period was generally tragic. Whether educated or uneducated, they were not accepted by the society which was male-dominated and traditional. Although Zhang portrays them with a sympathetic pen, the fact that he portrays their endings to be tragic shows that he is pessimistic about the future of the Chinese women in the early twentieth century. It can be said to say conclusively that there is a writer who criticizes the past but knows no future. Hecelona of women's problems." This is because out of the twenty-three short stories written by Zhang during his literary productive years from 1927 to 1929, more than half of them were on the subject which concerned the problems of Singapore Chinese Women in the 1920's. The objectives of this academic exercise are two-fold. Firstly, Part One of the paper, which is based on research, attempts to analyse the images of women as portrayed in six of Zhang's short stories collected in his book "Lamenting Her Luck." Secondly, Part Two of the paper translates into English these six short stories. The translated works have never been done in English before.

The images of women in Zhang's short stories are basically divided into two categories: the educated types and the uneducated types. From these two types, we can further derive six different images of women which are the representatives of the Singapore Chinese women in the 1920s. Under the educated types are Sister Qiong (琼姐), the housewife turned eloper; Chen Hui-lian (陈慧莲), the sacrifice; and Xu Li-li (徐丽丽), the abandoned wife. In the category of the uneducated types, we have Third Auntie (三姨), the ex-prostitute turned nun; Cheng Jiao (程娇), the fatalist; and A-Feng (阿凤), the dreamer of the past.

Although these six characters have different experiences and endings, we see that the fate of all these women of that transitional
period was generally tragic. Whether educated or uneducated, they were not accepted by the society which was male-dominated and traditional. Although Zhang describes them with a sympathetic pen, the fact that he portrays their endings to be tragic shows that he is pessimistic about the future of the Chinese women in the early twentieth-century colonial society. We may conclude that Zhang is a writer who criticises the past but knows no future. He himself, after all is also a member of the transitional society.

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"be glory, majesty, power and authority ...... before all ages, now and forevermore! Amen."

Jude 24