

Translation Studies on Huang Jizhong's Chinese Translation of Uncle Tom's Cabin

Jiaying Guo 

China West Normal University, NanChong city, Sichuan, China

✉ **Corresponding Author:** Jiaying Guo, **E-mail:** 194526822@qq.com

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ABSTRACT

In the 1980s, the cultural turn appeared in translation studies, which brought translation studies a great opportunity to draw nutrients from different disciplines. Narratology and Imagology take part in translation studies, which offers hope for the cultural turn in translation studies. Metalepsis is a term in Narratology that Genett defines that any intrusion by the extradiegetic narrator or narratee into the diegetic universe (or by diegetic characters into a metadiegetic universe, etc.), or the inverse (as in Cortazar), produces an effect of strangeness that is either comical (when, as in Sterne or Diderot, it is presented in a joking tone) or fantastic. This paper contrasts Uncle Tom's Cabin with its translation Tang Mu Da Bo De Xiao Wu by Huang Jizhong in order to explore the variation of the image of African American based on lexicon and Metalepsis, in the hope of finding out the reason for variation of the image. The variation exists in translations so that the target readers could misunderstand the image in the source text. As for translators, attaching much importance to translating the source language's image should be caught first. The cliché and narrative strategies in the source text could be highly recognized.

1. Introduction

Uncle Tom's Cabin is written by Harriet Beecher Stowe who is totally a gifted writer in American. After the first edition was published within a year in America, more than 300,000 copies had been sold in the United States and more than 200,000 copies in England. This antislavery novel has been referred as the immediate flashpoint of the civil war in the United States. It exerted such a great impact on the American society that Lincoln met Stowe at the beginning of the American Civil War when he offered the ironic and respectful greeting, "Is this the little woman who made this great war?".

When *Uncle Tom's Cabin* was first translated into China by Lin Shu in 1901, this book also influenced Chinese society. Our famous man of letters such as Qian zhongshu, Zhou Shuren and Bing Xin who were affected by Linshu's translation of *Uncle Tom's Cabin*—Hei Nu Yu Tian Lu. Besides, *Uncle Tom's Cabin* also has enhanced the Chinese drama campaign in the early phase.

There have been many translations of *Uncle Tom's Cabin* in China. However, the most influential versions are from Lin Shu, Huang Jizhong and Wang Jiayang. These three transition versions are varied from each other. Huang Jizhong's version is chosen as the target object of this research. This paper analyzes the variation of African American image in Huang's translation from perspectives of lexicon and paralepsis.

2. Method

2.1 Analysis of the variation of the African American image from lexicon

Daniel henri Pageaux stresses that lexicons can be divided into two categories: those lexicons that are derived from an observing nation as an observer are used to define the nation of being observed. Those lexicons originated from the nation of being observed and converted into the lexicons of the observed country and its imaginaire social without translation. (Meng Hua, 1962:162) Lexicon is the most stable way to conserve the hetero-image.

In Huang's translation, there lie plenty of lexicons that reflect the relationships between auto-image and hetero-image. We can catch a glimpse of the variation of African American image after translating into China through these lexicons.

To begin with, Huang Jizhong applies Szechuan Dialect during translation. For instance, in chapter 4, "Now, missis, she wanted me to do dis way; and finally I got kinder sarcy"(Stowe,1995:24) "天哪, 那天太太吩咐我这么做·那么做; 后来我实在有点冒火了" (Huang Jizhong, 1981 : 32) . Uncle tom's wife Chloe complains her owner. In the source language, the author uses "sarcy" to express her complain however Huang uses "冒火" in Szechuan Dialect so that Chloe becomes a Chinese slave who speaking Szechuan Dialect. In addition to this, "Sam, how often must I tell you not to say "Lord bless you," and "the lord knows," and such things? It's wicked" (Stowe,1995:43). "山姆, 我得跟你说多少会别老说'我的天哪' '天晓得'这种话呀。这是罪过的" (Huang Jizhong, 1982 : 32) Huang translates "the lord knows" to "天晓得" that typically represents Szechuan Dialect so that Sam also become a Chinese slave who repeatedly noted "天晓得". And Huang translated "lord" to "天" which belongs to Confucianism in the Chinese cultural system. Domesticating translation is used so that the target reader can easily understand its meaning and it also enhance the fluency and readability of the translation.

On the other hand, in Huang's translation, demeaning the African American women appears occasionally. For example, when referring aunt Chloe, the translator always uses passive words or vulgar sentences to express her image. 1. "get along wid ye" (Stowe,1995:26) "滚你们的蛋" (Huang Jizhong, 1982 : 34) 2. "you go long!" (Stowe,1995:27) "去你的吧" (Huang Jizhong, 1982 : 35) 3. "Oh, go long will ye?" (Stowe,1995:25) "哎, 滚开点好不好?" (Huang Jizhong, 1982 : 33) all these translations in Huang's version degrade the image of aunt Chloe. Since African American women is oppressed by double racism and patriarchy. Since Huang Jizhong is a male translator, he would translate with patriarchalism unconsciously. In the translation, aunt Chloe becomes a shrew with a bad temper, which is totally different from the image of Chloe in the source language.

2.2 Metalepsis in Huang's Translation and its relationship with the Variation of African American Image

Gerard Genette once mentioned in his classic narrative book that "the Variations in the 'point of view' that occur in the course of narrative can be analyzed as changes in focalization" (Genette,1980:194). He defined it as alterations and two types are divided by Genette: "The first type bears a name in rhetoric, and we have already met it apropos of completing anachronies: we are dealing with lateral omission or *paralipsis*. The second does not yet bear a name. We will christen it *paralepsis*" (Genette, 1983:195). But this phenomenon has not been attached much importance among the academic circle. The Chinese scholar Dan Shen put forward the ignored narrative issue in her book *Narratology and the Stylistics of Fiction* and highly affirms the value of researching paralepsis by plenty of examples.

Uncle Tom's Cabin is a novel of first-person narration, but the implied author usually interrupts the narrative discourse and paralepsis often occurs. In the translation, the translator could ignore the narrative strategies the author used so that there could be a lack of the narrative effect in the translation, which would influence reshape of the image of African Americans in the translation.

"'Wal, anyway thar's wrong about it somewhar,' said Aunt Chloe, **in whom a stubborn sense of justice was a predominant trait**" (Stowe, 1995: 89).

“喂· 不管怎么说· 这件事总有点不大对头的地方· “克萝大娘说· **这个女人最突出的特点就是她有一股顽强的正义感。**

These bold fonts are paid attention, In the target language, there is no paralepsis. The sentence "in whom a stubborn sense of justice was a predominant trait" is to describe the characteristics of Aunt Chloe and this whole discourse belongs to homodiegetic.

However, there is transgression across from the internal third-person focalization to non-focalization. This sentence“这个女人最突出的特点就是她有一股顽强的正义感” is said by the implied author (in the translation, the translator plays the role of the implied author of the source text). The translator changes the point of view in the source text.

What comes to the variation of the image of African American? Aunt Chloe is filled with justice in the source text. However, as the non-focalization, the translator transgresses into the internal third-person narration to evaluate the personality of Aunt Chloe. The irony is shown in the translation so that it could mislead the reader to think that the author satirizes the Aunt Chloe. In other words, Chloe does not bear a sense of righteousness. As a result, the image of Chloe in the source text varies from the one in the original text.

Let's see another example from Chapter 2.

“George had stood like one transfixed at hearing his doom thus suddenly pronounced by a power that he knew was irresistible. He folded his arms, tightly pressed in his lips, but **a whole volcano of bitter feelings burned in his bosom, and sent streams of fire through his veins.** He breathed short, and his large dark eyes flashed like live coals” (Stowe,1995:13).

“乔治突然听见东家宣布自己的厄运，不由惊惶失色，站在一旁呆若木鸡。他知道这个人的权力是无法抗拒的。他双手抱在胸前，紧咬嘴唇，可是心头却象一座火山，燃烧着愤怒的火焰，一股股火流向全身的血管放射出去。他的呼吸忽然变得急促起来，两颗乌黑的大眼珠，就象烧红了的煤球那样火光四射” (Huang Jizhong,1982:16)。

In *Uncle Tom's Cabin*, “He folded his arms, tightly pressed in his lips, but a whole volcano of bitter feelings burned in his bosom, and sent streams of fire through his veins.” This sentence is non-focalization where the narrator shows in the text to disrupt the realness of the novel and a sense of humor are produced in the original text. Besides, the presence of the narrator reveals the deep emotion of the character George.

In Huang's translation, “他知道这个人的权力是无法抗拒的。” is arranged solo although. It turns from the third-person internal focalization to zero-focalization. Consequently, there are more narrator's discourse of zero-focalization in Huang's translation, and George's indignation is enhanced.

3. Results and Conclusion

Firstly, The paper aims to show the image's variation after translation into the target language nation and points two ways to restore the image in the source language.

Secondly, this paper found that the image in the Huang's translation has varied from the source language. The image of Chloe has changed from an obedient and tender housewife to a rude and shrewish one. The image of Gorge has greatly yearned for freedom and been full of indignation and righteousness. Besides, Translator's gender, background and social identity has impacted greatly on his translation so that the images of characters of the original text varies. When translating *Uncle Tom's Cabin*, Huang Jizhong, who suffered from the Cultural Revolution, was sent to Chengdu city. Unfortunately, the manuscript of translation has been destroyed in the Cultural Revolution. Despite this version experienced the rite of the Cultural Revolution, it still retains the marks of history. The Szechwan dialect in Chengdu city is used to present a sense of humour and provocative in his translation, which makes the version peculiar differentiate from other translations of *Uncle Tom's Cabin*. We have seen many variations in metalepsis in Huang's translation in contrast with *Uncle Tom's Cabin*, which enlightens that translators must consider the narratology during the process of translation to shun from the variation of the image. To do this, western cultural images could transmit into China to minimize the distortion.

Thirdly, the former researches have not focused on the variation of the image of *Uncle Tom's Cabin*. Some of papers studied the literary value based on the basis of translation theories. Some of them went on literary criticism. But there is no paper focusing on the variation of the image in this novel.

Finally, there is still a limitation in this paper. There are not only two aspects through which we can see the variation of the image. Since I have been bending my mind to study this topic, there are still some problems to solve. I hope that the translators and researchers could pay much attention to image variation in the future.

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