Translation Processes and Cultural Critique in My Annotated Chinese Translation of *Huckleberry Finn*

AN-CHI WANG
Soochow University, Taipei, Taiwan ROC

My annotated Chinese translation of *Huckleberry Finn*,《赫克歷險記》, published in 2012 by Linkingbooks Taiwan under a governmental grant, is based on the authoritative scholarly edition published by the University of California, Berkeley, with the restored Raftsmen Passage.[1] This new edition is the result of collaborative efforts by many Mark Twain scholars who used the "lost-and-found" manuscripts to revise the 1885 edition. I am grateful to the American Institute in Taiwan for having contacted UC Berkeley Press to give me permission to use both text and illustrations of this new edition.[2] For that reason, I am quite proud to say that my translation of *Huckleberry Finn* is so far the most complete in the Chinese language,[3] with one hundred and eighty-seven illustrations in total, [4] three hundred and eighty-seven annotated footnotes, and a Critical Introduction to the book's reception history and scholarship.[5] Mark Twain spent seven years writing the book, and I spent seven years translating and annotating the book. In what follows, I would like to share my experience both of the translation process and strategy and of teaching American literature in Taiwan for more than thirty years; my contribution to Mark Twain studies; and an interpretation of my translation of the book as a cultural critique or Menippean satire.

Inspiration from Te-hsing Shan 單德興

I was greatly inspired by Te-hsing Shan's annotated Chinese translation of *Gulliver's Travels*, 《格理弗遊記》, published in 2004.[6] Shan's method of translation is termed by Theo Hermans as a "thick translation" in *Routledge Encyclopedia of Translation Studies*, where the translation "introduction and annotations outweigh the actual rendering of the novel."[7] I followed Shan's excellent model to do my translation of *Huckleberry Finn*, which was also a research project in the "Annotated Translation of

Western Classics" series under governmental sponsorship of the National Science Council (NSC, now Ministry of Science and Technology) of Taiwan. The NSC "Annotated Translation of Western Classics" demands certain requirements: explanation of why it is necessary to retranslate a classic that has been translated before, scholarly introduction containing the history of the book's reception and its critical studies, etc. I spent many years doing comprehensive research that went well beyond the translation of the text itself. This is indeed a "labor of love," for *Huckleberry Finn* was the subject of my MA thesis back in 1977.

Te-hsing Shan, a leading theorist and practitioner of translation studies in Taiwan, wrote a preface to my book that came to more than fifteen thousand words (prefaces in Chinese are typically no more than three thousand words). He commends me for achieving his ideal of "dual contextualization" by placing *Huckleberry Finn* in both American and Chinese literary traditions and cultural contexts.[8] In a series of translation studies in both theory and practice, Shan claims that a literary text has its own "source culture and context," and translators should do their best to fit it into its "target culture and context" to achieve both cross-language and cross-cultural communication. Through translation, translators are 脈絡化者 (contextualizers) imbued with the mission or 特權 (privilege) of doing 文化移轉 (cultural transference).[9] Shan's idea is completely developed in a recent lecture-essay, 〈翻譯與雙重脈絡化〉 ("Translation and dual contextualization"), in which he emphasizes that rather than settling for textual autonomy of New Criticism, the relation between texts and contexts should also be "transferred" or transplanted through translation to fit into another language and cultural system.[10] Translating a text itself without 附文本 (paratext) is merely 裸譯 (naked translation) and not reader-friendly.[11] I am glad that in my annotated translation I have done almost exactly what he requires.

Shan even ends the preface with a poem as an appreciation of the huge efforts I have made in combining research and teaching experience in my translation. I am deeply touched and gratified that he has really appreciated the details in my Critical Introduction and annotations about Mark Twain's biographical information as well as the book's cultural/historical backgrounds, geographical environment, plot setting, understated meanings, metaphors and allusions, foreshadowing, etc.

Critical Introduction

In my Critical Introduction to my translation,[12] I provide an extensive literature review that covers the most important critical topics and controversial issues in *Huckleberry Finn*. I explain why I use the UC Berkeley 2002 authoritative scholarly edition instead of the 1885 first edition, telling the miraculous story of recovering the first half of Mark Twain's handwritten manuscript (four hundred and sixty-six pages) after its disappearance for over a century, making clear that the UC Berkeley revised edition is closer to Mark Twain's authorial intention. I also explain how *Huckleberry Finn* was banned from several public libraries for its coarse and inelegant language when it was

first published, and how it has nowadays been acknowledged as a classic landmark of American literature. *Huckleberry Finn* entered the academic canon in the 1940s via the recognition of numerous critics and established writers, who eventually included Lionel Trilling, T. S. Eliot, Ernest Hemingway, William Faulkner, Toni Morrison,[13] and many others (among them are four Nobel Prize winners).

I tell my readers that the rise and fall of *Huckleberry Finn*'s reputation exemplifies perfectly the "paradigm shift" phenomenon in literary history.[14] Examples of paradigm shifts can often be found in many cases where works were first marginalized but later recognized as mainstream, and vice versa. Another remarkable case of a paradigm shift in reception history can be found in Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), a literary work that is said to have caused the Civil War and changed American history.[15] While *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (1845, 1881), was first marginalized but later appreciated in the age of modernism for representing the genuine Black voice in the first person, *Uncle Tom's Cabin* was condemned for its sentimentalism, stereotyping, and political correctness. T. S. Eliot also asserts that *Huckleberry Finn* makes "a far more convincing indictment of slavery than the sensationalist propaganda of *Uncle Tom's Cabin*."[16]

Raftsmen Passage

In the UC Berkeley scholarly edition, the Raftsmen Passage is restored to Chapter Sixteen, which makes this chapter exceedingly long. I believe it should be restored to make the whole book structurally and thematically consistent, and to display Mark Twain's verbal talent in telling tall tales. If not for this Raftsmen Passage, Huck and Jim would not have known that in the big fog they have missed Cairo, where they have planned to pursue freedom by going up the Ohio River. With Mark Twain's manuscript dramatically rediscovered in 1990, scholars are able to prove that he actually encountered a writing block at the beginning of Chapter Seventeen when Huck asks Buck what the "feud" is about. During the three-year writing block, Mark Twain published this Raftsmen Passage in *The Atlantic Monthly*, which was later included in Chapter Three of *Life on the Mississippi*. Although some critics believe that this detailed account of a long-lost American way of living would be more suited to *Life on the Mississippi* than to *Huckleberry Finn*, most critics agree that Mark Twain's authorial intention should be respected (*see* Fig. 1).

This passage has not been familiar to our Chinese readers, for most of us are used to reading the old 1885 edition that deleted it. The Raftsmen Passage is a "tall tale," a unique genre popular in early American pioneer literature characterized by extravagantly exaggerated events or legends, of which Mark Twain is an acknowledged master. Tall tales are not popular in Chinese literature, and therefore I thought they would hold great interest for Chinese readers.

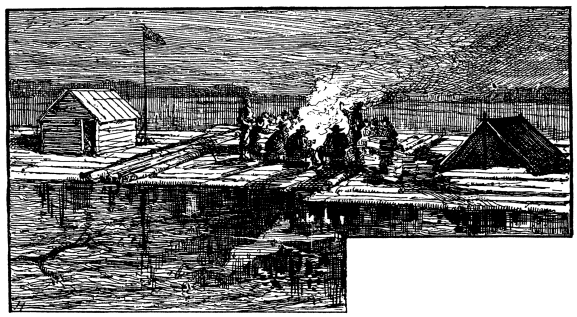

Fig. 1: "I SWUM DOWN ALONG THE RAFT" (我沿著木筏游泳). Illustration of the Raftsmen Passage by John J. Harley, originally from Mark Twain's *Life on the Mississippi* (1883), reprinted in《赫克歷險記》[Annotated Chinese translation of *Adventures of Huckleberry Finn*], translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012. p. 133.

When I translate this Raftsmen Passage, I am more careful in choosing the right words to convey vividly this noisy boisterous crowd. In this Passage, the raftsmen sing and dance, quarrel and fight, compete in bragging about themselves and showing off their verbal talents. The biggest one of them jumps up in the air and boasts in exaggerative words, headshaking, fierce glances, and swelling around in a little circle (*see* Fig. 2).

Fig. 2: "WENT AROUND IN A LITTLE CIRCLE 旋轉著小圈子." Illustration of the Raftsmen Passage by John J. Harley, originally from Mark Twain's *Life on the Mississippi* (1883), reprinted in 《赫克歷險記》[Annotated Chinese translation of *Adventures of Huckleberry Finn*], translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012. 136.

Others are singing "jolly, jolly raftsmen's the life for me" in a rousing chorus, and dancing patting juba and old-fashioned keel-boat break-down (*see* Fig. 3).[17]

Fig. 3: "AN OLD-FASHIONED BREAK-DOWN 老式踢踏舞." Illustration of the Raftsmen Passage by John J. Harley, originally from Mark Twain's *Life on the Mississippi* (1883), reprinted in 《赫克歷險記》 [Annotated *Chinese Translation of* Adventures of Huckleberry Finn], translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012. 139.

One of the raftsmen is said to be so voluble and vehement that "he could curl his tongue around the bulliest words in the language when he was a mind to, and lay them before you without a jint started anywheres," which I translate as "這傢伙只要有心，可以用舌頭捲起英語當中最絕妙的字眼，說給你聽，處處不見一絲勉強."[18] These words are often quoted by critics to describe exactly Mark Twain himself for his talent of mastering the English language so apparently and effortlessly.

Huck eavesdrops on these raftsmen talking about how the clear Ohio River water does not like to mix with the muddy Mississippi water. The raftsmen even boast that the muddy water is so nutritious that men who drink it can grow corn in their stomachs, again another typical example of a tall tale. Here I explain in a footnote about the geographical background: The "clear" Ohio River water comes from the northeastern Allegheny Mountains, whereas the "muddy" Mississippi River water runs slow through plains areas. To my Chinese readers I mention the "clear" upstream Chang-Jiang River (長江) and the "muddy" Yellow River (黃河) in China, and they immediately grasp the difference.[19]

Mark Twain was a riverboat pilot for four years, and various legends and bits of folklore he heard along the Mississippi River are embedded in *Huckleberry Finn*. I also inform my readers that the legendary ghost story Edward tells is a kind of "story-within-story," in which there is an intricate "narrator-narratee" relationship: Edward is the narrator, whereas his listeners and Huck are the narratees.[20] Such a device can also be found in other literary works, as in *Arabian Nights*,[21] where the sister hearing the bride's stories and the King overhearing them night after night are the narratees; and as in Joseph Conrad's *Heart of Darkness*,[22] where the sailors listening to Marlowe's story are the narratees. Chinese readers may not be familiar with this narrator-narratee device as a narrative strategy, but they would be glad to learn another way of representing reality. However, they soon associate the infant's dead spirit haunting its father wherever he goes with a familiar expression of "陰魂不散" (ghost lingering on earth) in Chinese culture.

Translation Process and Strategy

I have a "Translator's Note" (譯注者聲明) to explain my translation strategy and principle.[23] To surpass previous Chinese translations, I consulted available major versions for reference, including the nineteen volumes of *Complete Works of Mark Twain* in Chinese translation. I do my textual translation first and then compare mine with others.

During translation, I have in mind Fu Yan's 嚴復 three basic guidelines in Chinese tradition—信、達、雅 (fidelity, fluency, and elegance).[24] I also try to avoid what Kwang-Chung Yu 余光中 and several other scholars have criticized as clumsy, unnatural, awkward 西式中文 (Westernized Chinese),[25] that sticks to English grammar, vocabulary, and syntax without accommodating Chinese language habits and social culture, which is the kind of 硬譯 (hard translation or stiff translation) Lu Xun 魯迅 advocated.[26] I do my best to modify my translation into fluent and intelligible Chinese expressions. After completing translation, I solicit opinions from all possible sources, including colleagues (especially American professors in Taiwan), students, friends, relatives, my brother-in-law who was a poet, and my father who was 94 at that time and knowledgeable in Chinese classics. I value opinions from those who do not know English very well, who want to read Chinese as Chinese, and who hate to see Chinese contaminated by English, since I myself, having studied English and American literature for half a century, may sometimes fail to perceive particular details when writing in my mother language.

In my Critical Introduction I explain in my readers' familiar terms that *Huckleberry Finn* is a literary work appreciated by both elite and common, suitable for both old and young readers (雅俗共賞、老少咸宜), in which ordinary readers read superficial meanings, whereas sophisticated readers read subtle meanings (淺者讀其淺、深者讀其深). My principle of translation is to remain loyal to original text and complement with annotations (忠於原著、輔以譯注). I emphasize that Huck's narration seems to be vulgar, slangy, and full of grammatical/spelling errors, but underneath it is witty, humorous, and full of metaphors and allusions. That is why I have almost four hundred footnotes to explain the details of the cultural/historical backgrounds, the meanings between the lines, and all the things I think my Chinese readers need to know. In other words, I am performing both cross-language and cross-cultural communication.

Since my intended readers are those in Taiwan who have long admired the world-famous humorist Mark Twain, I translate *Huckleberry Finn* using more of "domestication" than "foreignization" strategy to suit our language habits and social culture. "Domestication" strategy, a sense-to-sense approach, assimilates the text into the idioms and phrases of the target text, or as Lawrence Venuti states in *The Translator's Invisibility: A History of Translation*, "assimilate[es] foreign literatures to the linguistic and cultural values of the receiving situation."[27] In contrast,

"foreignization" strategy, a word-to-word approach, as Friedrich Schleiermacher states, "adheres to the turns and figures of the original."[28] If need be, I balance between the two translation strategies to accommodate different situations in *Huckleberry Finn*.

For instance, at the end of Chapter Three, hoping to summon the genies of Arabian legend, Huck rubs an old lamp so hard till he "sweats like an Injun" (*see* Fig. 4).

Fig. 4: "RUBBING THE LAMP 搓神燈." Illustration by E. B. Kemble, from Mark Twain's *Adventures of Huckleberry Finn* (1885), reprinted in 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn]*, translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012. p. 035.

When I translate the phrase for my readers, I do not translate it literally as "像印地安人一樣流汗 (sweat like an Indian)"; instead, I add the extra words, "活像從印地安人蒸氣浴小屋子熬出來似的 (as if he has taken an Indian sweat-lodge steam bath)."[29] In the footnote to this, I explicate its allusion to a "sweat-lodge," a dome-shaped tent or hut in which water is sprinkled onto heated stones to generate steam to induce sweat.[30] As Ivan A. Lopatin explains in "Origin of the Native American Steam Bath," the Native American sweat-lodge bath is similar to the "sauna" type of northwestern Europe, more like a dry bath than a steam bath. Warriors of Native Americans may stay all night in a sweat-lodge and in the morning plunge into a lake or river, as physical training or religious ritual.[31]

In Chapter Seven, I translate "trot-line" as "排鉤釣魚繩" and explain it in a footnote as a long heavy fishing line with several baited hooks set in a series in order to catch a number of fish at a time, which saves much trouble in terms of fishing rods and waiting time. Here I turn a familiar Chinese idiomatic expression of "放長線釣大魚 casting a long line to catch a big fish" into "放長線釣多魚 casting a long line to catch many fish." I call this a "懶人釣魚法 lazy way of fishing."[32] Setting a trotline every night and reaping fish every morning is the method of fishing Huck and Jim are going to rely on during their long journey down the Mississippi River.

In another instance, in Chapter Nineteen, the duke claims himself as a descendant of Duke Bridgewater, a noble royal family in British history, but the king calls him Duke Bilgewater, the foul and noxious water in the bottom of a vessel. Here I translate literally Bridgewater as "橋樑水" and Bilgewater as "污艙水" according to their meanings instead of their sounds, to show the ignorance of the king. On the other

hand, the king claims himself as the "late Dauphin," which actually should be the "ex-Dauphin." Here I translate it also literally as "已故的法國皇太子" not as "當年的法國皇太子," but I remind my readers in a footnote, if the Dauphin is already dead, then who on earth is he exactly?[33] In other footnotes I allude to French history and rumors about this Dauphin.

The greatest challenge I have in the process is the language barrier—how to translate Mark Twain's effortless but sophisticated writing style. I say in my Translator's Note that his style "(seems slangy and uncultured but actually hidden with classical elegancy) 俚俗卻隱藏典雅," which "(seems rustic and unpretentious but actually embedded with artistic craftsmanship) 樸拙卻匠心獨運."[34] That is why I spent seven years refining and refining my translation. If I cannot translate the essential flavors and underlying meanings of Mark Twain's words, I explain them in footnotes.

Another language barrier is African American English and local dialects. I am able to figure out most of the meanings with reference to research studies and previous Chinese versions, sometimes by listening to audio books (that is why I recommend the *lit2go* website to readers). All I do is to make their spoken words as colloquial and provincial as possible, corresponding to their characterization and backgrounds. I do not think translating them into erroneous/mispronounced Chinese or local Taiwanese Chinese is wise, for doing so seems to imply that the uneducated or underprivileged are intellectually inferior. Jim speaks typical African American English, but he is not unintelligent. He seems to be superstitious, but he is also full of folk wisdom inherited from generations of ancestors. I believe "what" he says is more important than "how" he says it; therefore, I choose not to convey the content of his sayings in awkward Chinese.

My second challenge in translation is cultural barrier—how to convey the similarities or differences between American and Chinese cultures. Cultural translation is generally defined as respecting and showing cultural differences. The meanings of culture are diverse, yet the translation of culture is limited; therefore, some cultural-bound elements are often thought "untranslatable." For what is "untranslatable" in *Huckleberry Finn*, I annotate in footnotes of my textual translation. Cultural translation is regarded by Homi Bhabha, in *The Location of Culture*, not merely as inter-cultural communication, but as cross-cultural exchange; it is "the third space," the space for hybridity, the space for "subversion, transgression, blasphemy, heresy."[35] My "thick translation" of *Huckleberry Finn* also hopes to create a third space in some aspects, for the whole *Huckleberry Finn* is subverting mainstream cultural values and challenging dominant ideology of the American South.

During translation, I always put myself in the position of my Chinese readers, to tell them what they want to know about American culture, and if possible, to find similar modes of thinking or expression in Chinese traditions. Since I share the same cultural background as my readers, and I know they admire Mark Twain as a great

American humorist, I contextualize my translation in our Chinese cultural tradition from the perspective of comparative literature.[36] I wish to achieve the task of "cultural transference," as Te-hsing Shan puts it, to transplant an American literary classic to Chinese soil and let it grow and prosper there as well.

I do not know whether my Chinese readers have noticed a slight difference in the writing style between my textual translation and my annotation/introduction: the former is closer to ordinary spoken language, while the latter is closer to academic writing. I have done my best to find a balance between the two, to find a middle ground between academic research and translation practice, since the purpose of my NSC translation project is to popularize Western classics from the academic circle to the community. In my annotated translation of *Huckleberry Finn*, I have made a significant breakthrough in helping Chinese readers to conquer both language and cultural barriers.

Translating Humor and Jokes

One thing that is both challenging and enjoyable for me is translating the humor and jokes in *Huckleberry Finn*. During translation, I am much indebted to so many Mark Twain scholars, especially Michael Patrick Hearn, whose *The Annotated Huckleberry Finn* offers great insights on humor and jokes, historical backgrounds, biblical allusions, deeper meanings, local slangs, riverboat pilot jargon, African-American English, etc. Most of all, thanks to Hearn's note on page 397, I am able to explain to my readers a funny illustration at the end of Chapter Thirty-Seven, where Huck says he and Tom have borrowed Uncle Silas's warming pan that had come with his ancestors when they first immigrated to America.[37] The illustrator E. W. Kemble jokingly interprets Huck's (or Mark Twain's) error of a misplaced modifier by saying that the warming pan belongs to one of his "ancestors with a long wooden handle" by literally giving this ancestor a wooden leg (the grammatically correct version should be the "warming pan with a long wooden handle" that belongs to one of his ancestors). I hope my readers seeing the ancestor's wooden leg in the illustration would be able to grasp the joke as well as the unusually interesting interaction between the illustrator and the author (*see* Fig. 5).

Fig. 5: "ONE OF HIS ANCESTERS 他的一個祖先." Illustration by E. B. Kemble, from Mark Twain's *Adventures of Huckleberry Finn* (1885), reprinted in 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn]*, translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012. p. 379.

Readers usually do not notice this joke played by the illustrator E. W. Kemble on the author Mark Twain. This illustrator-author interaction can also be interpreted in terms of Roman Jakobson's concept of "intersemiotic translation" (符際翻譯) introduced in "On Linguistic Aspects of Translation."[38]

I cite many humorous passages from *Huckleberry Finn* with a lot of annotations to explain the funny points because Huck sometimes does not see what is humorous in his own narration. In Chapter Two, the kids in Tom Sawyer's Gang take an oath and "write their names in blood," which I translate into Chinese idiomatic expression "歃血為盟." Yet, what is funny is that none of the kids know the meaning of "ransom," whereas that is what they as robbers are supposed to do; they think "ransom" is merely "to kill" (*see* Fig. 6).

Fig. 6: "TOM SAWYER'S BAND OF ROBBERS 湯姆索耶強盜幫." Illustration by E. B. Kemble, from Mark Twain's *Adventures of Huckleberry Finn* (1885), reprinted in 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn]*, translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012. p. 024.

In Chapter Ten, after catching a giant cat-fish as big as a man, being six foot two inches long and weighing over two hundred pounds, Huck and Jim cannot handle it, so they just sit and watch it "rip and tear around till he drowned." All readers cannot help asking themselves: can fish be "drowned" in water? In reality, the fish dies of exhaustion from struggling. This is another typical "fish story" demonstrating exaggeration and absurdity.

In Chapter Twenty-One, the duke rehearses "Hamlet's Soliloquy," which is nothing but low burlesque or travesty, yet Huck enjoys it very much and records it

word by word. In my footnote I emphasize that Mark Twain is not defaming Shakespeare's reputation at all, this scene is actually a self-exposé of the imitator's stupidity and superficiality (*see* Fig. 7).

To defend Shakespeare, I give the original English text along with the latest Chinese translation of *Hamlet* 《哈姆雷》 by Jing-si Peng 彭鏡禧, published by Lingkingbooks in 2001, also a NSC Translation Project of Western Classics.[39]

Fig. 7: "HAMLET'S SOLILOQUY 哈姆雷特的獨白." Illustration by E. B. Kemble, from Mark Twain's *Adventures of Huckleberry Finn* (1885), reprinted in 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn*], translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012. p. 217.

I believe the most humorous part is the King Solomon episode in Chapter Fourteen, a chapter Mark Twain was particularly fond of and which he included on his 1884–85 public reading tour. The episode, as newspapers reported, always caused the audience to laugh and applaud heartily. Huck tells Jim that King Solomon has one million wives and concubines (actually one-thousand according to the Bible) in his harem, but Jim does not think Solomon is wise to live in such a crowded nursery where women quarrel and children play noisily. Jim also thinks Solomon is cruel to chop a child in two to settle the conflict between two competing mothers, since Solomon has five million children to chop. Jim also claims that animals speak animal languages and humans speak a common human language, so he questions why a Frenchman speaks French instead of English, the only human language he knows of. In the end, Huck is defeated by Jim's false analogy and specious arguments. However, as I tell my readers, Huck's attitude in saying "you can't learn a [N-word] to argue" also reveals a stance of white supremacy, because Jim interprets the world from his own logical sense or epistemology. This at least gives readers a chance to stand back a little and reflect upon their own predominant ways of interpreting events from an alternative position.

Mark Twain is world famous for his humor and jokes, but he has also offended people through his humor. As Hsin-Ying Li 李欣穎 observes in her essay "The Power of the Comic: Humoring the Humorless in *Huckleberry Finn*" 〈搞笑的權力：《赫克歷險記》的不解幽默〉, Mark Twain has repeatedly run into trouble in his humorist career

for his irreverence and disrespect toward the New England literary establishment, because power relations between classes and races, and "between the mainstream and subculture" affect the reception of humor.[40] Therefore, *Huckleberry Finn* is not only a book of humor but also a book on humor. As Li claims, "[i]f we recognize Twain as the real humorist behind Huck's narration, then we actually laugh along with Twain at Huck, the character most unable to enjoy humor."[41] So, I tell my readers, if Mark Twain is the ventriloquist using Huck the puppet to say whatever he wants to say, then Huck is the deadpan humorist who never laughs at the jokes he himself is telling. Huck is too preoccupied with the moral burden of helping a runaway enslaved person to laugh at absurd phenomena that he witnesses.

Many of Mark Twain's jokes are directed at religious hypocrisy, fanaticism and sentimentalism. Mark Twain himself has always respected Christian ethics, being brought up in a religious household and community. What he disapproves of are those ignorant and gullible Southern Americans, who are perverted by an outworn Calvinism, who indulge themselves in pretended piety and self-satisfying sentimentalism. Throughout *Huckleberry Finn*, stereotyped patterns of behavior are exposed everywhere: as in the new judge and his wife of St. Petersburg, as in the revival camping-meeting crowd, as in the Brickville lynching mob, as in the mourning crowd at the Wilks funeral, etc. Just as Forrest G. Robinson pungently observes, Mark Twain regards Christianity as a leading symptom of the world's madness. Manifested in an oppressive morality and in a widespread subjection to irrational guilt, Christianity was to Twain's mind "ensnared in an unnatural morality enforced by predatory conscience, required for its creation and maintenance a culture based in fear and immersed in lies."[42] People in Taiwan, who are Buddhist in majority and who also benefited from Christian missionary activities, may not understand Mark Twain's critique of Christianity in the slave-holding American South very well, but they find his jokes on religious hypocrisy revelatory in that fanatics and fundamentalists are not exclusive to one world religion.

Translating the Book's Title

I am quite proud of myself for being the first to translate the book title of *Huckleberry Finn* neatly as《赫克歷險記》, so as to pair with 《湯姆歷險記》, instead of the various cumbersome《哈克貝理芬歷險記》and《湯姆莎耶歷險記》. As I explain in my Translator's Note,[43] *Huckleberry Finn* has been translated in the past decades under numerous book titles, too various to mention here.[44] Most importantly, I believe I am the first to translate the name Huckleberry Finn differently from previous translators, for the vowel sound in his name would be much better translated as 赫克[ʌ] (*he*-k*e*) than 哈克[ɑ] (*ha*-ke).

The first Chinese translation was titled 《頑童流浪記》 (wan-tong liu-lang-ji; The roving of an urchin), (translation mine), cotranslated by Zhen-duo Zhang 章鐸聲 and 周國振 Guo-zhen Chou, published in 1942.[45] Yet, the most popular and accepted

edition in Taiwan was also titled 《頑童流浪記》, translated by Yu-han Li 黎裕漢,[46] published by World Today Press (Hong Kong) in 1963.[47] However, this title 《頑童流浪記》, having prevailed for so many decades since 1942, is highly misleading, mainly because Huck is not at all a 頑童 (wan-tong; naughty or mischievous child, translation mine). Tom is more likely the naughty or mischievous urchin, who plays tricks on others just for fun. It is quite unfair to call Huck an urchin, for he is, despite being homeless and ragged, a marginalized character with a sound heart not yet corrupted by social conventions. In addition, Huck is not 流浪 (liu-lang; roving around aimlessly), he is positively taking risks to seek freedom from slavery for Jim as well as to escape from civilization for himself.

Besides, if the name of Tom Sawyer in the title *The Adventures of Tom Sawyer* can be shortened into merely Tom (湯姆 tong-mu), then why can the multisyllable name of Huckleberry Finn not be shortened into Huck (赫克 he-ke)? For such a revolutionary way of translating the book title of *Huckleberry Finn*, I have earned much praise and applause from my Chinese readers, as well as the audience of nationwide lecture tours on college campuses, and especially from colleagues teaching Translation Studies or American Literature courses in Taiwan. When I Google on the Internet, I find some entries that show 《赫克歷險記》 along with its old translation of 《頑童流浪記》. A recent essay in Taiwan by Hsin-ying Li 李欣穎 uses the book title of my translation in her Chinese abstract, 〈搞笑的權力：《赫克歷險記》的不解幽默〉 ("The power of the comic: Humoring the humorless in *Huckleberry Finn*").

Translating the Forbidden N-Word

The troublesome forbidden N-word appears two hundred and nineteen times in *Huckleberry Finn* and has played a big role in the debates over the alleged racist problem of the book. After long consideration and a comparison of many previous Chinese versions, I decide to translate the word into 黑鬼 (hei-gui; black devil or ghost), since we sometimes half-jokingly or half-contemptuously call Western people 洋鬼子 (yang guizi; Western devil or ghost) and Japanese people 日本鬼子 (riben guizi; Japanese devil or ghost). The term 鬼子 (guizi; devil or ghost) is pejorative Chinese slang with xenophobic connotations, especially after China underwent foreign invasions during the Opium War, the Eight-Nation Alliance, and two Sino-Japanese Wars. Yet, the N-word merely translated into 黑奴 (heinu; black slave) carries less racial significance. I have pondered quite long whether I should use 黑鬼子 (heiguizi), but, considering the two-syllable pronunciation of the N-word, I finally decided to use 黑鬼 hei-gui. I am glad to have made "the bold attempt to use *hei-gui*" throughout my entire translation, as Selina Lai-Henderson points out in *Mark Twain in China*, and that my "use of this word does not imply insult; on the contrary, it could in certain circumstance carry a sense of affection."[48] Now I see the word translated as 黑鬼 hei-gui as it is quite popular on the Internet and in translated literary works.

In general, the N-word translated as 黑鬼 hei-gui has more complicated racial implications. Since people generally use the "N-word" euphemism to avoid offending Black people, in my annotations I distinguish between the then-and-now different usages of the word in American cultural and historical contexts. I emphasize that the N-word was a term commonly used by whites and among Black folks themselves in America throughout the nineteenth century. Nowadays, taking on political and derogatory connotations, it is a taboo, and is considered highly offensive. I repeatedly admonish my students/readers against using the N-word to refer to African Americans.

Mark Twain has often been blamed as a racist for allowing Huck to use the N-word so freely, but the novel that bears his name is often the novel used as a tool to challenge the deep-seated issues of racism in America. In fact, the word is a part of American history, and history cannot be changed to hide unpalatable facts. Race or racism has never been a major issue in Taiwan because of our racial homogeneity. Despite historical conflicts among people of Chinese ethnic origin and the Indigenous community, our racial tension has largely been assuaged by extensive education and efforts at mutual understanding. As I explain at length in my Critical Introduction,[49] I hope my readers can learn from the American experience to continually negotiate racial tension in Taiwan.

In recent years more and more discussions have focused on the character Jim, because he is more fully portrayed than other Black characters in American literature. After all, Jim is the true hero in *Huckleberry Finn*, a man who manifests true human integrity. With my full explication, my readers realize that Mark Twain is not a "racist" at all for using the N-word. In contrast to the "white trash" pap, Jim is ironically elevated to the status of Huck's surrogate father, who looks after him and teaches him lessons about the essence of human compassion and integrity. Huck's journey is a "sad initiation" into life's reality through harsh experiences; he learns moral lessons step by step, unexpectedly and unwilling. His three inner conflicts leading to epiphany are all initiated by Jim, who solidifies his "sound heart" against the "deformed conscience" corrupted by the social mores that endorse slavery. Therefore, despite its apparently racist surface, *Huckleberry Finn* is a powerfully anti-racist book.

The Controversial Ending Section

The last part (Chapters Thirty-Two to Forty-Three) of *Huckleberry Finn* has caused endless debate among critics for being a flaw to a masterpiece, and Mark Twain is blamed for failing to persist on the initiation theme of Huck's moral growth after his three inner conflicts. Other critics, like Lionel Trilling and T. S. Eliot, justify the ending on the grounds of structural symmetry, as a way of returning to civilization and bringing the narrative full circle. Indeed, the highly farcical tone and the theatrical action vindicate Mark Twain's intention to parody the absurdity and artificiality in such types of chivalric romances, which, as he declares indignantly in Chapter Forty-Six of *Life on the Mississippi*, are characterized by "decayed and degraded systems of

government; with the silliness and emptiness, sham grandeurs, sham gauds, and sham chivalries of a brainless and worthless long-vanished society."[50]

When I translate these chapters, I am partly defending Mark Twain, for he brings back again the nostalgic childhood memories of these two boisterous energetic boys. I encourage my readers to forget the moralistic reading of Huck's initiation, and to enjoy the chaos created by Tom and Huck with their complicated plots. In this last part, Tom contrives fabulous schemes to rescue the poor ignorant Jim from a log shack on the Phelps Farm, imitating the manner of a noble hero's glorious escape from an ancient tower prison, as in *The Count of Monte Cristo*. I point out how Mark Twain combines incongruously the absurd with the sublime to achieve satirical effect. In the end, Tom seems even more unforgivable because he, just for personal adventurous fun, ruthlessly tortures a Jim who is already free.

The debates over the ending had been going on for decades, until Shelley Fisher Fishkin largely settled the controversy with her two ground-breaking books, *Was Huck Black? Mark Twain and African American Voices* and *Lighting Out for the Territory: Reflections on Mark Twain and American Culture*.[51] I am fully persuaded when Fishkin claims that the "freeing a freed slave" symbolizes the failure of the "Reconstruction" plan the American government launched in 1865 after the Civil War,[52] a failure that required Black people to endure segregation and misery long after they had been legally set free. This is probably the most compelling interpretation of the controversial ending.[53] In my Critical Introduction I have a small section describing Fishkin's great contribution to Mark Twain studies.[54] I would also mention that, after Reconstruction failed, Black people had to wait for ninety-eight years until Martin Luther King, Jr., delivered his famous speech "I Have a Dream" on August 28, 1963, at Lincoln Memorial Hall to claim equal civil rights.

Huckleberry Finn ends with a sentence saying that Huck and Tom and Jim are going to "light out for the territory," so I introduce my readers to the sequel, *Huck Finn and Tom Sawyer among the Indians and other Unfinished Stories*, which unfortunately contains only nine chapters.[55] But I and my readers cannot help thinking that, if *Huckleberry Finn* had not been banned from public libraries on its first publication, there might be more adventurous stories of Huck and Tom.[56] "What a pity!" my students all exclaimed. In these unfinished nine chapters, Tom Sawyer's portrayal of the Native Americans as "noble savages," taken out of the novels of James Fenimore Cooper, leads to Huck's disillusion; it is a challenge not unlike the one involved in Tom's sentimentalizing of chivalric romances in *Huckleberry Finn*.

Teaching *Huckleberry Finn*

In the past forty-four years of my teaching career, I have accumulated quite enough experiences in teaching literature and doing research to do the translation as well as I can. I have sometimes been called a perfectionist, but deep in my mind I still harbor a secret worry that I might have misread or misinterpreted something, even though I

wrote an MA thesis on it and have been teaching American Literature for over thirty years. When I was working on the translation, I offered a semester course, "Reading Western Classics: *Adventures of Huckleberry Finn*," that surprisingly attracted around ninety undergraduate students. In the class we close-read the English text first (Norton Critical 3rd edition),[57] and then I gave them my translated text. My students were incredibly active in classroom discussions and in giving me feedbacks; we even voted several times to decide on the better translation. That is why in my Acknowledgement Page I also thank them for polishing my translated text to a higher level of readability.

In my book I encourage readers to get access to the "Mark Twain Project" website, to read the free on-line original text of the UC Berkeley edition alongside my translation. If students have problems with reading the nonstandard English of Huck's narration or Jim's African American English or Southern American dialects, I recommend that they listen to the audio book on the free online website "*Lit2go: Adventures of Huckleberry Finn*" (despite the fact that it is based on the 1885 edition), devised by the University of South Florida. Those who have listened to the *Lit2go* audio version all say they have a better understanding of the story than they would have had from reading Huck's "writing," which is full of spelling and grammatical errors.

My book《赫克歷險記》 has become a significant work for students in Taiwan, highly recommended by teachers of American literature and translation studies. Among universities in Taiwan, I have served as an oral-defense examiner on several MA theses and PhD dissertations, as a peer reviewer for journal essays on Mark Twain, and as a guest speaker in American literature classes and book clubs. In doing so, I have promoted the popularity of Mark Twain's classic in the Chinese world.

In my translation, I explain the hidden meanings behind the names: Huck's name and characterization, the pseudonym "Mark Twain," the two self-styled aristocratic families of the Grangerfords and the Shepherdsons, etc. "Huckleberry" is a kind of berry similar to the blueberry grown in the wilderness and not cultivated as a tasteful fruit, which often signifies Huck as an "unimportant, worthless, neglected" boy. I note that Mark Twain deliberately and metaphorically uses the huckleberry to name a homeless boy of humble birth. Like the wild berry that grows on its own, Huck develops excellent survival skills to adapt to a harsh environment and to handle all sorts of people by appealing to human psychological responses. I also tell my readers that the pseudonym "Mark Twain" comes from Mississippi riverboat jargon, meaning "two fathoms deep" (twelve feet) of safe water for steamboats to sail, in honor of his glorious four years in the lucrative position of riverboat pilot. In many footnotes, I indicate that Mark Twain embeds riverboat jargon in his writing as metaphors or allusions. I note that the names of the two pseudo-aristocratic families, Grangerford and Shepherdson, can be traced etymologically to "Granger" ("farmer") and "Shepherd" ("rancher") and interpreted with biblical allusion. In the Bible, Cain and Abel are the two sons of Adam and Eve. When Cain, a farmer, and Abel, a shepherd, offer their sacrifices to God, God favors Abel's offering of sheep instead of Cain's grain, and then Cain murders Abel. Even though the rivalry between Cain and Abel is not

directly related to the feud in *Huckleberry Finn*, readers are glad to know the Biblical story as the prototype of sibling conflict in human history.

When I start talking about Mark Twain, I would mention that F. Scott Fitzgerald was inspired to write a short story by a statement Mark Twain once made: "Life would be infinitely happier if we could only be born at the age of eighty and gradually approach eighteen." Fitzgerald's story was later adapted into the popular movie, *The Curious Case of Benjamin Button* (2008), starring Brad Pitt and Cate Blanchett.

Having done extensive research on *Huckleberry Finn* and Mark Twain studies for so many years, I had once dreamed of showing Mark Twain as the most popular American writer in the Chinese world. Even though I became occupied with another annotated translation project on *Alice in Wonderland*, I was truly delighted to see Selina Lai-Henderson fulfilling this dream with her PhD dissertation published in 2015 as *Mark Twain in China*, showing how Mark Twain's legacy has traversed China, Taiwan, and Hong Kong through various translations.

Teaching and translating *Huckleberry Finn* is an extremely enjoyable experience; the greatest feedback comes from students/readers who are amazed at Mark Twain's skill at using verbal irony and deadpan humor to effortlessly convey deeper meanings through Huck's simple language. After reading *Huckleberry Finn* in my translation, students all exclaim that Mark Twain is an even greater artist than they had thought. Many readers of my translation say that they can feel my passion for literature and my earnestness in teaching, as if they were sitting in a classroom listening to me face-to-face.

Double Text

In my Critical Introduction I tell readers that *Huckleberry Finn* is a book of "double text" with an upper-text and a subtext juxtaposed. On the surface it is a book of children's literature about Huck's adventurous journey, full of fun and amusement for adolescents; in reality it is a book that exposes conflicting value systems, a cultural critique that subverts orthodox and authority in the American South. In terms of Hemingway's "iceberg principle," the upper-text is the one-eighth above sea level, while the subtext is the hidden part that readers have to figure out. Only intelligent readers are able to perceive the deeper significance underneath the surface. Through Huck's narration, sophisticated readers can see how Mark Twain depicts the inhumanity and cruelty of slavery, and the discrepancy between Christian preaching and practice, as exemplified by the two feuding families carrying guns with them to attend Sunday sermons on brotherly love. *Huckleberry Finn* also invokes in intellectual readers a double vision of the world, to see the absurdities and incongruities underneath the depicted phenomena; accordingly, it offers a vicarious reading pleasure of knowing what the victims themselves do not know.

Huck's role is also double, being both an observer and a participant, both detached and involved. Huck the "seemingly" reliable narrator is alternately naive and

shrewd: sometimes he naively takes for granted whatever he sees; sometimes he shrewdly observes more than others. Mark Twain uses Huck both as a medium to satirize and as a victim who is satirized. Through Huck's initial acceptance of slavery as natural and legal, Mark Twain expresses his ironic denunciation of a morally depraved slaveholding society. Huck epitomizes an innocent boy brainwashed by an antebellum cultural ideology that endorsed slavery; fortunately, he is an outlaw escaping cultural conventions, who listens to his "conscience" and resists being "sivilised." The upper-text is Huck defending naively and desperately his belief in Christianity and slavery, and the subtext is Mark Twain using Huck to condemn slavery ideology. Between Mark Twain the ventriloquist and Huck the puppet, there is an "aesthetic distance" and a gap of vision. There is an interesting double-author issue in this: Huck says he writes the book, but it is Mark Twain who writes the book (*see* Fig. 8).

Fig. 8: Huckleberry Finn (赫克). Illustration by E. B. Kemble, from Mark Twain's *Adventures of Huckleberry Finn* (1885), reprinted in 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn*], translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012. p. 002.

Cultural Critique and Menippean Satire

When I wrote my MA thesis on *Huckleberry Finn* during 1976–77, I wrote on the subject of traditional satire, examining mainly social criticism against human frailty and institutional injustice. Later on, when I wrote my PhD dissertation comparing *Gulliver's Travels* and *Ching-hua yuan* 《鏡花緣》 (*Flower in the Mirror*),[58] I probed into the theories of Northrop Frye's "anatomy" and Mikhail Bakhtin's "menippea."[59] In the process I discovered that the satire in *Huckleberry Finn* was not traditional satire but exactly the type of intellectual or ideological satire that Frye and Bakhtin re-discovered from an ancient prose-satire genre which was popular in Greek and Roman literature. Promoted by these two prominent critics,[60] Menippean satire has been recognized both as a mode of expression and a mode of interpretation to designate a certain genre of satirical fiction that deals with intellectual themes or ideological problems.[61] Now I wish I could go back to re-write and revise my MA thesis. Here in my translation

of *Huckleberry Finn*, I finally have the chance to say something about its Menippean elements.

Menippean satire is characterized by a humorous treatment of ideas and a skeptical attitude toward established value systems that have insidiously corrupted human minds. In *Huckleberry Finn* Mark Twain shows us how the current dominant orthodoxies of slavery and Christianity have formulated certain stereotypes of ideology in the American South. The characterization of Huck is quite similar to that of Gulliver in *Gulliver's Travels*, who is an unreliable participant-narrator. Both Huck and Gulliver are "ideologically conditioned" by the value systems of the society that they live in. The irony in Huck's defense of slavery and Christianity is just like the irony in Gulliver's defense of his own country's social-political system. Through Huck's eyes, the cultural systems of the adult world are reevaluated, and the taken-for-granted beliefs are challenged.

In my Critical Introduction I have a small section discussing the Menippean elements in *Huckleberry Finn*.[62] I am glad to come across scholars who share similar observations. Employing Northrop Frye's "anatomy" theories to interpret social mentalities represented by different characters, Jocelyn Chadwick-Joshua asserts that *Adventures of Huckleberry Finn* is a classic Menippean satire that seeks to expose the "evil and absurdity of the slavery system, class hierarchy, and religious and filial hypocrisy," so the image of Jim is often misrepresented because readers are often misled by Huck's narration.[63] Likewise, by using Bakhtin's "menippea" theories, Hilton Obenzinger interprets Huck's journey down the Mississippi as a journey to hell, because Huck prefers to sacrifice himself to defend Jim.[64] Other critics have also observed Menippean features in Mark Twain's other novels. Reuben Sanchez defines *A Connecticut Yankee* as a work of Menippean satire in the vein of *Gulliver's Travels* and Rebalais' works.[65] Jeffrey Bilbro treats *A Connecticut Yankee* as an expression of Menippean satire that emphasizes the irony behind the narrator's voice.[66] Riikka Tuomivaara sees Menippean satire and carnivalistic laughter on religion in *The Chronicle of Young Satan* and *The Mysterious Stranger*.[67]

Conclusion

Following Te-hsing Shan's annotated Chinese translation of *Gulliver's Travels* 《格理弗遊記》, I have also achieved in my translation of *Huckleberry Finn*, 《赫克歷險記》, a "thick translation" that combines textual translation with scholarly investigation. I analyze how *Huckleberry Finn* deals with issues of racism, and explain the ways in which Twain's work has transcended its status as a banned book to become a world classic. I clarify its generic problems as a work of children's literature like *Tom Sawyer* by going deeper into American cultural ideology through encyclopedic dimensions and multifarious content. I also interpret it through annotated translation as a cultural critique or Menippean satire, offering readers a panoramic view of the cultural background that has shaped the obsessions, affectations, inhumanity, narrow-mindedness, and senti-

mentalism of the American South. In doing this cultural translation, I have also endeavored to make a meaningful contribution to Mark Twain studies.

Lastly, I am indebted to the artwork designer of Linkingbooks Taiwan for giving 《赫克歷險記》 a beautiful book cover and for scanning all the one hundred and eighty-seven illustration pictures twice to make them look even clearer than the original (*see* Fig. 9).

Fig. 9: Book cover designed by Winder Chen 陳文德, from 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn*], translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2012.

My annotated translation of *Huckleberry Finn* 《赫克歷險記》 has been reprinted and in nine years (2012–2020) sold 3,333 copies (among a total 2.3 million people in Taiwan ROC). A ten-year anniversary edition was launched in February 2021 with a newly designed book cover (*see* Fig. 10).

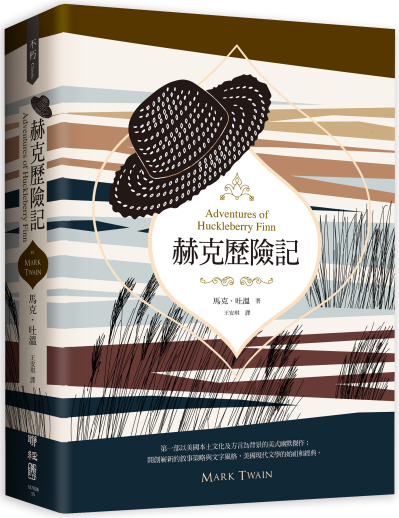

Fig. 10: Book Cover designed by Jaing Xie 謝佳穎, from 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn*], 2nd ed., translated by An-chi Wang 王安琪. Taipei: Linkingbooks Taiwan, 2021.

Notes

[1] An-chi Wang, 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn*] (Taipei: Linkingbooks Taiwan, 2012). Mark Twain, *Adventures of Huckleberry Finn,* ed. Victor Fischer and Lin Salamo (Berkeley, CA: University of California Press, 2002).

[2] Email, June 2010, to Shang-Yuan Lee 李尚遠, Rights Manager, Linkingbooks Taiwan.

[3] According to Selina Lai-Henderson, *Mark Twain in China* (Stanford, CA: Stanford University Press, 2015), there are at least ninety different versions of the Chinese translation of *Huckleberry Finn* across Mainland China, Taiwan, and Hong Kong.

[4] The one hundred and eighty-seven illustrations include the one hundred and seventy-four illustrations by E. W. Kemble for *Huckleberry Finn* and the thirteen illustrations by John J. Harley originally for *Life on the Mississippi* and later restored to the Raftsmen Passage in Chapter Sixteen of *Huckleberry Finn*. Mark Twain, *Life on the Mississippi* (New York: Bantam, 1883).

[5] With text and paratext, the book amounts to six hundred and thirty-two pages in total, including Te-hsing Shan's 單德興 preface (twenty-two pages), plus a critical introduction (one hundred and four pages), plus an annotated text (four hundred and twenty-eight pages), plus a bibliography (sixty-seven pages).

[6] Te-hsing Shan's annotated translation of *Gulliver's Travels*, 《格理弗遊記》, published by Linkingbooks Taiwan in 2004, is one of the first government-sponsored translation projects in Taiwan; see Jonathan Swift, *Gulliver's Travels* 《格理弗遊記》 trans. Te-hsing Shan 單德興 (Taipei: Linkingbooks Taiwan, 2004). Te-hsing Shan is a Distinguished Research Fellow, Institute of European and American Studies, Academia Sinica, Taipei, Taiwan ROC.

[7] Theo Hermans, "Thick Translation," in *Routledge Encyclopedia of Translation Studies*, ed. Mona Baker and Gabriela Saldanha, 3rd ed. (London: Routledge, 2020), 588–91.

[8] Te-hsing Shan 單德興, "Preface," in Wang, 《赫克歷險記》, 21. "Dual contextualization" is a term Te-hsing Shan developed in two reflective essays after he published the Chinese translation of Edward Said's *Representations of the Intellectual*, 《知識份子論》(〈以中文再現薩依德：一位學者兼譯者的觀察與反思〉), and the annotated translation of *Gulliver's Travels* (〈我來·我譯·我追憶–《格理弗遊記》背後的「遊記」〉). Relevant discussions appear in his essay collections: Te-hsing Shan, 《翻譯與脈絡》[Translations and contexts] (Taipei: Bookman, 2009), and Te-hsing Shan, 《翻譯與評介》 [Translations and criticisms], and mainly in a lecture given as part of the 余光中人文講座 (Kwang-Chung Yu Humanities Lectures) at National Sun Yat-Sen University. This was later published as

〈翻譯與雙重脈絡化〉("Translation and dual contextualization") in 《翻譯研究 12 講》 (Twelve essays on translation studies, 2020).

9 Shan, 《翻譯與脈絡》, 26.

10 New Critics advocated that a literary work was autonomous with its own "organic unity" and deserved close reading with textual analysis, disregarding the author's temperament and biography, the work's cultural/historical background or social/political implications, etc. Nowadays critical attention is shifted to focusing on both literary and "non-literary" texts, that is, both texts and contexts, for all literary works are culture and ideology.

11 Te-hsing Shan, 翻譯與雙重脈絡化〉 [Translation and dual contextualization], in 《翻譯研究 12 講》 [Twelve essays on translation studies, 2020] (Taipei: Bookman, 2020), 53–54.

12 An-chi Wang, "Critical Introduction," in 《赫克歷險記》 [Annotated Chinese translation of *Adventures of Huckleberry Finn*], trans. An-chi Wang (Taipei: Linkingbooks Taiwan, 2012), 27–131.

13 As an African American, Toni Morrison's reading experiences of *Huckleberry Finn* are remarkable, for she has read it several times since her youth with different results. In the first and second readings before junior high, she was alarmed and uncomfortable. In the third and fourth readings (in the mid-1950s and the early 1980s), she was able to see what she "had been unaware of" and how the book could "transform its contradictions into fruitful complexities" (386). As she concluded in her introduction to *Adventures of Huckleberry Finn* (London: Cresset Press, 1996): "For a hundred years, the argument that this novel *is* has been identified, reidentified, examined, waged and advanced. What it cannot be is dismissed. It is classic literature, which is to say it heaves, manifests and lasts." Rpt. in *Adventures of Huckleberry Finn* Norton Critical Edition, 3rd ed. (New York: Norton, 1999), 385–92.

14 American physicist and philosopher Thomas Kuhn, in his book *The Structure of Scientific Revolutions* (1962), contested that "paradigm shift" characterizes a revolution to a prevailing scientific framework, as the Copernican revolution in cosmology proved that the Earth was not the center of the universe. The concept of a paradigm shift has also been used in numerous nonscientific contexts to describe a profound change in fundamental models. When analyzing literature, certain works are recognized as classical (or canonical) among interpretive communities, while others do not fit into the critical and interpretive assessment.

15 *Uncle Tom's Cabin*, popularly translated all over the world, was the first American novel translated into Chinese《黑奴籲天錄》by the renowned Chinese translator

Shu Lin 林紓 (1852–1924), around 19; Harriet Beecher Stowe, *Uncle Tom's Cabin* 《黑奴籲天錄》, trans. Shu Lin 林紓 (Beijing: 商務印書館, 1901).

16 T. S. Eliot, "Introduction to *Adventures of Huckleberry Finn*" (1950). Rpt. in *Adventures of Huckleberry Finn*, Norton Critical Edition, 3rd ed. (New York: Norton, 1999), 350.

17 Wang, 《赫克歷險記》, 133–52.

18 Wang, 《赫克歷險記》, 146.

19 Wang, 《赫克歷險記》, 139–40.

20 Wang, 《赫克歷險記》, 141.

21 *Arabian Nights* was translated into Chinese as《天方夜譚》or《一千零一夜》(One thousand and one nights) in the first half of the twentieth century, and Sharon Tzu-yun Lai 賴慈芸 points out that it was translated not from Arabian but via the English translation of Antoine Galland's French version. 〈三城記：冷戰時期滬港台的譯本與譯者大遷徙〉 (A tale of three cities: On the migration of Chinese translators and translated works in Cold War era), 聯經《思想》雜誌 *Reflexion* 37 (April 2019): 197–228.

22 *Heart of Darkness* was translated as 《黑暗之心》 by Hong-shu Teng 鄧鴻樹 and published in 2006 by Linkingbooks Taiwan, also as a NSC Translation Project of Western Classics.

23 An-chi Wang, 譯注者聲明 [Translator's note], in 《赫克歷險記》, 31–44.

24 Yan Fu 嚴復, early in 1898, proposed in〈《天演論》譯例言〉[Translator's preface to Thomas Huxley's *Evolution and Ethics*] three principles of translation: "信、達、雅," which have been variously interpreted and translated into English. Chung-hsuan Tung 董崇選 translates the three principles alliteratively as "fidelity, fluency, and felicity" in 〈再論翻譯的三要〉[The three requirements of translation: A reconsideration], *Intergrams* 10, no. 2 (2010): 45–61.

25 Yu Kwang-Chung 余光中〈怎樣改進英式中文？—論中文的常態與變態〉.《明報月刊》[Ming Pao monthly] (October 1987): 85–99. Rpt. in《余光中談翻譯》[Yu Kwang-Chung on translation]. Beijing: China Translation and Publishing, 2002.

26 Lu Xun 魯迅 advocated "硬譯" (hard translation) in the early twentieth century, that translations of Western works into Chinese should closely follow Western language structures. 〈「硬譯」與「文學的階級性」〉["Hard translation" and

"The class nature of literature"], in *Lu Xun: Selected Works*, trans. Yang Xianyi 楊憲益 and Gladys Yang, 2nd ed., 3: 75–96.

27 Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995), 16.

28 Friedrich Schleiermacher, "On the Different Methods of Translating," in *The Translation Studies Reader*, ed. Lawrence Venuti, 3rd ed. (Abingdon, UK: Routledge, 2004), 494.

29 Wang, 《赫克歷險記》, 35.

30 Wang, 《赫克歷險記, 35 n14.

31 Ivan A. Lopatin, "Origin of the Native American Steam Bath," *American Anthropologist* 62, no. 6 (December 1960): 983–84.

32 Wang, 《赫克歷險記》, 57.

33 Wang, 《赫克歷險記》, 202 n21.

34 Wang, 譯注者聲明 [Translator's note], in 《赫克歷險記》, 38.

35 Homi Bhabha, *The Location of Culture* (London: Routledge, 1994), 212–35.

36 Fortunately, I have a PhD in comparative literature from the Department of Foreign Languages and Literatures, National Taiwan University.

37 Mark Twain, *The Annotated Huckleberry Finn: Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*, ed. Michael Patrick Hearn (New York: Norton, 2001), 397.

38 Roman Jakobson, "On Linguistic Aspects of Translation," in *On Translation*, ed. Reuben Arthur Brower (Cambridge, MA: Harvard University Press, 1959), 232–39. Jakobson distinguishes three ways of interpreting verbal signs: 語內翻譯 or intralingual translation (translation into other signs of the same language); 語際翻譯 or interlingual translation (translation into another language); and 符際翻譯 or intersemiotic translation (translation from language into another, nonverbal system of symbols).

39 William Shakespeare, *Hamlet* 《哈姆雷》, trans. Jing-si Peng 彭鏡禧 (Taipei: Lingkingbooks Taiwan, 2001).

40 Hsin-Ying Li 李欣穎, "The Power of the Comic: Humoring the Humorless in Huckleberry Finn" [〈搞笑的權力：《赫克歷險記》的不解幽默〉], *NTU Studies in Language and Literature* 33 (June 2015): 37.

41 Li, "The Power of the Comic," 39.

[42] Forrest Robinson, et al., *The Jester and the Sages: Mark Twain in Conversation with Nietzsche, Freud, and Marx* (Columbia: University of Missouri Press, 2011), 16.

[43] Wang, 〈譯注者聲明〉[Translator's note], in 《赫克歷險記》, 31–32.

[44] See my bibliography in《赫克歷險記》, 430–31.

[45] See Sharon Tzu-yun Lai 賴慈芸, first in a Facebook page post (April 15, 2013), later incorporated in her essay 〈三城記：冷戰時期滬港台的譯本與譯者大遷徙〉[A tale of three cities: On the migration of Chinese translators and translated works in Cold War era], 聯經《思想》雜誌 *Reflexion* 37 (2019): 197–228.

[46] Yu-han Li 黎裕漢 is actually the joint pseudonym of three translators: Ru-tong Li 李如桐, Ye-lu Yu 余也魯, and Di-hou Han 韓迪厚, according to a bibliographical entry in 靜宜大學蓋夏圖書館 Luking Library, Providence University, Taichung, Taiwan ROC.

[47] This is also the edition I read in my college years, used in my MA thesis, and with which I applied for the NSC Translation Project, until I made the grand decision to change the book title after finishing my annotated translation.

[48] Lai-Henderson, *Mark Twain in China*, 119.

[49] Wang, "Critical Introduction," 117–24.

[50] Mark Twain, *Life on the Mississippi* (New York: Bantam, 1883), 389.

[51] Shelley Fisher Fishkin, *Was Huck Black? Mark Twain and African American Voices* (New York: Oxford University Press, 1993); and Shelley Fisher Fishkin, *Lighting Out for the Territory: Reflections on Mark Twain and American Culture* (New York: Oxford University Press, 1997).

[52] When I taught the American Literature survey course, I liked to explain the analogy in "freeing a freed slave": Jim has already been set free by Miss Watson, but he is still treated like a slave, just like all Black people who had been legally set free have continued to suffer.

[53] I personally had the honor of meeting Professor Fishkin on three occasions. In 2005 she came to Taiwan to give a lecture at Academic Sinica, and I was one of the members who accompanied her to see the museum's exhibits. In 2010, she gave another lecture on a teleconference symposium with scholars in Taiwan to commemorate the centennial of Mark Twain's death. In 2017, she came to Taiwan to launch her newly published book coedited with Gordon H. Chang, *The Chinese and the Iron Road: Building the Transcontinental Railroad* (Stanford, CA: Stanford University Press, 2019).

[54] Wang, 《赫克歷險記》, 107–09.

[55] Mark Twain, *Huck Finn and Tom Sawyer among the Indians and other Unfinished Stories* (Berkeley, CA: University of California Press, 1989). I once filed a NSC research proposal to translate this book, but I had to give up for I was too busy editing and proof-reading my annotated translation of *Alice in Wonderland*, which took me six years to finish.

[56] There is no evidence showing Mark Twain stopped writing this book because of the banning of *Huckleberry Finn*, but he joked that the book being banned from public libraries meant people would have to purchase more copies (*Autobiography of Mark Twain*, vol. I).

[57] Thomas Cooley, ed., *Adventures of Huckleberry Finn*, Norton Critical Edition, 3rd ed. (New York: Norton, 1999).

[58] My dissertation was published by Peter Lang as Gulliver's Travels *and* Ching-hua yuan *Revisited: A Menippean Approach* (1995). See this book for a full and better discussion of Menippean satire (21–54).

[59] Northrop Frye, *Anatomy of Criticism* (Princeton, NJ: Princeton University Press, 1957): 309–312. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson (Minneapolis: University of Minnesota Press, 1963, 1984), 30–34.

[60] I once wrote an essay on this subject: 〈巴赫汀和傅萊：論曼氏諷刺〉[Bakhtin and Frye: On Menippean satire], 《中外文學》 *Chung-Wai Literary Monthly* 19, no. 2 (July 1990): 107–26.

[61] For further studies in Menippean criticism, see Eugene Kirk, ed., *Menippean Satire: An Annotated Catalogue of Texts and Criticism* (New York: Garland Publishing, 1980); and "Menippean satire" in *MLA International Bibliography: Subject Index Since 1983.*

[62] Wang, "Critical Introduction," 126–28.

[63] Jocelyn Chadwick-Joshua, "Why Huck Finn Belongs in Classroom," in *The Jim Dilemma: Reading Race in* Huckleberry Finn (Jackson: University of Mississippi Press, 1998), 42.

[64] Hilton Obenzinger, "Going to Tom's Hell in *Huckleberry Finn*," in *A Companion to Mark Twain*, ed. Peter Messent and Louis J. Budd (Oxford: Blackwell, 2005), 401–15.

[65] Reuben Sanchez, "Mark Twain, Hank Morgan, and Menippean Satire in A Connecticut Yankee," *Studies in American Humor* 3, no. 15 (2007): 19–43.

[66] Jeffrey Bilbro, "That Petrified Laugh: Mark Twain's Hoaxes in the West and Camelot," *Journal of Narrative Theory* 41, no. 2 (2011): 204–34.

[67] Riikka Tuomivaara. "'There Is No Humor in Heaven': Satire in Mark Twain's *The Chronicle of Young Satan* and *No. 44, The Mysterious Stranger*" (MA thesis, University of Oulu, 2014).

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