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The Good, the Bad, and the
Beautiful: A Study of Late Qing
Translation of Jules Verne's *Around
the World in Eighty Days*

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I. Introduction

Despite its enormous popularity among late Qing writers and readers, as David Der wei Wang has correctly pointed out, science fiction is one of the most neglected areas in traditional scholarship on late Qing fiction.¹⁾ For example, two of the most important scholarship on Chinese fiction, one on Chinese fiction in general and the other on late Qing fiction in specific, hardly discuss science fiction. Lu Xun 魯迅 (1881-1936) completely ignores the tremendous influence of translated fiction on late Qing fiction in his book, not to mention science fiction, a crucial foreign literary genre from late Qing translation. He spends only one chapter under the title "Exposé Fiction of the Late Qing" (*Qingmo zhi qianze xiaoshuo* 清末之譴責小說) to cover late Qing fiction.²⁾ A Ying 阿英 (1900-1977) emphasizes the great number of fiction translated into Chinese

1) David Der wei Wang, *Fin de siècle Splendor: Repressed Modernities of Late Qing Fiction, 1849-1911* (Stanford: Stanford University Press, 1997), p. 252. Instead of using the term science fiction, David Wang chooses the term science fantasy to refer "the portion of late Qing fiction that derives its power from narrating outlandish entities and illusory events in such a way as to stimulate the reader's fancy at both the imaginative and the epistemological, see David Wang, p. 253.

2) See Chapter 28: Exposé Fiction of the Late Qing in Lu Xun 魯迅, *Zhongguo xiaoshuo shilue* 《中國小說史略》 (Taipei: Fengyun shidai chubanshe, 1989), pp. 349-364.

and estimates that translated fiction occupies more than two thirds of the total number of late Qing fiction. In spite of his attention to translated works, A Ying merely uses one sentence to cover the development of science fiction in late Qing China.³⁾ Although contemporary studies on late Qing fiction have increased drastically, scholarship on late Qing science fiction, both from translation and from creation, remains very limited.⁴⁾ By analyzing the late Qing rendition of Jules Verne's *Around the World in Eighty Days* (1873), this paper tries to fill the gap of late Qing science fiction study.

II. Jules Verne and *Around the World in Eighty Days* in Late Qing China

Jules Verne's *Around the World in Eighty Days* was one of the earliest foreign novels introduced in late Qing China. As a matter of fact, it was the first science fiction⁵⁾ translated into Chinese. *Bashi ri huanyou*

3) A Ying 阿英, *Wanqing xiaoshuo shi* 《晚清小說史》 (Taipei: Taiwan shangwu yinshuguan, 1996), pp. 241-242.

4) For a bibliography of late Qing fiction, see <http://mclc.osu.edu/rc/studbib.htm#C>. Of this long bibliographic list, only two entries are specifically devoted to late Qing science fiction study. David Pollard's article studies Jules Verne's translated works in late Qing China, see David Pollard, "Jules Verne, Science Fiction, and Related Matters," in David E. Pollard ed., *Translation and Creation: Reading of Western Literature in Early Modern China, 1840-1918* (Amsterdam: J. Benjamins, 1998), pp. 177-207. Dun Wang analyzes Wu Jianren's *The New Story of the Stone* (*Xin Shitou ji* 《新石頭記》), see Dun Wang, "The Late Qing's Other Utopias: China's Science Fictional Imagination, 1900-1910." *Concentric: Literary and Cultural Studies* 34.2 (Sept. 2008): 37-62.

5) Chinese definitions of science fiction have been loose and ambiguous since the late Qing period. There are currently two major translations of the term "science fiction" in Chinese. While the old term "science fiction" (*kexue xiaoshuo* 科學小說) pays its major attention to science, the new term "science fantasy" (*kehuan xiaoshuo* 科幻小說) emphasizes fantasy. The prevalent confounding of science fiction and fantasy

ji 《八十日環遊記》, the Chinese title for *Around the World in Eighty Days*, was translated by Xue Shaohui 薛紹徽 (1868-1911) and it was published by Jingshiwen Club 經世文社 in 1900. In 1906, another Chinese translation of *Around the World in Eighty Days* under the title *Huanqiu luxing ji* 《寰球旅行記》 was published by Xiaoshuo lin Club 小說林社. It was translated by Chen Shoupeng 陳壽彭 (1855?-1912) using his courtesy name Chen Yiru 陳繹如. Actually, Chen was Xue's husband and his rendition was a reprint of Xue's work. Xue did not know any foreign language and her translation was made possible by the assistance of her husband who had the experience of studying in England. With the enormous success and popularity of Xue's and Chen's translations, science fiction became one of the most popular literary genres among late Qing readers, and Jules Verne became the most popular Western science fiction writer among late Qing readers.⁶⁾ More than ten of Verne's works were

makes the definition of the term further complicated. The imprecision can run both ways. Fantasy is often implied in the use of the term science fiction, while at the same time science fiction can be effectively argued as a subset of fantasy fiction. There is a growing tendency to acknowledge the concatenation of science fiction and fantasy. To judge from definitions in *New Encyclopedia of Science Fiction and Critical Terms for Science Fiction and Fantasy*, science fiction is generally considered to be set in a future world or in one that differs from how the real world was or is in some respects, particularly elements of the natural and physical sciences. For detailed definitions of science fiction and science fantasy, see Peter Nicholls and John Clute, *New Encyclopedia of Science Fiction* (New York: Orbit, 1999) and Gary Wolfe, *Critical Terms for Science Fiction and Fantasy* (New York: Greenwood Press, 1986).

6) For a general introduction of the development of Chinese science fiction since the late Qing period, see Dingbo Wu, "Looking Backward: An Introduction to Chinese Science Fiction," in Dingbo Wu and Patrick D. eds., *Science Fiction from China* (New York: Praeger, 1989), pp. xi-xli and Kong Qingdong 孔慶東, "Zhongguo kehuan xiaoshuo gaishuo." 《中國科幻小說概說》 *Fuling shifan xueyuan xuebao* 《涪陵師範學院學報》 no. 3 (2003): 38-46. For detailed introduction of late Qing science fiction, see Wang Yan 王燕, "Jindai kexue xiaoshuo lunlue" 《近代科學小說論略》 *Mingqing xiaoshuo yanjiu* 《明清小說研究》 no. 4 (1999): 216-224. For study of translations of Jules Verne's works in late Qing China, see David Pollard, "Jules Verne, Science Fiction and Related Matters," in *Translation and Creation*, pp.

translated into Chinese during the late Qing period. But each translator transliterated Verne's name differently.⁷⁾

Scholars generally agree that the late Qing rendition of *Around the World in Eighty Days* is quite faithful to its source text, the English translation by George Makepeace Towel (1841-1893) and N. d'Anvers (?-1933). Calling Chen and Xue's translation "impeccable," Guo Yanli further points out that their rendition "had neither addition to nor deletion from its English translation."⁸⁾ This paper tries to challenge the above idea that is generally agreed in the study of Chen and Xue's late Qing translation of Verne's *Around the World in Eighty Days*. I will argue that in depicting three important characters including Phileas Fog, detective Fix and the rescued lady Aouda, Chen and Xue did not thoroughly follow the characterization of these three people in accordance with Towel's translation. That is, these three characters were not who they were in Towel's *Around the World in Eighty Days*. They were what Chen and Xue wanted them to be in *Bashi ri huanyou ji*. Readers who are familiar

177-207.

7) Xue Shaohui transliterated it into Fang Zhulishi 房朱力士 in *Bashi ri huanyou ji*. Liang Qichao 梁啟超 (1873-1929) who translated *Two Year's Vacation* (1888) under the Chinese title *Shiwu xiaohaojie* 《十五小豪傑》(1902) transliterated it into Jiaoshi Weiermu 焦士威爾奴. Lu Jidong 盧籍東 and Hongxisheng 紅溪生, the translators of *Twenty Thousand Leagues Under the Sea* (1870) transliterated it into Xiao Lushi 蕭魯士 in *Haidi lüxing* 《海底旅行》(1902). Lu Xun translated *From Earth to the Moon* (1865) and transliterated Verne's name into Weinan 威男 in *Yuejie lüxing* 《月界旅行》(1903). In the same year, he also translated *A Journey to the Center of the Earth* (1864). But he transliterated it into a different name Peilun 培倫 in *Didi lüxing* 《地底旅行》(1903). Bao Tianxiao 包天笑 (1876-1973) who translated *The Begum's Millions* (1879) and *Michael Strogoff* (1876) transliterated his name into Jiaer Weini 迦爾威尼 in *Tie shijie* 《鐵世界》(1903) and Fang Zhulishi 房朱力士 in *Mimi shizhe* 《秘密使者》(1904) respectively. Xiruo 奚若 translated it into Jiaoshi Weimu 焦士威奴, the publisher Shangwu yinshuguan 商務印書館 translated it into Jiaonushi Weiershi 焦奴士威爾士, Shuzi 叔子 translated it into Qiuer Beinuo 裘爾卑奴, and Xie Xin 謝忻 translated it into Xiaorsi Bonei 蕭爾斯勃內.

8) Guo Yanli 郭延禮, *Jindai xixue yu Zhongguo wenxue* 《近代西學與中國文學》(Nanchang: Baihuazhou wenyi chubanshe, 2000), p. 147.

with the English translation of *Around the World in Eighty Days* generally agree that Fogg is a good man who hardly shows any emotion, Fix is a bad guy with arrogant attitude, and Aouda is a beautiful woman. To accommodate late Qing readers' taste and expectations, Fogg became a good man with more emotion; Fix was depicted as a bad detective but with an emphasis on his negative personality, and Aouda was transformed into a more submissive beauty with Chinese characters. As far as the French valet was concerned, his relationship with his master was more similar to that of in Chinese society. That is, Passepartout became more like a Chinese servant who always knew his role as a servant and never challenged his master than the French valet whom Fogg regarded him as both his servant and his travel companion.

III. Phileas Fogg

In depicting Fuge 福格, the Chinese name for Fogg, Chen and Xue deliberately neglected his characteristics such as reticence, regularity, coolness, and emotionless face that readers are familiar with in *Around the World in Eighty Days*. He became more human in *Bashi ri huanyou ji*. That is, he talked more and showed more feelings including anger and nervousness in his journey. Chen and Xue skipped a very important description that introduced Fogg's personality mentioned above in the very beginning of Chapter One.

He was, in short, the least communicative of men. He talked very little, and seemed all the more mysterious for his taciturn manner. His daily habits were quite open to observation; but whatever he did was so exactly same thing that he had always done before, that the wits of the curious were fairly puzzled.⁹⁾

A description of his well organized life was mistranslated and the sense of Fogg's regularity was lost in Chapter Two in the Chinese text. Passepartout observed Fogg's closet and found:

His wardrobe was amply supplied and in the best taste. Each pair of trousers, coat, and vest bore a number indicating the time of year and season at which they were in turn to be laid out for wearing; and the system was applied to the master's shoes.¹⁰⁾

Chen and Xue misunderstood the meaning of word taste in the context and referred it to flavor.

福格衣櫥特闊，華美有香味，若者褲、若者衫，而桶檔巾領甚夥，此系一年四季應時穿換，於履亦然。¹¹⁾

Fogg's closet was extremely spacious. It's beautiful and full of good flavor. There were many trousers, shirts, scarves, and ties. These clothes were for four different seasons in a year, and so were his shoes.

Besides, Chen and Xue totally skipped the following sentence. "Each pair of trousers, coat, and vest bore a number indicating the time of year and season at which they were in turn to be laid out for wearing." The deletion of this sentence weakened readers' perception of Fogg's regular personality.

In the opening pages, Fogg was described as a man who had numerous traveling experiences in the English translation; however, he was depicted as a man who was full of traveling expectation in the late

9) Jules Verne, *Around the World in Eighty Days* (New York: Sterling, 2008), p. 2.

10) *Ibid.*, p. 8.

11) Chen Yiru 陳繹如 trans. *Bashi ri huanyou ji* 《八十日環遊記》 in *Zhongguo jindai wenxue daxi* 《中國近代文學大系》 vol. 27 (Shanghai: Shanghai shudian, 1991, pp. 3 145, p. 14. The English translation of Chen and Xue's words is mine.

Qing rendition. The English text indicated that Fogg's familiarity with world geography and knowledge came from his own traveling experiences:

Had he traveled? It was likely, for no one seemed to know the world more familiarly; there was no spot so secluded that he did not appear to have an intimate acquaintance with it. He often corrected, with a few words, the thousand conjectures advanced by members of the club as to lost and unheard of travelers, pointing out the true probabilities, and seeming as if gifted with a sort of second sight, so often did events justified his predictions. He must have traveled everywhere, at least, in the spirit.¹²⁾

The emphasis on Fogg's traveling experiences was completely lost in the late Qing text and it was replaced by Fogg's eagerness to travel. This eagerness was revealed through Fogg's monologues which were added by the Chinese translators:

然則福格曾經旅遊乎？曰：“固所願也。”彼與地球知厚久矣，親切嚮往之殷，世無其匹，特無隙得騁遊躅耳。嘗慨曰：“吾會千人，有千種心意，然不聞有好遊者，亦一憾事。安得親歷大地，以暢吾遊，以快吾志，以破彼輩之龔聾固陋也。”¹³⁾

And had Fogg ever traveled? "It' my dream," [said Fogg.] He had known the earth for a long time and keenly looked forward to seeing it. No one in the world can match him in his eagerness to travel, but he had no spare time to do it. [He] once sighed and said, "I've met one thousand people, and these one thousand people had one thousand ideas in their minds. It's a pity that none of these ideas was related to traveling. I will travel and see the world in person to delight my life, fulfill my dream and to teach those uncultured and uninformed a lesson."

The characteristics of Fogg, as the English translation showed, "the

12) Verne, p. 2.

13) Chen, p. 11.

least communicative of men” and “all the more mysterious for his taciturn manner” disappeared when he talked too much. This addition of Fogg’s monologues in the Chinese translation was intentionally addressed to late Qing readers. Chen and Xue encouraged their late Qing contemporaries to see things outside China. The new idea of the world helped late Qing readers break the fixed ideals of Chinese civilization. As Joseph Levenson rightly points out:

Their China was a world, a *t’ien hsia* [*tianxia* 天下], in which traditional values claimed authority. But in the early twentieth century, anti Confucian critics of, the Chinese *status quo* traced disaster not to the flouting of fixed ideals but to blind and slavish respect for them, to the fixity itself; their China was a nation, a *kuo* [*guo* 國], in which traditional values were impugned as tyranny.¹⁴⁾

The Chinese translators shaped Fogg into a character with more emotion so that their late Qing readers would find him more human and close to characters whom they were familiar with in Chinese narratives. Therefore, Fogg’s personality including calmness, coolness, and taciturnity was lost to some degree and it was replaced by more emotional expressions. We can find Chen and Xue’s additions to Fogg’s emotional expressions when he was on board in *Mongolia*. The narrator described Fogg’s calmness when encountering uncertainty in the Red Sea:

What was Phileas Fogg doing all this time? It might be thought that, in his anxiety, he would be constantly watching the changes of the wind, the disorderly raging of the billows— every chance, in short, which might force the *Mongolia* to slacken her speed, and thus interrupt his journey. But, if he thought of these possibilities, he did not betray the fact by any outward sign.

14) Joseph R. Levenson, *Confucian China and Its Modern Fate: A Trilogy* (Berkeley: University of California Press), p.99.

Always the same impassible member of the Reform Club, whom no incident could surprise, as unvarying as the ship’s chronometers, and seldom having the curiosity even to go upon the deck, he passed through the memorable scenes of the Red Sea with cold indifference.¹⁵⁾

In the English translation, Fogg did not show any sign of anxiety, nervousness, and impatience on his face. However, in Chen and Xue’s translation, Fogg vented his emotions bluntly as the narrator described:

福格是時將何乎？因其心懸望甚急，惟著意於風向轉換，竊冀推波助瀾，破浪直進，庶得助該輪之汽力，將長途縮為捷徑，見有駭浪壁立於船前者，則勃然大怒，以為將阻船力，滯其行程，方寸中無刻可寧，至不敢探頭外望而後已。回念維新會友，此時群集坐論，晏然不驚，與船上晷刻前程，迥然不關痛癢。¹⁶⁾

What did Fogg do during that time? His heart was hanged in the air and occupied by anxiety over the shift of wind direction. He hoped that by sailing with the wind and breaking the waves, they could shorten the traveling time. When he saw tempestuous waves hitting in bow, he became furious because he thought that it would increase friction and delay his journey. There was no peaceful moment in his heart and he dared not look outside. He thought about the scene that his Reform Club friends must have been sitting and chatting together in calmness. The severe situation on boat had nothing to with them.

We can also find Fogg’s emotional expressions added by Chen and Xue when he encountered bad weather on the *Rangoon* in Chapter Eighteen. The English translation simply mentioned Fogg’s tranquil reaction:

Phileas Fogg gazed at the tempestuous sea, which seemed to be struggling especially to delay him, with his habitual tranquility. He never changed

15) Verne, p. 35.

16) Chen, p. 32.

countenance for an instant, though a delay of twenty hours, by making him too late for the Yokohama boat, would almost inevitable cause the loss of the wager.¹⁷⁾

In the Chinese translation, we find that Fogg “stared at the tempestuous sea and thought that it was God’s will to make him delay. All he could do was to hold his breath and wait.” (福格注視風狂海湧，以爲天心爭滯其期，只得寧息以待。).¹⁸⁾ Adding Fogg’s emotional expressions and anxiety over being delayed not only made Fogg more human but also offered late Qing readers a sense of excitement and an increase of expectation.

IV. Fogg Passepartout Relationship

The master servant relationship in *Around the World in Eight Days* is very different from that of in Chinese stories in which most masters enjoy absolute authority over their servants/maids. The way Fogg treated Passepartout in the English translation would definitely bring a shock to late Qing readers because he treated Passepartout like a friend. Chen and Xue had to transform Passepartout into a hardworking, obedient and diligent servant character that late Qing readers were familiar with. In Chapter Two, alone in Fogg’s house, the narrator described how Passepartout enjoyed a moment of leisure in this new house.

At half past eleven, then Passepartout found himself alone in the house in Saville Row. He began its inspection without delay, scouring it from cellar to garret. So clean, well arranged, solemn a mansion pleased him; it seemed to him like a snail’s shell, lighted and warmed by gas, which

17) Verne, p. 86.

18) Chen, p. 68.

sufficed for both these purposes.¹⁹⁾

In Chen and Xue’s translation, they changed Passepartout into a hardworking servant. They made Passepartout clean the house and do housework like a typical Chinese servant/maid had to do in everyday life.

時已過十一點半，阿榮獨在沙非爾路屋中趕辦應爲之事，自頂樓灑掃至地窖，將全座之屋收拾整潔，恰如蝸牛之殼，燃暖煤氣，度其足用爲止。²⁰⁾

It’s half past eleven, Passepartout was alone and busy doing what he had to do in the house in Saville Row. He cleaned from cellar to basement and put things in order in the entire house and made it look like a snail’s shell. He turned on the heat gas to an appropriate degree.

After scrutinizing Fogg’s house, Passepartout talked to himself and made fun of his excessively well organized master.

Having scrutinizing the house from top to bottom, he rubbed his hands, a broad smile overspread his features, and he said joyfully, “This is just what I wanted! Ah, we shall get on together, Mr. Fogg and I! What a domestic and regular gentleman! A real machine; well, I don’t mind serving a machine.”²¹⁾

Passepartout’s mockery on his master’s regularity was replaced by his gratitude for being Fogg’s servant in the late Qing rendition.

既畢，乃自盥手，復視一周，輒然笑曰：“吾于此復何憊哉！此間僅有福格與我兩人，奚分主僕？爾果多財，我何幸得爲爾宰。奇哉，噫！”²²⁾

19) Verne, p. 8.

20) Chen, p. 14.

21) Verne, p. 9.

22) Chen, p. 14.

After scrutinizing the house, he washed his hands. Looked around the house for another time, Passepartout smiled and said, "I am satisfied with this place. There are only Fogg and I living in the house and what's the difference between master and servant? You [Fogg] have lots of fortune and I am very lucky to have you. How strange it is, ah!"

Passepartout's hardworking personality was further added by Chen and Xue in the beginning Chapter Four when Fogg unexpectedly returned home and surprised him. The English translation only mentioned that Passepartout "who had conscientiously studied the program of his duties, was more than surprised to see his master guilty of the inexactness of appearing at this unaccounted hour; for, according to rule, he was not due in Saville Row until precisely midnight."²³⁾ In Chen and Xue's translation, Passepartout "read his duty list, competently did his job. Everything had been taken care of before the deadline of midnight" (阿榮自讀僕約後, 恪供厥職, 不待夜半期限, 諸事已佈置停妥。)²⁴⁾

Unlike the English translation, Passepartout showed great concern over his master and he often cheered him up in the Chinese rendition. On the *Mongolia*, Passepartout did not care about what's on his master mind in the English translation. He enjoyed the comfortable life on the boat as the narrator indicated:

[He] took his meals conscientiously in the forward cabin. He rather enjoyed the voyage, for he was well fed and well dodged, took a great interest in the scenes through which they were passing, and consoled himself with the delusion that his master's whim would end at Bombay.²⁵⁾

His enjoyment on the boat remained in the Chinese translation but Chen and Xue added his comfort for his master by repeating telling Fogg

23) Verne, p. 16.

24) Chen, p. 19.

25) Verne, p. 35.

that they would arrive in Bombay in time.²⁶⁾ The English translator further described his enjoyable stay in Bombay. "Passepartout, his feet comfortably wrapped in this traveling blanket, was sound asleep and did not dream that anybody was talking about him. Chen and Xue omitted this part and made Passepartout stay awake and listened.²⁷⁾

V. Fix

Preoccupied with the idea that detective Fix was a bad guy, Chen and Xue deliberately added negative images of him throughout the story. He was depicted as an impatient, arrogant, and scheming in the Chinese translation. When Fix was introduced for the first time in Chapter Six, readers hardly have a negative impression of him in the English text. The most impressive image of Fix was his nervousness:

The other was a small, slight built personage, with a nervous, intelligent face, and bright eyes peering out from under eyebrows which he was incessantly twitching. He was just now manifesting unmistakable signs of impatience, nervously pacing up and down, and unable to stand still for a moment. This was Fix.²⁸⁾

Fix was described as a cunning, evil, and scheming man when he first appeared in Chen and Xue's translation:

其一人之職較小, 貌非良善, 臉聰明而心陰鷲, 目光閃爍於濃眉之下, 流視不止, 蓋其心有所專注, 深恐當面錯過。上下眺矚, 若不能稍容須臾者。此人為誰? 即非克士。²⁹⁾

26) "常以將到孟買之言, 寬慰其主。"Chen, p. 32.

27) "阿榮枕于氈包, 靜聽二人談說, 尚未入睡。"Chen, p. 39.

28) Verne, p. 23 4.

One of them held a smaller rank. His look didn't belong to good people. He had a smart face but a scheming heart. His eyes shone under his thick eyebrows and didn't stop looking around. That's because he was concentrated and afraid of missing his target. He looked up and down and didn't allow miss any moment. Who was this guy? It's Fix.

Chen and Xue further depicted him as an arrogant person although Verne didn't intend to do so, at least not in the beginning chapters. A comparison between the following English text and its late Qing translation shows the difference.

As he passed among the busy crowd, Fix, according to habit, scrutinized the passerby with a keen, rapid glance.²⁹⁾

非克士負期意氣，欲建大功，以爲具此聰明，警眼間便能遍查行客矣。³¹⁾

Full of arrogant spirit, Fix was eager to make great contribution. He thought that with his intelligence, he could check all passengers by simply looking at them.

The English translation objectively described what Fix did in the pier. However, its Chinese translation showed Fix's arrogant attitude and eagerness to catch the thief when he passed the crowd. Chen and Xue added Fix's desperation for having Fogg arrested in Chapter Seven. Seeing Fogg talk to the consul, Fix "observed, or rather devoured, the stranger with his eyes from a corner of the room."³²⁾ In the late Qing translation, Fix was like a predator vigilantly ready to attack its prey. "Fix was watching right next them and wished that he could eat these

29) Chen, p. 24.

30) Verne, p. 25.

31) Chen, p. 25.

32) Verne, p. 28.

two persons alive" (非克士在旁流視，恨不得將二人一口吞下。)³³⁾

Fix's desperation for arresting Fogg is also added in the end of Chapter 10 in which he saw Fox reunite with Passepartout. The English translation only described Fix's mutter. Fix said, "No, I'll stay. An offence has been committed on Indian soil. I've got my man."³⁴⁾ The Chinese translation added Fix's feeling when seeing Fogg.

蓋其視福格，若俎上肉，雖未能頃刻生吞，終不肯輕易拋卻。猶自怨自艾曰：“我失策在於至印度兜拿，今既跟隨至此，真欲罷不能矣。”³⁵⁾

Fix looked at Fogg like a piece of meat on a cutting board. Although he was unable to swallow the raw meat at once, he was not ready to give up easily.

Fix's negative images were also revealed through Passepartout. The English translation showed that Passepartout enjoyed Fix's company on the *Mongolia* and did not comment on Fix's personality at all. "The trip was being accomplished most successfully, and Passepartout was enchanted with the congenial companion which chance had secured him in the person of the delightful Fix."³⁶⁾ But Chen and Xue's translation depicted Fix differently through Passepartout's stream of consciousness. Passepartout "wrongly believed that Fix was a good decent man and still kept him company" ("誤信非克士爲端人，仍與結伴。")³⁷⁾

33) Chen, p. 27.

34) Verne, p. 43.

35) Chen, p. 38.

36) Verne, p. 38.

37) Verne, pp. 37-38 and Chen, p. 34.

VI. Aouda

Like other characters in the Chinese translation, Aouda was remodeled by Chen and Xue. Before comparing Aouda's beauty to Ucaf Uddaul's poem on the charms of the queen of Ahmehnegara, the English described Aouda's gradual recovery.³⁸⁾ "Aouda began gradually to yield, and she became more herself, so that her fine eyes resumed all their soft Indian expressions." Her Indian expressions were lost and replaced by a description of delicate beauty in the Chinese text.

阿黛此時亦已漸醒，倦眼惺忪中，微露盈盈秋水，而喉際星星嬌喘。³⁹⁾

At the same time Aouda gradually regained her consciousness. Brimming tears were in her fragile and sleepy eyes, and there were starry delicate breath in her throat.

Aouda was added with more beauty, shyness, and the determination to be with Fogg by Chen and Xue. Her means of thanking Fogg for saving her life was typical in that of traditional Chinese love story. That is, the rescued woman is willing to serve those who save her life for the rest of her life. After being rescued by Passepartout, Aouda "pathetically thanked her deliverers, rather with tears than words; her fine eyes interpreted her gratitude better than her lips."⁴⁰⁾ Chen and Xue added Aouda's blush in this scene.

阿黛感謝大恩，涕淚多於言語，盈盈眼眶，紅潮上暈，其色尤勝於朱唇也。⁴¹⁾

38) For Aouda's Chinese beauty in this poem, see Luo Lie 羅列 "Nü fanyijia Xue Shaohui yu *Bashi ri huanyou ji zhong nixing xingxiang de chonggou*." 〈女翻譯家薛紹徽與《八十日環遊記》中女性形象的重構〉 *Waiguo yuyan wenxue* 《外國語言文學》 no. 4 (2008): pp.262-270.

39) Verne, p. 65 and Chen, p. 53.

40) Verne, p. 67.

Aouda showed tremendous gratitude with more tears than words. She was in tears and her cheek blushed. The redness of her blush was more than that of her red lips.

She was so beautiful that Chen and Xue translated "fair companion" referring to Aouda in the English into *yanyou* 豔友 literally meaning *hot friend* in the Chinese text.

The longer Aouda stayed with Fogg, the more affection she showed for him. On the *Rangoon* leaving for Hong Kong, Aouda knew that "she owed Phileas Fogg her life, and she always regarded him through the exalting medium of her gratitude." The Chinese translation indicated that Aouda was willing to do anything to show her gratitude.

阿黛自思：此後性命，原由福格再造，宜盡此生以答之，且須出於尋常報恩之上，方足以表芳心。⁴²⁾

Aouda thought: The rest of my life was made possible by Mr. Fogg. I should repay him in all my life and this repay must be more than normal so it would prove my gratitude and heart.

On board the San Francisco steamer that departed from Yokohama to San Francisco, the narrator described Aouda's growing feeling for Fogg.

Aouda felt herself more and more attached to him by other ties than gratitude; his silent but generous nature impressed her more than she thought; and it was almost unconsciously that she yielded to emotions which did not seem to have the least effect upon her protector.⁴³⁾

41) Chen, p., 55.

42) Verne, p. 77 and Chen, p. 61.

43) Verne, p. 124.

In the English text, Fogg was as calm and taciturn as usual and did not show any emotions for him. In the late Qing translation, Fogg was constantly aware of Aouda's affection for him and seemed to play a game of hard to get.

福格緘默依然，惟覺其少年豔伴，漸有親近之勢，是彼之蘊借不語，愈逼出那人之相思。⁴⁴⁾

Fogg was a silent as usual, but he sensed that his young beautiful companion was approaching him. He made her thinking of him even more by keeping silent.

VII. Small Translation Mistakes

Both Chen and Xue's insufficient knowledge of British culture and English language led to many mistakes in their translation. For example, in the beginning of Chapter Two, when describing Fogg's silent personality, Passepartout compared Fogg to wax figures in Madame Tussaud's, a famous tourist attraction for celebrity wax figures in London:

"Faith," muttered Passepartout, somewhat flurried, "I've seen people at Madame Tussaud's as lively as my new master!"

Madame Tussaud's "people," let it be said, are of wax, and are much visited in London; speech is all that is wanting to make them human.⁴⁵⁾

Chen and Xue mistakenly thought that Madame Tussaud was a real lady in London. Their translation goes:

44) Chen, p. 92.

45) Verne, p. 6.

阿榮沉思良久，曰：“是矣，我這新主人，似曾相識，見於答瑣士太太處。答瑣士太太之客甚衆，皆往來於倫敦，非富即貴，斯亦可尊也。”⁴⁶⁾

Passepartout thought for a long time and said, "Yes, it seems that I saw my new master in Madame Tussaud's place. Madame Tussaud has lots of guests. Living in London, they are either wealthy or glorious. All deserve great respect.

Another example is that Chen and Xue took the word "friction" as its scientific definition meaning the force resisting the relative lateral motion of solid surfaces in contact although Verne used friction to mean conflict. In the English translation, the narrator describes Fogg's isolated life:

He lived alone, and so to speak, outside of every social relation; and as he knew that in this world account must be taken of friction, and that friction retards, he never rubbed against anybody.⁴⁷⁾

Chen and Xue's misunderstanding of the word made their translation awkward and completely unrelated to Fogg's solitary personality:

然則福格雖獨居，會所殆即其內家親屬乎？福格既知天下事，當知有兩物相擦之事（此系電學語，猶言陰陽交感也），是所擦者，本不庸緩，況彼未嘗得一試其擦耶。⁴⁸⁾

However, Fogg lived alone. Could it be possible that members of the club were his relatives? Since Fogg knew everything in the world, he must have known friction (This is a term of electrics, just like the contact of *yin* and *yang*). Friction was not slow, and Fogg had never tried friction before.

We can find a similar mistake that Chen and Xue misunderstood the

46) Chen, pp. 12-13.

47) Verne, p. 7.

48) Chen, p. 13.

meaning of a word and resulted in a different consequence. In Chapter Nine on the *Mongolia*, groups of passengers enjoyed the hospitable efforts of the purser. As the English translation described:

What with the military men, a number of rich young Englishmen on their travels, and the hospitable efforts of the purser, the time passed quickly on the *Mongolia*.

Chen and Xue thought that the word hospitable had something to do hospital and translated the above sentences as: "During the trip, doctors on board were trying hard to please them" (旅行時, 船上醫生, 尤極力趨承之。).

We can also find misinterpretations in the episode during which the company was in the Indian forests. One example was Chen and Xue's confusion between two words: forged and forget. After Kiouni, the elephant Fogg bought in the Indian forests for transportation took Fogg's company out of the Vindhia Mountains, the company rested for one hour. The general Francis Cromarty was surprised by Kiouni's ability and compared it to iron.

Neither Sir Francis nor Mr. Fogg regretted the delay, and both descended with a feeling of relief. "Why, he's made of iron!" exclaimed the general, gazing admiringly on Kioni.

"Of forged iron," replied Passepartout, as he set about preparing a hasty breakfast.⁴⁹⁾

佛蘭詩士細視魁尼言曰: "他何爲用鐵做成乎?" 阿榮正草草安排午膳, 乃答曰: "是遺忘鐵 (似指其勒也)。"⁵⁰⁾

Francis took a close look at Kiouni and said, "Why is he made of iron?" Passepartout was hastily preparing for lunch as said, "It's a forget iron.

(He seemed to refer to the strap).

Chen and Xue knew that their translation did not make sense and tried to put their explanation in parentheses. However, their explanation did not help late Qing readers understand the metaphor. Besides, it was breakfast *not* lunch that Passepartout was preparing for. The mistranslation of lunch into breakfast also happened in Chapter 26 when they arrived in Reno, "where there was a delay of twenty minutes for breakfast" ("延擱二十分鐘, 以供午餐").⁵¹⁾ To create a dangerous atmosphere of the forest, Chen and Xue added wild animals that increased the danger. "Few animals were observed on the route," as we can find in the English translation. But in its late Qing translation, it was translated as "they saw a lot of wild beasts" ("又見有野獸頗多").⁵²⁾ The danger of the forest was further demonstrated in the following translation:

Nothing occurred during the night to disturb the slumberers, although occasional growls from panthers and chatterings of monkeys broke the silence; the more formidable beasts made no cries or hostile demonstration against the occupants of the bungalow.⁵³⁾

雖有豹嘍猿嘯, 及許多無聲兇狠之野獸, 頗虞仇視此茅屋之人。⁵⁴⁾

There were howling panthers, shouting monkeys, and many soundless ferocious wild beasts hostilely coveting the people in this thatched cottage.

Another example took place in Chapter 25 when Fogg encountered a political meeting in San Francisco. Two groups of people supporting different candidates had political rallies at the upper end of Montgomery

51) Verne, p. 137 and Chen, p. 102.

52) Verne, p. 53 and Chen, p. 45.

53) Verne, p. 54.

54) Chen, p. 45.

49) Verne, p. 53.

50) Chen, p. 44.

Street. Loud cries such as “Hurrah for Camerfield!” and “Hurrah for Mandiboy!” were heard. Unfamiliar with political campaign in the West, Chen and Xue translated “Hurrah” into *changshou* 長壽, meaning long live. Fogg asked about what kind of election it was. The porter replied that it’s an election of a justice of the peace. Chen and Xue mistakenly translated “justice of the peace” into *gongping yi xuan yiyuan* 公平以選議員 meaning a fair election of representatives.

Unaware of the negative side of British colonization, Chen and Xue beautified their colonization in India. The English translation described the British’s dominion as “a real and despotic dominion over the larger portion of this vast country.”⁵⁵⁾ The narrator described the same sentence with a friendly tone in the late Qing rendition. “The British treated them sincerely” (“英國以真誠待之”)⁵⁶⁾ Speaking of India’s change under the British control, the English translator used a neutral tone. “The aspect of the country, as well as manners and distinctions of race, is daily changing.”⁵⁷⁾ Chen and Xue translated the change positively using a Chinese idiom *zhengzhengrishang* 蒸蒸日上 meaning becoming more and more prosperous.

It is probably because of the translators’ carelessness, there are many number related mistakes in time and in distance in Chen and Xue’s translation. However, these minor mistakes did not do any damage to the translators’ credibility. For example, the cost of the Reform Club building was more than three millions, but in the Chinese translation, it cost less than three millions.

[The] Reform Club, an imposing edifice in Pall Mall, which could not have cost less than three millions.⁵⁸⁾

55) Verne, p. 39.

56) Chen, p. 35.

57) Verne, p. 40.

58) Verne, p. 6.

此會之屋，建在頗爾摩爾地方，所值不過三百萬。⁵⁹⁾

The house for the Reform Club was located in Pall Mall and its cost was less than three millions.

Everyday, Fogg finished his lunch at exactly “thirteen minutes to one,”⁶⁰⁾ but Chen and Xue translated that “he had his lunch for thirteen minutes”⁶¹⁾ (“計食十三分鐘乃畢。”). Fogg and Passepartout left Fogg’s house and took a cab to the railway station. “The cab stopped before the railway station at twenty minutes past eight.”⁶²⁾ In the Chinese text, the cab arrived in the station at “ten after eight”⁶³⁾ (八點後十分鐘，車到火車站之前停止。). Another example is that the passengers of the *Mongolia* went ashore at “half past four p.m.; at exactly eight the train would start for Calcutta.”⁶⁴⁾ In the Chinese translation, these passengers “went ashore at four o’clock in the afternoon” (於下午四點鐘抵岸)⁶⁵⁾ In the Chinese translation, Chen and Xue confused how many miles *Mongolia* had sailed. “The *Mongolia* had still sixteen hundred and fifty miles to traverse before reaching Bombay.”⁶⁶⁾ Their translation indicated that the boat had traveled sixteen hundred and fifty miles already.⁶⁷⁾ After Passepartout rescued Aouda and escaped chase from their enemies, they took a rest “at seven o’clock” but the time was changed into “seven thirty” (“七點半鐘”) in the Chinese text.⁶⁸⁾ It took “twenty minutes” for Fogg, Aouda, and Passepartout to arrive a building in Hong Kong by

59) Chen, p. 15.

60) Verne, p. 10.

61) Chen, p. 15.

62) Verne, P. 16.

63) Chen, p. 20.

64) Verne, p. 40.

65) Chen, p. 36.

66) Chen, p. 37.

67) “此船未到孟買之先，已走一千六百五十迷當。”Chen, p. 34.

68) Verne, p. 64 and Chen, p. 52.

palkigahri, a sort of four wheeled carriage. But in the Chinese translation, it took them “around twelve minutes” (“約十二分鐘”) to get there.⁶⁹⁾

VIII. Conclusion

Readers of this paper are likely to complain that the above analysis of the late Qing translation of *Around the World in Eighty Days* focused on its inaccuracy rather than its accuracy. Accuracy was hardly an issue for both late Qing translators and readers. As David E. Pollard explains:

Still, in the early 1900s accuracy was not the primary consideration of translators. Firstly, they were pretty safe from criticism: the text they translated rarely had many fellows in China for other people to check, and anyway few people were qualified to point out error. Translations were hailed as mastery simply by virtue of reading well. Secondly, they did not even claim to be translating accurately for the most part. They defined their role by such term as *bianyì* (editing cum translating), *yìshù* (translating narrating) or *yìyì* (translating the gist).⁷⁰⁾

The above inaccurate translations of these important characters were not Chen Yiru and Xue Shaohui's random mistakes. On the contrary, most of these characters in the Chinese rendition of *Around the World in Eighty Days* followed guidance and had their own patterns. The guidance was their ideal model for every important character in the novel. After all, it were Xue Shaohui and Chen Shoupeng not Jules Verne who knew better what Chinese readers would like to read in late Qing China.

69) Verne, p. 71 and Chen, p. 57.

70) David E. Pollard, “Introduction” in *Translation and Creation*, pp. 11-12.

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Abstract

The Good, the Bad, and the Beautiful: A Study of Late Qing Translation of Jules Verne's *Around the World in Eighty Days*

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Bashi ri huanyou ji 《八十日環遊記》, the Chinese title for *Around the World in Eighty Days*, was translated by Xue Shaohui 薛紹徽 (1868-1911) and it was published by Jingshiwen Club 經世文社 in 1900. It was one of the earliest science fiction translated into Chinese. In this article, I argue that in depicting three important characters including Phileas Fog, detective Fix and the rescued lady Aouda, Xue did not thoroughly follow the characterization of these three people in accordance with Towel's translation. That is, these three characters were not who they were in Towel's *Around the World in Eighty Days*. They were what Xue wanted them to be in *Bashi ri huanyou ji*. To accommodate late Qing readers' taste and expectations, Fogg became a good man with more emotion; Fix was depicted as a bad detective but with an emphasis on his negative personality, and Aouda was transformed into a more submissive beauty with Chinese characters. As far as the French valet was concerned, his relationship with his master was more similar to that of in Chinese society. That is, Passepartout became more like a Chinese servant who always knew his role as a servant and never challenged his master than the French valet whom Fogg regarded him as both his servant and his travel companion.

Key-words: Xue Shaohui(薛紹徽), Jules Verne(쥘 베른), *Around the*

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