guojian (陈国坚)	2017	*Selected Tang Poems Translated into Spanish* [9]	*Luchai*

In contrast, complete Spanish translations of *Wangchuan Ji* are relatively scarce, with three primary versions currently available: the 1999 translation *Poemas del río Wang* (*Poems of the Wang River*) [10] by sinologist Iñaki Preciado Idoeta in collaboration with poet Clara Janés, which includes both Wang Wei's and Pei Di's twenty responsive poems; the 2004 translation *Wang Wei: Poemas del río Wang* (*Wang Wei: Poems of the Wang River*) [11] by Pilar González España, which focuses exclusively on Wang Wei's twenty poems; and the anthology *Wang Wei: La montaña vací*a (*Wang Wei: The Empty Mountain*) [12], also published in 2004 and translated by Guillermo Dañino, which features the twenty poems of *Wangchuan Ji* as its opening section.

Among these three translations, Pilar's version stands out for its explicit focus on Wang Wei's individual compositions, offering a higher degree of textual purity and research specificity. This makes it particularly suitable for in-depth exploration of the poetic qualities of *Wangchuan Ji*, such as its thematic construction, natural imagery, and aesthetic style. More importantly, as one of the few female Spanish translators engaged in the translation of classical Chinese poetry, Pilar's rendition not only demonstrates remarkable linguistic precision and profound cultural interpretation but also provides a unique dimension for examining the reconstruction of poetic imagery from a feminist perspective. Her translation process, characterized by a balanced integration of sensibility and rationality in aesthetic judgment, makes this version an ideal case study for understanding the identity and subjectivity of female translators in cross-cultural contexts. As such, it holds significant reference value for Western sinology, the dissemination of classical Chinese poetics, and gender studies.

3 Nature and Gender

Unlike Wang Wei's other poetic works of varied themes, the imagery in *Wangchuan Ji* is almost exclusively focused on mountains, waters, vegetation, and birds, insects, and animals. These natural elements become essential symbolic language for the poet's emotional expression [13]. Among them, two particularly representative categories of imagery—plants (further subdivided into trees, grasses, and flowers) and the moon—are listed in the table below:

Table 2: Plant and Moon Imagery in Wang Wei's *Wangchuan Ji*

Type of Imagery	**Specific Image**	**Corresponding Source Poem**

Trees	willow, ornamental apricot tree, graceful bamboo, pagoda tree, secluded bamboo grove, cassia	*Mengcheng'ao*, *Wenxing Guan*, *Jinzhu Ling*, *Gonghuai Mo*, *Zhuli Guan*, *Jiao Yuan*
Grasses	lemongrass, green moss, verdant moss, green calamus, fragrant herb	*Wenxing Guan, Luchai, Gonghuai Mo, Baishi Tan, Jiao Yuan*
Flowers	dogwood, lotus/hibiscus, magnolia bud	*Zhuyu Pan, Linhu Ting, Xinyi Wu*
Moon	bright moon	*Baishi Tan, Zhuli Guan*

In *Wangchuan Ji*, the combined presence of mountains, waters, vegetation, and birds, insects, and animals constitutes a distinctive system of emotional expression for the poet. Among these, plant and moon imagery is especially prominent, imbued with profound cultural connotations and emotional resonance. The selection and use of such imagery not only reflect Wang Wei's acute sensitivity to the natural world, but also implicitly reveal the deep connections between human beings and nature, as well as between women and nature.

When analyzed through the theoretical lens of ecofeminism, such connections acquire a deeper dimension of interpretation. One of the core premises of ecofeminism lies in the identification between women and nature. Within the construct of traditional societies, nature—occupying the position of the "other"—is often regarded as silent and passive, and is frequently anthropomorphized as female. Just as women possess the capacity to nurture life, nature likewise undertakes the role of sustaining all living things; the "Earth" has thus often been referred to as "mother." From the ecofeminist perspective, there exists a profound link between the social construction of nature and that of femininity: both are marginalized and instrumentalized under the male-centered cultural system [14].

From the perspective of translation studies, the identification between women and nature proposed by ecofeminism provides a productive theoretical framework for re-examining the translation of classical Chinese poetry. Unlike purely aesthetic or philological approaches, an ecofeminist reading foregrounds the ethical implications of how nature is represented, voiced, and positioned in translation. When natural imagery is feminized, endowed with agency, or rendered through embodied metaphors, translation becomes a site where gendered worldviews are either reproduced or reconfigured. In this sense, the translation of *Wangchuan Ji* is not merely an intercultural transmission of poetic imagery, but also an ideological negotiation in which the translator's gender consciousness and aesthetic positioning are inscribed. This perspective allows feminist translation theory

to intersect meaningfully with the study of natural imagery, paving the way for a more nuanced analysis of Pilar González España's translational choices in the following chapters.

II. Overview of the Influence of Feminism on Translation

Since the 1980s, feminism has exerted a significant and undeniable influence on both translation theory and practice [15]. Feminist translation seeks "to make the feminine visible in language so that women can be both seen and heard" [16], thereby extending women's discursive power. From the perspective of the translator as subject, feminist interpretations of "insubordination" are also grounded in the aim of foregrounding the female presence and voice within the translated text. In concrete translation practice, Luise von Flotow, in her discussion of experimental feminist writing and its translation, examines the issue from the dimensions of corporeal writing and the subject–object perspective [17].

From the perspective of translation practice informed by corporeal writing, feminist translation theory rejects the positioning of women as mere instruments of men, seeking instead to convey a uniquely feminine and nuanced aesthetic perspective during the translation process [18]. This approach not only regards the body as a vital site for the inscription of gendered experiences and power relations, but also emphasizes presenting women's distinctive life experiences and emotional expressions in the translated text through bodily writing.

Hélène Cixous, in her seminal essay The Laugh of the Medusa, asserts that "women must write through their bodies" [19], advocating the exploration of multiple relationships between women, femininity, and the production of literary texts, including dimensions ranging from corporeality to sexuality. Cixous famously analogizes "white ink" to a mother's breast milk, endeavoring to articulate a symbolic system predicated upon the innate bodily instincts of women. Such bodily terminologies, when transposed across cultures, have transcended the purely linguistic level to become a contested arena wherein gendered power relations are negotiated.

From the perspective of reconstructing translation through the subject–object relationship, feminist translation subverts the traditional ethical norm of the translator's "invisibility," framing translation as a process of politically charged intervention by the translator as a subject. In translating women's literary works, the translator may consciously "rewrite" and "manipulate" the gendered discourse in the source text based on her own female experience and feminist standpoint. For example, in French, this can be achieved by adding hyphens and the silent "e" to mark the presence of the feminine, thereby breaking the implicit exclusion of women through the masculine plural form.

Such rewriting is, in essence, a reconstruction of the "translator–text relationship": the translator is no longer a passive converter of the source text, but actively rewrites the text through a gendered lens. This practice affirms a core feminist translation principle: translation is not merely a linguistic transfer but also a re-encoding of the source text's gendered power structures by the translator as a subject.

III. Feminist Rewriting and Feminization of Imagery in Pilar's Translation

1. The Subjectivity of Nature

In Pilar's Spanish translation of *Wangchuan Ji*, the de-objectification of nature as an overarching image constitutes a fundamental pillar of her feminist translation strategy. This translational stance departs from traditional translation paradigms, which tend to position nature as an object of human aesthetic appreciation and domination, and instead endows nature with an autonomous subjectivity. Such a shift resonates profoundly with the core tenets of feminist theory, particularly its resistance to the reduction of women to the status of the "Other" or a mere object.

Pilar employs a range of linguistic strategies to convey the subjectivity of nature in her translation. For instance, the formulation "humans act as merely one element of Nature" (el hombre actúa como un elemento más de la Naturaleza) radically subverts an anthropocentric worldview. Whereas human beings are conventionally construed as subjects standing above and apart from nature, this translational choice reconfigures nature from a passive entity to be observed or represented into a subject that coexists with humanity on equal terms. Furthermore, when the translator uses expressions such as "evoking emotional responses in humans" (emocionándose) to describe human reactions to nature, she implicitly attributes to nature the capacity to actively affect human emotions. This attribution foregrounds nature's agency and mirrors the feminist reconfiguration of women from passive recipients into active agents of influence.

Moreover, Pilar's interpretation of "the resistance of natural phenomena to being objectified" (la resistencia a objetivarse de los fenómenos) not only accurately captures the conception of nature embedded in Wang Wei's poetry, but also carries a latent gender-political metaphor. Within patriarchal social structures, women are frequently objectified and rendered as objects of the male gaze and disciplinary power. The "resistance" manifested by nature in this context thus resonates across cultural and discursive boundaries with women's resistance to being defined, constrained, and objectified. Through her translational practice, Pilar aligns nature and women in their shared stance of refusing objectification, thereby transforming the translated text into a medium for critiquing mechanisms of objectification.

The formulation of nature's "self-expression" (se expresa) likewise merits close attention. Pilar underscores that nature does not depend on human-imposed "psychological coloring" (matiz psicológico) or "intellectualized interpretation" (intelectualización), but instead presents itself in an authentic and unmediated state. This translational approach strips away excessive human interpretation and control over nature, allowing it to return to an original and unadulterated subjectivity. Such a strategy closely aligns with feminist calls to dismantle androcentric discourse and to restore women's authenticity, insofar as women, too, must break free from the regulatory frameworks of male-dominated discourse in order to reclaim the right to self-articulation and self-

definition. Through translation, Pilar effectively constructs parallel narrative trajectories of subjectivity for both nature and women.

By adopting a de-objectifying approach to the translation of natural imagery in *Wangchuan Ji*, Pilar establishes in her Spanish version a mode of subject-centered narration in which nature and women mutually reflect and reinforce one another. Using translation as a mediating practice, she transforms the ecofeminist conception of the symbiotic relationship between nature and women into concrete linguistic strategies. In doing so, Pilar demonstrates the critical potential of translation as a tool for cultural critique and the reconfiguration of gendered subjectivities.

It is worth noting that the subjectification of nature in Pilar's translation does not constitute an arbitrary feminist imposition upon the source text. Rather, it operates as an interpretive amplification of the latent philosophical orientation already present in Wang Wei's poetry, particularly the Daoist and Chan Buddhist conception of the unity between the human and the natural world. By aligning feminist translation strategies with this indigenous Chinese worldview, Pilar avoids a simple binary opposition between "Western feminism" and "Chinese tradition." Instead, her translation reveals a point of convergence where feminist ethics of relationality resonate with classical Chinese poetics. This convergence further legitimizes her translational intervention, demonstrating that feminist rewriting can function not as distortion, but as a dialogic reinterpretation grounded in cross-cultural philosophical affinity.

2 The Moon Imagery

Pilar translates the line "明月来相照" from Wang Wei's Zhuli Guan as "la luna me ilumina contemplándola" ("the moon illuminates me as I contemplate her"), thereby effecting a reconstruction of subjectivity within the translated text. By contrast, the male translator Iñaki Preciado Idoeta's version—"solo acude a iluminarme la clara luna" ("only the bright moon comes to illuminate me")—foregrounds the functional role of the moon as an object that merely performs the act of illumination. Pilar's use of the present participle contemplándola emphasizes the durative quality of "gazing," transforming the original poem's transcendent experience of the dissolution of the self–object boundary (wu wo liang wang) into an embodied, sensory interaction. This rewriting not only introduces a distinctly feminine perspective into the translation but also destabilizes the implicit power structure embedded in the traditional androcentric dichotomy of "the gazing subject" versus "the gazed-upon object" through the mutualization of the gaze.

From a feminist perspective, the notion of the "gaze" has conventionally been theorized as a manifestation of male power, whereby the male subject aestheticizes and objectifies the female as an object. Pilar's construction of a reciprocal gaze between the lyrical "I" and the moon reconfigures the moon from a passive object of observation into an alternative subject engaged in an egalitarian visual encounter. Notably, the moon as an image

bears inherent associations with femininity on both linguistic and cultural levels: in Spanish, luna is a grammatically feminine noun, while in Chinese cosmology the moon is conventionally aligned with yin, in opposition to the yang of the sun. Pilar's translation thus reinforces the feminization of the lunar image across both textual and cultural dimensions, further consolidating its feminist reinterpretation.

In her paratextual commentary, Pilar further elaborates on the cultural and psychological symbolism of the "bright moon," writing that: "...la luna ilumina al Hombre, por lo que resulta un final de alumbramiento en el que dos seres se reconocen y generan uno al otro... En psicología es la Gran Madre, el alimento, el calor, la caricia, lo primitivo..."("…the moon illuminates the human figure, resulting in an ending of alumbramiento, in which two beings recognize one another and engender each other… In psychology, she is the Great Mother, nourishment, warmth, caress, and primal origin…"). Among these formulations, the choice of alumbramiento is particularly striking. In Spanish, the term's primary meaning refers to childbirth, with "illumination" or "revelation" constituting a secondary, metaphorical sense. By mobilizing this semantic doubleness, the translator transforms lunar illumination into an image resonant with the blood-tinged intensity of parturition, thereby producing a profound fusion of natural phenomena and embodied experience. This strategy exemplifies what experimental feminist theory has termed "body writing", in which corporeality becomes a privileged site of meaning-making.

Furthermore, Pilar's use of expressions such as Gran Madre ("Great Mother") and caricia ("caress") endows the lunar image with connotations of maternity, warmth, and primal authenticity. Such lexical choices reflect feminist translation theory's emphasis on women's embodied experience and, through a process of linguistic embodiment, reframe translation as an act of cultural reproduction rather than mere semantic transfer. By moving beyond the traditional ideal of "fidelity," Pilar's innovative approach foregrounds the translator's subjectivity and creative agency, thereby expanding the conceptual and methodological horizons of translation practice.

3. Plant Imagery

In the translation and interpretation of plant imagery, Pilar's Spanish version likewise exhibits a pronounced feminine sensibility. In her treatment of the image of moss, Pilar depicts it as a living medium that condenses solar energy while drawing upon the igneous forces of the earth (captando las fuerzas ígneas de la tierra y recibiendo la solar). This interpretation breaks with the conventional literary association of moss with decay, desolation, or neglect, and instead endows it with an active, healing subjectivity. From a feminist perspective, the "medicinal and restorative qualities" (El musgo, plantas hepáticas, medicinales, plantas que sanan el cuerpo) attributed to moss resonate with the socially constructed roles often assigned to women as nurturers and healers.

With regard to the imagery of bamboo, Pilar metaphorically construes the bamboo grove as "the mother's womb" (el vientre de la madre). In contrast to the traditionally masculinized symbolism of bamboo as an emblem of the literati's moral integrity and gentlemanly virtue, Pilar's interpretation invests the bamboo grove with

maternal qualities of containment and gestation. Its attributes of "darkness, coolness, and solitude" (oscuridad, frescor, soledad) no longer function as markers of aloofness or ascetic refinement, but are reimagined as an externalization of women's inner spiritual world—an environment that is safe, secluded, and generative. Through this interpretive strategy, the androcentric discourse historically attached to bamboo imagery is effectively dismantled and replaced by a life philosophy articulated from a feminine perspective.

In her interpretation of the image of red hibiscus calyces, Pilar innovatively introduces a gendered semiotics of color. She distinguishes between a "red of the night" and a "red of the day," defining the former as a "centripetal power of attraction" (poder de atracción centrípeto), associated with "the color of the soul, the mystery of darkness, the heart, and death" (el color del alma, el misterio de las tinieblas, el corazón y la muerte). By contrast, the "red of the day" is endowed with masculinized qualities of centrifugal expansion and outward projection. This gendered chromatic differentiation overturns the conventional poetic equation of the color red with a monolithic femininity, reconstructing the image instead through the dynamics of energy and affect. The "red of the night" in the hibiscus calyx not only preserves the depth and mystery traditionally linked to feminine traits, but also figures women's inner spiritual force through the metaphor of centripetal attraction—a restrained yet potent vitality that enters into dialogue with feminist rearticulations of women's subjectivity as multifaceted and dynamic.

4. Feminized Personification and Body Writing

Beyond the moon and plant imagery discussed above, Pilar's Spanish translation of *Wangchuan Ji* further articulates women's experience and life narratives through strategies of feminized personification and body writing, thereby constructing a distinct gendered discourse. This translational practice not only reconfigures the imagistic meanings of the original poems but also facilitates a cross-cultural dialogue between ecofeminism and theories of women's writing through the medium of language.

At the level of feminized personification, Pilar creatively employs female kinship terms to reframe natural imagery. In the passage "La experiencia de lo natural, hermana de la lírica, es el origen mismo, el centro de la creación de Wang Wei" ("The experience of nature, the sister of lyric poetry, constitutes the very origin and core of Wang Wei's creative practice"), the experience of nature is metaphorized as the "sister of lyric poetry" (hermana de la lírica). By invoking a female kinship relationship, this formulation dissolves the traditional literary positioning of nature as an object of male aesthetic contemplation and instead establishes an affective bond grounded in equality and shared subjectivity. Similarly, in "La sinuosidad vacía… del primer verso y cuyo misterio nos es inaccesible… es prima hermana de las ondas sobre la superficie del río" ("the 'empty sinuosity' of the opening line… is a cousin-sister of the ripples on the river's surface"), the metaphor of "prima hermana" ("cousin-sister") further transforms abstract aquatic forms into feminized, living presences, endowing natural imagery with narrative vitality and emotional tension through gendered rhetoric.

The strategy of body writing operates by anchoring natural imagery in concrete female bodily experience, thereby imbuing it with profound life metaphors. In the formulation "Porque la barca mece, es cuna y madre, útero que nos aloja en nuestra travesía que va desde el No Ser al Ser" ("Because the boat rocks, it is a cradle and a mother, a womb that shelters us on our journey from Non-Being to Being"), Pilar conceptualizes the act of boating through the metaphor of the "womb" (útero), transforming natural space into a maternal matrix of life and creation. This imagery resonates strongly with Hélène Cixous's theory, which foregrounds maternal force and bodily creativity. Likewise, "Se trata del agua de las ensoñaciones primeras… la que da de beber como una madre clara (agua = leche)" ("It is the water of primal reverie… the purest and clearest, which nourishes like a luminous mother—water = milk") employs breast milk (leche) as a metaphor for flowing water, directly linking nature's nurturing function with the female body's capacity for nourishment and care, thus forging both material and aff ective connections. Furthermore, in her interpretation of the properties of "metal," Pilar writes: "Su carácter es ígneo, solar y divino… Como nace de la tierra, es el producto de la gestación lenta de un embrión" ("Its nature is igneous, solar, and divine… As it is born of the earth, it is the product of the slow gestation of an embryo"), where natural processes of formation are analogized to biological reproduction. Through bodily imagery such as "embrión" ("embryo") and "gestación" ("gestation"), Pilar reveals a structural homology between nature and the female body in their shared creative capacity.

By interweaving feminized personification with body writing, Pilar enables the natural imagery of *Wangchuan Ji* to transcend conventional aesthetic frameworks and function instead as a symbolic carrier of women's lived experience and gender consciousness. This translational strategy not only exemplifies feminist translation theory's emphasis on the creative reconfiguration of textual meaning, but also opens up new pathways for the gendered interpretation of natural imagery within a cross-cultural context.

IV. CONCLUSION

From a feminist theoretical perspective, Pilar's Spanish translation of *Wangchuan Ji* establishes a cross-cultural dialogic mechanism between natural imagery and women's lived experience. Through the creative transformation of linguistic strategies, she reconstructs "nature" from an aesthetic object into a life-bearing entity endowed with subjectivity and agency. Whether manifested in the reciprocal gaze embedded in the moon imagery or in the maternal metaphors permeating plant imagery, Pilar's translation disrupts the anthropocentric cognitive framework that has long dominated traditional translation theory, allowing nature and women to converge ethically in their shared refusal of objectification. This translational practice not only recuperates the philosophical core of classical Chinese poetics—namely, the principle of the unity of heaven and humanity—but also reactivates it through a feminist lens, rendering it open to contemporary interpretations of gender politics.

From the perspective of cross-cultural communication, Pilar's translation transcends the masculinized interpretive paradigm that has historically characterized western sinological readings of classical Chinese poetry.

By deploying strategies of body writing and embedding concrete metaphors such as "water = breast milk" and "boat = womb" into the translated text, she transforms imagery into cultural signifiers that carry women's embodied experience. This approach not only aligns with ecofeminist theories of the symbiotic relationship between nature and women, but also offers Spanish-speaking readers an alternative pathway for engaging with east asian poetics. By conceptualizing translation as a process of "re-encoding gendered power structures," Pilar foregrounds the translator's subjectivity in cross-cultural dialogue: the woman translator is no longer a passive transmitter of the source text, but an active agent who intervenes in the construction of gender discourse through cultural rewriting.

Notably, Pilar's translational strategy also yields methodological insights for the study of classical poetry translation. When situated within a feminist theoretical framework, translation itself emerges as a political practice capable of dismantling cultural hegemony and reconstructing marginalized discourses. The feminized presentation of *Wangchuan Ji* not only substantiates the theoretical proposition of translation as "creative betrayal," but also provides a referential model for addressing cultural difference and gendered power relations within China's broader strategy of promoting its literature internationally. Future research may further extend this line of inquiry by examining the practices of other women translators, thereby exploring the diverse interactions between gender perspectives and translational strategies across different cultural contexts, and deepening our understanding of power structures and identity formation in cross-cultural communication.

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Appendix Ⅰ: Chinese–English-Spanish Correspondence of Poem Titles Mentioned in the Paper

Chinese Title	**Pinyin Version**	**English Translation**	**Pilar's Spanish Translation**
竹里馆	Zhuli Guan	Lodge in the Bamboo	Albergue entre Bambúes
鹿柴	Luchai	The Form of the Deer	Coto de Ciervos
白石滩	Baishi Tan	White Stone Rapids	Playa de las Piedras Blancas
木兰柴	Mulan Chai	Magnolia Fence	Cercado de las Magnolias
茱萸沜	Zhuyu Pan	Dogwood Strand	Orilla de los Cornejos
临湖亭	Linhu Ting	Pavilion Overlooking the Lake	Pabellón sobre el Lago

孟城坳	Mengcheng'ao	The Hollow by Meng's Walls	Vaguada de la Muralla Meng
文杏馆	Wenxing Guan	Fine-Grained Apricot Wood Lodge	Albergue del Albaricoquero Veteado
斤竹岭	Jinzhu Ling	The Bamboo Hut	Monte de Bambúes
宫槐陌	Gonghuai Mo	The Lane of Palace Ash Trees	Vereda de las Sóforas
椒园	Jiao Yuan	Pepper Tree Garden	Parque de los Pimenteros
辛夷坞	Xinyi Wu	Magnolia Dell	Talud de las Magnolias

Note: The English titles listed above follow commonly accepted translations in Anglophone scholarship. Variations may occur across different translators and editions.

Appendix II: Symbolic Meaning of Plant Imagery Mentioned in the Paper

Classical Image	Symbolic Meaning
Willow	Symbolizes parting, tenderness, and the vitality of spring; in Chinese, *liu* (柳) is a homophone of *liu* (留, "to stay"), reinforcing the motif of farewell and longing.
Ornamental apricot tree	Commonly associated with literati culture and success in the imperial civil service examinations; *wenxing* (文杏) specifically denotes a refined and elegant variety.
Graceful bamboo	An aesthetic epithet for bamboo emphasizing its slender elegance, traditionally symbolizing the moral integrity and uprightness of the gentleman.
Pagoda tree	Historically planted at the residences of the Three Ducal Ministers, symbolizing official rank, political authority, and success in one's bureaucratic career.
Secluded bamboo grove	Represents reclusion, tranquility, and withdrawal from worldly affairs.
Cassia	Symbolizes purity, nobility, and success in the imperial examinations (e.g., "plucking cassia" as a metaphor for high achievement)

Lemongrass	Frequently appears in fragrant-herb imagery, signifying freshness, purity, and moral clarity.
Green moss	Connotes quietness, the passage of time, and human absence, as exemplified by the line "green moss creeping up the stone steps."
Verdant moss	Emphasizes stillness, seclusion, and the silent accumulation of time in abandoned or tranquil spaces.
Green calamus	Known for its flexibility and resilience; commonly associated with riverbanks and the Dragon Boat Festival, where it functions as an apotropaic symbol warding off evil.
Fragrant herb	A conventional trope in classical poetry—especially in Qu Yuan's *Chu Ci*—used to symbolize noble character, integrity, and moral refinement.
Dogwood	Traditionally worn during the Double Ninth Festival for protection against evil; symbolizes remembrance, longing, and the dispelling of misfortune.
Lotus/Hibiscus	The lotus signifies purity and moral transcendence ("unstained though rising from the mud"), while the hibiscus often evokes autumnal beauty and transience.
Magnolia bud	Symbolizes early spring, elegance, and refined beauty.