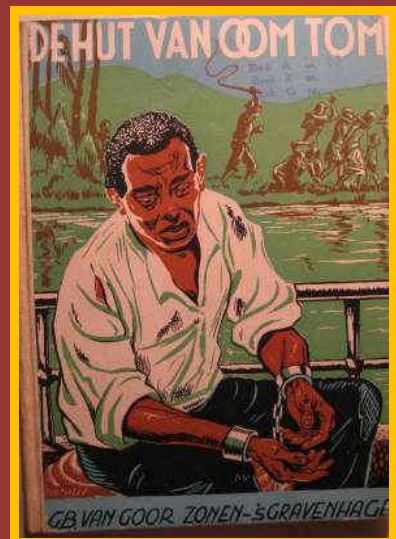
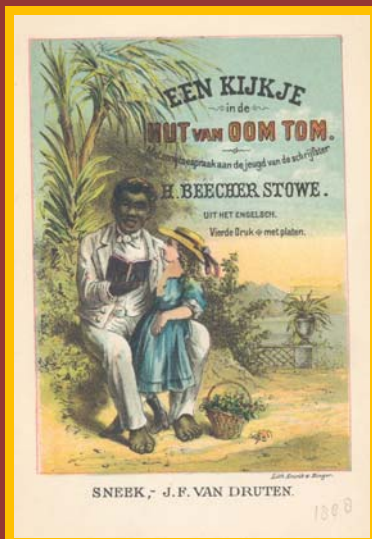


(How) Does One Tell The Truth?

Adaptations of *Uncle Tom's Cabin* for Dutch children from
1853-2008



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Index

Index.....	1
Introduction.....	3
Chapter 1. The Source.....	6
1.1 Translation History: Culture in Translations.....	6
1.2 Source Culture.....	7
1.3 Source Text.....	9
1.4 Source Author	11
Chapter 2. The Translation History of UTC in Dutch.....	12
2.1 The Translation History: Why?.....	12
2.2 Table 1. Overview of the first editions of UTC in Dutch	14
2.3 Table 2. Overview of all Editions of UTC in Dutch	17
2.4 The Translation History: an Analysis	21
Chapter 3. Politics & Society in Holland.....	29
3.1 The Abolition of Slavery in Holland	29
3.2 The Influence of Uncle Tom's Cabin.....	31
Chapter 4. Writing and Translating for Children.....	33
4.1 A Book for Whom?	33
4.2 Why was UTC Adapted for Children?	34
4.3 Translating for Children	37
4.4 Illustrations: "A Visual Language"	39
4.5 Who reads What?.....	40
4.6 Children's Literature from 1850-2008	41
Chapter 5. Textual Analysis <i>Een Kijkje in de Hut van oom Tom</i> by A.G. Bruinses.....	43
5.1 A Tertium Comparationis: Source Text.....	44
5.2 A Tertium Comparationis: A Peep in Uncle Tom's Cabin	47
5.3 A Tertium Comparationis: Een kijkje in de hut van oom Tom.....	49
5.4 Translation Strategies.....	51
5.5 Adaptation of Plot & Phrasing.....	52

5.6 Interpretation of Themes and Text World	54
5.7 Society.....	56
5.8 Child Image & Children's Literature	57
5.6 The Illustrations	58
Chapter 6. Textual Analysis <i>De hut van oom Tom</i> by P. de Zeeuw	61
6.1 A Tertium Comparationis	61
6.2 Translation Strategies.....	63
6.3 Adaptation of Plot & Phrasing.....	64
7.3.1 Interpretation of Themes & Text World: Race.....	66
7.3.2 Interpretation of Themes & Text World: Religion & Gender.....	69
6.4 Society.....	70
6.5 Child Image & Children's Literature	71
6.6 The Illustrations	74
Chapter 7. Textual Analysis <i>De hut van oom Tom</i> by Ed Franck.....	76
7.1 A Tertium Comparationis	76
7.2 De hut van oom Tom by Franck: Translation Strategies.....	78
7.3 Adaptation of Plot & Phrasing.....	80
7.4.1. Interpretation of Themes & Text World: Race.....	84
7.4.2. Interpretation of Themes & Text World: Religion	86
7.4.3. Interpretation of Themes & Text World: Gender & Society	89
7.5 Child Image & Children's literature	90
Conclusion.....	94
Bibliography	97

Introduction

Uncle Tom's Cabin (UTC) remains an amazing book, not in the least in terms of its reception. To begin with, the novel was an unprecedented sales success: by mid-1853 more than a million copies were sold (Norton, 363). Besides, few to no women have the reputation to have started a war by writing a novel. Harriet Beecher Stowe has that reputation: a decade after the publication of UTC, at the beginning of the Civil War, Abraham Lincoln himself famously greeted her as “the little lady who made this great war” (Gossett, 314). However, the Southern novelist William Gilmore Simms ascertained that “Mrs Stowe betrays a malignity so remarkable that the petticoat lifts of itself, and we see the hoof of the beast under the table” (Gossett, 190). The quotes indicate Beecher Stowe was either praised to the skies or condemned as an immoral woman. Further, the reactions on the contents of UTC were widely divergent. The novel was praised for defending the rights of the blacks as well as heartily denounced for harbouring a latent racism. Thus, the reception of UTC showed how literature can influence the general public opinion to a great extent and eventually even indirectly bring about political and social changes.

However, UTC has a worldwide popularity and is not merely interesting in an American context. Immediately after its publication, UTC was translated in various languages. In France only, eleven different translations were published within ten months after UTC's publication (Kadish, 55). By means of translations UTC reached a worldwide reading audience. These translations are as interesting as the source text, because translations never appear in a cultural, political or literary vacuum. On the opposite, translators “are always an intrinsic part of the negotiating dialogue itself, holding a fragile, unstable middle between the social forces that act upon them (...), their own interpretation of the source text and their assessment of the target audience” (Van Coillie & Verschuren, *v*). In this MA thesis I want to research how the Dutch translations of UTC for children reflect the contemporary opinions about the child, children's books and society.

In order to analyse the target text and the translation norms and –strategies, a basic understanding of the source text is invaluable. In Chapter 1 the source culture, source text and source author will be described in detail. This chapter has a ‘framework function’, as it makes clear in which cultural context UTC was written and thus enhances the understanding and appreciation of the book.

A year after its publication UTC was translated into Dutch and reprinted time and again. The translation history in chapter 2 shows UTC had a continuing popularity in Holland since its first publication. The facts and figures of the translation history are not the end of the story, but give rise to many interesting questions: why was UTC adapted for children so often? What made particular translations so successful? Did UTC influence the opinion of the average Dutchmen about slavery?

Around 1853, UTC's call for abolition was relevant for the Dutch readers too, because slavery still existed in the Dutch colonies. In chapter 3 the political situation concerning slavery in the Dutch colonies will be described. I will briefly investigate whether there are indications if the publication of UTC actually influenced the public opinion about slavery and if Dutch readers applied the call for abolition to slavery in the Dutch colonies.

Most editions of UTC in Dutch aim at a target audience of children. As the main focus of this MA thesis is on adaptations of UTC for children, in chapter 4 I'll give some brief information about children books in general. First, I'll investigate what characterises children's books and distinguishes them from books for adults. On the basis of that information, I'll try to answer the question which aspects of UTC made the novel so suitable to be adapted for children. The fact that UTC was not originally written for children, does have consequences for the translations for children. Some attention will be paid to the translation strategies translators have applied to the translation of books for children and how they adapted 'adult' books and passages for a juvenile audience.

In the final chapters, three adaptations for children will be analysed in-depth. The theoretical information given in the first chapters will be used to analyse the translations. The final goal of the analyses is to answer the research question adequately: *How do the different translations and adaptations of UTC in Dutch reflect the contemporary opinions about the child, children's literature, and society in Holland?* The three adaptations that will be analysed are each representative for a certain period. A.G. Bruinses's adaptation appeared in 1853 and became the official translation for children for the next fifty years. From the 1940's onwards, P. de Zeeuw's adaptation became very popular. The well-known Flemish writer Ed Franck (1941) published his adaptation of UTC in 2003. It will be interesting to investigate what translation strategies these translators applied to the source text, which translation norms determined their choices, and what their child image was. In the source text, race and religion are the central themes. One of the main questions is how their translation strategies influenced the thematic interpretation of the text world. Beecher Stowe's primary goal with the source text was to convince people of the injustice of slavery, but she also focussed on the non-violent force of religion in bringing about justice. As a result, race and religion are the central themes of the source text. Besides, many adaptations of classics for children keep the social criticism of the original out of account. In the analysis I'll also pay attention to the question how the translators dealt with the social criticism of the novel.

Below, the research question, sub questions and bibliography of the translations are listed.

Research Question

How do the different translations and adaptations of UTC in Dutch reflect the contemporary opinions about the child, children's literature, and society?

In order to answer the research question properly and orderly, it can be divided in the following sub questions.

- In which cultural and literary context was UTC written?
- What characterised the source text, the author and the source culture?
- What information does the translation history of UTC in Dutch reveal?
- How and when was slavery abolished in Holland?
- Was the public opinion about slavery in any way formed by UTC?
- What characteristics of UTC made it suitable to be adapted for children so often?
- How did the genre children's books evolve from 1850-1900?
- What kind of strategies do translators usually apply to the translation of children's books?
- What information do the translation strategies reveal about the child image and ideas about children's literature of the translators?
- Do the translation strategies influence the thematic interpretation of the text world?
- Are the adaptations representative of the time they appeared in?

Chapter 1. The Source

1.1 Translation History: Culture in Translations

In the 1970's the Israeli Even-Zohar developed the influential polysystem theory, that would come to play an important role in translation studies. Even-Zohar strongly objected against studying a text and its translation on their own and stressed the importance of the literary and cultural context of a text. In *Introducing Translation Studies* Jeremy Munday describes how Even Zohar studied translations in the "larger social, literary and historical systems of the target culture" (108). Zohar's coordinated approach of translations stimulated an integrated approach towards a text and its translation in translation studies. Zohar stressed that a text is part of a literary system and is in "continual interrelationship" with other aspects of the system. Zohar blamed the traditional text approach for not paying attention to seemingly less important genres, like children's literature (109). As a result of Zohar's approach, translations came to be studied in the context of the "social, historical and cultural forces" of society.

Like Zohar, Gideon Toury stated that a good translation study should not focus on a translation in isolation, but had to take the bigger whole of the source- and target culture in account. The translation strategies that are employed are determined by the social and literary systems (112). Toury's ultimate goal was to draw conclusions about the norms that played a determining role in the translation process. In his view, every translation is governed by norms: "sociocultural constraints specific to a culture, society and time" (113). Knowledge about the norms that are used in a literary field can provide insights in the translation process, and source- and target culture.

Zohar and Toury both stressed the interrelationship between a text and culture, and claimed that a text and its translations are expressions of a certain culture and should not be studied on their own. The sudden and growing attention for the cultural context was of such a scale that Mary Snell-Hornby named it the "cultural turn" (127). This term describes the gradual change in translation studies from describing a text and its translation in mere linguistic terms to the analysis of a text and its translation in its cultural, social and literary context. Hence, translation studies started to pay attention to cultural ideologies, (post-)colonial writing in translation, adaptations and rewritings, and children's literature as fully-fledged parts of the literary system.

André Lefevere was one of the persons involved in the cultural turn, since he paid attention to concrete cultural and social aspects that accompany and define (the reception of) translated literature, like "concepts, ideologies, persons, and objects belonging to a certain culture" (Lefevere, 38). In Lefevere's view, the literary system is governed by three factors: professionals within the literary system, patronage, and

the dominant poetics. The poetics consist amongst others of literary devices like genres and prototypical characters. Naturally, the poetics of a source culture often differ from those of the target culture. Therefore, the translator builds bridges between the source - and target culture and strikes a balance between what is considered acceptable by both cultures. Lefevere was most interested in the ideologies that are revealed by translations.

Zohar, Toury and Lefevere all stated that translated texts are products of a certain culture and should be studied in that cultural context, rather than on their linguistic merits and characteristics alone. As an understanding of the source culture and knowledge about the source author and source text clearly are vital for a good understanding of a text, I will pay attention to the American source culture and source author of UTC in chapter 1. In chapter 3, attention will be paid to the target culture. The information below is mainly taken from my BA thesis *Uncle Tom's Cabin adapted for children*, in which I studied American adaptations of UTC for children.

1.2 Source Culture

With its vehement repudiation of slavery, UTC shook American society to its core. Nineteenth century America was not just a society with slaves, but a slave society. The entire economy of the South of America heavily relied on the system of slavery (Norton, 331). Even though in 1776, The Declaration of Independence had proudly declared: "that all men are created equal" (Jefferson, 688), this certainly did not lead to either an immediate or an absolute abolition of slavery. Eventually, the conflict between North and South about slavery, which was stirred up greatly by the publication of UTC, grew into the main source of the Civil War.

The main reason why the South had kept slavery intact, was that its economical system depended on slavery. Over the years, the South even developed a world-view that justified slavery. Apparently, some southerners defended slavery in practical economical terms. Besides, defenders of slavery considered the system as justifiable in both biblical, historical and biological terms. They interpreted biblical references to slavery as a freehold and commission to hold slaves. In the same manner some argued that slavery was justified by its age-old tradition. However, the proslavery argument was grounded on strong racism. Whites claimed they were morally, physically and intellectually superior to blacks, and that their superiority provided them with the right to enslave blacks. George Fitzhugh, a contemporary sociologist from the South, defended this view: "the negro race is inferior to the white race, and living in their midst, they would be far outstripped or outwitted in the case of free competition" (Fitzhugh, 311). Thus, fundamental inequality between the races was the starting point of slaveholders. Fitzhugh dismissed the idea of equality: "Men are not born entitled to equal rights. It would be far nearer the truth to say, that some were born with saddles on their backs, and others booted and spurred to ride them" (Norton, 331). Still, slaveholders felt they had a moral obligation towards the people they owned. For that reason they took on a

paternalistic attitude towards blacks, because he was “but a grown up child, and must be governed as a child” (idem). Paternalism on its turn became an instrument that justified and defended slavery, because it created the image of the “contented black” (Fitzhugh, 311) and its benevolent master.

Though slavery was not abolished until the 1860’s, politics on slavery did already change in the early 19th century. The tension between North and South sharpened when the controversial Fugitive Slave Act was issued, that obliged free Northerners on a very feeble judiciary basis to return runaway slaves to their former Southern masters. Abolitionists unanimously declared the act to be a shame, because the free North could no longer harbour fugitives. Still, though most Northerners resisted slavery, many supported the American Colonization Society that was founded in 1816. The society advocated gradual emancipation of slaves and established the colony Liberia, where freed slaves should resettle and reform African society. Meanwhile, the slave population yearly increased naturally. Importation was no longer necessary, and was banned by Congress in the 1830’s. Moreover, slaves developed their own cultural consciousness and a sense of racial identity. As a consequence, more and more slaves rebelled to the violence, sexual harassment and sale that always threatened them.

In 1860 the republican Abraham Lincoln, who later became known as the great emancipator of blacks, was elected president of the United States. The continued existence of the United States was at stake when Southern states claimed their autonomy and independence from the North and established the Southern Confederacy. The Civil War broke out in 1861, because Northern and Southern views on state institution differed diametrically and proved irreconcilable. Or, as Lincoln put it in a personal letter: “You think slavery is right and ought to be expanded; while we think it is a wrong and ought to be restricted. That I suppose is the rub” (Norton, 378). On January 1, 1863, Lincoln issued the Emancipation Proclamation that freed the slaves in the rebellious South. In 1865 the 13th amendment to the constitution banned slavery in the entire Union. As soon as 1863, Lincoln started the Reconstruction of the war torn country. Its goals were twofold: to reform the south and to save the union. The Freedman’s Bureau was founded, in order to promote black emancipation. It established universities, churches and developed the sharecropping system. However, during the Presidential Reconstruction of Jackson, Black Codes that resembled former Slave Codes were reintroduced. Violence and discrimination against blacks remained widespread. Though they received suffrage, virtually no black voted. In the ten years between 1889 and 1909 more than 1700 blacks were lynched in the South. Though whites were by now inclined to accept that Afro-Americans were equal, they still consistently held that blacks were very different, and expressed their feelings in the motto: “equal, but separate”. Segregation laws, that separated white and black in public, became known as the Jim Crow policy and existed till the 1960’s.

1.3 Source Text

UTC was not published in a cultural and literary vacuum. Before it was released as a book in 1852, several slave narratives had already preceded its publication. Harriet Beecher Stowe had read Frederick Douglass' autobiography, titled *Narrative of the life of Frederick Douglass, An American Slave, written by himself* (1845). Douglass was a run-away slave of mixed blood; with his excellent education and great intellect he was an important representative of the Anti-Slavery Society. His outspokenness and fierce attack on slavery turned his book into a bestseller and he became a spokesman for abolitionism, making several tours through Europe. After Harriet Beecher Stowe had published UTC she was reproved to have written a highly fantastical novel. In order to refute this assertions, she wrote *A Key to Uncle Tom's Cabin*, in which she described the sources of her book. Stowe makes the link between UTC and Douglass' narrative explicit. "With regard to the intelligence of George, and his teaching himself to read and write, there is a most interesting and affecting parallel to it in the "Life of Frederick Douglass" —a book which can be recommended to anyone who has a curiosity to trace the workings of an intelligent and active mind through all the squalid misery, degradation and oppression, of slavery" (Stowe, 24). Moreover, Harriet Beecher Stowe drew her inspiration for the character of Uncle Tom from the autobiography of Josiah Henson: *The Life of Josiah Henson, Formerly a Slave, Now an Inhabitant of Canada. Narrated by Himself*. Stowe was inspired by the slave narratives, and based the characters in UTC on real live characters, with whom the reading audience could already have been familiar. Besides, the existence and genre of the slave narrative show that Stowe was not the first writer to bring slavery under public attention. Still, it is practically impossible to pin UTC down to a certain genre. UTC has characteristics of many, very divergent genres, as Bettina Kümmerling makes clear in *Klassiker der Kinder- und Jugendliteratur*. She explains that UTC shows influences from the work of Charles Dickens while other passages testify "vom Einfluss des sentimental Frauenromans des 19. Jhs. S. komponierte Elemente verschiedener Genres (Familienroman, Zeitroman, Gothic Novel)" (Kümmerling, 1032). Moreover, Kümmerling states that UTC can be read as a religious novel, because some characters are typological. In short, Harriet Beecher Stowe based the story of UTC on slave narratives, and modelled the book on divergent genres.

UTC was the best selling American novel from the 19th century; in the first year after its publication 300,000 copies were sold, while more than a million copies had found their way to the readers by mid-1853. A journalist of the *Literary World Notice* was astounded: "The Uncle Tom epidemic still rages with unabated violence. No country is secure from its attack. The United States, Great Britain, and, by the latest accounts, Germany and France, have yielded to its irresistible influence. No age or sex is spared, men and women and children all confess its power. No condition is exempt; lords and ladies, flunkies and kitchen-maids, are equally infected with the rage" (356).

UTC was performed on stage, presented in dramatic readings, and inspired abolitionists to write similar novels. It certainly brought the misery of slavery home to Americans who had never given much thought about it. However, not all reactions were positive, and southerners were sorely alarmed by the popularity. On the 11th of June, 1852, a reader of *The Liberator* expressed his concern in a letter: "The enthusiastic abolition fanatics know full well that the great mass of the people cannot be induced to listen to their mad ravings, or read their essays; they therefore expect, through cunningly written fictions, to instil treasonous ideas, and keep up the agitation which has so long disturbed the peace of the people of our fair land—hence the active exertions to scatter broadcast over the country Mrs. Stowe's work. In order to meet the fallacies of this abolition tale, it would be well if the friends of the Union would array fiction against fiction". His advice was followed up: fifteen to twenty proslavery novels were published in the following years. A reader of the pro-slavery novel *Aunt Phillis Cabin* ironically remarks in *The Independent*, on 28 October 1852, that "the pictures of the intense happiness of the slaves are so very charming, that one wonders why the inventors do not make haste to sell their children to the slave-traders".

Nowadays UTC has gained mythical features and turned into a classic. Nevertheless, for its depiction of Afro-Americans it has both been praised and refuted. Modern critics spot latent racism in Stowe's work and nowadays Afro-Americans refuse to identify with the meek and humble Uncle Tom. In the 1992 play *I Ain't Yo' Uncle: The New Jack Revisionist Uncle Tom's Cabin*, Robert Alexander words the criticism in an ironic, but very creative manner. Characters from UTC vividly call Stowe to account. Why does she not allow George Harris to cool his anger and to shoot the evil slaveholder Legree? And why is Uncle Tom so dreadfully meek? Alexander presents Uncle Tom as "a man with an image problem" (Otter, 15), and thus criticises Stowe's representation of blacks. Nevertheless, in *Uncle Tom's Cabin and American Culture*, Thomas Gossett points out that large-scale criticism of UTC did not occur before World War II. According to him, Afro-Americans were until short very aware of the positive influence of UTC on the abolition of slavery. "In the face of this conviction, it is understandable that a full-scale attack upon the racial image of Uncle Tom among blacks was a long time coming" (Gossett, 86).

With the publication of UTC Harriet Beecher Stowe wanted to strengthen the cause of abolitionism. Therefore, her book aimed at readers throughout all America, in order to convince them of the horrors of slavery and put them to action. Though she did not write the book for children, it was read aloud in many families, with children in the audience. The concluding chapter XLV, "Concluding Remarks", repeatedly addresses the readers and makes clear what reading audience Stowe had in mind. The readers consist of "the men and women of America"; from the "generous, noble-minded men and women of the South" to the "Northern men, Northern mothers, Northern Christians"; from the "brave and generous men of New York" to "ye of the wide prairie states" (410). However, as time passed by, UTC primarily came to be regarded as a children's classic instead of a book aiming at

adults. Nevertheless, Bettina Kümmerling does not hesitate to count such a book, that originally aimed at adults, among children's classics. "Die Kinderklassiker umfassen (...) Werke der Erwachsenenliteratur, die entweder in kinderliterarischer Bearbeitung (...) oder mehr oder minder unverändert (...) zu Kinderbüchern geworden sind" (x). UTC is a school example of cross-writing: the 'adult' source text was adapted to an audience consisting of children.

1.4 Source Author

Harriet Beecher was born on June 12, 1811, in a huge family and compound household that consisted of a dozen children, servants, students and several more family members. Her father was the preacher Lyman Beecher, who brought his children up with orthodox Calvinism. All of his sons became parsons. Hedrick describes the Beecher's as "a large family of highly individualistic, assertive siblings" (93). As a young girl Harriet was educated along with her brothers, and her "genius" (Gossett, 15) was observed by Lyman, and in comparison to her brothers, he wrote, "she would do more than any of them" (idem). At the age of thirteen Harriet already taught at the Hartford Female Seminary, that was founded by her activist sister Catharine, who fervently pleaded for women's education. After having experienced a religious and psychological crisis, Harriet started writing her school friends pastoral letters. She expressed to feel "a deep & peculiar interest" for those who "began their Christian course" (Hedrick, 41). However, when Harriet was 21 the days of teaching were over. The family moved to Cincinnati, where her life would take a decisive turn. For years Harriet had been writing an abundance of letters to family and friends, and produced so-called parlor literature. Hedrick points out that parlor literature was an age-old phenomenon. While books were still expensive, people gathered in their own homes and shared their literary productions (76). In Cincinnati she joined the literary Semi-Colon Club. The Semi-Colons read their literary productions aloud on their weekly gatherings that were a mixture of dance, music and reading. Soon her writings started to find their way to literary magazines. Joan Hedrick remarks that the cosy and domestic origin of Stowe's writing was of great influence to her later writing, as it allowed her to build up an "intimate relationship to her audience" (88), that also characterises UTC.

When Harriet reached the age of 22, her friend Eliza Tyler died of cholera. Stowe's talent for pastoral counselling, that she had developed at the Hartford Female Seminary, was now applied to the widower Calvin Stowe. Calvin soon admitted that he "must be within reach of woman's love, or my own feelings will suffocate me" (96), and declared his love to Harriet. In January 1838 Harriet was a married woman, and gave birth to twin girls nine months later. In the following years, domestic chores, childcare, pregnancies, and the troublesome financial management of the Stowe household absorbed most of her energy. In order to raise some money Harriet wrote stories for magazines. Still she expressed in a letter a slumbering discontent and a longing to use her literary talents to the fullest: "I have

about three hours per day in writing & if you see my name coming out every where – you may be sure of one thing, that I *do* it for *the pay* – I have determined not to be a mere domestic slave - without even the leisure to *excel* in my duties” (119).

Through her writing and partly due to her activist family members, Harriet showed a great social commitment. When in 1850 the Fugitive Slave Act was passed, Harriet’s fierce protest against slavery awakened. “I feel as if my heart would burn itself out in grief and shame that such things are” (205). Her sister Isabella pressed her to “use her pen” against the “accursed thing slavery is” (207). Initially, Harriet planned to write a few short sketches for the weekly *National Era*, which she based on the experiences of escaped slaves. The intended sketches expanded to a moving serial, and the serial became the novel *Uncle Tom’s Cabin*. When the book was finally published in 1852 it sold 10.000 copies in the first week. Poems, songs and plays were created that were based on UTC. A year later *A Key to Uncle Tom’s Cabin* was published, in order to defend UTC against people who held that the descriptions of cruelties against slaves were mere fiction. After 1853 Harriet made several tours through America and Europe to argue in favour of abolitionism. Though she called herself disdainfully a “little bit of a woman” (239), her novel woke American citizens up and forced them to choose side. After the publication of UTC, Harriet continued working as a professional writer and repeatedly addressed controversial themes. *The Minister’s Wooing* (1859) dealt with religion and Calvinism, while *The True Story of Lady Byron’s Wife* commented on a sexual scandal. Until her death in 1896, at the age of 85, she kept writing and publishing books that had a profound influence on society.

Chapter 2. The Translation History of UTC in Dutch

2.1 The Translation History: Why?

Translation histories function as biographies: they tell the life story of a text in its translation. At first sight, information about publishers, date of publications, known and unknown translators, titles, numerous editions, illustrations, and declarations can appear as boring and irrelevant factual knowledge. However, if well interpreted, a translation history can provide valuable insights in public contemporary opinions about literature and the position of translations in a certain literary field. After all, translations never appear in a cultural and literary vacuum, but are always an expression and product of a certain culture. For that reason, a translation history is a helpful tool that can show what themes and sort of books were popular. Besides, a translation history can unravel how a literary field was structured, and what the general policy was towards foreign texts (and cultures). Whether a culture shunned or embraced foreign influences, whether it accepted innovating books or clung to

traditional literature, can be revealed by translation histories. In the article 'Eigen vertoog eerst', Clem Robyns interestingly shows how the presence or absence of translations, as a product from a foreign culture, reveals interesting information about the general attitude of a culture towards 'the foreign' (Denken over Vertalen, 197-208). Clearly, an adequate interpretation and analysis of a translation history can lead to a better understanding of a literary text, a literary field, and even a whole culture.

However, in an article that was published in the Dutch journal for Translation Studies, *Filter*, Isabelle Desmidt shatters hopes that the making and interpreting of a translation history would be an easy job. Desmidt uses Roman Jakobson's communication model to make her point. Jakobson stated that the brief scheme *sender > message > receiver* basically can be applied to every communicative situation. His scheme describes the interaction between the sender and receiver of a message, because the receiver can return a message to the initial sender and thus become a sender himself. Desmidt claims that Roman Jakobson's clear-cut model (*sender > message > receiver*), is more complex than it suggests. She uses the example of translations and adaptations to show that the receiver of a message can become a new sender in a totally different cultural context. Clearly, translations and adaptations are inherently repetitive. As a result, it is not always clear who the original sender was and what the exact message was he sent (79, 80). An example from the translation history of UTC below can make this clear. Obviously, Beecher Stowe was the original sender of UTC and the American people the original receivers. Amazingly, the translation history shows that at a certain moment the source text was adapted for children in Italian and translated from Italian to Dutch in the 1960's. This complex translation process seems superfluous, as there already were tens of adaptations for children available in Dutch. Because there is not always a direct line between the source author of a text and its appearance in a target culture, the sender, message, and the receiver respectively, it can be difficult to draw any valid conclusions from a translation history. Besides, Desmidt states that the confusion about the interconnection of a translation history can become even greater in the absence of univocal definitions of what actually is a translation or adaptation (83).

Desmidt mentions literary classics and children's books as the two genres in which most books are (re)translated and (re)adapted, because these genres are considered as a common property (80). UTC, that is both a classic and a children's book, has certainly had numerous translations and adaptations, as the tables below will show.

In short, a translation history is useful and can provide insights in the ways a text functioned in a culture, provided one takes in account that there is not always a clear link between a source text and its translations and therefore takes care not to jump to the conclusions.

Table 1 below contains an overview of the first editions of translations of UTC in Dutch, followed by an extensive overview of all Dutch editions of UTC in table 2. In these tables the ‘basics’ of the translation history of UTC are recorded, while more detailed records about e.g. the ratio between integral translations and adaptations for children will follow later, alongside with an analysis of the translation history.

2.2 Table 1. Overview of the first editions of UTC in Dutch

Sort of Translation: Adaptation for Children
Integral Translation

Title	Sort of Translation	Translator	1st Edition	Publisher	Series
<i>De negerhut: een verhaal uit het slavenleven in Noord-Amerika</i>	I	C. M. Mensing	1853	A. C. Kruseman	
<i>Een kijkje in de hut van oom Tom</i>	AC	A.G. Bruinses	1853	Van Druten & Bleeker	
<i>De hut van oom Tom, of de verschrikkingen van het slavenleven in Amerika</i>	AC	Johan Jacob Antonie Goeverneur	ca. 1881	A. W. Sijthoff	
<i>De negerhut: het slavenleven in Amerika, voor de emancipatie</i>	I	B. Scholten	1890	C. Misset	
<i>De negerhut van oom Tom</i> (translation of <i>Uncle Tom's Cabin told to the children</i> by H. E. Marshall)	AC	Netty Weetjen	1909	H.J. van de Garde & Co	De mooiste verhalen
<i>De negerhut van oom Tom</i> (part of omnibus titled <i>in het sprookjesland</i>)	AC	Elise de Graaf	1910		
<i>De negerhut van oom Tom</i>	AC	W. Christian	Ca. 1910	Jacobs	
<i>De negerhut van oom Tom: opnieuw bewerkt</i> (the adaptation resembles that of S.S. of Publisher Frenzo)	AC	---?---	191-?	s.n.	
<i>De hut van oom Tom: een verhaal uit den slaventijd in Amerika, 'n zestig jaar geleden</i>	AC	----?----	1912	Hepkema & Van der Velde	
<i>De negerhut van oom Tom</i>	AC	S. J. Barentz-Schönberg	1914	H.J.W. Becht	
<i>De hut van oom Tom</i>	AC	Marie de Koning	1922	Zonneschijn Bibliotheek	
<i>De negerhut</i>	I	H. J. van der Munnik	1925	J.M. Bredée's Boekhandel en Uitg.	

Title	Sort of Translation	Translator	1st Edition	Publisher	Series
<i>Het naaikransje en andere vertellingen</i> (other stories are: <i>Het naaikransje</i> ; <i>Willem Tell</i> ; <i>De hut van oom Tom</i>)	AC	Henk Verduin	1925	s.n.	C. O.
<i>De negerhut van oom Tom en andere verhalen</i> (other stories are: <i>De wijze Hans</i> ; <i>De winterkoning en de beer</i>).	AC	H. C. J.	1930	Hecozet	
<i>De hut van oom Tom</i>	AC	Frieda van Felden	1933	Meinema	
<i>De negerhut van oom Tom</i>	AC	C. van Rietschoten	193-?	Goede Lectuur	
<i>De negerhut van oom Tom en andere verhalen</i> (other stories are: <i>De zeeprinses</i> ; <i>Goed afgelopen</i>)	AC	S.S. (mentioning that it is readapted by S.S.)	193-?	Frenzo	
<i>De hut van oom Tom</i>	AC	P. de Zeeuw	1939	Van Goor	Oud Goud
<i>De negerhut van oom Tom</i>	AC	J. de Clercq	1940	Uitgeverij Unitas	
<i>De negerhut van oom Tom</i>	AC	Piet Broos	1943	Boekdrukkerij Helmond	
<i>De negerhut van oom Tom</i>	AC	L. Kievits	1945	La Concorde, Brussel	
<i>De negerhut van oom Tom</i>	AC	W. Brugmans	1948	De Sleutel, Haarlem	
<i>De hut van oom Tom</i>	AC	H. van Hoorn	1950		
<i>De negerhut van oom Tom</i>	AC	---?---	C. 1950	Wonderland	
<i>De hut van oom Tom: een verhaal uit het slavenleven in Noord-Amerika</i>	I	Jos Wayboer	1952	Kramers	
<i>De hut van oom Tom</i>	AC	Anke Maris	1954	L. Opdebeek, Antwerpen	
<i>De hut van oom Tom</i>	AC	E. Verbraeken	1956	Standaardboek	Klassiekers naverteld
<i>De negerhut van oom Tom</i>	AC	Herman Broekhuizen and Jan van den Berg	1956	Bowu	De Wereld Jeugdreeks
<i>De hut van oom Tom</i>	AC	Martin Deelen	1958	Classics Nederland	Beroemde boeken in woord en beeld
<i>De negerhut van oom Tom</i>	AC	A. van Munching	195-?	Van Gelder,	

Title	Sort of Translation	Translator	1st Edition	Publisher	Series
		(pen name of Hans Petrus van den Aardweg)		Antwerpen	
<i>De negerhut van oom Tom</i>	AC	W. Brugmans (this AC was published earlier by De Sleutel)	1959	J.H. Gottmer	Juno jeugd-pockets
<i>De negerhut van oom Tom</i>	AC	Jan Mens	C. 1960	De Geïllustreerde Pers	
<i>De hut van oom Tom</i>	AC	D. Hauwert jr.	1964	D.A.P. Reinaert	
<i>De hut van oom Tom</i>	AC	Francine Schregel-Onstein	1972	Kerco	
<i>De negerhut van oom Tom</i>	AC	---?---	1974	Amsterdam Boek	Toppers in strip
<i>De negerhut van oom Tom</i>	AC	---?--- naar Italiaanse uitgave	1974	Lekturama	Wereldberoemde jeugdboeken
<i>De negerhut van oom Tom</i>	AC	---?---	1977	Hemma	Juniorboekenclub
<i>De hut van oom Tom</i>	AC	H. de Bruijn	1979	Van Goor	
<i>De negerhut</i> (in an omnibus with <i>Alleen op de wereld</i>)	AC	Nelly Kunst	1980	Omega Boek	Omega jeugd-boekerij
<i>Jeugdomnibus</i> (contains a.o. <i>De hut van oom Tom</i> ; <i>Robin Hood</i> ; <i>Aladin en de wonderlamp</i>)	AC	Marja Vos	1980	Ridderhof	
<i>De hut van oom Tom</i>	AC	Alexander de Kler	1984	Edito-Service	
<i>De hut van oom Tom</i>	AC	Anne Bogens	1984	Deltas Klassiek	
<i>De hut van oom Tom</i>	AC	Anthe Barends	1987	Thieme	
<i>De hut van oom Tom</i>	AC	L. Vogel	1991	Den Hertog	
<i>De hut van oom Tom</i>	AC	Susa Hämmerle	1992	De Eekhoorn	
<i>De hut van oom Tom</i>	I	--?--	1993	Readers' Digest	
<i>De hut van oom Tom</i>	I	----?----	1999	Wolters-Noordhoff	Gouden Lijsters
<i>De hut van oom Tom</i>	AC	Ed Franck	2003	Davidfonds / Infodok, Holkema & Warendorf	
<i>De hut van oom Tom, of het leven onder de slaven</i>	I	Trisnati Notosoeroto	2005	Athenaeum-Polak & Van Genneep	

2.3 Table 2. Overview of all Editions of UTC in Dutch

Sort of Translation: Adaptation for Children
Integral Translation

Title	Sort of Translation	Translator	Year	Nr. of Edition	Publisher
<i>De negerhut: een verhaal uit het slavenleven in Noord-Amerika</i>	I	C. M. Mensing	1853	1	A. C. Kruseman
			1854	2	A. C. Kruseman
			1854	3	A. C. Kruseman
			1854	4	A. C. Kruseman
			1854	5	A. C. Kruseman
			1854	6	E. & M. Cohen
			1868	7	Brinkman
			1879	8	Brinkman
			1885	9	Brinkman
			1886	10	Brinkman
			1887	Mentioning 'reprint'	E. & M. Cohen
			1892	Mentioning '10th edition of adaptation by Mensing'	E. & M. Cohen
			1893	11	E. & M. Cohen
			1897	12	E. & M. Cohen
			1901	13	E. & M. Cohen
			1915	20	E. & M. Cohen
			1919	?	E. & M. Cohen
<i>Een kijkje in de hut van oom Tom</i>	AC	A. G. Bruinses	1853	1	Van Druten & Bleeker
			1854	2	Van Druten & Bleeker
			1880	3	Van Druten & Bleeker
			1888	4	Van Druten & Bleeker
			1904	5	Van der Stal
			1910	6	Bolle
			1915	7	Bolle
			1921	8	Bolle
			1926	9	Bolle
			1932	10	Bolle
<i>De hut van oom Tom, of de verschrikkingen van het</i>	AC	Johan Jacob Antonie	c. 1881	1	A. W. Sijthoff

Title	Sort of Translation	Translator	Year	Nr. of Edition	Publisher
<i>slavenleven in Amerika</i>		Goeverneur			
<i>De negerhut: het slavenleven in Amerika, voor de emancipatie</i>	I	B. Scholten	1890	1	C. Misset
			1892	2	C. Misset
<i>De negerhut van oom Tom (translation of UTC told to the children by H. E. Marshall)</i>	AC	Netty Weetjen	1909	1	H.J. van de Garde & Co
<i>De negerhut van oom Tom</i>	AC	W. Christian	Ca. 1910	1	Jacobs
<i>De negerhut van oom Tom: opnieuw bewerkt (the adaptation resembles that of S.S. of Publisher Frenzo)</i>	AC	---?---	191-?	1	s.n.
<i>De negerhut van oom Tom (part of omnibus titled in het sprookjesland)</i>	AC	Elise de Graaf	1910	1	
<i>De hut van oom Tom: een verhaal uit den slaventijd in Amerika, 'n zestig jaar geleden</i>	AC	---?---	1912	1	Hepkema & van der Velde
			191-?	2	Hepkema & van der Velde
			191-?	3	Hepkema & van der Velde
<i>De negerhut van oom Tom</i>	AC	S.J. Barentz-Schönberg	1914	1	H.J.W. Becht
			1925	2	H.J.W. Becht
			1927	3	H.J.W. Becht
			193-?	4	H.J.W. Becht
<i>De hut van oom Tom</i>	AC	Marie de Koning	1922	1	Zonneschijn Bibliotheek
<i>De negerhut</i>	I	H. J. van der Munnik	1925	1	J.M. Bredée's Boekhandel en Uitg.
			1933	2	J.M. Bredée's Boekhandel en Uitg.
			1937	3	A. Voorhoeve
			1937	4	A.Voorhoeve
<i>Het naaikransje en andere vertellingen (het naaikransje; de hut van oom tom; willem tell)</i>	AC	Henk Verduin	1925		s.n.
<i>Willem Tell en de negerhut van oom Tom</i>	AC	Henk Verduin	1930	1	s.n.
<i>De hut van oom Tom en andere verhalen</i>	AC	--?-- Henk Verduin	Ca. 1933	1	s.n.

Title	Sort of Translation	Translator	Year	Nr. of Edition	Publisher
<i>De negerhut van oom Tom en andere verhalen (other stories are: De wijze Hans; De winterkoning en de beer).</i>	AC	H. C. J.	1930	1	Hecozet
<i>De hut van oom Tom</i>	AC	Frieda van Felden	1933	1	Meinema
			1935	2	Meinema
			1939	3	Meinema
			1949	4	Meinema
			1950	5	Meinema
			1951	6	Meinema
			1954	7	Meinema
			1958	8	Meinema
<i>De negerhut van oom Tom</i>	AC	C. van Rietschoten	193-?	1	Goede Lectuur
<i>De negerhut van oom Tom en andere verhalen (other stories are De zeeprinses; Goed afgelopen)</i>	AC	S.S.	193-?	1	Frenzo
<i>De hut van oom Tom</i>	AC	P. de Zeeuw	1939	1	Van Goor
			1948	5	Van Goor
			1949	6	Van Goor
			1950	7	Van Goor
			1951	8	Van Goor
			1953	9	Van Goor
			1954	10	Van Goor
			1955	11	Van Goor
			1957	12	Van Goor
			1960	13	Van Goor
			1962	14	Van Goor
			1965	15	Van Goor
			1967	16	Van Goor
<i>De negerhut van oom Tom</i>	AC	J. de Clercq	1940	1	Uitgeverij Unitas
<i>De negerhut van oom Tom</i>	AC	Piet Broos	1943	1	Boekdrukkerij Helmond
<i>De negerhut van oom Tom</i>	AC	L. Kievits	1945	1	La Concorde, Brussel
<i>De negerhut van oom Tom</i>	AC	W. Brugmans	1948	1	De Sleutel, Haarlem
			1950	2	De Sleutel, Haarlem
			1959	3	J.H. Gottmer
<i>De negerhut van oom Tom</i>	AC	A. van Munching (pen name of Hans Petrus v.d. Aardweg)	195-?	1	Van Gelder, Antwerpen
<i>De hut van oom Tom</i>	AC	H. van Hoorn (pen name of Hans Petrus van	1950	1	

Title	Sort of Translation	Translator	Year	Nr. of Edition	Publisher
		den Aardweg)			
			1979	2	Geka/Casterman?
<i>De negerhut van oom Tom</i>	AC	---?---	C. 1950	1	Wonderland
<i>De hut van oom Tom, een verhaal uit het slavenleven in Noord-Amerika (jubilee edition 1852-1952, new adaptation)</i>	I	Jos Wayboer	1952	1	Kramers
			1952	2	Kramers
			1952	3	Kramers
			1955	3	Kramers
			1959	4	Kramers
			1963	5	V. A. Kramers
			1966	15	Kramers
			1966	16	Kramers
			1966	18	Kramers
			1973	23	Kramers
			1974	24	Van Goor
			1975	25	Van Goor
			1975	26	Van Goor
			1975	27	Van Goor
			1975	28	Van Goor
			1976	29	Van Goor
			1976	30	Van Goor
			1977	31	Van Goor
			1977	32	Van Goor
			1977	33	Van Goor
			1978	34	Van Goor
			1978	35	Van Goor
			1978	36	Van Goor
			1979	37	Van Goor
			1980	38	Van Goor
			1981	39	Van Goor
			1981	40	Van Goor
			1982	41	Van Goor
<i>De hut van oom Tom</i>	I	Jos Wayboer	1988	42	Van Goor
			1999	47	Van Goor
			1999	48	Van Goor
			2008	50	Van Goor
			1990	44	Van Goor
			1991	45	Van Goor
			1995	46	Van Goor
<i>De hut van oom Tom</i>	AC	Anke Maris	1954	1	L. Opdebeek, Antwerpen
<i>De hut van oom Tom</i>	AC	E. Verbraecken	1956	1	Standaard Boekhandel, A'dam

Title	Sort of Translation	Translator	Year	Nr. of Edition	Publisher
<i>De negerhut van oom Tom</i>	AC	Herman Broekhuizen and Jan van den Berg	1956	1	Bowu
<i>De hut van oom Tom</i>	AC	Martin Deelen	1958	1	Classics Nederland
<i>De negerhut van oom Tom</i>	AC	Jan Mens	c. 1960	1	De Geïllustreerde Pers
<i>De hut van oom Tom</i>	AC	D. Hauwert jr.	1964	1	D.A.P. Reinaert
<i>De hut van oom Tom</i>	AC	Francine Schregel-Onstein	1972	1	Kerco
			1974	2	Ridderhof
			2004	3	Solo
			2007	4	Solo
<i>De negerhut van oom Tom</i>	AC	---?---	1974	1	Amsterdam Boek
<i>De negerhut van oom Tom</i>	AC	---?---	1974	1	Lekturama
<i>De hut van oom Tom</i>	AC	H. De Bruijn	1977	19	Van Goor
			1972	17	Van Goor
			1974	18	Van Goor
			1977	20	Van Goor
			1979	21	Van Goor
			1979	22	Van Goor
<i>De negerhut van oom Tom</i>	AC	---?---	1977		Hemma
<i>De hut van oom Tom</i>	AC	Anne Bogens	1984	1	Deltas Klassiek
			1989	2	Deltas Klassiek
<i>De hut van oom Tom</i>	AC	Anthe Barends	1987	1	Thieme
<i>De hut van oom Tom</i>	AC	L. Vogel	1991	1	Den Hertog
			1992	2	Den Hertog
			1994	3	Den Hertog
			1995	4	Den Hertog
			2001	5	Den Hertog
<i>De hut van oom Tom</i>	AC	Susanna Hämmerle	1992	1	De Eekhoorn
<i>De hut van oom Tom</i>	I	---?---	1993	1	Readers' digest
<i>De hut van oom Tom</i>	I	---?---	1999	1	Wolters-Noordhoff
<i>De hut van oom Tom</i>	AC	Ed Franck	2003	1	Davidfonds / Infodok, Holkema & Warendorf
<i>De hut van oom Tom, of het leven onder de slaven</i>	I	Trisnati Notoero	2005	1	Athenaeum-Polak & Van Genneep

2.4 The Translation History: an Analysis

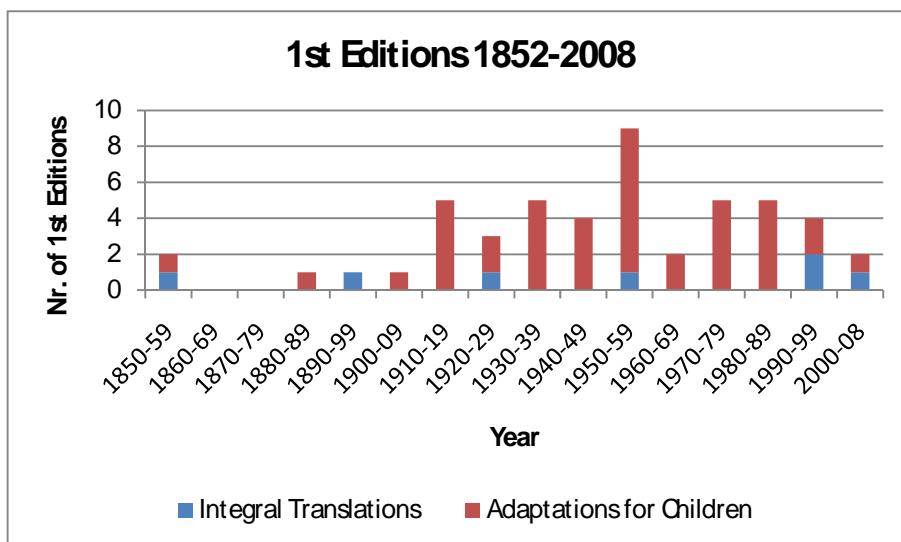
The Method

In the article *Ivanhoe en de verdwenen vertalingen* Jan van Gielkens described the process of making a translation history of the classic *Ivanhoe* in Dutch. His aim was

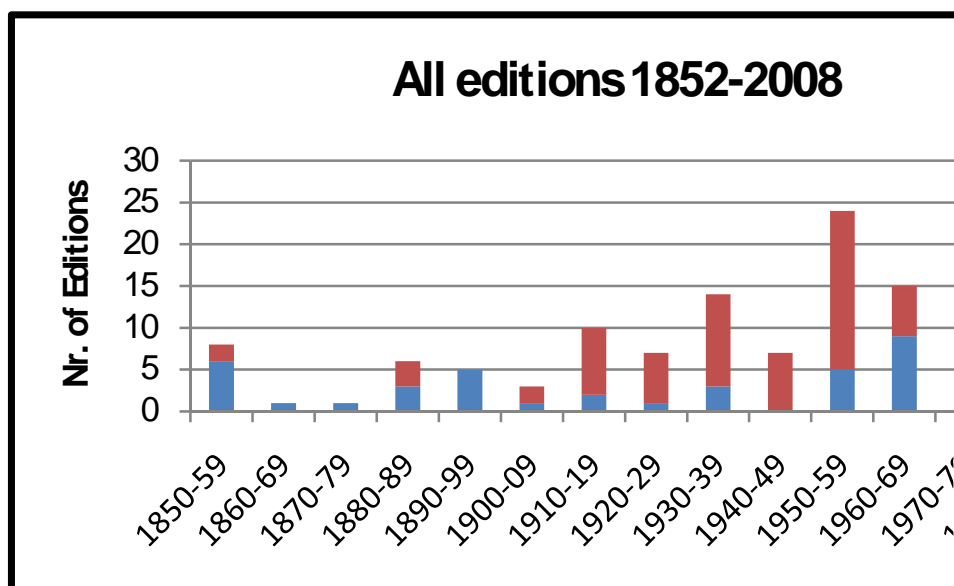
to show that Book Studies in Holland is not as surveyable as one might expect by the small size of the country. His search on digital catalogues like Picarta and the Koninklijke Bibliotheek alone already resulted in 73 different hits. Further research however, made clear that some editions that appeared as different mentions on his list of search results turned out to be one and the same edition. Besides, the translation history he based on the findings of official websites still contained large gaps. Gielkens' complaint was clear: source material that is necessary to make a complete translation history is not easily accessible and often incomplete. Gielkens' difficulties with making up a complete translation history of a classic are recognisable. A search with the key words "hut van oom tom" resulted in 53 hits in the digital catalogue of the Koninklijke Bibliotheek. Their catalogue is a good start for research on a translation history, because the Koninklijke Bibliotheek owns an extended file of books that were published in The Netherlands since its foundation in 1798. After the key words were changed to "negerhut van oom Tom", the search result was a list of as many as 80 titles. Supplemented with the findings on Picarta, the basic outlines of the translation history could be drawn. However, even though the Koninklijke Bibliotheek claims to have all editions of all books published in The Netherlands, this first draft still contained large gaps where numbers of editions, names of translators, or publishers were lacking. With the help of *Brinkman's catalogus* most of these gaps could be bridged.

The Translations

From 1853 to 2008, no less than 49 different editions of UTC have appeared in Dutch. Apparently, Isabelle Desmidts' remark that classics and children's literature are often seen as common property is true for UTC. Though the novel was originally written for adults, it is now primarily viewed as cross-over literature; literature that can be both be read by adolescents and adults. Bettina Kümmerling aptly defines these books in her handbook *Klassiker der Kinder- und Jugendliteratur*: "Die Kinderklassiker umfassen (...) Werke der Erwachsenenliteratur, die entweder in kinderliterarischer Bearbeitung (...) oder mehr oder minder unverändert (...) zu Kinderbüchern geworden sind" (x). On the basis of the data in Table 1 it is easy to calculate that 42 of the 49 editions (86%) were not integral translations but adaptations of the source text that specifically aimed at a target audience of children. Later on some attention will be paid to the question what made UTC so suitable to be adapted for children. At a glance the graphic below visualises the supremacy of the adaptations for children over integral translations.



Nevertheless, though 86% of the 49 editions consisted of adaptations for children, the 14% of integral translations were comparatively more successful, as they had more reprints. The graphic below visualises the supply of all editions of UTC from 1852 to 2008.



However, both graphics also tell about other things than the ratio children's adaptations to integral translations. As graphic 1 shows, UTC was translated into Dutch soon after it was published in the United States in 1852: in 1853. Clearly, the first editions held a monopoly on translations of UTC in Dutch for years. The integral translation by C.M. Mensing that was published in 1853, was the only integral translations for four decades. Neither had A.G. Bruinsen's adaptation for children any rival translations for about thirty years. Apparently, a century later this was no longer the case. From 1910 on rivalry broke out: many publishers tried to get their share of the classic and there appeared at least two new editions of UTC every decade, as graphic 1 shows. Possibly the copyright was expired by that time. The

1950's stand out with eight new editions of UTC, while there was a regular supply of new editions from 1970-1999. Naturally, not every edition of the 49 could be successful and only a few had one or more reprints. The table below contains a list of all editions that were reprinted.

Table 3. Number of Reprints

<i>Title</i>	<i>Sort of Translation</i>	<i>Translator</i>	<i>Publisher</i>	<i>Nr. of Reprints</i>	<i>Period</i>
<i>De hut van oom Tom, een verhaal uit het slavenleven in Noord-Amerika</i>	I	Jos Wayboer	Kramers; Van Goor	50	1952-1988/2008
<i>De negerhut: een verhaal uit het slavenleven in Noord-Amerika</i>	I	C. M. Mensing	Kruseman; E. M. Cohen	21	1853-1919
<i>De hut van oom Tom</i>	AC	P. de Zeeuw	Van Goor	16	1939-1967
<i>Een kijkje in de hut van oom Tom</i>	AC	A. G. Bruinses	Van Druten & Bleeker; Bolle	10	1853-1932
<i>De hut van oom Tom</i>	AC	Frieda van Felden	Meinema	8	1933-1958
<i>De hut van oom Tom</i>	AC	H. de Bruijn	Van Goor	6	1972-1979
<i>De hut van oom Tom</i>	AC	L. Vogel	Den Hertog	5	1991-2001
<i>De negerhut van oom Tom</i>	AC	S. J. Barentz-Schönberg	H.J.W. Becht	4	1914-193-?
<i>De negerhut</i>	I	H.J. van der Munnik	J.M. Bredée's Boekhandel en Uitg.	4	1925-1937
<i>De hut van oom Tom</i>	AC	Francine Schregel-Onstein	Kerco; Ridderhof; Solo	4	1972-2007
<i>De negerhut van oom Tom</i>	AC	W. Brugmans	De Sleutel; J. H. Gottmer	3	1948-1959
<i>De negerhut: het slavenleven in Amerika, voor de emancipatie</i>	I	B. Scholten	C. Misset	2	1890-1892
<i>De hut van oom Tom</i>	AC	H. van Hoorn	Geka/Casterman	2	1950-1979
<i>De hut van oom Tom</i>	AC	Anne Bogens	Deltas Klassiek	2	1984-1989

The table shows that only 14 of the 49 different editions had one or more reprints. Obviously, the other 35 were less successful and only printed once. Expressed as percentages: 29% of the 49 editions had a reprint, 71% not. Evidently, most publishers did not succeed in their attempt to profit from publishing the classic. A main reason must have been that the market was saturated and the customer lost his way around the manifold adaptations of UTC.

Of the 49 editions, 12 books (24%) are part of a series, but this did not ensure or influence the success of the book, as the only one that was reprinted was P. de Zeeuw's adaptation in the series "Oud Goud".

The last column in the table above shows in which year the last and first edition of a particular book appeared. It makes clear that the successful translations mainly followed each other up, while the unsuccessful 71% were rival translations.

Besides, the successful translations all functioned for a considerable time. Mensing's translation was in use for half a century, from 1852 to 1919. Van der Munnik's translation could have functioned as an 'in-between' until the publication of Wayboer's UTC, that took the lead for the next sixty years. Concerning the children's adaptations, A.G. Bruinses' translation was regularly reprinted over a period of eighty years. After that, Frieda van Felden's translation was relatively successful with eight reprints, but was overruled by P. de Zeeuw's adaptation that was doing remarkably well for about thirty years. P. de Zeeuw's adaptation was part of a series published by publisher Van Goor, called "Oud Goud". In these series he adapted classics for a juvenile audience. H. de Bruijn took over his role as translator in 1972. From 1979 onwards, there was no longer one specific adaptation for children that took the lead. Apart from L. Vogel's translation, all adaptations had less than five reprints. Some of these adaptations for children will be analysed in depth further on.

Popularity

From its publication on UTC caused a flood of positive and negative responses all over the world. Readers were caught by the impressive and catching story, and its vehement social criticism. Like in the United States, UTC was put on stage in The Netherlands. In 1853, in the same year the first edition of the translation by Mensing was published, UTC was performed in The Hague, titled *De negerhut*. Interestingly, the play was translated out of French, rather than English. It was followed up by a new play in 1854: *De negerhut van oom Tom: drama in acht bedrijven*, written by the Dutch Cornelissen and Beems. Probably, some Dutch people have not become acquainted with UTC in readable form, but as a play. From the 1900s onwards UTC was adapted for film with some regularity, amongst others in 1914, 1920, 1928, 1958, and 1986. One of the reasons UTC had many reprints could be that it was adapted for plays and films regularly and people could in that manner be put on its track. In the 1960's Kramers published several special film editions of UTC, with a photo from the film on the cover.

One of the reasons UTC sold so well shortly after it was published in The Netherlands may have been because it touched a nerve. The social criticism of the novel and condemnation of slavery could have been considered relevant by the readers, since slavery was not abolished in The Netherlands until the 1880's. This will be described in more detail in the chapter about the political-historical situation in the Netherlands around the time UTC was published.

Another reason for the popularity of UTC is given by Maritha Mathijssen as she mentions the role of the "Maatschappij tot Nut van 't Algemeen" in her book about the position of literature in the 19th century, *Het literaire leven in de negentiende eeuw* (16). The objective of the "Maatschappij tot Nut", which was founded by a minister in 1748, was to create a better and more social society, by making a good education and personal development available to more people (16). Amongst others, the

“Maatschappij” focussed on social-cultural education for adults by founding the first free or low-cost libraries in the world. People made good use of the libraries and the “Maatschappij’s” recommendation of UTC may very well have enlarged its reading audience (17). Still, Mathijssen remarks that the organisation largely aimed at Christians and therefore failed to reach society in its whole. However, what this influential organisation could not, UTC could. In a review of *Fatsoenlijk vertier*, a book which was recently published (2008) and that describes how the lower classes enjoyed themselves, the reviewer offhandedly remarks that UTC was one of the exceptional books which were considered acceptable by all groups in society.

The Translators

The first translation of UTC was made by an experienced translator: C.M. Mensing. In the second half of the 19th century Mensing translated tens of books, as a search on the digital catalogue of the “Koninklijke Bibliotheek” shows. Though most of his translations are out of English, he appears to have accidentally translated out of Danish, Swedish, French and German too. Mensing dedicated himself to translating almost the entire oeuvre of Charles Dickens into Dutch.

C. M. Mensing and Jos Wayboer translated the two most successful versions of UTC, that were reprinted 21 and 50 times respectively. Surprisingly, from the search results on digital catalogues Wayboer appears not to have been an experienced translator, as UTC is the only translation he produced.

Opposite to Jos Wayboer, Piet de Zeeuw was an experienced writer and adaptor of children’s books. In the article “Geen preekjes, wél een boodschap”, W.B. Kranendonk describes how P. de Zeeuw became a devoted writer. Born in 1890 in a well-to-do family, he followed a training to become teacher and taught his own class on his fourteenth. Initially, he wrote stories about key moments or key persons in church history, but later he also became familiar outside Christian circles with his series “Oud Goud”. UTC was part of this series, in which he adapted classics like *Robinson Crusoe* and *Wilhelm Tell* for children. De Zeeuw abhorred ‘preachy’ books, but was nevertheless convinced that children deserved a book with a message. His total oeuvre consisted of more than 200 titles. In chapter 6 an in depth analysis of his adaptation of UTC will be made.

A. G. Bruinses provided the first adaptation of UTC for children. Bruinses was her pen name, as she was called J.J. Beckering in real life. As a translator she focussed on children’s books. Apart from UTC, she translated some storybooks for children out of German and English, and accidentally a book out of French. *Gulliver’s Travels* was the only other classic she adapted. She adapted and translated a total of 17 books in the second half of the 19th century. Her adaptation of UTC was the most successful one.

Frieda van Felden wrote some children’s books with idyllic titles like *Nan’s zonnige zomer* and *Anneke en de prinsesjes*, amongst which UTC seems to fit in badly. However, she also adapted the historical novel *De Delftse wonderdokter*, written by

A.L.G. Bosboom-Toussaint. Besides, she translated a German novel. She worked in the middle of the 20th century.

L. Vogel started writing Christian children's books after his retirement. From 1989 on he wrote 20 children's books. Apart from UTC he also adapted the classic *Robinson Crusoe*.

The other translators, whose translations had less than 5 reprints, are left out of consideration here. It is remarkable that only one of the translators of the successful editions of UTC was a translator by trade, namely C. M. Mensing. Apart from that, most translators or adaptors were writers of children's books themselves. Nevertheless, it is often unclear how a novel that describes the horrors of slavery in such detail as UTC, fits in their oeuvre.

The Publishers

Of the 48 different 1st editions of UTC in Dutch, 44 were published by different publishers. Most of the publishing companies, however, no longer exist: they have been taken over, were incorporated or wound up.

Van Goor clearly took the lead in publishing the unofficially authorised versions of UTC: P. de Zeeuw's adaptation for children and Jos Wayboer's integral translation. Van Goor is a settled and influential publisher of children's books in the Dutch literary field. Since around 1850 they have published children's books from Dutch authors, and some classics (Koster, 69). The popularity and success of van Goor's editions of UTC may partly be declared by its familiarity to Dutch readers. Brand recognition can play an influential role in the acceptance of a book, especially if there are plenty of less well-known competitors. Even though Van Goor published children's books, its integral translation of UTC does not present itself as a children's book. On the covers of the 28th and 39th edition the text obviously addresses adults. UTC is called an "epic of human grief and human love" that should make "us, people of the present" aware of the truth of the story. Van Goor apparently tried to keep its translations of UTC up to date. Regularly the translations were revised, and in the 1970's P. de Zeeuw's adaptation of UTC in the series "Oud Goud" was replaced by H. de Bruijn's adaptation.

Special editions / Singularities

As the information above showed, UTC was rarely translated integral. Undoubtedly, each adaptation will reveal interesting information about the child view of the translator, his worldview and ideas about the source text. As there are too much versions to look at in detail, only four of them will be analysed in depth in chapter 8. Still, the basic data in the translation history already regularly reveal interesting information and show there are some special translations. Even though there are tens of adaptations for children in English too, most publishers choose to let a Dutch writer adapt the classic. Some translations, however, reached the Dutch children in a remarkably roundabout way. Take D. Hauwert's adaptation for example. He translated an Italian children's version of UTC into Dutch. In the same

way Susa Hämmerle translated UTC from German. Twice, UTC was adapted to a comic book, once by Alexander de Kler and once in the series “Toppers in strip”.

The title of UTC has been translated differently: in turns it was often called *De negerhut van oom Tom* or *De hut van oom Tom*. From the 1980's on, “neger” disappeared out of the title, probably because the word nowadays has a derogatory and discriminating connotation.

It are the omnibuses of which UTC is part that really surprise. In 1910 an omnibus appeared, titled *In het sprookjesland*. UTC was one of the ‘fairy tales’ it contained. Apparently, it was quite common for adapters of UTC to misunderstand its genre and to take it for a fairy tale or just a sweet, harmless story: in 1925 it was part of a book titled *Het naaikransje en andere vertellingen* and in the 1930's it was adapted by S.S. and published in a book with other stories that were titled “De zeeprinses” and, ironically, “Goed afgelopen”. In 1980 it was published in an omnibus with “Robin Hood” and the fairy tale of Aladin. The merry omnibuses UTC is part of, lead one to suspect that the authors did take some liberties with the harsh ending of the story and the violence that is described in it. Through time people may have stopped to think of UTC as a novel full of social criticism and, instead, started to view it with a nostalgic feeling.

In Short

The translation history still contains gaps, mainly because not all editions were noted in “Picarta” and the digital catalogue of the “Koninlijke Bibliotheek”. Though “Brinkman's Catalogus” provided a more complete overview of all editions of UTC, some editions simply seem not to have been registered. Between 1901 and 1915, for example, editions 14 to 19 of Mensing's translation must have been published, but they are not given. Neither are the editions of P. de Zeeuw's UTC dated that were published between 1939 and 1948, during wartime. Now and then, publishers sordidly do not mention the translator. Unfortunately, that is not just the case with books that appeared decades ago, as van Goor's newest edition of UTC shows. More omnibuses than registered may include an adaptation of UTC, as the title of an omnibus not always makes clear which stories it contains.

Though complete empirical accuracy seems not within reach, the missing out of some editions does not make it impossible to draw valid conclusions. Clearly, UTC was seen as a “common property” many publishers tried to get their share of. 85% of the first editions of translations in Dutch aimed at children and accordingly overruled the integral translations. However, the integral translations had more reprints and mostly followed each other up, while the adaptations for children were fierce rivals. Though there are no ‘official’ or ‘authorised’ translations, obviously some were more popular than others and had remarkable number of reprints. One could say that C. M. Mensing's and Jos Wayboer's integral translations and A.G. Bruinses's and P. de Zeeuw's adaptations for children were authorised unofficially. Some of these most influential adaptations of UTC will be analysed in depth in a

further stage. It has become clear that a lot of publishers and translators tried their hand at UTC, which sometimes resulted in remarkable editions. Obviously, a book that has the reputation to have started the bloodiest war in American history can smoothly be adapted to a fairy tale.

Chapter 3. Politics & Society in Holland

3.1 The Abolition of Slavery in Holland

Unlike the United States of America, The Netherlands were not a slave society. On the contrary, even though Holland controlled 5% of the slave trade and shipped an estimate of 550.000 Africans into slavery from 1500 to 1850, slavery itself was practically non-existent in The Netherlands. However, on Dutch colonies in Surinam, the Dutch East Indies, Aruba and the Netherlands Antilles, slavery was a common thing. Most slaves worked on plantations in Surinam where sugarcane, coffee and tea were grown. The Netherlands Antilles were an important transit port for the slave trade: 112.000 slaves were traded on Curaçao.

In the United States, slavery was visible to everybody. It was part of society. Even though some slave holders treated their slaves badly, they were bound by social and legal restrictions (Gomes, 9). The system of paternalism made the slave owner responsible for the physical, mental and religious well-being of his slaves. The organisation of Dutch plantations in Surinam did not resemble social family structures. On the opposite, the plantations were managed by a small group of white men who stayed in Surinam temporarily. Because social control was absent, Surinam slavery was characterised by exploitation, sexual abuse, cruelty and a high death rate, rather than paternalism (9). English officials were stunned by the scale of the cruelties committed against slaves. It was under their influence, that Dutch government began to make inquiries to the living circumstances of slaves and gradually started to take measures that would finally lead to abolition.

Just like in the United States, Dutch slave owners justified slavery by stating that blacks were in all respects inferior to whites. Generally, blacks were considered to be less civilised, heathenish, lazy and lecherous and therefore in need of white control (78, 151). Even abolitionists felt superior to blacks and thought a white skin represented civilisation. They adapted a paternalistic attitude and often regarded blacks as children and described them in terms that would be considered discriminating and derogatory nowadays (144-5, 152). Nevertheless, abolitionists were convinced blacks had the potential to develop themselves and become as civilised as whites.

Under pressure of religious groups and liberal thinkers, Great Britain was the first European country to abolish the slave trade in 1807. By means of treaties and

lobbyists the British managed to push other European countries to abolish the slave trade too. In 1814, the Dutch signed a treaty that ended the slave trade, but it still took half a century before slavery itself was abolished in 1863 (*Dossier afschaffing slavernij 1863*). At that moment Dutch slave holders owned approximately 45,000 slaves (Kuitenbrouwer, 33). Gijswijt explored why The Netherlands were one of the last European countries to abolish slavery. She explains that the Netherlands took in a conservative position in Europe and were less stamped by humanitarian Enlightenment principles like equality of all human beings as other European countries. Apart from that, the average Dutch person was unaware of the horrors of slavery and slave trade, as they took place far from home. Besides, because the Dutch abolitionists were internally divided, they did not manage to mobilise people on such a scale as had happened in England and thus to force the government in taking measures towards abolition. Moreover, the Dutch also had an economic interest in the colonies and slavery, and the influential slaveholders thwarted the abolition for decades. Lastly, the industrial revolution that replaced workers with machinery, began later in The Netherlands than in surrounding countries (8-10).

Gijswijt shows that slavery was gradually abolished in The Netherlands and that the question the government disagreed upon was not *if* slavery ought to be abolished, but rather *how* it should be abolished (24, 25). The abolition of slavery by The Netherlands had become inevitable after powerful England and France had taken the initiative. Besides, the number of slaves in the West Indies decreased alarmingly as a result of the bad treatment of slaves, the low birth rate and many escapes (26). Rumours of slave rebellions after the abolitions by England and France pressed the government to rethink the issue of slavery. Apart from that, economical motives stimulated the government to take measures, as many colonies had become insolvent. It was not for nothing an English lobbyist for abolition specifically remembered “the love of Dutchmen for the *Money* part of the Story” after a visit to The Netherlands (Janse, 56). Around 1850 the public opinion changed in favour of abolition. Main reasons were the gruelling witness accounts of slavery in the Dutch colonies, fervent lobbying of English abolitionists, and the publication of UTC. With renewed vigour the abolitionists signed petitions and pleaded for abolition. Janse states that these protests were a way to express and mitigate the feelings of guilt people experienced about slavery. “De behoefte publiekelijk afkeer te tonen van de gruwelen van de slavernij, vormen een uitdrukking van de gevoelens van onbehagen en schuld die het voortbestaan van slavernij in de eeuw van vooruitgang opriep” (119). In 1853 government declared its intention to abolish slavery. At long last, after a decade of political debate and discussion, slavery was abolished in 1863. However, to reimburse slave holders for the financial losses, the slaves were obliged to remain working for the slave holders for a small fee for another ten years. The slave holders received 300 guilders per slave as a financial compensation for their abolition.

3.2 *The Influence of Uncle Tom's Cabin*

Unlike England and France, The Netherlands did not have a strong abolitionist movement that managed to mobilise people of all social layers against slavery. In 1840 the “Maatschappij tot bevordering van de afschaffing der slavernij” was founded (Gijswijt, 24). It failed to become influential, because the Christian and liberal members were internally divided. The English abolitionist minister Miller criticised the politically ineffective attitude of Dutch abolitionist Christians and their refusal to cooperate with the liberals: “Why make *the Anti Slavery Society* a *sectarian society*? On your principle you must convert all Holland to *Evangelical Christianity*, before you can effect the Emancipation of the slaves” (Janse, 61). Besides, the Dutch abolitionists obeyed the request of the government not to disturb the public order in The Netherlands and the Dutch colonies, because they did not want to give cause to slave rebellions (73). Thus, before 1850, only a minority of the Dutch concerned themselves with slavery and dedicated themselves to abolition. From 1850 onwards, however, the tide turned. There are many indications that it was the publication of UTC that drew the attention of the public on slavery and changed public opinion in favour of abolition (Janse, 53). Like in America and other European countries, UTC was an immediate success in The Netherlands. In the two years after its publication, UTC was reprinted six times and an adaptation for children appeared. This stormy reception was indicative of the influence the book would have.

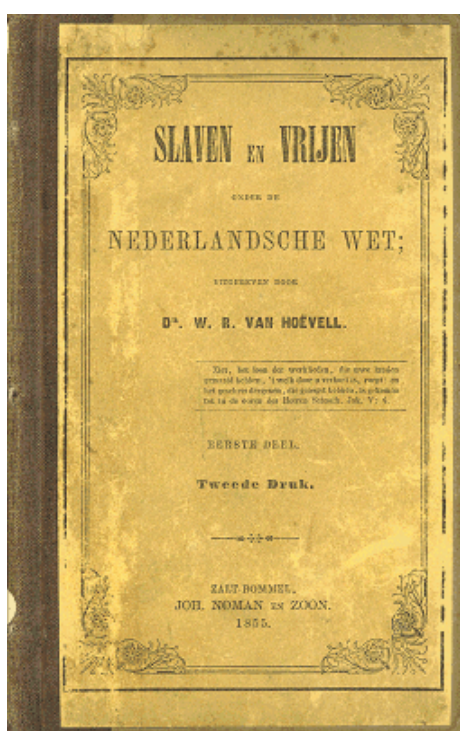
After the publication of UTC 53 brochures appeared that argued in favour of abolition (Kuitenbrouwer, 39). Abolitionist regularly explicitly referred to UTC in the title and content of their brochures. Clearly, they assumed their reading public was familiar with UTC and they hoped a reference to UTC would increase their reading audience. In 1853 Julien Wolbers published a brochure titled: “De slavernij in Surinam, of dezelfde gruwelen der slavernij, die in de ‘Negerhut’ geschetst zijn, bestaan ook in onze West-Indische koloniën!” (Janse, 101). A year later, a member of parliament, van Hoëvell, wrote the influential book *Slaven en vrijen onder de Nederlansche wet*, which was compared to UTC (Janse, 101). With manifold examples of the cruelty and excesses of Dutch slavery he made an appeal to the conscience of the readers.

“Ik rekende het mij tot pligt, zoo mogelijk eene algemeene verontwaardiging op te wekken tegen de slavernij; ik wensch een nationalen kruistogt tegen haar voortdurend bestaan in 't leven te roepen; ik wensch zulk een afschuw voor die instelling bij het Nederlansche volk te weeg te brengen, dat hare instandhouding niet meer mogelijk zij” (Janse, 118).

In his book, van Hoëvell presumed the reader's familiarity with UTC. He sarcastically commented on the reader's criticism of American slavery, while at the same time slavery in the Dutch colonies was kept intact and trivialised. Besides, he claimed the Dutch slavery system was as cruel and unsustainable as the American.

‘Hebt gij *Uncle Tom’s Cabin* gelezen? Maar welk een vraag! Wie heeft dat boek niet gelezen? Gij zijt verontwaardigd over de tooneelen, die daarin worden geschilderd, en gij denkt onwillekeurig aan onze koloniën, vooral aan Suriname! Maar bekommer u niet; de toestand der slaven is daar, onder een Nederlandsch bestuur, vrij wat dragelijker en gelukkiger, dan die hunner beklagenswaardige lotgenooten in Amerika. (...) Op deze en dergelijke wijze tracht men het geweten der Nederlandsche natie, zoodra het ontwaakt, weder in slaap te sussen” (48).

Van Hoëvell’s book abounds with detailed examples of the ill-treatment of slaves, of which the example below is representative.



“Dit alles is *tegen* het reglement van 1851, dus onregt. Maar dat reglement geeft de bevoegdheid tot eene ‘vaderlijke tuchtiging’ aan jeugdige slaven beneden de 14 jaren. Wat is dit? De eigenaren beschouwen den zin dier woorden als grenzenloos. De ‘vaderlijke tuchtiging’ wordt gewoonlijk met de zweep of een eind touw uitgeoefend. Niet zelden ziet gij vreesselijk mishandelde kinderen rondloopen. Zoo nam op den 8^{sten} September 1852 een, door den heer R. op de afschuwelijkste wijze gemartelde, jongen zijn toevlugt in het hôtél van den Gouverneur. Hij was 13 of 14 jaar oud en van gemengd bloed of, gelijk men het noemt, een kleurling. Zijn meester had hem aan een boom opgehangen, en met een eind touw zoodanig geslagen, dat het gansche ligchaam met wonden overdekt was. Op last van den Gouverneur, werd eene geregtelijke vervolging tegen den heer R. ingesteld. Het bleek, dat

de misdaad van den jongen bestond in..... het lang uitblijven bij het verrigten van eene boodschap! Hij had een rijtuig met vier paarden, een voor hem vreemd verschijnsel, zien voorbijrijden, en had daarnaar staan kijken en zoo zijn tijd verbeuzeld - zijne straf kennen wij. De heer R. werd veroordeeld; zijne straf was..... eene geldboete!” (79)

Though slaveholders were bound by legal restrictions, van Hoëvell kept stressing that slave owners set the law at naught in the ill-treatment of their slaves. Often, he cynically remarked on the ill functioning of the law: “Zijt ge als Nederlander niet trotsch op zulk eene *Nederlandsche wet*?” (60) Van Hoëvell’s method in denouncing slavery was effective. The readers were shocked by the descriptions of the suffering of the slaves: “Bij het lezen van de gruwelen der slavernij in Surinam, (...) wordt het bloed van verontwaardiging door het aangezicht gejaagd” (Janse, 101). Reactions like these were what van Hoëvell had hoped for. Van Hoëvell and other abolitionist

showed that the activating message of UTC also applied to the Dutch situation and that readers could not remain neutral. The realistic descriptions of slavery in UTC and in abolitionist brochures like *Slaven en vrijen* greatly unnerved people and made them willing to organise themselves and take action.

The protestant civil servant Gefkens re-established the “Nederlandsche Maatschappij ter Bevordering van de Afschaffing der Slavernij” after he had read UTC. He stressed that UTC struck a sympathetic note and made the horrors and injustice of slavery clear to him and other readers. “Het werk van Mistress Beecher-Stowe had veel toegebracht om het stelsel der slavernij in al zijne afschuwelijkheid in een helder daglicht te stellen. Het vond weerklank in vele harten” (91). Even though young people and women were excluded from political processes and denied the right to vote, they did organise themselves in abolitionist movements. In 1855 women founded a Dutch equivalent of the English Female Anti-Slavery Society (103) and the overall number of members of the Dutch abolitionist society grew rapidly in the 1850’s. In 1853 a petition for abolition was signed by an unprecedented number of 200,000 people. The fact that from 1853 on, a majority of the government supported abolition for the first time, showed that abolitionists could be found in all layers of society (Gijswijt, 27).

In short, the publication of UTC gave a strong impulse to the weak abolitionist movement of The Netherlands. In the years following its publication, quite a number of books and brochures appeared that were modelled on UTC. They made readers aware that slavery in the Dutch colonies was as gruelling and unsustainable as slavery in America. As a result, a record number of people joined abolitionist movements and signed petitions in favour of abolition. Thus, like in America, UTC brought slavery home.

Chapter 4. Writing and Translating for Children

4.1 A Book for Whom?

In 1890, Charles Edward Stowe published *The Life of Harriet Beecher Stowe*, a biography about his mother’s life. He describes how the first audience of UTC were children: Harriet’s own family. His mother read out many parts of UTC to her family before she published the story. Charles Edward particularly remembered how his mother read about Uncle Tom’s death: “Gathering her family about her she read what she had written. Her two little ones of ten and twelve years of age broke into convulsions of weeping, one of them saying through his sobs, “Oh, mamma! slavery is the most cruel thing in the world” (148, 149). Harriet Beecher Stowe admitted herself that the first audience of UTC consisted of children. The first edition for children of UTC, *A Peep in Uncle Tom’s Cabin*, contained an “Address of the Author

(...) to the children of England and America" (iv). In it, Beecher Stowe tells the juvenile readers about the story: "Long before it was ever written down at all, it was told to a circle of children, and then, as fast as it was told to them, it was written down; and there was a great deal of laughing and crying among these children, you may be sure, and a great deal of hurrying that it might be got through with. So you see the story belongs to children very properly" (iv).

Though Harriet Beecher Stowe tested UTC out on her own family, her design was not to publish a children's book, but to write a novel "that would make the whole nation feel what an accursed thing slavery is" (146). Nonetheless, after its publication the book was read aloud in whole families, children of all ages included. From shortly after its publication onwards until today special children's editions of UTC started to appear. Clearly, UTC has held a great attraction to children and adults alike. Bettina Kümmerling points out that UTC is now primarily regarded as a children's book. "Nicht nur in Deutschland (...) hat sich dabei der Status von *Uncle Tom's Cabin* als Kinderbuch durchgesetzt, obwohl die Autorin kindliche Leser nicht von vornherein ins Auge gefasst hat" (1033-4). The way in which the target audience of UTC has changed, raises some interesting theoretical questions about the nature of children's literature in general and the relation between children's literature and literature for adults specifically. In a popular scientific article the Flemish writer and translator Bart Moeyaert words the view that there is no intrinsic difference between children's literature and literature for adults (235-237). He reviles the strict traditional classification of books as either children's literature or adult literature. Zohar Shavit however, acknowledges and recognises this denial of the supposed special status of children's books, but maintains there is a difference. "However, despite the explicit denial of the special status of children's literature, it cannot be denied that writers for children do write within the framework of constraints imposed on the system due to the specific addressee" (41). Peter Hunt also acknowledges the arguments that have led people to state that children's literature does not exist. Like Shavit, he defines it in terms of the reader.

"... it cannot be defined by textual characteristics of style or content, and its primary audience, 'the child reader', is equally elusive. (...) All of this suggests a species of literature defined in terms of the reader rather than the author's intentions or the text themselves" (Oittinen, 61, 2005).

Children's literature mainly distinguishes itself from grown-up literature in its concurrence with the cognitive development of children and the way it fits in with their environment.

4.2 Why was UTC Adapted for Children?

No matter how much the silly Don Quichot, the brave Robinson and humble Uncle Tom, the protagonists from *Don Quichot*, *Robinson Crusoe* and *Uncle Tom's*

Cabin respectively may have differed, they met the fate of many classics and were adapted for children. Rita Ghesquiere explores the relation between the 'adult' canon and children's literature and notices adult literature was often adapted for children after it lost its status and attractiveness for adults (71). In an article about literary adaptations for children Quirin van Os calls these books "zinkend cultuurgoed" (165). This is not the case with UTC however, because its first adaptation for children appeared shortly after its publication. Naturally, classics – and UTC- are also adapted for children for commercial reasons (Ghesquiere, 80). Ghesquiere states the adaptations of *Robinson Crusoe* sprang from the educational motives of adaptors (71). Indeed, UTC can set some exemplary characters as an example to children and quite some aspects of the novel made UTC suitable to be adapted for children. Jan van Coillie mentions several functions of children's books. A comparison to the functions of UTC provides an interesting point of view that could help declaring why the novel was adapted for children time and again.

Firstly, van Coillie mentions the entertaining function of a book (17, 1999). This feel-good aspect of books is very important to children, but van Coillie also states that this relaxation can be brought about through different means, since humour, suspense, fantasy and emotions in a book can all be entertaining. Van Coillie calls humour and suspense the "seducers" of children's literature (95). Obviously, UTC has some of all these relaxing aspects and a good deal of humour and suspense. The story about Eliza and George's escape is extremely exciting, whereas the pickaninny Topsy brings in a good sense of humour. Her behaviour regularly results in slapstick-like passages, which have a strong appeal to young children (97). Adolescents may prefer the ironic passages in the book, which younger children fail to recognise and appreciate (97). Besides, the story has a strong emotional impact, because the sympathetic protagonists share deep love, experience bitter grief and suffer heavy losses.

Secondly, books can stimulate the fantasy and thus have a creative function (18). Clearly, UTC is not a fantasy story, a fairy tale or a myth. However, the story line is not predictable either and will stimulate the curiosity of the readers. Besides, for Dutch readers, UTC surpasses the boundaries of cultures and social environments, as it describes 19th century American culture and the lives of slaves. The book stimulates the fantasy and imagination.

As a third function of books, van Coillie mentions the emotional aspect of reading (19). While reading, readers can experience a wide range of emotions because they empathise with or identify themselves with the protagonists. In such a manner, books can help readers to come to terms with problems, painful experiences or exciting new emotions like being in love. UTC does have a strong emotional function. Harriet Beecher Stowe felt that because of slavery her heart "would burn itself out in grief and shame that such things are" (Hedrick, 205) and she wanted to pass that indignation and awareness of the injustice of slavery on to her readers. Apart from that, the protagonists find themselves in extremely harsh situations. Continually, their life is threatened by auctions, violent slave owners and slave

hunters. Above all, the family life of the characters is in constant danger. Though the environment of young readers is often relatively small, they will be able to identify with the protagonists in their try to keep their families intact, because they belong to a family too and may have been confronted with its vulnerability. Indeed, it would be hard for a reader *not* to empathise with the protagonists and become emotionally involved while reading UTC.

Fourthly, books can have an informative function. Encyclopedias and reference books primarily have an informative function. In fiction, writers can give historical information in between the lines, as in UTC. In a natural manner, the reader becomes familiar with the arguments of the abolitionists and the slave owners and the political situation in 19th century America. Beecher Stowe's lively writing style prevented the novel from becoming a history book.

Van Coillie mentions the educational value as the fifth function a book can have (20, 21). Books give moral stability, because they can play an important role in the process in which children and adolescents adapt to a certain culture. As such, books challenge children to form their own opinion about (cultural) values. Interestingly, van Coillie remarks that books for adolescents often are confronting and force the readers to choose side, because they confront them with questions about guilt, justice, respect, and responsibility. Obviously, books can confirm the cultural values and usages of a society, but also criticise them. UTC criticises American society and slavery by means of a gripping story and has a strong educational value. Powerfully, the book compelled contemporary readers to choose side in the slavery question. However, to modern day adolescent readers the universal questions Beecher Stowe poses about guilt and responsibility are still relevant and interesting. Apart from being a good read and exciting book, UTC is intellectually and morally challenging, and therefore interesting to adolescents who are developing their own personality, world view and values.

Lastly, literature has an aesthetic function (21, 22). According to Coillie, a book is aesthetically successful if the relation between form and content is harmonious and they form a unity. In such a book, the wording is original and eloquent. As the most important characteristic of the aesthetic function, van Coillie mentions that it creates a balance between the other functions. If, for example, the informative function overrules, a book will not be aesthetically successful. The writing style in UTC is original and natural and the differing functions of the book are in a good balance.

Paula T. Connolly also explores why so many books describing slavery were written or adapted for children. She explains that despite the grim topic, books about slavery are often "inherently hopeful" (108) because they describe how slaves escape out of slavery and finally become free. Apart from that, the books often focus on the "re-establishment of the family" (109). This focus on the family is relevant to young children, as it fits in with their own environment. They can understand the importance of having a family around. Besides, the protagonists regularly are young children the readers easily can identify with. Scenes of violence are carefully balanced by hopeful passages and descriptions of slavery look forward to abolition.

In the case of UTC, the book does contain a hopeful subplot about the escape of George and Eliza Harris, who indeed manage to make their way to freedom. Besides, even though uncle Tom dies, his death may have been regarded as a kind of escape story from the Christian perspective of Beecher Stowe and many contemporary readers, because they believed he would go to heaven and thus be set free eternally. Despite the fact that the protagonists are not children, children and family life do play an important role in the story. Eva and Topsy are portrayed in some detail, Uncle Tom strongly desires to be reunited with his wife and children, and the obedient Eliza risks her life to save her little son from being sold away.

Rita Ghesquire also pays some attention to the question why classics and canonical books have so often been adapted for children. She explains that former canonical books often are adapted after they lost status and were no longer considered an interesting read by adults (71). Initially, this was not the case with UTC, as it was adapted for children immediately after its publication and has had a great popularity with both adults and children for a long time. However, even the integral translation of Jos Wayboer, that originally aimed at adults, now appears as a children's book by van Goor.

In short, the articles by van Collie and Connolly are both helpful in declaring why UTC was adapted for children. In UTC the functions of children's books are balanced very well. Apart from that, the book appealed to young readers because it was inherently hopeful and they could to a lesser or greater extent identify with the characters in the book. However, even though UTC is appealing to children, the book has many characteristics that could make it unfit for (young) children. Beecher Stowe did not write UTC to amuse or relax children, but to unsettle and stir people up to take action against the harsh reality of slavery. Paula T. Connolly words the dilemma of a translator or adaptor very clearly:

“...to erase the violence of such events would be to mitigate the atrocity itself, yet including violence could easily alienate or terrify very young children. For example, in retelling U.S. slavery, how does one portray (...) scenes of whippings, murders, rapes, and the forcible separation of families? In short, how does one tell the truth?” (107).

Connolly evidently makes clear that when a translator adapts a story about slavery, he is at risk to adapt history and to violate the truth. In paragraph 4.3 will be described what strategies translators apply to children's books and what solutions they have found to solve the dilemma stated above.

4.3 Translating for Children

In Translation Studies some state translating for children is intrinsically the same as translating for adults, while others argue there are great differences that mainly have to do with the cognitive development of children. According to the

translator Wilmy Perridon translating for children does not require any additional or different qualities in translators. She states that if the source text was written for children, translators need not take the cognitive development of children in account while translating. She assumes that in such a case the source author will already have adjusted himself to the reading abilities, interests and knowledge of children.

Perridon claims that a translation should read as if it was originally written in the target language, but she also pleads for a foreignising translation (33, 34). Perridon holds the same opinion as the Swedish Göte Klingberg, who states that a translator should not change the “degree of adaptation” the source author used (van Coillie, 17, 2006). At the same time, most scholars do state that translating for children provides the translator with *additional* challenges. Shavit explains translators of children’s books are allowed to take liberties with the text, but have to adhere to two norms.

“Nevertheless, all these translational procedures are permitted only if conditioned by the translator’s adherence to the following two principles on which translation for children is based: an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally “good for the child”; and an adjustment of plot, characterization, and language to prevailing society’s perceptions of the child’s ability to read and comprehend” (112, 113).

So, even though translators of children’s books are allowed to take liberties with the text, the norms are demanding. An additional challenge is the dual target audience that characterises children’s books in general and cross-over literature specifically. Moreover, translators have to take the cognitive development of children and their restricted literary and linguistic knowledge in account. At the same time, they should try to find equivalents for wordplays and translate the irony and overtones adults appreciate so much in children’s books. Jan van Coillie shows that translators of picture books have to take the illustrations in account to ensure that the text and illustrations form a unity. Besides, translating dialogues in a natural and realistic ‘childish’ manner requires great language skills of the translator (36, 37). Shavit speaks about the “constraints imposed on a text that enters the children’s system” (112): “the affiliation of the text to existing models; the integrality of the text’s primary and secondary models, the degree of complexity and sophistication of the text; the adjustment of the text to ideological and didactic purposes; and the style of the text” (115). UTC provides an interesting case study of a book that “enters the children’s system” (112), because the book was not originally written for children and therefore not adapted to their environment, linguistic knowledge and world knowledge. Translators adapted the book for children according their own insights and opinions about children and children’s literature. As a result, the different translations reveal interesting information about the child image of the translator and contemporary opinions about children’s literature.

What kind of adaptations the translator makes, depends on his child image and the age group he is translating for. The child image of the translator influences the translation product immensely. Riitta Oittinen stresses the importance of this child image of translators: “according to their ideologies, translators direct their words at some kind of child, naïve or understanding, innocent or experienced” (van Coillie & Verschueren, 41-2). Besides, the child image and opinions about children’s literature have changed over time. Rita Ghesquiere points out that until the 20th century fairy tales, adventure stories and the historical novel dominated children’s literature. However, in the 19th century romanticism influenced and idealized the image of the child and childhood. Children should enjoy their youth and were isolated from the bleak outside world. It was for this reason, Ghesquiere explains, that “sex, violence and injustice became taboo subjects, considered unfit for young children, unless sublimated in fantasy tales set in a hardly recognizable world” (23). Ghesquiere poses the same dilemma as Connolly did earlier: how should one make a faithful translation of a book that describes the horrors of slavery, without exposing the young reader to taboo subjects or frightening scenes?

In his article “Vertalen voor kinderen: hoe anders?” van Coillie pays attention to some strategies translators applied to children’s books (2005). As the first kind of adaptation he mentions adaptations to culture, as translators naturally have to choose between a domesticating or foreignising translation strategy (18). Secondly, a common adaptation is that of the wording and plot of a story (22). Translators often use this strategy to make the text easier accessible to a juvenile audience. Finally, translations are frequently adapted to educational values in a culture (28). Van Coillie explains that passages that deal with sex, physicality, violence, and religion are most frequently adapted. Some translators prefer to solve the dilemma stated by Connolly by simply omitting scaring passages and taboos.

In her article Connolly also explores how writers try to make books about slavery suitable for children, without violating the truth. She identifies what techniques the writers use “to balance concerns of accuracy and audience” (108). She mentions “focus, form, and reader positioning” as three techniques to make these grim books accessible to a young audience. Some writers let the readers identify with a white character and thus create a distance between the reader and the actual victims of slavery. What concerns form, illustrators often avoid drawing pictures about horrifying passages in a book. Therefore “the depiction of violence is inversely proportional to the possibility of escape” (109). Finally, the writers mostly focus on a happy ending and the abolition of slavery, rather than the dead-end situation most slaves found themselves in.

4.4 Illustrations: “A Visual Language”

The work of an illustrator can be compared to that of a translator. Both interpret the source text: the one visually, the other verbally (Oittinen, 100, 2000). The influence of an illustrator is often underestimated, just like that of the translator.

Oittinen stresses that illustrations are an integral part of a book and its translation, a part of the “dialectic whole” that influences the “content of the story” (103). Like a translation, illustrations can “influence our interpretations of stories” (101) and make emotional impact (103). Naturally, the influence of illustrations is greater for picture books than illustrated novels. Illustrations can strengthen the message of the text and even add unto it. Oittinen states that illustrations are an influential “visual language” (114) and should therefore not be left out of consideration while studying a text and its translation.

Likewise, van Coillie stresses that illustrations are a story on their own and function to make the story more pleasant, to visualise information and to depict the moral of the story in a lively manner (41, 1999). Illustrators can put in details in their illustrations, that are not a part of the text and thus enlarge the text world. Apart from that, they can either choose to illustrate realistically, to stylise their illustrations, or to draw in an expressionist or caricatural manner. Van Coillie remarks that illustrations in moralistic stories around 1850 are usually realistic (44).

Elmar Kolfin studies the illustrations in several versions of UTC in Dutch. He describes how the text and illustrations of differing editions of UTC were adjusted to the target audience. Consequently, they differ from version to version and present various images of slavery. He discovers that aspects of Christianity were regularly stressed in the illustrations (69). Apart from that, the relation between black and white is often depicted. Illustrations of the suffering of the slaves functioned to spread the abolitionist creed (70). Kolfin notices that some illustrators have avoided to depict violence or harsh sides of slavery. Remarkably, it was not until thirty years after the abolition of slavery in Suriname that the suffering of slaves was depicted in detail and on a large scale in Dutch editions of UTC. Kolfin suggests guilt could have detained illustrators from depicting violence and abuse in a sentimental manner (76). Such illustrations were also absent in the earliest versions for children, because they were considered unsuitable for a juvenile audience. In the children’s versions the illustrations depicted religious scenes or passages of conciliation between black and white (81). Because illustrations clearly direct the interpretation of a text, in the textual analysis there will also be paid attention to the illustrations in the adaptations for children.

4.5 Who reads What?

While talking about children’s literature, one has to take in account that children are not a homogeneous group of young people with the same linguistic knowledge or literary development. On the contrary, there are great differences between the reading abilities and literary interests of children of different ages. However, within translation studies children’s literature is often described and dealt with as a “monolithic entity” (Koster, 65). Mistakenly, because the abundance of adaptations of children’s books in translations could be related to and declared by the differing age categories of children (Koster, 65, 67). Apart from that, the age group

translators aim at can explain the translation strategies they have chosen and provide insights in their translation norms and – choices. Possibly, one of the reasons UTC was adapted so often, is that diverse adaptations aim at different age groups and translators apply different translation strategies to books for certain age groups. For that reason, a basic overview of the literary interests of children of each age group can be helpful and clarifying for the in-depth analysis in the last chapters.

Van Coillie explains that children from six to ten years old are fond of books that appeal to their fantasy, like fairy tales. Apart from that, they read realistic stories that take place in the familiar environment of school and the family. Because their moral sense develops strongly around this age, they like stories about recognisable moral problems like bullying. They develop the ability to discuss, to reason logically and to make connections. That enables them to read books about several protagonists and with more thematic motifs (54, 55, 1999). Generally, the stories for this age group take place in a recognisable and realistic setting.

From the age of ten to twelve, children start to read more complex stories and are ready for books with several storylines. They grow to like adventurous books and suspenseful stories, but at the same time love stories in a realistic setting and about everyday problems. Their interest in the experiences of other children increases and they have acquired the ability to empathise with children from other cultures. Obviously, they stay less close to home as they did a few years ago (56, 57).

When children reach puberty, they change enormously in emotional, physical and moral respects. That starts a process off in which they begin to look for their personal identity. Books about friendship, love and sexuality have their interest. Apart from that, their ability to empathise with others has strongly developed and enables them to identify with protagonists to a greater extent. Ethical questions and abstract reasoning are no longer problematic and because they are able to reason abstractly, they also appreciate historical novels (57-59).

In short, van Coillie shows how the literary interests and reading abilities of children coincide with their cognitive development. Through time they grow to like more complex stories, become interested in ethical and moral questions and develop the ability to reason abstractly. As a result, they have learned to imagine situations they never found themselves in or to empathise with protagonists from the past.

4.6 Children's Literature from 1850-2008

Not only the development of children determines how a text and its translation are going to look like; the general opinions about children's literature play an important role too. From 1853 onwards, when the first children's edition of UTC appeared, until presently, children's literature has undergone great changes. As a description of the contemporary opinions about children's literature could be helpful in understanding the translation strategies of adaptors of UTC and the varying end results, a brief overview of children's literature in The Netherlands from 1850 until now will be given below.

In the first half of the nineteenth century children's literature first of all had to be educative and informative. The described children were the very pictures of virtuousness (Van Coillie, 267, 1999) and for the most part, the tone of the books was moralising. Horrid examples of children who were gruesomely punished for their bad behaviour abounded. Buijnsters shows how the moral education of children took in a central position in their upbringing (21). Historical novels were characterised by nationalism and a strong feeling of cultural superiority. From the second half of the nineteenth century onwards, children's books gradually changed. The children protagonists became more playful and 'childlike' (268), though the books were still moralising and mostly had an orthodox protestant moral.

Around the turn of the century a new kind of child image and consequently children's literature appeared. Whereas before the child was seen as a miniature adult, now the innocent child and its carefree youth became idealised. The aim of education was no longer to bring the child up as soon as possible, but to let it enjoy its youth as long as possible and protect it from adult life (Buijnsters, 25). Educators started to pay attention to the feelings of children and descended to their level. The moralising tendency of children's books was criticised and moral lessons in books became less explicit. Suspenseful stories and translated adventure stories became popular and were often translated. UTC was just one of the many classics that was translated in Dutch and adapted for children. In the first half of the twentieth century people discussed what children's books should be like (de Vries, 163). Some argued in favour of entertaining adventure books, while others preferred books with an educational function. With the appearance of mischievous, good-hearted protagonists like the funny *Dik Trom*, the entertaining function of books became more important (van Coillie, 273). However, the discussions about the (un)desirability of children reading *Dik Trom* showed that critics still analysed the educational value of children's books (de Vries, 43-46; 61-62). According to the contemporary literary critic Nellie van Kol, children's books had to contribute to the development of the child. She called a children's book good, "wanneer het op aantrekkelijke wijze bijdraagt tot de vorming van hart, verstand, goeden smaak en zedelijk gevoel van het kind" (de Vries, 47). In this period children's books were chiefly regarded as a means in the upbringing of children (de Vries, 46, 53, 56).

From 1930 onwards, children's literature became more reader oriented, because writers adjusted to the literary and emotional development of children. "Het meest opvallend is de toegenomen aandacht voor de literaire voorkeur van kinderen (...) Na 1930 spelen de literaire en emotionele ontwikkeling van kinderen echter een belangrijke rol in de beschouwingen over kinderliteratuur" (de Vries, 163). During this time, society gradually became segregated along social, political and religious lines. This segregation was also visible in children's books: some protestant writers clearly wrote for a protestant audience and vice versa (de Vries, 193). As a result, a wide range of children's books appeared. The diversity in the publication of children's books remained characteristic for this period. Humorous stories were published alongside adventure stories, diaries, adventure stories, and horror stories.

Not all critics were positive about the wide range of adventure stories and strip cartoons that appeared, but they were popular with children (de Vries, 177). In this period the focus gradually shifted from the educational motives of adults to the interests of children. Annie M.G. Schmidt was a spokeswoman of this new approach of children's literature:

“Je moet uitgaan van het kind: in elke periode van zijn leven heeft een kind behoefte aan een bepaald soort boeken met een bepaalde emotionele inhoud. Kinderen lezen uitsluitend ‘met hun emotionele kant’; daar moeten we rekening mee houden bij het schrijven en kiezen van kinderboeken” (de Vries, 187).

The societal changes of the sixties and seventies also influenced children's books. Social criticism and social engagement characterised these decades. Formerly fixed sets of values were openly questioned and people were urged to make their own choices. Books described contemporary society and world politics; writers did not shy away from topics like war and air pollution. The former tendency to protect children from the adult world was repudiated and children were openly confronted with poverty, sex, discrimination and violence. Above all, children's literature in these decades was characterised by the breaking of taboos. “De opvoeders (...) vonden dat kinderliteratuur een bijdrage moest leveren aan de maatschappelijke bewustwording. Zij wilden kinderen confronteren met de realiteit, zonder taboes” (231). De Vries shows that writers wanted children to form their own opinion about the world around them. “Zij pleiten er niet meer voor kinderen een code mee te geven van goed en kwaad, maar willen de voorwaarden scheppen voor een zelfstandige keuze en een kritische instelling” (221).

From the eighties onwards, the psychological element of books became very important. Feelings and emotions were described in great detail. Besides, the strict division between children's literature and adult literature was breached, as children's books clearly started to aim at a dual audience. Fantasy stories regained their popularity and new editions of classics started to appear.

In short, from 1850 onwards, children's books developed enormously. While initially the educational and informative functions of books were considered as the most important ones, gradually more attention came to be paid to the other functions and the (literary) interests of the audience.

Chapter 5. Textual Analysis *Een Kijkje in de Hut van oom Tom* by A.G. Bruinses

5.1 A Tertium Comparationis: Source Text

In order to have an instrument to compare the target texts with the source text, firstly an outline of the source text and target texts are required. In the following chapters, the same will be done for the target texts. These outlines will function as a tertium comparationis, a basic tool that maps the most important semantic and pragmatic characteristics of the source and target text in order to compare them and to describe the main translation strategies of A. G. Bruinses, P. de Zeeuw, and Ed Franck. Along with a detailed textual analysis of the translation strategies, this outline will provide the required information to answer the question how Bruinses's, de Zeeuw's and Franck's translations strategies reflect contemporary opinions about the child, children's literature and Dutch society. Besides, I'll investigate whether the translation strategies have consequences for the thematic interpretation of the text world.

• Which text?

Writer:	Harriet Beecher Stowe
Year:	1852
Title:	<i>Uncle Tom's Cabin, or Negro Life in the Slave States of America</i>
Publisher:	Wordsworth Editions Limited, 1995
Series:	Wordsworth Classics
Nr. of pages:	415 p.
Editions:	1 st edition 1853

• Who?

Main characters:

- *Uncle Tom*

Protagonist of the story, a slave sold away from his wife and children. Meek and pious, Tom clings to his faith in the worst circumstances and refuses to harbour angry thoughts against his evildoers. Finally he dies as a Christian martyr. He is a type of Christ, because he is willing to sacrifice his life to (hostile) others.

- *George Harris*

Proud and intelligent mulatto, who escapes from his tyrannical owner. George does not hesitate to use violence against slave catchers.

- *Eliza Harris*

Wife of George Harris, slave of the Shelby family and a beautiful mulatto woman. Though usually temperate, circumstances show her uncommonly brave.

- *Eva St Clare*

An angelic girl, morally perfect, with strong faith. She counts slaves among her dearest friends and strongly opposes the cruelties committed against them.

- *Augustine St Clare*

Eva's father, an intellectual character. He represents slaveholders, who, though they are aware of, and condemn the evils of slavery, practise and tolerate the

system.

Other characters (in order of appearance):

- *Mr. Shelby*

Tom's first owner.

- *Mrs. Shelby*

Wife to Mr. Shelby. One of the many women who try to exert their moral influence on their husbands.

- *George Shelby*

Tom's young master, fervently opposed to slavery and disposed to struggle for abolition.

- *Haley*

A cruel slave trader who lacks any thought of the humanity of slaves.

- *Aunt Chloe*

Loving wife to Uncle Tom, excellent cook, (blacks were thought to have a talent for cooking) angry about the injustice done to slaves.

- *Senator and Mrs. Bird*

Though a supporter of the Fugitive Slave Act, senator Bird cannot avoid helping the fugitive Eliza. He shows the law is not humane, and people should act with compassion. His wife has a strong moral influence on him.

- *Quakers*

Fulfil a minor role, but are an example of how an ideal harmonious household should look like. They help escaped slaves in danger of their own lives.

- *Tom Loker*

A cruel slavehunter, who gives up his ill practices when a peaceable elderly Quaker woman cures him after he got wounded in a slave hunt.

- *Marie St. Clare*

Wife to Augustine St. Clare. Extremely selfish, but nevertheless in the power to determine the fate of the slaves in her household.

- *Ophelia St. Clare*

Northern niece of Augustine, who arrives to bring order into the household. Though she opposes slavery, she has many prejudices against blacks. She symbolises a great part of the North, who are not really concerned about the fate of blacks.

- *Topsy*

Described as a little heathen, she is a stereotype of the black child. Unintelligent, ever grinning, unreliable. Topsy has been described as the origin of the stereotype image of the picanninny.

- *Simon Legree*

A very cruel slave-owner, who kills Tom. Extremely supernatural. Evil incarnate.

- *Cassy*

Mother of Eliza Harris, a mulatto woman, intelligent, proud and full of anger;

she is forced to be the mistress of her owners but is now determined to escape. Psychologically she is the master of Legree, who actually is frightened of her.

- *Emmeline*

A young mulatto woman, with an excellent upbringing. She is chaste and pious. Bought by Legree to replace Cassy as his mistress, she eventually makes her escape with Cassy.

• **Where?**

- America:
- Kentucky, Shelby's household
- New Orleans, St. Clare's household
- 'The North'
- Ohio River
- Canada
- Louisiana, Legree's plantation
- Liberia

• **When?**

The story takes place in 19th century America, after the passing of the Fugitive Slave Act, at the time of writing the novel.

• **What happens? (plot)**

There are two plots, the main plot involving Uncle Tom, and a subplot, that tells about the escape of the Harris family. Both plots start at the household of Mr. Shelby, but evolve into two different story lines that reunite at the end of the novel.

Main plot

The protagonist Uncle Tom is sold away from his wife Chloe and his children by his paternalistic master Shelby, who has to absolve his debts. The trader Haley takes him 'down south' on a boat at the Mississippi. At the boat Tom saves Eva St. Clare from drowning, whose father, the aristocratic Augustine St. Clare, gratefully buys Uncle Tom. At the St. Clare household in New Orleans, a strong affection grows between the pious Uncle Tom and the angelic Eva. When St. Clare dies, his wife Marie sells the slaves. Tom is bought by the ruthless Legree, who takes a great dislike of him, because of his piety and goodness that starkly contrast to his own evil nature. When Tom refuses to say where the quadroons Emmeline and Cassy escaped to, and besides does state that his soul does not belong to Legree but to God, Legree kills him. When Uncle Tom lies dying his former master George Shelby comes to buy him back.

Subplot

When the beautiful mulatto woman Eliza Harris overhears her master Mr. Shelby and the trader Haley make a deal about the sale of her child Harry, she determines to follow her husband George and to run away to Canada. With the angry slave

trader Haley close at her heels, Eliza makes a desperate escape over the frozen Ohio river that separates the slave state Ohio from the free North. From the house of senator Bird, Eliza is brought to a Quaker settlement, where she is reunited to George. Though in the free North, their flight is not yet over, as the slavehunter Tom Loker is after them. In a violent confrontation between Loker and his men and the Quakers and the Harris' family, George shoots Loker. Finally, they arrive in Canada and are really free.

The two plots merge in the final chapter, when it turns out that Eliza and Cassy are mother and daughter. At the end all former slaves move to Liberia, to build on a new life and perfect society.

- **What is the theme?**

The main theme is the horror and evil of slavery. The description of slavery is meant to win Americans from the side lines over to abolitionism. Besides, the book makes clear how Christian love will finally conquer violence. Finally, with their moral influence and power, women exert a positive influence on the story line.

- **Where is the Narrator?**

There is an omniscient narrator. This is functional, because it enables the writer to describe slavery from several perspectives and make the message more universal.

- **Narrators' text – Characters' text**

Narrators' text and characters' text alternate. Usually the narrator introduces a new situation, episode or chapter, after which characters take over. The characters' text reveals personal information about the character speaking, because each character has its own speaking style. While the black characters' speech reveals their lack of education and low social class, St. Clare and Mr. Shelby produce intricate sentences that indicate their education and high social position.

5.2 A *Tertium Comparationis*: A Peep in Uncle Tom's Cabin

In the case of the Dutch translation *Een kijkje in de hut van oom Tom*, the integral and original version of UTC is not the source text. In 1853 Mary Low had made an intralingual adaptation of UTC for children, which was translated into Dutch by A. G. Bruinses a few months later. For my BA thesis I have analysed Low's adaptation. Below, the semantic pragmatic skeleton of Low's adaptation will be given. Afterwards, the *tertium comparationis* of A. G. Bruinses's translation will be filled in, her translation strategies will be analysed and the book's place within the contemporary cultural and literary context will be examined. Naturally, her translation will be compared to the source text by Mary Low, rather than Beecher Stowe's UTC. In the semantic pragmatic skeleton below the differences between the source text (UTC) and Mary Low's translation (*A Peep into Uncle Tom's Cabin*) are

visualised. The plus (+) or minus (–) symbols visualise which aspects of the translation are added or omitted in comparison to the source text.

<ul style="list-style-type: none"> • Which text? 	
Writer: Harriet Beecher Stowe / Mary Low Year: April 1853 Title: <i>A Peep into Uncle Tom's Cabin</i> Decl.: to the children Translator: "Aunt Mary" (pen name of Mary Low) Illustrator: unknown, illustrations are unsigned. Publisher: London: Sampson Low & Son Boston: Jewett and Co Series: - Nr. Of Pages: 419 p. Age: "to the children of England and America" Editions: 1 st edition 1853	
<ul style="list-style-type: none"> • Who is the translator? 	
<p>In 1878, George Buller made a bibliography of UTC. He identified "Aunt Mary" as Mary Low, daughter of a British publisher.</p>	
<ul style="list-style-type: none"> • Who? 	
<p>Main characters:</p> <ul style="list-style-type: none"> - George Harris - Eliza Harris <p>Other characters (in order of appearance):</p> <ul style="list-style-type: none"> - Senator and Mrs. Bird - Quakers - Tom Loker - Cassy 	
<ul style="list-style-type: none"> • Where? 	
<ul style="list-style-type: none"> - Ohio River - 'The North' - Canada - Liberia 	
<ul style="list-style-type: none"> • What happens? (plot) 	
<p>+ Chapter 1</p> <p>The first chapter is added by the translator and tells about three sweet children, to whom "aunt Annie" starts telling the story of Uncle Tom. In the following of the book the children play no role, the beginning functions as an introduction.</p> <ul style="list-style-type: none"> - Subplot <p>The subplot about the escape of George and Eliza Harris to the North is left out.</p>	

<p>Besides, the chapters that tell the story of Cassy and Emmeline are omitted. As a consequence, the following chapters are left out entirely: II, III, V, VI, VII, VIII, IX, XI, XII, XIII, XVII, XXXIV, XXXV, XXXVI, XXXVII, XXXIX, XLII, XLIII, XLV</p> <p>- Several chapters are contracted, and paragraphs, words or episodes are omitted.</p>
<ul style="list-style-type: none"> • What is the theme?
<p>Aunt Mary's statement that "Love to God must be the great ruling motive of every action" (419). In the context of this main theme the horrors of slavery are described. A true Christian has to be an abolitionist.</p>
<ul style="list-style-type: none"> • Where is the narrator?
<p>The narrator is omniscient, though it is suggested a certain aunt Mary tells the story.</p>
<ul style="list-style-type: none"> • Narrators' text – Characters' text
<p>Narrators' text and characters' text do alternate.</p>

5.3 A Tertium Comparationis: Een kijkje in de hut van oom Tom

Above, the tertium comparationis of the source text of the Dutch translation *Een kijkje in de hut van oom Tom* is given. *Een kijkje in de hut van oom Tom* was considered as the official adaptation for children for half a century, as it did not have any successful rival translations for half a century. Because *Een kijkje in de hut van oom Tom* is an interlingual rather than an intralingual translation, cultural adaptations could play a role in this translation. Apart from that, it will be interesting to investigate whether Bruinses's translation strategies fit in with the contemporary, conservative opinions about children's literature. Firstly, the tertium comparationis of A. G. Bruinses's translation will be filled in. Afterwards, her translation strategies will be analysed and the book's place within the contemporary cultural and literary context will be examined. In the semantic pragmatic skeleton below the differences between the source text (*A Peep into Uncle Tom's Cabin*) and target text (*Een kijkje in de hut van oom Tom*) are visualised. The plus (+) or minus (–) symbols visualise which aspects of the translation are added or omitted in comparison to the source text.

<ul style="list-style-type: none"> • Which text?
<p>Writer: Mary Low / A. G. Bruinses</p> <p>Year: May 1853</p> <p>Title: <i>Een kijkje in de hut van oom Tom</i></p> <p>Decl.: aan de kinderen</p> <p>Translator: A.G. Bruinses (pen name of J.J. Beckering)</p> <p>Illustrator: unknown, illustrations are unsigned.</p> <p>Publisher: Sneek: van Druten & Bleeker (1st-4th edition)</p>

van der Stal (5 th edition)	
Rotterdam: Bolle (6 th -10 th edition)	
Series:	-
Nr. Of Pages:	346 p.
Age:	"aan de jeugd"
Editions:	1 st ed. 1853 6 th ed. 1910
	2 nd ed. 1854 7 th ed. 1915
	3 rd ed. 1880 8 th ed. 1921
	4 th ed. 1888 9 th ed. 1926
	5 th ed. 1904 10 th ed. 1932
<ul style="list-style-type: none"> Who is the translator? 	
<p>A.G. Bruinses provided the first adaptation of UTC for children. Bruinses was her pen name, as she was called J.J. Beckering in real life. As a translator she focussed on children's books. Apart from UTC, she translated some storybooks for children out of German and English, and occasionally a book out of French. <i>Gulliver's Travels</i> was the only other classic she adapted. Apart from that, she assisted with the composition of some children's books. The books she worked on, generally make a very moralistic and religious impression, like <i>Moeders schoot: godsdienstige en zedelijke verhalen en versjes voor kinderen</i>; <i>Maria Werner, de moederlooze: een gids op 't levenspad voor meisjes en vrouwen</i>, and <i>Suzanna Frohberg, of De godsdienst schenkt geluk en vrede</i>. However, she also translated some historical novels, like <i>De val en het uiteinde van den Landvoogd van Judea, Pontius Pilatus te Vienne la Dauphinoise : geschiedkundige overlevering</i>.</p> <p>She worked on a total of 17 books, either as a translator or writer. Her adaptation of UTC was her best selling book and had the most reprints.</p>	
<ul style="list-style-type: none"> Who? 	
<p>A.G. Bruinses does not add or omit any characters in her translation, though their depiction may differ in comparison to the source text, as will be shown in the analysis of the translation strategies.</p>	
<ul style="list-style-type: none"> Where? 	
<p>The story takes place in the same areas as in the original.</p>	
<ul style="list-style-type: none"> What happens? (plot) 	
<p>A.G. Bruinses does not change the plot or anything on text level. On the level of sentences and phrases however, she regularly omits phrases or words.</p>	
<ul style="list-style-type: none"> What is the theme? 	
<p>Aunt Mary's statement that "Love to God must be the great ruling motive of every action" (419). In the context of this main theme the horrors of slavery are described. A true Christian has to be an abolitionist.</p>	
<ul style="list-style-type: none"> Where is the narrator? 	

The narrator is omniscient, though it is suggested a certain “Tante Marie” tells the story.

<ul style="list-style-type: none"> • Narrators’ text – Characters’ text

Narrators’ text and characters’ text do alternate.
--

5.4 Translation Strategies

According to Gillian Lathey, translators of children’s literature have long been “transparent” and “invisible” (1). Unjustly so, because translators are in power to make or break a text. If translators are ignored, their enormous influence on the style and contents of the text, is not taken into account. Lathey quotes the Israeli scholar Shavit as she states that “comparisons between source and target texts reveal a filtering consciousness at work making linguistic choices; adapting the context of the original; aligning it with models in the target culture” (2). Because the translator exerts such influence on the book, “a direct record of the translator’s voice” is desirable (2). In order to find an answer to the question how translation strategies fit in a certain culture and reflect contemporary opinions, a preface in which the translator explains his intentions with the text, can be of great help.

Mary Low did add such a preface to her adaptation, in which she speaks rather condescendingly about her adapting the source text and even calls it “mutilating [an] interesting and touching work” (preface). Though the aim of the source text was to win people over to abolitionism, Low describes her object as “to place in the hands of children the beautifully simple and truthful story of Uncle Tom, and to set before them as an example of patient continuance in well-doing, and of never-wavering faith under circumstances of no ordinary trial and temptation” (preface).

A.G. Bruinses’s adaptation contains a translation of the preface of Mary Low, but A.G. Bruinses also wrote her own preface. Remarkably, unlike Mary Low, Bruinses stresses that the main reason the book was published for children was to make them familiar with the horrid fate of millions of slaves. She hopes the publication of the book will urge the juvenile reader to do all they can “om aan de arme zwarten broeder den zegen der vrijheid terug te schenken” (iv). Whereas Low did not pay any attention to slavery in her preface, Bruinses mentions this as the main theme of the book and even hopes her translation will activate the readers. Janse describes children were involved in the abolition through missionary associations. “Waarschijnlijk waren de kindergenootschappen betrokken bij een speciale actie van het Dames-Comité: kinderen zamelden geld in voor de vrijkoop van slavenkinderen” (113).

In her preface Low elaborately explained she wanted to set the children an example of good Christian behaviour by the description of Uncle Tom and Eva. Bruinses expresses this hope in one short sentence, rather than the whole preface. Besides, Mary Low expressed her strong conviction the source text was not suitable for

children and sternly stated that “the book cannot be placed in the hands of children”. Bruinses softened this remark in her translation of Low’s preface by claiming that the book in its original form was just “minder geschikt” to be placed in the hands of children (v).

Bruinses’s reasons for translating the novel differed from Low’s reasons for adapting it. That raises the question if Bruinses’s different intentions influenced her translation strategies. Below, her translation strategies will be analysed and interpreted within the literary and historical context. The strategies will be described in the categories van Coillie made, because they accurately cover the linguistic characteristics of texts.

5.5 Adaptation of Plot & Phrasing

In translating *A Peep in Uncle Tom’s Cabin* A. G. Bruinses stayed close to the source text. Though she has not adapted plot and changed the text on macro level, she regularly added or omitted phrases. This adaptation of phrasing does change the text on a micro level.

In the translation, Bruinses regularly omits difficult phrases or clarifies them. In this manner the text becomes easier to understand for children. The passage below gives an indication of Bruinses explicating translating strategy. The words or phrases in italics are added in the translation and obviously have a clarifying function.

ST: “may you and I (...) draw comfort from the same source at all times” (2).

TT: “zijn voorbeeld leere u en mij (...) ten alle tijde troost uit dezelfde bron, *die der godsdienst*, te putten” (2).

ST: “He sings such beautiful things about the New Jerusalem, and bright angels, and the land of Canaan” (129).

TT: “Hij zingt zoo heerlijk van het nieuwe Jeruzalem, van de schoone engelen, en van het land Kanaän, *waarmede hij zeker Gods schoonen Hemel bedoelt*” (100).

In the source text the characters are typified by their speech, which clearly distinguishes them from each other. Besides, it reveals their social standing and geographical background. Bruinses translated the dialects in a homogeneous Dutch. As a result, the characters are no longer typified by their speech.

ST: “So I did,” said Aunt Chloe, - “I may say dat. Good, plain, common cookin’, Jinny’ll do;- make a good pone o’bread,- bile her taters *far*,- her corn cakes isn’t extra, not extra now, Jinny’s corn cakes isn’t, but then they’s far, - but, Lor, come to de higher branches, and what *can* she do? Why, she makes pies- sartin she does; but what kinder crust? Can she make your real flecky paste, as melts in your mouth, and lies all up like a puff?” (18).

TT: “Ja, dat zeide ik,” verklaarde Tante Chloé; “ik heb gezegd, eenvoudig, gewoon koken, dat zal Jenny wel kunnen; zij kan een goed brood bakken, maar hare korenkoeken zijn niet veel bijzonders, behalve dat zij vet zijn; maar, Heer, begin met iets Andres, wat kan zij dan doen? Nu ja, pastijen, die maakt zij; maar wat korsten! Kan zij wel eene maken die u in den mond smelt?” (14).

Even Topsy’s ungrammatical sentences are translated in a grammatical Dutch. Therefore, the comical and characterising effect of Topsy’s speech is lost in the translation.

ST: “They”s burnt up, they was.”
 “What did you burn them up for?” said Miss Ophelia.
 “Cause I’s wicked – I’s mighty wicked, anyhow. I can’t help it (191).

TT: “Ik heb ze verbrand, dat heb ik,” zeide zij nogmaals.
 “Waarom hebt gij die dan verbrand?” vroeg miss Ophelia.
 “Omdat ik zo ondeugend was! Ik was zoo vreeselijk ondeugend. Ik kon het niet helpen”(151).

Because Bruinses has not translated this dialects and idiolects, characters are less lively, less ‘black’, and less individual. Busybody aunt Chloe and unruly Topsy express themselves in perfectly correct Dutch, rather than their ungrammatical and characterising idiolect. Obviously, Bruinses’s choice to neutralise the dialect and idiolect, has as a result that Beecher Stowe’s lifelike characters are less well drawn and become flatter.

Beecher Stowe not just used language to typify characters, but also to reach a humorous effect. Regularly, she made a wordplay on the repetition of a certain word in another context. In the example below, the repetition of “mighty” is humorous, because George makes clear that no matter how interesting his reading and writing may be, he personally prefers some good food and certainly thinks that is more important at the moment. George seems to be quite occupied by food anyhow, as the second example shows. Here the wordplay is on George’s witty repetition of the word “privileges”. Unfortunately, Bruinses seems not to have managed to think up equal original equivalents in Dutch and simply ignores both word plays.

ST: “The way he can write, now! And read too! (...) It’s mighty interestin’!” “But, Aunt Chloe, I’m getting mighty hungry” (15).

TT: “Kijk, hij kan schrijven en lezen ook (...) dat is waarlijk knap van hem”. “Maar, tante Chloé, ik begin honger te krijgen” (12).

ST: “Ah, Mas’r George, you doesn’t know half ‘your privileges in yer family and bringin’ up!” “I’m sure, Aunt Chloe, I understand my pie and pudding privileges” (19).

TT: “Masser George, en gij weet niet half, hoe goed gij het hebt in uwe familie en uwe opvoeding!” “Ik weet, Tante Chloé, welke lekker puddingen en pastijen ik krijg” (14).

Bruinses inability to translate the dialects and wordplays in an adequate and lively manner, could partly due to a bad knowledge of the English language. The translation contains many mistakes, that most likely are the result of a bad comprehension of the source language and source text. When aunt Chloe’s children start kissing their baby sister while their hands and faces are sticky with molasses, their mother reproves them: “Get along wid ye! (...) Ye’ll all stick together, and never get clar”(23). This sentence proved a false friend to Bruinses, as she wrongly translated it with “Gij zult nog stikken en nimmer klaar worden” (18). Bruinses’s translations of proverbs and figurative speech regularly result in hilarious mistakes, because she translates them literally. “I shouldn’t sleep a wink for a week”(18) is translated as “in een geheele week geen wenk in mijn ogen” (14).

In short, an analysis of the phrasing in Bruinses translation is not that favourable. Bruinses appears as a rather uninventive translator from a linguistic point of view. She has not managed to translate the wordplays, that function to make the source text humorous and spontaneous. Besides, whereas in the source text the characters are typified by their speech, in Bruinses’s translation all characters talk in a neat kind of Dutch. Her word choice is somewhat stiff and archaic, and does away with the fluency of the source text. Whereas Beecher Stowe showed in UTC that she mastered a natural writing style, Bruinses’s translation is more formal and less original. Even though the contents of the translation do not differ from the source text, the writing style in the translation is more formal and less inventive.

5.6 Interpretation of Themes and Text World

As the analysis of Bruinses’s translation strategies with regard to plot and phrasing showed, her translation did not result in translation shifts on macro level. Even though she declared in her preface that she wanted to translate the book to make known the horrors of slavery, she did not lessen the thematic importance of religion. Because the translation shifts are on micro level and Bruinses did not adapt the plot, the translation does not differ thematically from the source text. Therefore, the thematic interpretation of Mary Low’s version can also be applied to Bruinses’s translation.

Low’s abridging translation strategy did have consequences for the interpretation of the themes of UTC and the way the text world was represented. The thematic angle of the source text is threefold. The novel first and foremost condemned slavery and tried to win readers over to the abolitionist side. But apart from that, religion, - or rather: Christianity- plays an important role in the novel. Thirdly, the position of women is a topic of interest and the novel shows women can and should exert their moral influence on men. In the translation of Low, and

consequently in Bruinses's translation too, these three themes are interpreted differently.

Harriet Beecher Stowe wanted to show that blacks were not inferior to the Anglo-Saxon race. Uncle Tom's humanity, intelligence and faith are a proof of his mature personality *and* the potential of the entire race he belongs to and represents. However, Mary Low describes the appearance of Uncle Tom as "quite superior to others of his class" (6). Consequently, the question arises whether he can still function as a representative of his race. If his qualities are rare, he would be the exception that proved the rule of the inferiority of his race. Besides, Mary Low excised the subplot about George and Eliza Harris, which leaves Uncle Tom the only black round character. This influences the image of blacks the reader creates, because Eliza and George contrast to Uncle Tom and complete the image of the black race. Their temperament, pride and anger balance the meekness and humility of Uncle Tom. Besides, George and Eliza represent an important group of slaves who resisted slavery and accused slaveholders openly. Now that Low has omitted the subplot, the rather balanced view of the black race that the source text presents, is threatened by stereotypes.

The adaptation of the plot changes the thematic importance of religion in the text. Low kept the twelve chapters about Eve and the St. Clare household nearly intact, opposite to practically all other chapters in UTC. As a consequence, Eva becomes a character equally important to Uncle Tom, with whom she shares a devout Christianity. Both Uncle Tom and Eva are assigned typological characteristics, because they mirror Christ in their love for the people surrounding them, their moral superiority, their faith, patience, meekness and in their self-sacrificing attitude. Thus, the theme shifts from slavery to religion. That Mary Low was aware of and intended this thematic shift becomes clear from the editor's preface. Instead of describing UTC as a fierce and horrific tale of slavery, she calls it a "beautifully simple and truthful story" of "patient continuance in well-doing and of never-wavering faith under circumstances of no ordinary trial and temptation" (preface). Moreover, she expresses her wish that through the book every child would start to contemplate Eva's death and try to live a life as virtuously. Though Bruinses states in her preface she first and foremost wants to make children familiar with the fate of millions of slaves, she keeps the thematic importance of religion intact.

In the adaptation for children gender is no longer a thematic motif. The subplot about Cassie and Emmeline, both quadroons and destined to be mistress of Legree, is removed. Stowe protested against this trade, by writing her lively portraits about the fates of Cassy and Emmeline. In Low's translation interracial sexuality seems not to exist. Neither are characters to be found that provide an alternative view on women. The bravery and courage of Eliza, who desperately tries to rescue her beloved child, or the friendliness and moral power of the Quaker women are not described by Low. For that reason, gender can neither be considered a theme of Bruinses's translation.

Though Bruinses has not changed the thematic angle of Low's adaptation, she has changed the characterisation of the protagonist Eva. In the source text Eva is described as an angelic character, who does not really seem to belong to this world because of her beauty and goodness. Remarkably, the depiction of Eva in Bruinses's translation seems to be less sentimental and idealistic. That parts of her description that suggest she is unearthly and fairy-like are adapted in the translation and become more natural. Her "dreamy earnestness of expression" (57) becomes the "bijzondere, denkende uitdrukking" (43). Her "cloud-like tread" and "as she moved as in a happy dream" (58) are omitted. Her "fairy footsteps" (58) become quite ordinary "ligte voeten" (44). The mysterious "misty, dreamy depth of expression" (64) in her eyes changes to a "diepte van gevoel" (48). However, it could very well be Bruinses did not object against the sentimentality in the description of Eva, but simply made it more ordinary because she felt the uncommon description would be too difficult to comprehend for children.

In short, A.G. Bruinses's translation strategies have not changed Low's thematic interpretation of the text. However, the text world becomes less lively, because she has a formal style and does not preserve the idiolect that enlivens the text. Neither has Bruinses managed to produce a linguistically inventive translation. That could have hindered Bruinses's aim with the book, namely to make the children familiar with the horrid fate of slaves. Because the text world is rather formal and the characters less lively and life-like as in the source text, it will have been less easy for the readers to identify with the characters and to empathise with them. As a result, the injustice that is done to them, is less tangible in the translation. Whereas the strong emotional impact of UTC forces the reader to choose side in the slavery question, Low shifted the thematic attention to religion. Bruinses on her turn, did still less manage to bring the injustice of slavery home, because her formal descriptions fail to make a powerful emotional impact.

5.7 Society

The publication of UTC in Dutch drew the attention of the public to slavery and influence the public opinion in favour of abolitionism. Some clearly saw the social criticism in the novel not just applied to the American situation, but to slavery in general. They related the descriptions and criticism of slavery to slavery in the Dutch colonies and publicly protested against it. In her preface Bruinses noted that her object with the translation was to make known the horrors of slavery and to urge her young readers to do all they could to free the slaves. "Zouden de jongen van dagen niet even bereidvaardig, indien zij daartoe worden aangespoord, het hunne willen doen om aan den armen zwarten broeder de vrijheid terug te schenken" (iv). Interestingly, Bruinses avoids a reference to slavery in the Dutch colonies and ignores the book's relevance for Dutch politics. Thus, she suggests to her young reading public that slavery only takes place in America. This impression is strengthened because she *does* link Marie St. Clare's selfish attitude to her slaves to

the egocentric way in which Dutch people can treat their servants. “Hoevele heeren en vrouwen zijn er, ook in ons christelijk Nederland, die met betrekking tot hunne dienstbaren en onderhoorigen aan deze zelfzuchtige vrouw gelijk zijn” (iv). Besides, she presses mothers to bring their children up to resemble Eva. “Mogt toch de Hut van Oom Tom, ook ten onzen de uitwerking hebben, dat ieder vader, iedere moeder bij hunk roost het karakter van Evangeline, dat van den Heer Jezus aan te kweken” (iv). Obviously, Bruinses wants her readers to take the lessons in UTC to heart. Therefore, it is striking she speaks in general positive terms about abolitionism and missionary work, but ignores a reference to slavery in the Dutch colonies.

5.8 Child Image & Children's Literature

In paragraph 5.4 was described how Mary Low's translation strategies revealed her child image. Clearly, she took on a moralistic attitude and tried to adapt the text to the comprehension abilities of children. Though Bruinses's translation stays close to Mary Low's adaptation, her translation nevertheless reveals a different child image. Low reduced the text of the original, but largely left Stowe's complex writing style intact. Bruinses adapted, to a greater extent than Low, the text to the comprehension abilities of children. She regularly adapted the phrasing of the novel and made it easier to understand. Thus, she rightly took into account the restricted linguistic knowledge of children.

ST: “You see,” she continued, in a faint and lady-like voice, *like the last dying breath of an Arabian jessamine, or something quite ethereal*, “you see...” (111).

TT: “Gij ziet,” vervolgde zij, met eene zwakke, voorname stem, “gij ziet...” (84).

ST: “No Puseyite, or conservative of any school, was ever more inflexibly attached to time-honoured inconveniences than Dinah” (140).

TT: “Dinah was met onwrikbare kracht aan het oude gehecht, en kon zich maar niet verbeelden, dat het nieuwe goed zou kunnen zijn” (109).

Mary Low uses several translation strategies to make the source text suitable for children. Her main strategy in adapting UTC for children is simplifying the plot, by omitting the subplot about George and Eliza and extra story lines. Besides, Low has adapted the source text to some educational values. Though some characters in the source text do not shun foul language and neither shy away from cursing, Low carefully avoided terms of abuse and swearwords. References to physicality and interracial sexuality are likewise removed. These interventions are adopted by Bruinses.

Because the book was translated from English, Bruinses had to choose a translation strategy concerning culture specific elements. However, as the examples below show, she did not consistently choose either a foreignising or domesticating

strategy. Whereas Bruinses domesticates some names, she leaves others intact. Besides, the form of address “masser” sounds quite foreign and incomprehensible.

ST: “Her silent agony (...) tells us that the love of an African is as strong as that of an English mother” (5).

TT: “Haar stille angst (...) zegt ons dat de liefde eener Afrikaansche moeder even sterk is als die van ieder andere” (4).

ST: “Mose and Pete! Get out de way! (...) Get away, Mericky, honey. (...) Now, Mas’r George, you jest take off dem books” (16).

TT: “Pak u weg, Mozes en Pieter! (...) Stil, Polly, mijn popje. (...) Komaan, masser George, berg nu uwe boeken weg” (13).

The continuing success of Bruinses’s translation can partly be declared by its resemblance to contemporary popular genres. In the first half of the nineteenth century books with a moralistic message were fashionable (Buijnsters, 22). The stories in these books were about perfect and wise protagonists and were meant to set young readers an example. Van Coillie describes the Dutch representative protagonist of this genre, the so-called “brave Hendrik” (267). It is remarkable that van Coillie’s description of this Hendrik can be easily applied to Eva. Like Hendrik, Eva is “obedient, helpful, devout, industrious and content”, lacking even a single bad characteristic (267). Besides, van Coillie characterises this genre by its sentimental tone and idealisation of angelic children. Clearly, Bruinses’s translation of UTC fitted in this genre, because so much attention is being paid to the life and death of Eva and the moral influence she exerts on the people around her.

However, from the second half of the 19th century on, the popularity of the moralistic stories with their strong educational values abated. Protagonists became less perfect and more childlike and even mischievous. Nevertheless, *Een kijkje in de hut van oom Tom* was still reprinted, because the book was more than a moralistic story. Angelic Eva was contrasted by mischievous Topsy, who brought playfulness and humour in the story and probably was to the taste of a more modern reading public. Apart from that, suspenseful books became fashionable and many foreign adventure stories were translated. UTC belonged to that genre too. Clearly, *Een kijkje in de hut van oom Tom* fitted in with various popular contemporary genres.

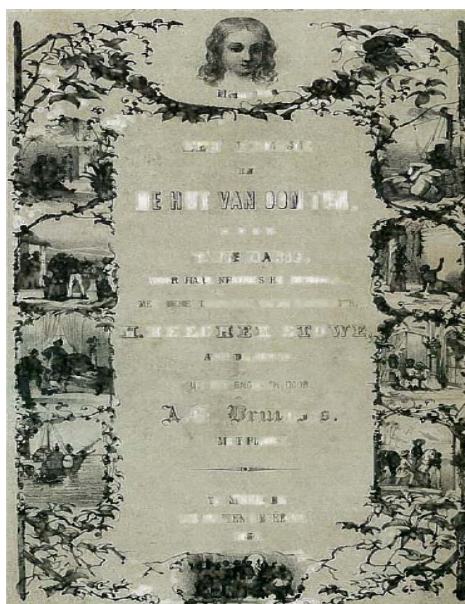
5.6 The Illustrations

Illustrations can direct the interpretation of a text and influence the reader emotionally. The 1853 version of *Een kijkje in de hut van oom Tom* contains five illustrations by an unknown illustrator. The digital catalogue of the “Koninklijke Bibliotheek” mention that P.M.W. Trap published the illustrations. The illustrations are lithography’s in black and white and are based on the illustrations in the source text (Kolfin, 81). On the title page all the illustrations from the source text are

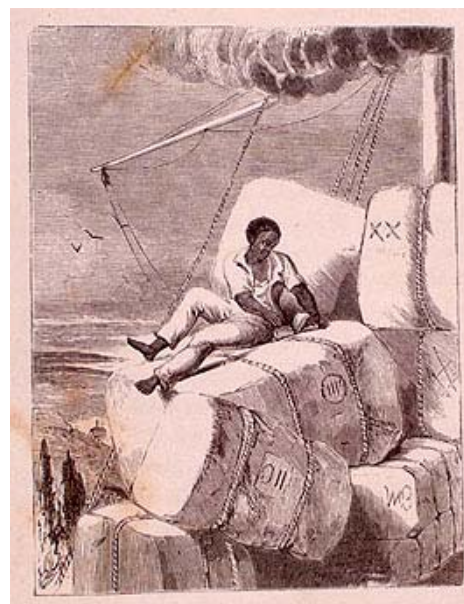
depicted very small (see below). Among these illustrations on the title page are some that were not incorporated in the target text, like the illustration of Uncle Tom's deathbed.

Thematically, Bruinses's adaptation stressed the theme of religion rather than slavery. Kolfin's statement that the illustrations in children's versions of UTC regularly depict Christian scenes or passages about conciliation between black and white, can certainly be applied to Bruinses's adaptation. The novel contains no illustrations of violence or harsh depictions of slavery. The first illustration depicts Uncle Tom reading his Bible on the ship "down South" (see below). In three of the five illustrations Eva is depicted. These pictures clearly illustrate how black and white live in harmony. The illustrations depict Uncle Tom as he saves the drowning Eva, Eva giving a wreath of roses to Uncle Tom, and Eva telling Topsy she loves her (see below). The last picture illustrates how Uncle Tom prays at the death bed of St. Clare. Just like van Coillie noted about illustrations in moralistic stories from around 1850, the illustrations in *Een kijkje in de hut van oom Tom* are drawn in a realistic manner (44).

Obviously, the illustrations fit in with the thematic angle of the book and its focus on Christianity rather than the horrors of slavery. The illustrations are hopeful, because they show how black and white come together in harmony. The suffering of slaves is not depicted. Thus, the 'illustration strategies' resemble the translation strategies, because they focus on religion rather than slavery, and on harmony rather than conflict.



Title Page



Uncle Tom reads his Bible



Eva and Topsy



Eva and Tom



Eva is saved by Tom



Tom prays at St. Clare's death bed

Chapter 6. Textual Analysis *De hut van oom Tom* by P. de Zeeuw

6.1 A Tertium Comparationis

In chapter five, the tertium comparationis of the source text was given. In the semantic pragmatic skeleton below the differences between *Uncle Tom's Cabin* by Harriet Beecher Stowe and the target text *De hut van oom Tom* by P. De Zeeuw are visualised.

• Which text?																	
Writer:	Harriet Beecher Stowe / P. De Zeeuw																
Year:	1939																
Title:	<i>De hut van oom Tom</i>																
Decl.:	-																
Translator:	P. De Zeeuw																
Illustrator:	Roothciv																
Publisher:	Den Haag: van Goor en zonen																
Series:	Oud Goud																
Nr. Of Pages:	135p.																
Age:	c. 10																
Editions:	<table> <tr> <td>1st ed. 1939</td><td>9th ed. 1953</td></tr> <tr> <td>2nd – 5th ed. 1939-1949</td><td>10th ed. 1954</td></tr> <tr> <td>6th ed. 1949</td><td>11th ed. 1955</td></tr> <tr> <td>7th ed. 1950</td><td>12th ed. 1957</td></tr> <tr> <td>8th ed. 1951</td><td>13th ed. 1960</td></tr> <tr> <td></td><td>14th ed. 1962</td></tr> <tr> <td></td><td>15th ed. 1965</td></tr> <tr> <td></td><td>16th ed. 1967</td></tr> </table>	1 st ed. 1939	9 th ed. 1953	2 nd – 5 th ed. 1939-1949	10 th ed. 1954	6 th ed. 1949	11 th ed. 1955	7 th ed. 1950	12 th ed. 1957	8 th ed. 1951	13 th ed. 1960		14 th ed. 1962		15 th ed. 1965		16 th ed. 1967
1 st ed. 1939	9 th ed. 1953																
2 nd – 5 th ed. 1939-1949	10 th ed. 1954																
6 th ed. 1949	11 th ed. 1955																
7 th ed. 1950	12 th ed. 1957																
8 th ed. 1951	13 th ed. 1960																
	14 th ed. 1962																
	15 th ed. 1965																
	16 th ed. 1967																
• Who is the translator?																	
<p>Piet De Zeeuw was an experienced writer and adaptor of children's books. He was born in 1890 in a well-to-do family and became a school teacher. De Zeeuw was a protestant Christian and initially wrote stories about key moments or key persons in church history, but later also gained familiarity outside Christian circles with his series "Oud Goud". For this series, he adapted famous literary classics for children. De Zeeuw took great care his books were not inconsistent with the historical facts and paid attention to minor details (Kranendonk). This detailed approach did not prevent him from writing approximately four books a year.</p> <p>De Zeeuw abhorred 'preachy' books with obtrusive messages, but was nevertheless convinced that children deserved meaningful books. He was convinced a writer of children's books had a great responsibility in educating children. His intention was</p>																	

to let children learn things while reading, without their being aware of it because of the good and suspenseful writing style of the writer. Clearly, De Zeeuw felt responsible for the effects his books could have and even stated he wrote for “people with an eternal destination” (Kranendonk).

Reviewers criticised De Zeeuw’s adaptations of classics, because they were convinced he omitted essential parts of the original. Besides, they stated his characters were not described with psychological insight.

He died in 1968, leaving behind an oeuvre of 200 books.

• Who?

P. De Zeeuw follows the thread of the original story. All the characters that are mentioned in the outline of the source text, also play a role in De Zeeuw’s adaptation. However, minor characters who only appear in one chapter are mostly omitted. As a result, Mr. and Mrs. Bird’s children (82) are not mentioned in the target text, and neither are all members of the Quaker household mentioned or described in such detail as in the source text (XIII). Whereas Beecher Stowe describes the St. Clare household in detail, De Zeeuw omits minor characters like Jane and Rosa (199, 200).

• Where?

The story takes place in the same places and areas as in the original, apart from Liberia. The source text describes how George and Eliza finally emigrate to Liberia and start a new life there. This fitted in with Beecher Stowe’s opinions about colonisation. She felt freed slaves should return to Africa and found a state of their own in Liberia. P. De Zeeuw leaves this reference to Liberia out, and lets George and Eliza begin a new life in Canada.

• What happens? (plot)

P. De Zeeuw has kept the plot and subplot intact. Nevertheless, the story is dramatically shortened, mainly because De Zeeuw omitted descriptive passage and extensive dialogues. The 415 pages of the ST, typed in a small font, are reduced to 133 pages in a quite large font. The adaptation approximately is a fifth of the length of the original.

P. De Zeeuw did not keep the original order of the chapters intact and reduced the original number of 44 chapters to 26. He merged chapters from the source text in the translation, but never left an entire chapter out. The list below shows how P. De Zeeuw changed the division of the chapters. At the same time the list shows which parts of the story De Zeeuw paid most attention to. The numbers in Roman script are the chapters in the source text.

- 1 – I, II, III
- 2 – IV, V
- 3 – VI
- 4 – VII, VIII
- 5 – IX

- 6 – X
- 7 – XI
- 8 – XII
- 9 – XIII, XVII
- 10 – XIV
- 11 – XV, XVI
- 12 – XVIII, XIX
- 13 – XX
- 14 – XXI
- 15 – XXII, XXIII, XXIV, XXV, XXVI
- 16 – XXVII, XXVIII
- 17 – XXIX, XXX
- 18 – XXXI, XXXII
- 19 – XXXII, XXIII
- 20 – XXXIV
- 21 – XXXV, XXXVI
- 22 – XXXVII
- 23 – XXXVIII
- 24 – XXXIX
- 25 – XL, XLI
- 26 – XLII, XLIII, XLIV, XLV

- **What is the theme?**

The slavery of the blacks was a gross injustice, because black and white are equal.

- **Where is the narrator?**

The narrator is omniscient.

- **Narrators' text – Characters' text**

Whereas in the source text the narrators' text and characters' text alternate, P. De Zeeuw omitted almost all of the narrators' text. 90% of the target text contains dialogues.

6.2 Translation Strategies

P. De Zeeuw's adaptation of UTC is preceded by a short preface, in which some factual information is given. It is unclear whether this preface is written by De Zeeuw himself or by the editor. The reader is informed Harriet Beecher Stowe wrote the true story in 1851 as a protest against the slavery in America. Besides, in the preface is explained why the book was adapted to be part of the series "Oud Goud". The reasons that are mentioned for adapting the novel for children, can be linked to the functions of children's books as described in paragraph 4.2. Firstly, the preface mentions the book was adapted because it was very influential and played an important role in the abolition of slavery in America. Clearly, the preface suggests

UTC is informative and enlarges the historical knowledge of children. This schoolmasterly approach fits in with De Zeeuw's didactic object in writing stories. Obviously, the first reason for adapting the book can be linked to the informative function. Moreover, the preface mentions the book's remaining popularity as another reason for its adaptation. Apparently, the writer believed the book had an entertaining function and he intended to write an adaptation that entertained the younger readers too. Thirdly, the writer of the preface is convinced that the sympathetic character of Uncle Tom still appeals to modern readers and thus implicitly refers to the emotional function of the book. The preface suggests that because Uncle Tom is a kind character, readers are likely to empathise with him.

Harriet Beecher Stowe wrote her novel as a protest against slavery, but P. De Zeeuw adapted it in retrospect, decades after the actual abolition of slavery in America and the Dutch colonies. Therefore, the social criticism of the novel and its activating message were no longer of immediate current interest at the time P. De Zeeuw published his adaptation. The function of the novel had changed from an activating message to a social-historical account. It will be interesting to investigate whether De Zeeuw's translation strategies influenced the thematic interpretation and the text world. It could be the protestant De Zeeuw shifted the thematic attention from race to religion, because slavery was no longer a theme of interest. Furthermore, the question arises how De Zeeuw solved the dilemma worded by Connolly "how does one tell the truth?" (107). In order to answer these questions, the translation strategies and their consequences will be described below.

6.3 *Adaptation of Plot & Phrasing*

For his adaptation De Zeeuw reduced the source text to a fifth or sixth of its original size. Still, De Zeeuw has kept both the main plot about Uncle Tom and the subplot about George and Eliza intact. Neither has he omitted entire chapters from the source text. The main strategy De Zeeuw used to adapt UTC for children, was to abridge the source text to approximately a fifth of its original size. Chapters that have no immediate relevance for the storyline are drastically summarised, as the example below shows.

ST: chapter XXIII, *Henrique*, p. 245-251

TT: "In deze tijd kwam Alfred, de broer van meneer St. Clare logeren. Hij bracht Henri, z'n twaalfjarig jongen, mee. Henri en Eva waren de gehele dag samen; ze gingen paardrijden, wandelen en spelletjes doen. Maar vaak liep het op twistgesprekken uit, want Henri behandelde zijn meegebracht knechtje Dodo zó wreed, dat Eva hem daar herhaaldelijk over moest onderhouden" (86).

Besides, De Zeeuw omitted descriptive passages or summarised them in a few sentences. The example below aptly shows how De Zeeuw shortened the descriptions of characters.

- ST:** “Here the door opened, and a small quadroon boy, between four and five years of age, entered the room. There was something in his appearance remarkably beautiful and engaging. His black hair, fine as floss silk, hung in glossy curls about his round, dimpled face, while a pair of large dark eyes, full of fire and softness, looked out from beneath the rich, long lashes, as he peered curiously into the apartment. A gay robe of scarlet and yellow plaid, carefully made and neatly fitted, set off to advantage the dark and rich style of his beauty; and a certain comic air of assurance, blended with bashfulness, showed that he had not been unused to being petted and noticed by his master” (4,5)
- TT:** “Met een bons vloog de deur open en een aardig kereltje, lichtbruingekleurd en nauwelijks vijf jaar oud, sprong de kamer binnen” (6).

In this manner, the difficulty level of the text becomes easier, because the descriptive passages are complex in both content and style. At the same time, the text becomes livelier, for De Zeeuw chiefly cut in the narrators’ text, rather than character’s text. Consequently, 90% of the target text consists of dialogues, as the narrator’s text is shortened, summarised or omitted. At times De Zeeuw adapted the narrator’s text to lively character’s text.

- ST:** “That’s a sweet little fellow,” added the woman, offering him a cake (50).
- TT:** “Wel vent, lust jij een koekje van de vrouw?” (28).

Because De Zeeuw did not follow the storyline of the source text in detail, he did not come across every wordplay of Beecher Stowe. Nevertheless, if there was a wordplay to translate, he shows to have been aware of it. In the following example, the wordplay is on the repetition of ‘mighty’. De Zeeuw played with the repetition of the word ‘knap’ and thus kept the wordplay intact.

- ST:** “The way he can write, now! And read too! (...) It’s mighty interestin’!” “But, Aunt Chloe, I’m getting mighty hungry” (15).
- TT:** “Och, och, wat is die jongeheer toch knap,” zegt nu tante Chloe. (...) “Ja tante Chloe, wil je wel geloven dat ik van dat knappe werk geduchte honger krijg?” (12)

In the source text black and white characters speak an idiolect or dialect, that reveal their geographical background or social standing. Unfortunately, De Zeeuw omitted this characteristic of the source text in the translation. It makes the target text less lively and rather flat in tone, compared to the source text.

- ST:** “S’pose we must be resigned; but, O Lord! how ken I? If I know’d anything whar you’s goin’, or how they’d sarve you! Missis says she’ll try and ‘deem ye,

in a year or two; but Lor! Nobody never comes up that goes down thar! They kills 'em! I've hearn 'em tell how dey works 'em up on dem ar plantations" (88).

TT: "We moeten berusten in God's wil, Tom, (...) maar het is mij haast niet mogelijk. Mevrouw heeft gezegd dat ze je terug zal kopen, zodra ze het geld ervoor bij elkaar heeft, maar och heden, wanneer zal dat zijn? Misschien ben je dan allang dood, want daar in het Zuiden worden de slaven afgebeuld. Ze zullen je daar vermoorden" (37).

However, despite De Zeeuw's choice not to translate the dialects, he masters a natural writing style, as his translations of exclamations and phrases show. De Zeeuw never translated literally, but managed to preserve the content and meaning of phrases. In the example below the condescending tone of the original is preserved. Clearly, despite the free translation, the effect of the sentence is the same.

ST: "You teach your granny" (41).

TT: "Laat naar je kijken, jochie" (21).

In the next example, John Trompe confirms he is the man that will aid the fugitives Eliza and Harry. Even though De Zeeuw does not translate this sentence literally, he again preserves the tone and effect of the sentence in a natural manner.

ST: "I rather think I am" (86).

TT: "... wilt u die verbergen?" "Wis en drie, wil ik dat!" (36).

On the whole, De Zeeuw's writing style makes a natural impression. He translated exclamations and phrases in an idiomatically fluent Dutch. De Zeeuw did not cut in the source text and translate or preserve the rest of it literally as Mary Low did, but rewrote the entire story. He has not changed the plot and subplot of the story, but has left out characters of minor importance and theoretical parts of the story, like discussions about slavery. De Zeeuw has not added story lines, characters or passages to the source text. However, even though De Zeeuw stayed relatively close to the source text, his translation strategies naturally influence the interpretation of the themes and the text world, as the analysis below will show.

7.3.1 Interpretation of Themes & Text World: Race

In the source text Harriet Beecher Stowe protested against slavery in various manners. She firstly made her readers empathise with the black protagonist by writing her emotionally charged novel about slavery and its effects on people's lives. However, she did not just involve her readers emotionally, but also intellectually. The meek and pious uncle Tom is contrasted with the fierce and unbelieving George Harris. George refuses to submit himself to slavery, because he is aware of the

injustice of the system. In chapter XI, “property gets into an improper state of mind”, George fiercely protests against slavery. He convincingly argues slavery is both against human and religious laws.

“I wonder, Mr Wilson, if the Indians should come and take you a prisoner away from your wife and children, and want to keep you all your life hoeing corn for them, if you’d think it your duty to abide in the condition in which you were called! I rather think that you’d think the first stray horse you could find an indication of Providence – shouldn’t you?” (103).

Ironically, the other character in the novel that provides intellectual arguments against slavery is the slaveholder St. Clare. “Talk of the *abuses* of slavery! Humbug! The *thing itself* is the essence of all abuse!” (207). However, as a result of De Zeeuw’s translation strategies, their protests largely grow silent in the target text. De Zeeuw consistently omitted descriptive passages and passages that do not describe actions. Long conversations are likewise sternly omitted. As a result, the protests in the narrator’s text and the debates about slavery take in but a meagre place in the target text. To a large extent, Harriet Beecher Stowe’s intellectual protests in the narrator’s text and in conversations about slavery are therefore silenced in the target text.

In the source text Beecher Stowe wanted to prove blacks were not inferior to whites and therefore often elaborated on the supposed traits of the black and white race. The description of Uncle Tom’s household in chapter II provides a representative example of how De Zeeuw consistently omitted such descriptions of blacks *and* whites. In this chapter he not just deletes the description of the supposed cooking traits of the black race, but also omits Aunt Chloe’s favourable remarks about the intellectual capacities of whites (p. 20-22 vs. 11-13). Therefore, even though positive comments on the black race are omitted, this has not led to a discriminatory or unbalanced description of the races in favour of the whites.

However, Beecher Stowe did not only protest against slavery in an intellectual manner, but also by involving her readers emotionally in the fate and lives of the protagonists. As a result, the readers became aware of the injustice of slavery, because they empathised with the slaves. Beecher Stowe wanted her readers to imagine themselves in the position of the slaves and thus realise the injustice of slavery, as her direct addresses of the readers make clear. “And, O mother that reads this, as there never been in your house a drawer, or a closet, the opening of which has been to you like the opening again of a little grave?” (82). In the target text this emotional involvement with the protagonists is a more powerful argument against slavery than in the source text, because intellectual arguments against it are omitted, as was shown above. Besides, because the rather theoretical and descriptive parts of the source text are omitted, what remains is a suspenseful story. De Zeeuw does not focus on the differences between black and white, but stresses that blacks and whites experience the same emotions. Therefore, the reader easily identifies with the black protagonists.

Even though De Zeeuw lets his readers identify with the black protagonists, he does not seem to share Beecher Stowe's fierce anger against slavery, which probably may have been caused by his writing about it in retrospect. The bitterness of George and Aunt Chloe is checked in the target text. In the source text George exclaims

"It's all misery, misery, misery! My life is bitter as wormwood; the very life is burning out of me. I'm a poor, miserable, forlorn drudge; I shall only drag you down with me, that's all. What 's the use of our trying to do anything, trying to know anything, trying to be anything? What's the use of living? I wish I was dead!" (16).

In the target text his anger and bitterness are softened and George simply wishes "ik wou dat ik zelf ook nooit was geboren!" (9). Aunt Chloe also finds it extremely hard to reconcile herself to the fate of Uncle Tom. Uncle Tom is comforted by his believe that God will take care of him. "I'm in the Lord's hands, (...) Let's think on our marcies" (89). Aunt Chloe is not able to take over his resigned attitude:

"Marcies!" said Aunt Chloe; 'don't see no marcy in't! 'tan't right! 'tan't right it should be so! Mas'r never ought ter left it so that ye *could* be took for his debts. Ye've arnt him all he gets for ye, twice over. He owed ye yer freedom, and ought ter gin't to yer years ago. Mebbe he can't help himself now, but I feel it's wrong. Nothing can't beat that ar out o' me. Sich a faithful crittur as ye've been, and allers so't his business 'fore yer own every way, and reckoned on him more than yer own wife and chil'en! Them as sells heart's love and heart's blood to get out thar scrapes, de Lord'll be up to 'em!" (89).

However, in the target text even Aunt Chloe seems more prepared to accept Uncle Tom is sold away and no longer bitterly infers the Lord to punish people that trade in slaves: "Meneer Shelby had je nooit mogen verkopen. 't Is was moois: schulden maken en dan je beste neger, die men heeft er voor verkopen. Je hebt veel meer voor hem verdiend, dan hij nu voor je krijgt" (38). Clearly, the bitterness of many protagonists about slavery has subsided in the target text.

According to van Coillie the aesthetic function of a certain book is successful if the relation between form and content is harmonious (22, 1999). Beecher Stowe attained this harmony in the source text, because she managed to give a realistic description of black slave culture. Her characters speak in a typical African American dialect, sing negro spirituals or attend camp meetings and each deal in a different way with their enslavement. Because De Zeeuw did not invent a creative alternative for the characteristic dialect of the slaves, their accent no longer gives them away and characterises them. Besides, songs play an important role in the source text. They are sung at emotionally charged moments, e.g. when St. Clare dies. P. De Zeeuw does not translate songs literally and neither preserves them, but replaces them by an

existing Dutch equivalent. On the one hand this makes the text understandable and recognizable to young readers, but on the other hand it is no longer clear that blacks had their own songs, the so-called negro-spirituals, that often had their origin in suffering and therefore expressed an intense longing for God to bring justice and freedom. Clearly, in the target text the relation between form and content is less obvious and black slave culture is drawn less convincingly because their dialect and songs are domesticated.

In short, De Zeeuw does not depict black culture as realistically as Beecher Stowe and neither describes supposed traits of the black race. At the same time, the protests of some protagonists against slavery are checked. Whereas in the source text Harriet Beecher Stowe fiercely protested against slavery and wanted to prove by intellectual arguments and the emotional involvement of her readers that blacks were not inferior to whites, De Zeeuw's focus seems to be more on writing a suspenseful story about sympathetic black characters. The theme of race is less elaborated and therefore devaluated, because De Zeeuw omitted descriptive passages and on the opposite stressed the action and suspense of the source text.

7.3.2 *Interpretation of Themes & Text World: Religion & Gender*

Apart from race, the source text also focussed on religion and gender. At the time Beecher Stowe was revolutionary in writing an escape story about a woman slave, Eliza. Generally, escape stories were written about or by men. In other aspects her novel also stressed woman's qualities and rights. She implicitly described the sexual humiliations slave women suffered from and protested against the 'fancy-trade'. In UTC, Beecher Stowe praises women and mothers who try to exert a moral influence on their husbands, and turn the social tide in this unimpressive manner. However, the social tide had already turned and women had gained more rights at the time De Zeeuw published his adaptation. As a result, the revolutionary aspects of the source text had become quite ordinary and acceptable around the 1940's. Therefore, gender is no longer of specific thematic importance in the target text.

In the source text, Eva and Uncle Tom are set as an example of Christian well-doing and endurance to the readers. Apart from that, both are assigned typological characteristics in that they resemble Jesus. Eva has an angelic character and even expresses the wish to die for other people if she could save them in that manner: "I can understand why Jesus *wanted* to die for us. (...) I've felt that I would be glad to die, if my dying could stop all this misery. I *would die* for them, Tom if I could" (255). Her life is characterised by her love of God and other people and despite being terribly sad, her deathbed is inherently hopeful: "I believe in Him, and in a few days I shall *see* Him" (270). Like Eva, Uncle Tom personifies all Christian virtues. Remarkably, like Eva he wants to die to save someone else, but this someone else is his murderer Legree. "Mas'r, if you was sick, or in trouble, or dying, and I could save ye, I'd *give* ye my heart's blood; and, if taking every drop of blood in this poor old body would save your precious soul, I'd give 'em freely, as the Lord gave his for me"

(382). Finally, he resembles Eva in his longing for heaven: “The Lord’s bought me, and is going to take me home – and I long to go” (387).

One would expect the protestant Christian De Zeeuw to describe these passages in some detail. It is clear De Zeeuw did take religious notions in account, as he carefully avoided exclamations and curses that could be considered offensive, like ‘O, Lord!’ and ‘the devils’. However, these are the key passages what concerns the religious angle of the book and these describe the characters at their ‘religious best’. Remarkably, De Zeeuw describes Eva’s illness and death but briefly in chapter XV. For this single chapter he contracted a record number of five chapters of the source text (XXII-XXVI). Clearly, De Zeeuw did not linger on the religious passages, as A.G. Bruinses did. On the opposite, he even omitted the meaningful key passage in which Uncle Tom assures Legree he would want to “give ye my heart’s blood”. It are these remarks that drive Legree mad and make him kill Uncle Tom. In the target text it is less apparent how their faith motivates the characters to endure and love their enemies, because De Zeeuw omitted or radically shortened key passages.

In the passages mentioned above, Beecher Stowe describes how the faith of Eva and Uncle Tom is brought to a peak. However, Beecher Stowe also depicts the unbelief of George and the religious crises Uncle Tom experiences. Because De Zeeuw shortens the story and focuses on passages and chapters that describe action, he does not pay much attention to the inward religious development of the characters. George’s inability to come to terms with Christianity is only described briefly, as is the serious religious crisis of Uncle Tom at the plantation of Legree. However, De Zeeuw’s translation strategy was to summarise and shorten the source text and to focus on the passages that describe action. Therefore, De Zeeuw’s translation strategies with regard to religion are consistent. Nevertheless, as a result the protagonists are not characterised that well and become flatter characters, because their religious motifs remain unclear.

In short, whereas religion is an important theme in the source text, it is devaluated in the target text. De Zeeuw omitted key passages and paid little attention to the religious motifs and development of the characters. Nevertheless, his treatment of the theme religion is in line with his translation strategy to shorten the source text and to focus on action rather than the inward development protagonists.

6.4 Society

UTC did influence the abolition in America and Holland and was first and foremost a novel full of social criticism. However, after the abolition, the social criticism of the novel had no longer a contemporary relevance, but an historical relevance. Still, UTC remained popular and gained the status of a classic. Translators who adapted UTC for children, had to find a balance between telling the historical truth about slavery and making the novel suitable for a juvenile audience. That often entailed a mitigation of history. In the case of Dutch adaptations, it is interesting to find out whether the translators applied the novel to slavery in the Dutch colonies.

In *Een Kijkje in de Hut van oom Tom* P. De Zeeuw does not link the story implicitly or explicitly to the Dutch slavery. Naturally, the activating message of the source text was no longer relevant at the time De Zeeuw published his adaptation, because slavery had already been abolished in the Dutch colonies for decades. Nevertheless, the novel still has a historical relevance. In the preface is stated the novel is historically interesting with regard to the abolition in America. References to slavery in the European colonies are avoided. By ignoring this, the young reading public could have been given the impression that the enslavement of blacks was an entirely American matter, rather than a worldwide enterprise.

6.5 Child Image & Children's Literature

Riitta Oittinen states that translations for children often “conform with adult pedagogic ideals” (82, 2000). Naturally, the translation strategies translators apply to a text to let it conform with these educational principles, depend on their child image. “Translators direct their words at some kind of child, naïve or understanding, innocent or experienced” (van Coillie & Verschueren, 41-2). In practice this regularly entails that taboos like sex, violence, injustice, rude language and religion are omitted, because they are considered unsuitable for children. Obviously, De Zeeuw's translation strategies also reveal his child image and opinions about children's literature.

The series “Oud Goud”, which UTC is part of, aims at target readers of approximately ten years and older. In this series, De Zeeuw adapted historical novels for children. In paragraph 4.5 was described that van Coillie states that children from the age of ten years on have developed the ability to reason abstractly and to appreciate novels that take place in an unfamiliar setting. Consequently, they have learned to appreciate and understand historical novels, stories in a foreign setting, and books with several storylines. Besides, they have acquired the skills to empathise with protagonists to a great extent and to deal with ethical problems. Clearly, De Zeeuw's adaptation has all these characteristics and aims at this age group.

In the preface was stated that the book was adapted because it had an entertaining and emotional function, apart from the informative function. De Zeeuw's aim with his series was to write books that were both informative in an inconspicuous way and at the same time provided an entertaining read. Indeed, De Zeeuw has deleted and avoided all aspects of the original that could hinder the young reader. Beecher Stowe's long and complex sentences are simplified and her elaborate descriptions and argumentations are shortened. Thus, De Zeeuw carefully adapted the text to the linguistic knowledge of children. Clearly, De Zeeuw was aware of the fact that suspense is a seducer in children's literature (van Coillie, 95, 1999). With the deletion of the descriptive passages and theoretical discussions about slavery, he omitted the parts of the book that could be considered boring and irrelevant by children. What remains is an exciting story about the fate of a poor and

sympathetic Uncle Tom and a suspenseful story about an immensely brave George and Eliza.

Göte Klingberg stated that in adaptations for children often “anything considered unsuitable is deleted”. As a result, the young readers are prevented to “obtain knowledge of the world around them” (Oittinen, 91, 2000). Obviously, taboo subjects like sexuality, physicality and violence were considered unsuitable in children’s books (Ghesquire, 23). Van Coillie adds religion to the list of subjects that are most frequently adapted (28, 2005)). Interestingly, De Zeeuw did apply different strategies to these taboos. De Zeeuw’s translation strategies reveal his conservative approach of some taboo subjects, seeing that he avoids or omits references to sexuality and physicality. In the source text Beecher Stowe does not ignore that many slave owners exploited their female slaves sexually. George and Eliza Harris are both mulatto’s, children born out of such an interracial sexual relationship. In the target text P. De Zeeuw avoids the terms ‘mulatto’ or ‘quadroon’.

ST: “At this moment the door was pushed gently open, and a young quadroon woman, apparently about twenty-five, entered the room” (5).

TT: “Nog voor meneer Shelby kon antwoorden, ging de deur langzaam open en kwam een jonge vrouw binnen. Ze had een bijna blank gelaat” (6).

De Zeeuw does not refer to the sexual abuse of female slaves. An extreme example of his protective translation strategy is provide by the description of Cassy. Whereas in the source text Cassy was the mistress of her owner, in the target text De Zeeuw lets her be properly married.

ST: Cassy tells her life story to Uncle Tom. She was the mistress of a white man, who finally sold her and her children away (336-341). Afterwards she was abused by several other owners.

TT: “Later kreeg ik een man en twee lieve kinderen. (...) Maar mijn beide kinderen werden verkocht. (...) Ik werd van de een naar de ander verkocht” (113).

Like sexuality, references to physicality are considered taboo by De Zeeuw. In the translation of the example below, De Zeeuw omitted the references to breastfeeding and the true cause of the death of the baby.

ST: “it was the peartest little thing! and missis she seemed to think a heap on’t, at first; it never cried – it was likely and fat. But missis tuck sick, and I tended her; and I tuck the fever, and my milk all left me, and the child it pined to skin and bone, and missis wouldn’t buy milk for it. She wouldn’t hear to me, when I telled her I hadn’t milk. She said she knowed I could feed it on what other folks eat; and the child kinder pined and cried, and cried, and cried, day and night, and got all gone to skin and bones, and missis got sot agin it, and she said ‘twan’t nothin’ but crossness” (201-202) .

TT: “Toen ik hier kwam, had ik nog één klein kind,” vertelde Prue, “en ik hoopte, dat ik dit zou mogen houden. Maar mevrouw hier was ziek en ik moest haar oppassen. Mijn kleintje huilde nog al en daar kon mevrouw niet tegen. Toen hebben ze het schaap op een zolderkamertje gestopt, opdat mevrouw het niet meer zou horen huilen. Daar heeft het zich op een nacht doodgeschreeuwd” (71).

Remarkably, De Zeeuw did not apply a likewise conservative translation strategy to the passages that describe violence, but regularly preserves some quite horrid passages. However, the descriptions of the horrors of slavery are indeed carefully balanced by the “inherently hopeful” subplot about the escape of George and Eliza (Connolly, 109). In the source text the violence that is committed against slaves is described in detail. De Zeeuw’s translation strategy with regard to violence is not consistent: he leaves some these passages intact, but omits or softens other violent passages. In the first example De Zeeuw has not deleted the violence, in the others he slightly softened it.

ST: “Here you are, on a lone plantation, ten miles from any other, in the swamps; not a white person here who could testify if you were burned alive – if you were scalded, cut into inch-pieces, set up for the dogs to tear, or hung up and whipped to death” (333).

TT: “Deze plantage ligt midden in de moerassen, tien mijl bij elke plantage vandaan. Hij kan je levend laten verbranden of je door z’n honden laten verscheuren, niemand komt daar ooit achter... er zijn hier al zo veel slaven vermoord...” (112).

ST: “How would you like to be tied to a tree, and have a slow fire lit up around ye?” (352).

TT: “Hang je dan liever aan een boom?” (116).

ST: “Down he fell into the chasm, crackling down among trees, bushes, logs, loose stones, till he lay, bruised and groaning, thirty feet below” (185).

TT: “Gelukkig werd zijn val door een paar struiken gebroken, zodat hij levend op de bodem van de kloof terecht kwam” (56).

Cursing and rude language is considered taboo in children’s books. De Zeeuw consistently omits or softens curses or rude language. In the source text characters are regularly described or scolded to be devils. De Zeeuw always softens this in the translation, but a literal translation would not sound natural in Dutch either.

ST: “... he was a clever fellow, Tom was, only the very devil with niggers” (8).

TT: “ ... Tom Loker, dat was een knappe vent, maar een beul voor de negers”(7).

- ST:** “The gal’s got seven devils in her, I believe!” said Haley. “How like a wildcat she jumped!” (58).
- TT:** “Ik heb zoiets nog nooit gezien,” meende Haley, “ze sprong als ‘n wilde kat” (29).
- ST:** “Damnation!” he screamed, (...) pulling furiously at the hair, as if it burned him. “Where did this come from? Take it off! – burn it up!” (344).
- TT:** “Legree sprong overeind en keek verdwaasd naar de krul. “Neem weg dat ding!” krijste hij, “gauw wat! In het vuur er mee!” (114).

In short, De Zeeuw clearly not lost sight of the interests of the child. With his adaptation of UTC he aims at a reading public of ten years and older. He carefully avoided becoming preachy and omitted the passages that could be considered boring or incomprehensible by children. Nevertheless, De Zeeuw does not treat taboos consistently. Whereas he avoids all references to physicality and interracial sexuality, he does not omit the descriptions of violence. The result of his translation strategies is an exciting book. Unfortunately, the book is robbed of some of its thematic strength on behalf of the suspense.

6.6 The Illustrations

De hut van oom Tom is richly illustrated by Victor Rudolf Anselm Joubert van Schoonhoven van Beurden, using the pseudonym Roothvic. The digital catalogue of the “Koninklijke Bibliotheek” mentions he lived from 1900 till 1977 and illustrated a large number of children’s books. Most of the 26 chapters are illustrated with a small black and white picture. Apart from 24 small illustrations, the book contains four full page illustrations (see below). The illustrations are drawn in a realistic style. Roothvic carefully adjusted the pictures to the textual atmosphere of the chapter. Therefore, the illustrations vary a lot. The illustrations that accompany the chapter about Uncle Tom’s peaceful cabin and the chapter about happy times at the St. Clare household are happy, merry and peaceful. The pictures that illustrate George and Eliza’s escape are gloomy and full of action. Kolfin stated that illustrations in children’s versions of UTC regularly depict religious scenes or passages about conciliation between black and white. Roothvic drew but four of such pictures, all situated at the St. Clare household.

Opposite to these peaceful pictures, Roothvic did not hesitate to depict (the threat of) violence. One of the full page illustrations shows how Legree orders to kill Uncle Tom (see below). On various other illustrations whips are full in sight. Kolfin remarked that in adaptations for children the suffering of slaves was not depicted till thirty years after the abolition. Some illustrators were convinced that depicting violence was unsuitable in children’s books. Clearly, Roothvic does not share those feelings.

Throughout the book, many of the illustrations depict an action: Uncle Tom saving Eva, Aunt Chloe cooking, Legree threatening with his whip. A few of the pictures are still lifes depicting objects like a Bible or a letter. Obviously, what characterises the illustrations is their diversity, as a few examples below show.

In short, De Zeeuw's adaptation and Roothvic's illustration form a unity. Form and content are in harmony. Like De Zeeuw, Roothvic focussed on the suspenseful passages by illustrating them in a suspenseful, threatening and gloomy manner. Illustrations depicting action and violence outnumber the peaceful images. In line with the text, Roothvic did illustrate but few harmonious passages and focussed on action. Therefore, the illustrations fit in with the text world. The four full-page illustrations:



Tom and Eva



Tom is killed



Little Harry amuses Mr. Shelby



Tom Loker falls in a ravine

Chapter 7. Textual Analysis *De hut van oom Tom* by Ed Franck

7.1 A Tertium Comparationis

In chapter five, the tertium comparationis of the source text was filled in. In the semantic pragmatic skeleton below the differences between *Uncle Tom's Cabin* by Harriet Beecher Stowe and the target text *De hut van oom Tom* by Ed Franck are visualised.

• Which text?		
Writer:	Harriet Beecher Stowe / Ed Franck	
Year:	2003	
Title:	<i>De hut van oom Tom</i>	
Decl.:	-	
Translator:	Ed Franck	
Illustrator:	-	
Publisher:	Antwerpen: Het Laatste Nieuws/Paperview	
Series:	De Gouden Jeugdcollectie	
Nr. Of Pages:	244p.	
Age:	c. 7-97	
Editions:	1 st ed. 2003	Davidsfond/Infodok
	2 nd ed. 2003	Het Laatste Nieuws/Paperview (published with a license of Davidsfonds)
• Who is the translator?		
<p>Ed Franck is the pen name of Eduard or Eddy Vrancken. This Flemish writer was born in 1941 and started writing in his forties. Before he started writing fulltime, he was a teacher of English and Dutch on a secondary school. Even though he did not make his debut as a writer until 1985, he has built up an oeuvre that consists of more than 50 titles. Apart from being a teacher and writer, Franck reviewed children's books. His oeuvre varies from poetry, historical novels and detectives to children's books and retellings of classic stories. This variety is due to Franck's wish to look for new challenges in writing and his continually trying out of new genres.</p> <p>Apart from UTC, Franck retold several other classics, as <i>Robinson Crusoe</i>, <i>Moby Dick</i>, <i>Romeo and Julia</i>. He explained he adapted these books because they are so suspenseful that they engross the reader's attention and let them be glued to their books. Thus, Franck lets his choice of classics depend on their (supposed) effect on the readers. Franck wanted to keep the core of the stories intact, but took the liberty to omit passages that in his opinion would merely be a distraction from this core</p>		

and hinder the young readers. Therefore, in general his adaptation strategy is to omit long descriptions and sentimental or moralistic passages and to remove minor figures and extensive descriptions of persons. On the other hand, he regularly adds depth to the emotions of the characters and enlivens dialogues.

Unlike many other writers of children's books, Franck oeuvre is characterised by his open descriptions of the harsh aspects of life and his refusal to give all his books a happy ending. He simply describes his reason for doing so by explaining that real life can also be hard to children.

His protagonists are often self-conscious characters with a fighting spirit, who try to overcome the harsher sides of life and refuse to taste defeat (van Coillie, 2, 2003).

Franck is praised for his virtuous and varied use of language and his ability to realise a harmony between form and content of the book. Besides, critics have praised the psychological profundity of his books (J. Linders et.al, 167).

Remarkably, his being a prolific writer did not hinder the quality of the books, as he received several important Flemish prizes, like the *Boekenwelp* and *Boekenleeuw*. (van Coillie, *Lexicon van de Jeugdliteratuur*, 1-8, 2003)

• Who?

- Franck has omitted some minor characters, like members of the household of St. Clare, and servants of senator Bird (chapter IX).
- The storyline about Topsy is omitted. (chapter XX, XXV)

• Where?

The story takes place in the same places and areas as in the original, apart from Liberia. The journey of George and Eliza ends in Canada, rather than Africa.

• What happens? (plot)

Ed Franck has kept the plot and subplot intact, but summarised and shortened the story. The 44 chapters of the source text are reduced to 26 chapters. The adaptation approximately measures half the size of the source text. Franck merged chapters from the source text in the translation. The plot is slightly changed, because the storyline about Topsy is deleted.

The list below shows how Franck changed the division of the chapters. At the same time the list shows to which parts of the story Franck paid most attention. The numbers in Roman script are the chapters in the source text.

- 1 – I, II
- 2 – III
- 3 – IV
- 4 – V
- 5 – VI
- 6 – VII
- 7 – VIII
- 8 – IX
- 9 – X

- 10 – XI
- 11 – XII
- 12 – XIII
- 13 – XIV, XV
- 14 – XV, XVI
- 15 – XVII
- 16 – XVIII, XIX, XXI
- 17 – XXXVII
- 18 – XXII, XXIII, XXIV, XXVI, XXVII,
- 19 – XXVIII, XXIX
- 20 – XXX, XXXI, XXXII
- 21 – XXXIII, XXXIV
- 22 – XXXV, XXXVI
- 23 – XXXVIII, XXXIX
- 24 – XL, XLI
- 25 – XLII
- 26 – XLIII

- **What is the theme?**

The slavery of the blacks was a gross injustice, because black and white are equal and have the same rights.

- **Where is the narrator?**

The narrator is omniscient.

- **Narrators' text – Characters' text**

Whereas in the source text the narrators' text and characters' text alternate, Ed Franck omitted or summarised most of the narrators' text.

7.2 *De hut van oom Tom by Franck: Translation Strategies*

Ed Franck's adaptation of UTC is accompanied by an afterword, wherein useful information is given about the source text, the source author and the source culture. Apart from that, Franck elaborately describes his translation norms and translation strategies. Gillian Lathey says such an epilogue offers a rare and outspoken opportunity to read "a statement of intent" (2) of the translator. These statements are interesting, because translators always base –whether consciously or subconsciously– their translation strategies on their personal interpretation of the source text. Apart from that, their translations can be influenced by social norms that are imposed on them and commercial motifs.

"Translators do not simply stand 'in between' source text and target audience, from the beginning they are always an intrinsic part of the negotiating dialogue itself, holding a fragile, unstable middle between the social forces

that act upon them (the imposed norms of the publishing industries and the expectations of the adults who act as buyers and often as co-readers), their own interpretation of the source text and their assessment of the target audience (what are the target audience's cognitive and emotional abilities, its tastes and needs?) (Van Coillie & Verschuren, preface, *v*).

Whereas most translators remain invisible, Franck realised he took in a key role in the translation process and explained his translation strategies. Every translation starts with an interpretation of the source text. Franck's after word shows how he interpreted the source text and what he considered to be essence of the novel.

Franck pays explicit attention to the fact that in Harriet Beecher Stowe's day and age writing women were still a rarity and regarded with suspicion. In his description he stresses the passionate character of both the author and her book.

“Een boek dat schreeuwde, beschuldigde en bij de strot greep in plaats van te keuvelen en te zeuren (...), dat een beroep deed op het hart van de lezer, zonder zijn verstand te onderschatten. En dat nog wel van de hand van een *vrouw*. Een vrouw die zich blijkbaar niet wenste te houden aan de stilzwijgende afspraken omtrent de onderwerpen die voor vrouwelijke auteurs geschikt werden geacht!” (247)

It is not surprising Franck sympathises with Beecher Stowe, because she resembles his own protagonists in her self-consciousness, sense of justice, and fighting spirit. Franck rejects the twentieth century critique that UTC is an inherently racist book, by pointedly placing the book in its historical context. In this manner, he explains Beecher Stowe's plea for non-violent resistance against slavery was no sign of weakness, but of wisdom.

Apart from placing UTC in its context, Franck explains which translation strategies he applied to the various aspects of the source text. He carefully comments on his strategies with regard to the length of the source text, the sentimentality of the descriptions, the Christian aspect of the source text, and the dialects. Rita Ghesquiere praises Franck's precise and conscientious working method in adapting classics.

“De zorg en aandacht (...) springt meteen in het oog. De auteurs verantwoord in een nawoord de gemaakte keuzen. De jonge lezer krijgt niet alleen informatie over de basistekst, maar ook over wat er geschrapt werd en waarom, en over de stilistische en structurele aanpassingen” (73).

In the following textual analysis Franck's strategies will be analysed in more detail. Franck defends his translation choices by referring to the target reader. Repeatedly he states the target text would have become too tedious, too long winding or too religious for the reader, had he not applied his particular strategies. Franck explicitly wants to make the valuable source text accessible to the modern reader. He expresses

his loyalty to the reader by making decisions with the reader in view. He realises a literal translation could never convey the force and fun of the source text to the young target reader and therefore takes liberties with the source text, while at the same time he tries to preserve the meaning and atmosphere of the source text.

“Aldus wordt, zonder het boek te verraden, het invoelingsvermogen van de moderne lezer niet nodeloos op de proef gesteld” (252). Clearly, Franck aims at dynamic equivalence, rather than a literal formal translation.

7.3 Adaptation of Plot & Phrasing

Plot

Harriet Beecher Stowe never intended to write the *novel* UTC. Initially, she just wrote sketches for the weekly *National Era*. The sketches expanded to a moving serial, and the serial appeared in book form as UTC. However, because the serial appeared with a weekly interval, Beecher Stowe regularly had to freshen up the readers memory. Therefore, she repeated important information and pro- and antislavery arguments. According to Franck, UTC has become rather long-winded and repetitive, due to its original appearance as a series. In his after word Franck therefore explains his main strategy in adapting UTC was to abridge the source text. “Ik heb te lang uitgesponnen scènes en beschouwende passages ingekort, evenals een aantal herhalingen” (250-1). As a result, the source text is reduced to half its size. Franck generally shortened the source text by summarizing chapters and paragraphs, rather than omitting them. Franck’s translation of chapter XXIII provides a representative example of his translation strategy. Beecher Stowe describes how during Uncle Tom’s stay at the St. Clare household, little Eva is visited by her cousin Henrique. The chapter functions to show Eva has an infallible sense of justice, as she reproves her cousin not to beat his slave Dodo. In the source text Eva confronts Henrique with his behaviour and discusses the treatment of slaves with him: “How could you be so cruel and wicked to poor Dodo? (247)”. Franck leaves their discussion out and just describes Eva’s attitude:

“Eva stond met fonkelende ogen toe te kijken. Haar adem perste zich samen in haar keel, ze kon geen woord uitbrengen. Woedend liep ze de veranda in en ze weigerde met Henrique te gaan rijden, hoe hard hij ook kwam aandringen” (170).

The discussion about slavery that evolves between the fathers of the children is reduced to its powerful essence. “Maar toch vind je dit een goede methode om je zoon het begin van onze grondwet duidelijk te maken: “Alle mensen worden vrij en gelijk geboren? (171)”. In this manner the chapter of seven pages is summarised by Franck to halve its original size. This chapter also shows how Franck translated recurring discussions about slavery. Whereas Beecher Stowe repeatedly lets every character have its say about slavery, Franck reduces the discussions to their essence and avoids repetition. In the chapter about Henrique this entails Franck only lets the

fathers discuss the treatment of slaves and omits the conversation of the children about the same topic.

Apart from summarising whole chapters, Franck shortens Beecher Stowe's long descriptions of persons drastically, as the fragment below shows.

- ST:** He was a short, thick-set man, with coarse, commonplace features, and that swaggering air of pretension which marks a low man who is trying to elbow his way upwards in the world. He was much over-dressed, in a gaudy vest of many colours, a blue neckerchief, bedropped gaily with yellow spots, and arranged with a flaunting tie, quite in keeping with the general air of the man. His hands, large and coarse, were plentifully bedecked with rings; and he wore a heavy gold watch-chain, with a bundle of seals of portentous size, and a great variety of colours, attached to it – which, in the ardour of conversation, he was in the habit of flourishing and jingling with evident satisfaction. His conversation was in free and easy defiance of Murray's *Grammar*, and was garnished at convenient intervals with various profane expressions, which not even the desire to be graphic in our account shall induce us to transcribe (3).
- TT:** De slavenhandelaar Haley was een kleine, dikke kerel met grove gelaatstrekken. Hij droeg een blauwe das met schreeuwerig gele bolletjes, een gouden horlogeketting en een reeks opzichtige ringen aan zijn vingers. Zijn stem klonk te luid en te ruw (3).

The example aptly shows how Franck managed to typify the characters as impressively as in the source text, but in less text. By using adjectives that evoke strong feelings and have powerful connotations, Franck characterises Haley as a pompous and conceited man. Thus, it are Haley's garish tie and showy rings that give him away.

In general, Franck has stayed close to the original plot and storylines. Though his main strategy is to summarise the chapters, Franck took his time to set up the story: in his translation the first ten chapters are parallel to the first ten chapters in the source text. The middle part of UTC, that describes the St. Clare household, is shortened most drastically. Franck defends his choice by stating "ik koos voor een hoger vertelritme (251)". His strategy certainly speeds up the story, because the relatively unsuspenseful description of the 'safe' St. Clare household is shortened. As a result, the more thrilling parts of the story are stressed.

The subplot about George and Eliza is kept intact and covers a fourth of the target text, rather than an eighth of the source text. Thus, Franck has changed the internal balance between plot and subplot. As a result, George and Eliza receive considerably more attention. This fits in with Franck's reader oriented approach of translation, because the brave and passionate George and Eliza will more likely be able to appeal to modern readers than the meek and kind Uncle Tom.

Franck's most remarkable translation choice is to omit the character of Topsy. This makes the structure of the story clearer, but also has some thematic consequences that will be discussed later.

Phrasing

Whereas in the source text narrator's text and character's text are in balance, Franck severely cut in the narrator's text in order to make the text more lively. Unlike other translators of UTC, Franck did not translate Beecher Stowe's colourful and varied use of language with a standard Dutch. The dialects in the source text give useful information about the geographical and racial background of the characters, and are also telling of their intellect and degree of civilisation. Thus, Beecher Stowe used language to typify her characters. The after word shows Franck was aware of this function of language in UTC: "Een apart probleem vormt de taal die Harriet Beecher gebruikt in een aantal dialogen. Verscheidene personages (zowel zwarten als blanken) spreken een onzuiver, gebroken of dialectisch Amerikaans Engels" (253). In his translation, Franck focussed on the individual manners of speech of the characters and translated the dialects in a colourful and varied Dutch. Thus, the language still typifies the characters, even though Franck avoids the unrealistic use of existing Dutch dialects.

"Ik vond het niet aangewezen om dat [de taal die Harriet Beecher gebruikt] na te bootsen via een hutspot van Vlaamse en/of Nederlandse kromtaal. Ik koos ervoor om het te vervangen door een zeer "kleurrijke" spreekstijl – want dat was tenslotte het effect dat Harriet ermee op het oog had" (253-254).

The character's use of language typifies their degree of civilisation. As the quote above indicates, Franck translated the dialects in the source text by idiolects. The manner in which Franck translated the speech of Haley is representative of his ability to create idiolects. The slave trader Haley is characterised as an uncivilised and unfeeling man, greedy for gain, but pleased with himself.

ST: "Some folks don't believe there is pious niggers, Shelby,(...) but I *do*. I had a fellow, now, in this yer last lot I took to Orleans – 'twas as good as a meetin' now, really; to hear that critter pray; and he was quite gentle and quite like. He fetched me a good sum, too, for I bought him cheap of a man that was 'bliged to sell out; so I realised six hundred on him. Yes, I consider religion a valeyable thing in a nigger, when it's a genuine article, and no mistake" (4).

TT: "Bekeerde negers kunnen wel 'ns meevallen, dat geef ik toe. Bij mijn laatste troep zat een kerel, nou, die kon preken als een bevlogen dominee! Ik heb een mooi bedrag voor hem gevangen. Zeshonderd dollar in het handje, geen gezeur! Maar kijk uit, er zijn ook negers die met een heilige smoel een psalm zingen terwijl je ze in de gaten houdt. Maar vijf minuten later, als je je rug

draait? Pats, slaan ze je buiten westen met een knuppel en gaan ze ervandoor!’” (4)

As the example shows, Franck managed to typify Haley by his speech. Haley’s pompous and bombastic mode of speech defines him as a conceited and uncivilised character. Apart from that, Franck regularly overdoes the source text, as the last two added sentences show. Nevertheless, these sentences are in line with Haley’s character and mode of speech.

It is telling that only the bad guys Haley, Loker and Legree curse and use rude language. Obviously, Beecher Stowe linked using bad language to being unchristian and villainous. Unlike De Zeeuw and Bruinses, Franck freely translates rude language and uses it to define his characters. The worse characters get, the ruder and more uncivilised language they use. Because Franck did not remove rude language or let the slave holders talk about their slaves in a nicer way, the horrors of slavery are very clear to the reader.

ST: “He was a clever fellow, Tom was, only the very devil with niggers – on principle ‘twas, you see, for a better-hearted feller never broke bread; ‘twas his *system* sir. I used to talk to Tom. “Why, Tom,” I used to say, “when your gals takes on and cry, what’s the use o’ crackin on ‘em over the head, and knockin’ on em round?” (8).

TT: “Neem nu Loker, mijn vroegere compagnon. Handige knul, maar de duivel voor de negers. Hoe dikwijls heb ik hem niet gezegd: “Jongen toch, als die meiden lopen te jammeren, wat helpt het dan als je ze het vlees van de botten ranselt of een gat in hun krijsende kop slaat?” (8)

Ironically, the opposite of slave trader Haley is the escaped slave George Harris. Whereas Haley is pompous and conceited, George acts unaffectedly, has a sharp intellect and a great sense of justice. This is also mirrored in his speech, for despite his fierce anger, George speaks in a controlled and coherent manner. His rhetorical way of speaking, without the slightest track of Haley’s bombast, shows his intelligence.

ST: “Mr Wilson, I know all this,’ said George. ‘I *do* run a risk, but-’ he threw open his overcoat, and showed two pistols and a bowie-knife. ‘There! (...) I’m ready for them! Down south I never *will* go. No! if it comes to that, I can earn myself at least six feet of free soil – the first and last I shall ever own in Kentucky! (...) Mr Wilson, *you* have a country; but what country have *I*, or anyone like me, born of slave mothers? What laws are there for us? We don’t make them – we don’t consent to them – we have nothing to do with them; all they do for us is to crush us, and keep us down” (104).

TT: “Dat weet ik maar al te goed, meneer Wilson, en daarom...’ George sloeg zijn jas open en liet een paar pistolen en een groot jagersmes zien. ‘U ziet, ik ben op

alles voorbereid. Naar het zuiden ga ik nooit. Dan nog liever twee meter vrije grond onder het gras! Ik wil niet meer leven in een staat die mij geen rechten geeft omdat ik uit een slavenmoeder ben geboren. Ik wil niet meer leven onder wetten waarover wij niet hebben mogen stemmen!" (101)

The example below shows how Franck aptly translated the delightful, original way of speaking of chatterbox Aunt Chloe. The translation is shorter, but as typical for Aunt Chloe.

ST: "Mose done, Mas;r George, browning beautiful – a real lovely brown. Ah! Let me alone for dat! Missis let Sally try to make some cake t'other day, jest to *larn* her, she said. "Oh, go way, misses," says I; "it really hurts my feelin's, now to see good vittles spiled dat ar way! Cake ris all to one side – no shape at all, no more than my shoe –go way! " (22)

TT: "Ja hoor, en hij ziet er kolossaal beter uit dan die koek die de nieuwe keukenmeid gisteren in elkaar heeft geprutst. Die had niet meer model dan mijn uitgezakte schoen!" (24)

Throughout the translation, Franck shows he masters various registers and writing styles. Franck's phrasing is inventive and original. He managed to translate Beecher Stowe's use of dialects with a colourful and varied Dutch. In this manner, Franck avoided either an artificial use of dialects or an uninteresting use of Dutch, that would do no credit to the liveliness of the source text. What concerns the plot of UTC, Franck has remained faithful to the original story line. From the after word of his translation becomes clear Franck wanted to keep the modern reader in view. For that reason he choose to highlight the subplot about George and Eliza and to stress the suspenseful parts of the story. As a result, the middle part of the story, that takes place at the St. Clare household, is abridged most drastically.

7.4.1. Interpretation of Themes & Text World: Race

Though Franck has remained faithful to the original storyline and wanted to preserve the core of the story, his reader oriented approach naturally has consequences for the interpretation of the themes and the text world.

Harriet Beecher Stowe's main goal in writing UTC was to prove that blacks were neither physically, nor morally or intellectually inferior to whites. Whereas many in her day and age denied blacks were fully human and experienced the same emotions as whites, Beecher Stowe drew a portrait of intelligent and human black characters. She was aware that if she could convince her readers of the humanity and equality of the black race, they would no longer be able to defend slavery in terms of inequality of the races. Still, even though Beecher Stowe defended the view that the races were equal and thus entitled to equal rights, she did assign certain characteristics to either black or white. In UTC she described in several passages the

supposed traits of the black and white race. Amongst others, she depicts blacks as “naturally patient, timid and unenterprising” (90) and as having a fashion for glitter and glamour (152). The Anglo-Saxons, on the other hand, are described as “the colder and more correct race” (152). However, since Harriet Beecher Stowe’s day and age, opinions about the races have changed drastically. Whereas “in the middle of the nineteenth century (...) the tendency to explain the character of peoples on the basis of race was extremely widespread” (Gossett, 164), this tendency is considered discriminating in contemporary society. In October 2007 Noble prize winner James Watson claimed that “there is no firm reason to anticipate that the intellectual capacities of peoples geographically separated in their evolution should prove to have evolved identically. Our wanting to reserve equal powers of reason as some universal heritage of humanity will not be enough to make it so”. Because of his statement that blacks could be less intelligent than whites, he became “embroiled in an extraordinary row” and “provoked outrage” (Nugent, Times Online). The reactions on Watson’s statements aptly show it is a modern taboo to assign certain traits to the races, and, more specifically, to suggest that one race is superior to another in some respects. However, this is exactly what the narrator in UTC openly does, because certain traits are freely assigned to the races. Consequently, this aspect of UTC is a stumbling block to modern readers. Interestingly, Franck omitted all passages about the supposed traits of the black race and accordingly removed possible stumbling blocks from the translation. Franck’s intention in translating and retelling classics is to make them accessible to modern readers, while preserving the core of the story. According to Franck, UTC is still relevant to modern readers, because it enables them to realise what slavery was like. “UTC blijft hét boek dat de hedendaagse lezer kan laten aanvoelen wat het systeem van de slavernij in wezen betekende” (254). In Franck’s opinion this is the timeless core of the story: to let the reader realise what the system of slavery was like. Thus, Franck primarily describes the relevance of UTC in its modern context. In order to make the novel acceptable to modern readers, he has changed the voice of the narrator by removing all theoretical passages about the supposed traits of the races. Franck has adjusted the translation to the general opinion that all races have the same potential to develop themselves, but simply have to be given the opportunity. In other words, in order to maintain and preserve the relevance of the book, Franck has adapted his translation to modern values and opinions about the races. However, because the narrator’s voice is changed by omitting the theoretical passages, the translation no longer gives an account of the contemporary opinions about the traits of the races.

In the target text, Franck has omitted the character of Topsy, a traumatised slave girl, who acts in an unrestrained way that is both tragic and comic. Beecher Stowe has been criticised because of her stereotypical description of Topsy as a black who just follows her primitive instincts. With Topsy, Beecher Stowe unknowingly created the image of the pickaninny, that would later be used to describe African American children in a discriminating way (BA UTC, 30). Franck describes his omitting the character of Topsy, as cutting out a “weinig ter zake doende zijlijntje”

(251). However, in doing so, Franck has again left out an element of the book that is considered racist by many of its modern readers.

The figure of Uncle Tom has been criticised widely for his exceptional meek and forgiving attitude. In the 1992 play *I Ain't Yo' Uncle: The New Jack Revisionist Uncle Tom's Cabin*, Robert Alexander presents Uncle Tom as "a man with an image problem" (Otter, 15). The name "Uncle Tom" has even become a term of abuse to scold cowardice people. Franck was aware of this critique and admitted in his after word he humanised Uncle Tom by making him less resigned. In the source text Uncle Tom is characterised by his unwavering faith and his refusal to doubt the goodness of God because of the circumstances. He even refutes his wife Chloe and young Mr. Shelby not to be angry and vengeful when Tom is sold. "Chloe! Now, if ye love me, ye won't talk so, when perhaps it's the last time we'll ever have together!" (89). In the target text, Ed Franck has omitted these refutes, in order to make Uncle Tom react more human and not as uncommonly resigned as in the source text. Besides, Franck pays much attention to the subplot to make sure the black race is not just represented by the meek, and somewhat otherworldly figure of Uncle Tom, but also by the fiery and intelligent George and Eliza Harris.

In short, Franck's reader oriented translation strategy does have consequences for the thematic interpretation. A close analysis of the text and the theme race shows that Franck has omitted or changed exactly those aspects of the source text, why it was described as discriminatory. In order to maintain and preserve the relevance of the book, Franck has adapted his translation to modern values and opinions about the races and carefully avoided the book would make a racist impression. As a result, however, the voice of the nineteenth century narrator is omitted, and the book no longer gives an accurate historical account of contemporary opinions about the races.

7.4.2. Interpretation of Themes & Text World: Religion

In the nineteenth century a religious revival, the so-called Second Great Awakening, influenced American society. Preachers stressed individual faith, that influenced all aspects of daily life, and ignored class and race. Reformers started to regard slavery as "the ultimate sin" (Norton, 277). Like in society, religion played an important role in UTC. Harriet Beecher Stowe turns Christian love as a weapon against violent slavery. Besides, Christianity inspires Uncle Tom and other slaves to persevere and abolitionists to fight their cause. Eva represents Christianity at its best. However, in translations for children references to religion are regularly omitted, most probably because religion is no longer part of the daily life of most children (van Coillie, 30, 2005). In the after word Franck describes his first response to the religious aspect of UTC:

"Bij de eerste lezing schrok ik nogal van de zware christelijke saus waarmee het hele boek is overgoten. Verwijzingen naar de Bijbel, dialogen met een christelijk-opvoedend toontje, passages waarin Beecher Stowe zich meer als

een predikant dan als een auteur gedraagt, een paar onwaarschijnlijk edele karakters (Tom en Eva)... Het was even slikken" (251).

Still, Franck realised that in the nineteenth century slavery was defended in religious terms and could therefore be best attacked with arguments based on Christianity.

"Voor Harriet Beecher Stowe daarentegen was de Bijbelse boodschap net het belangrijkste wapen tegen het systeem" (252). Nevertheless, Franck objected against the strong religious character of the novel and lessened the thematic importance of religion. He describes his own strategy as "de godsdienstige overvloed wat in te dijken" (252).

An analysis of the text shows, Franck removed many of the references to religion. The example below is representative of his strategy. Aunt Chloe's repeated exclamation "Lord" is omitted in the target text. Moreover, Tom's answer to Chloe's lament in the source text was characterised by his trust and faith in God, whereas in the target text this element is omitted.

ST: " 'S'pose we must be resigned; but, O Lord! How ken I? If I know'd anything whar you's goin', or how they'd sarve you! Missis says she'll try and 'deem ye, in a year or two; but Lor! Nobody never comes up that goes down thar! They kills ém! I've hearn 'em tell how dey works 'em up on de mar plantations.' (...) 'I'm in the Lord's hands, 'said Tom; 'nothin' can go no fuder than He lets it; and thar's *one* thing I can thank Him for. It's *me* that's sold and going down, and not you nur the chil'en. Here you're safe; what comes will come only on me; and the Lord, He'll help me – I know He will'" (88).

TT: "Ik kan er maar niet in berusten, 'zei ze. 'Ik weet waar je naartoe wordt gebracht. Op die plantages in het zuiden sterven ze als vliegen! Mevrouw wil je later terugkopen, maar ik zeg je, wie naar het zuiden gaat, komt nooit meer terug.' (...) 'We mogen blij zijn dat jij of de kinderen niet verkocht zijn,' zei hij" (88, 89).

In the target text, both Eva and Tom are assigned typological characteristics, in that they resemble Jesus' love for other people – even their enemies. Gossett states "Stowe apparently means to take the ideal of the perfect Christian" (161) in her description of Uncle Tom. However, in Franck's opinion, Tom's and Eva's saintly characters are rather unrealistic. He therefore decided "een deel van Toms en Eva's heilige laag weg te schrapen" (252). Consequently, however, the characters are typified in a different way from the source text.

In the source text, Eva is a personification of Christian virtues. She has an angelic character and even expresses the wish to die for other people if she could save them in that manner: "I can understand why Jesus *wanted* to die for us. (...) I've felt that I would be glad to die, if my dying could stop all this misery. I *would die* for them, Tom if I could" (255). Her life is characterised by her love of God and of other people and despite being terribly sad, her deathbed is inherently hopeful: "I believe in Him, and

in a few days I shall *see* Him" (270). However, in the target text all but two references to Eva's faith are omitted. Once, the narrator states Eva is an angel to Uncle Tom: "Voor Tom was Evangeline St. Clare (...) een van de engelen uit het Nieuwe Testament" (123). Still, this sentence functions as a comparison and does not reveal anything about Eva's personal faith in Jesus. In another instance, Tom remarks Eva loved to read the biblical story about the resurrection of Lazarus (176). These two examples are the only instances in the target text where a description of Eva and a reference to Christianity are linked. Unlike in the source text, Eva never personally witnesses of her faith. As a result, in the target text Eva stops being the angelic, believing character she was in the source text. Besides, Franck avoids describing Eva as an unearthly fairy, but depicts her as an ordinary, recognisable girl. Whereas the narrator describes her in ecstatic terms as "the perfection of childish beauty" with "an aerial grace, such as one might dream of for some mythic and allegorical being" (136), Franck describes her in a matter-of-fact manner: "Hoewel ze er een beetje ziekelijk, ja haast doorschijnend uitzag, was ze een van de beweeglijkste opdondertjes aan boord, nieuwsgierig en goedlachs" (123). As a result, Eva becomes more girlish in the target text.

Franck still describes Uncle Tom as a believing character. However, he made Tom less resigned. Tom no longer expresses his infallible trust in God in all circumstances. Besides, Tom is no longer assigned typological characteristics in the target text. In the source text Tom explicitly resembles Jesus in his death. When Legree is about to murder Uncle Tom, Uncle Tom tells him he would die for him if that could save Legree's soul. "Mas'r, if you was sick, or in trouble, or dying, and I could save ye, I'd *give* ye my heart's blood; and, if taking every drop of blood in this poor old body would save your precious soul, I'd give 'em freely, as the Lord gave his for me" (382). Tom's words infuriate Legree, because he realises he will never really be able to break Uncle Tom's will. Beecher Stowe makes clear that the reason Tom endures is his faith in God. Legree can not accept he loses the psychological battle with this slave and kills him. The passage cited above is the key passage of the novel what concerns the theme religion, but is left out in the target text. Franck did not leave out Uncle Tom's faith in the translation, but lessened the influence of Tom's faith. This consequently changes Tom's characterisation and the motifs for his behaviour. Franck felt the character of Uncle Tom was too saintly and pious to appeal to modern readers. Therefore, he sternly cut in religious passages, but nevertheless took care to make clear Uncle Tom was motivated by his faith:

"Tom kwam tot de ontdekking dat in de hele bijbel alleen het lijdensverhaal van Jezus hem nog enige troost kon bieden. Steeds opnieuw las hij het, vol bewondering voor die wonderlijke figuur die tegen alles en iedereen in bleef volhouden, bleef geloven in zijn zending en in zichzelf, hoe uitzichtloos alles ook leek. En langzaam maar zeker putte Tom er kracht uit, een kracht die op een geheimzinnige manier bleef groeien, tot hij op een morgen opstond en

zich herboren voelde. Vanaf die dag zagen de slaven een andere Tom. Hij leek onaantastbaar voor alle kwellingen" (214).

In short, Franck's after word makes clear he was aware of the thematic importance of religion. He realized he could not omit the theme entirely without impairing the thematic interpretation of the text world. Nevertheless, he omitted the majority of the passages about religion and restricted himself to a minimum of references to religion. Franck had to strike a difficult balance between being faithful to the source text and writing an appealing text to modern target readers. He realized that the Christian aspects of the source text could be alienating to modern readers. Beecher Stowe's primary goal with the source text was to convince people of the injustice of slavery, but she also focussed on the non-violent force of religion in bringing about justice. In the target text however, religion is no longer a theme of great interest. Though Franck makes clear Uncle Tom is strengthened by his faith in God, faith no longer characterises his entire being.

7.4.3. Interpretation of Themes & Text World: Gender & Society

Since its publication in 1852, UTC has also been read from a feminist perspective. Doris Y. Kadish describes UTC as "a major work that has been identified with women and that has continued to interest and inspire women critics and readers" (51). Though Beecher Stowe did not intend to write a feminist novel, she certainly pleaded the cause women. In UTC she angrily described the sexual harassment slave women suffered from, painted some portraits of powerful women, and showed how women could influence the social and political tide by exerting their moral influence, even though they were denied the right to vote. For that reasons, gender was an important theme of UTC. However, the aspects of UTC that were progressive around its publication, are no longer recognised as such, because the novel is dated. As a result, Beecher Stowe's plea for women is dated and no longer of current thematic relevance in the target text. Still, like Beecher Stowe, Franck openly and disapprovingly describes the sexual abuse of slave women and depicts the moral strength of women. Besides, in his after word Franck explains to the reader that the novel pleaded the cause of women and states that women and slaves were alike in some respects in the nineteenth century. Therefore, though Beecher Stowe's plea for women is dated and no longer of current relevance in the target text, Franck accurately describes the relevance of the novel to Beecher Stowe's contemporaries what concerns gender.

When Franck's translation was published the activating message of UTC to abolish slavery, naturally was no longer relevant. Still, Franck stresses the historical relevance of the novel: "UTC is hét boek dat de hedendaagse lezer kan laten aanvoelen wat het systeem van de slavernij in wezen betekende" (254). To point out the historical relevance of a book about slavery to children, a reference to the past of their own country with regard to slavery would certainly not have out of place.

However, a reference to slavery in the Dutch and Belgian colonies is lacking. In its present form, the after word wrongly gives the impression that slavery was just an American matter.

7.5 *Child Image & Children's literature*

The child image of translators and their opinions about children's literature influence their translations to a great extent. For decades writers felt children ought to be protected from the harsh outside world and romanticised life in children's books and directed their stories at "naïve" and "innocent" children (Oittinen, 41, 42, 2000). Taboo subjects as sex, violence, injustice and physicality were avoided in children's books. This attitude changed radically in the sixties and seventies. Social criticism entered children's books and children were openly confronted with former taboo subjects (van Coillie, 274, 1999). Franck's definition of his own books and protagonists makes clear he writes for "understanding" and "experienced" children (Oittinen, 41, 42):

"Mijn jeugdromans gaan over jongeren die door het leven gekneusd worden, maar uiteindelijk toch hun rug rechte trekken en zeggen: 'Ik laat me verdomme door het leven niet onderspitten'. Dwarse, nadenkende, gevoelige, intelligente jongeren die moeizaam hun eigen weg zoeken." (bron: website NPJ)

Franck opposes deceiving children with description of an unrealistic, dreamlike world, because children are exposed to the harsher sides of life too. He wants to describe life as it is. "Ik laat gewoon zien hoe het soms gaat in het leven. In het beste geval schenken mijn boeken (...) een beetje troost (...). Mijn boeken zijn meer dan zomaar een verhaal. Ze gaan over het leven. En over jou misschien" (idem). Göte Klingberg claims that in adaptations for children often "anything considered unsuitable is deleted", in order to prevent the children from obtaining "knowledge of the world around them" (Oittinen, 91, 2000). Obviously, Franck's opinions about children's literature are the opposite of the attitude Klingberg describes. This also becomes clear from his translation strategies.

Unlike other adaptors, Franck has not omitted the references to physicality and sexuality. The passage below seems to be the litmus test of adaptors what concerns their translation norms about physicality. Most translators avoid to mention Prue is no longer able to breastfeed her baby, even though this entails they cannot mention the true cause of the baby's death. Franck remained close to the source text.

ST: "It was the peardest little thing! and missis she seemed to think a heap on't, at first; it never cried – it was likely and fat. But missis tuck sick, and I tended her; and I tuck the fever, and my milk all left me, and the child it pined to skin and bone, and missis wouldn't buy milk for it. She wouldn't hear to me, when I telled her I hadn't milk. She said she knowed I could feed it on what other

folks eat; and the child kinder pined and cried, and cried, and cried, day and night, and got all gone to skin and bones, and missis got sot agin it, and she said ‘twan’t nothin’ but crossness” (201-202).

TT: “Toen ik hier bij een nieuwe meester kwam, kreeg ik nog een kind en ik mocht het houden, zei hij. Maar op een dag werd ik ziek en mijn borsten gaven geen melk meer. Op een vloek en een zucht werd mijn kind zo mager als een rietstengel. Vel over been. Mijn meester wilde geen melk voor hem kopen. Mijn zoontje moest maar eten wat de pot schafte, zei hij. Maar dat lukte niet” (155).

In UTC, Harriet Beecher Stowe described the sexual harassment female slaves were often exposed to. Franck has not omitted or softened *any* references to interracial sexuality, but kept them all intact. Obviously, Franck values ‘telling the truth’ highly, even if that entails exposing children to a harsh and violent world.

ST: “We remark (...) that George was, by his father’s side, of white descent. His mother was one of those unfortunates of her race, marked out by personal beauty to be the slave of the passions of her possessor, and the mother of children who may never know a father” (102).

TT: “Zal ik u eens een leuk verhaal vertellen, meneer Wilson? Mijn vader was een van uw deftige blanke heren uit Kentucky die zijn handen niet kon afhouden van zijn zwarte slavinnen” (101).

ST: “Sir, I have stood at the door and heard her whipped (...) and she was whipped, sir, for wanting to live a decent Christian life, such as your laws give no slave-girl a right to live” (105).

TT: “Maar nog geen maand later heb ik moeten toekijken hoe ze werd geseld. Gewoon omdat ze meester zijn zin niet wou laten doen, als u begrijpt wat ik bedoel” (102).

In some instances, Franck is more explicit than the source text about the sexual abuse of slaves. The source text implies Emmeline is bought by Legree to replace his former mistress Cassy, but leaves the reader in doubt whether he actually abuses her or not. In that respect, the target text is clearer, as the examples below show.

ST: “I mean to call Em. She hates me – the monkey! I don’t care – I’ll *make* her come!” (346).

TT: “Ik ga troost zoeken bij Emmeline, al haat ze me, die boskat. Maar dat kan met niet schelen. Als het moet, dwing ik haar” (208).

Legree’s threatening words leave little to the imagination of the readers. Besides, Franck lets Emmeline more explicitly comment on the abuse.

ST: “Oh, Cassy! Do tell me, couldn’t we get away from this place? I don’t care where – into the swamp among the snakes, anywhere! *Couldn’t* we get *somewhere* away from here?” (348)

TT: “O Cassy, de dingen die hij met me doet, ik houd het niet meer uit,” snikte Emmeline. ‘Kunnen we niet samen vluchten? Het geeft niet waarheen. Ik zit nog liever in de moerassen tussen slangen op boomschors te kauwen dan hier te blijven. Kunnen we echt nergens naartoe?’ (209)

Franck’s main strategy was to abridge the source text, but an analysis of the references to interracial sexuality shows that he kept them all intact. As the example above shows, Franck is often more explicit in his translation than the source text was.

In many instances cursing and rude language are considered unsuitable in children’s books. In the source text, the worse characters get the ruder language they use. It is shocking to read about the cruelty of the slave holders and their careless and indifferent attitude towards their slaves. The atmosphere in the last part of the book is particularly oppressing, not in the least because of the violent way in which Legree addresses the slaves. Franck did not hesitate to translate the rude language.

ST: “Sambo! Quimbo! Give this dog such a breakin’ in as he won’t get over in a month!” (331)

TT: “Neem die schurftige vrome hond mee en geef hem een pak ransel waar hij over een maand nog last van heeft” (200).

ST: “Didn’t I pay down twelve hundred dollars, cash, for all there is inside yer old cussed black shell?” (331)

TT: “Ik heb verdomme twaalfhonderd dollar betaald voor alles wat er in jouw vervloekte zwarte vel zit!” (200).

Franck described UTC as a text “die je bij de strot greep” (247). Because he did not soften the violent and rude tone of the source text, his translation has the same effect. The examples above are shocking, because they show how the system of slavery and slave holders denied slaves their humanity. The slave Uncle Tom is stripped of his identity and dignity as a human being and treated as “this dog” and just a “old cussed black shell”. The translation of the examples above give reason to surmise Franck regularly overdoes the rudeness of the source text in order to reach a powerful effect.

ST: “Legree dreamed. (...) Then it seemed to him he was on the edge of a frightful abyss, (...) and Cassy came behind him, laughing and pushed him. (...) Legree awoke. (...) ‘I’ve had a hell of a night!’ he said to Cassy” (350).

TT: “ ‘Ik ben net wakker geschrokken. (...) Nachtmerrie gehad.’ (...) Hij spuugde op de vloer en vloekte. ‘En toen stond ik op de rand van een ravijn en iemand duwde me in de rug. Godverdomme, wat een helse nacht!’ ” (211)

Obviously, Franck did not consider cursing and rude language taboo in children's books. On the opposite, he regularly even overdoes the rudeness of the source text.

Like Franck did not omit or soften the rude language and passages referring to sexuality, he neither avoided descriptions of violence, as already could have been deduced from various examples quoted above. The quote below provides a good example of Franck's translations of violent passages. He not just avoids to soften or omit the scaring elements of Legree's speech, but even adds some quite grueling details.

ST: "Do you know I've made up my mind to kill you? (...) *I have (...) done – just – that – thing*, Tom, unless you tell me what you know about these yer gals! (...) Hark'e, Tom – ye think, 'cause I've let you off before, I don't mean what I say; but, this time I've *made up my mind*, and counted the cost. You've always stood it out agin' me – now I'll *conquer you or kill you!* – one or t' other. I'll count every drop of blood there is in you, and take 'em, one by one, till ye give up! (382)

TT: "Ik ga je vermoorden, nikker!" siste hij. 'Jij bent de aanstoker van de vlucht. Jij weet waar die meiden zich verschuilen. Ik vermoord je als je het mij niet vertelt. Ik scheur je zwarte huid aan flarden en sleur het uit je!' Tom gaf geen antwoord. 'Hoor je me niet? (...) Doe je bek open! Jij denkt dat ik het niet meen, hè? Omdat ik je de vorige keer heb laten gaan. Maar nu drijf ik door, hondsvot. Ik zal elke druppel bloed van je aftappen, een voor een, tot je toegeeft. Begrepen?" (326, 327)

In short, Franck seems not to have considered adapting the translation to traditional educational values. Like the source text, Franck's translation is shocking to read. Like Beecher Stowe, Franck does not spare the readers. Whereas in many children's books children are protected from the harsh outside world, Franck confronts them with a violent story. Indeed, where other adaptors omitted aspects of UTC out of educational motives, Franck keeps them intact or even stresses them. As a result, where one would expect a mitigation of the source text, Franck regularly overdoes the source text in his use of rude language, references to sexual abuse and descriptions of violence. Paula Connolly worded the dilemma of translators as "to erase the violence of such events would be to mitigate the atrocity itself, yet including violence could easily alienate or terrify very young children" (107). Franck obviously choose to tell the painful truth, rather than to mitigate history.

Conclusion

In her fierce plead for abolition Harriet Beecher Stowe addressed the whole American nation in UTC. Though she called herself disdainfully “a little bit of a woman” (Gossett, 239), she did not shy away from arising consternation in her detailed descriptions of the horrors of slavery. Thus, UTC primary had an activating function. UTC became a classic: until today millions of copies were sold and it was translated in tens of languages. Because slavery has long since been abolished, the initial function of the novel has changed from activating into providing a social historical account. The target audience has changed too, since the novel is nowadays regarded as a children’s classic. As translations mirror contemporary opinions about society, literature and the target audience, this change can also be perceived in the translations in Dutch. In this MA thesis I tried to answer my research question, focussing on the function, thematic interpretation and target audience of the translation: *How do the different translations and adaptations of UTC in Dutch reflect the contemporary opinions about the child, children’s literature, and society?*

In chapter 1, I paid attention to the interesting views of Zohar, Toury and Lefevere, who all stated that translated texts are products of a certain culture and should be studied in that cultural context, rather than on their linguistic merits and characteristics alone. I took their advice into account, and explored the source of the UTC, as an understanding of the source culture and the source author are vital for an adequate understanding of a text.

For the second chapter I delved into several catalogues in order to set up a translation history of UTC in Dutch. The translation history showed that from 1853 to 2008, no less than 49 different editions of UTC have appeared in Dutch. 42 Editions (86%) were not integral translations but adaptations of the source text that specifically aimed at a target audience of children. The first editions held a monopoly on translations of UTC in Dutch for years, but from 1910 on many publishers tried to get their share of the classic and there appeared at least two new editions of UTC every decade. Most publishers did not succeed in their attempt to profit from publishing the classic, as only 29% of the editions was reprinted.

In chapter 3, I briefly investigated whether UTC’s popularity might cohere to its relevance to the Dutch policies, which kept slavery intact till the 1880’s. Indeed, the publication of UTC seemed to have given an impulse to the weak abolitionist movement of The Netherlands. Books and brochures appeared that were modelled on UTC and that made the readers aware that slavery in the Dutch colonies was as gruelling and unsustainable as slavery in America. Like in America, UTC brought slavery home. An in-depth analysis of the relation between the publication of UTC and the abolition of slavery in The Netherlands did not belong to the scope of this MA thesis. Nevertheless, further research into the influence of UTC on the Dutch

social political situation in the second half of the nineteenth century might prove very interesting.

Because 86% of the adaptations of UTC in Dutch aimed at young readers, I did some further research into writing and translating for children in chapter 4. This laid bare a field of tension: to maintain the historical faithfulness of the source text might conflict with conservative *and* accepted norms about children's literature. The dilemma of the translator was worded aptly by Paula T. Connolly: "...to erase the violence of such events would be to mitigate the atrocity itself, yet including violence could easily alienate or terrify very young children. (...) In short, how does one tell the truth?" (107).

On the basis of the theoretical outline sketched in the first four chapters, I started to analyse three adaptations of UTC that were each representative of a certain period. In chapter 5, I examined A. G. Bruinses 1854 adaptation of UTC: *Een kijkje in de hut van oom Tom*. It appeared that Bruinses solved the dilemma stated by Connolly by shifting the thematic emphasis from slavery to religion. Besides, the lively text world has become rather formal and fails to make a powerful impact. Bruinses avoided to refer to the current relevance of UTC to slavery in the Dutch colonies. Thus, the atrocity of slavery is mitigated by educational motives in Bruinses adaptation. Bruinses's conservative opinions about children's literature influenced her translation. She preserved the innocence of her target audience and protected it from a harsh world.

In chapter 6 I analysed P. de Zeeuw's translation strategies in *De hut van oom Tom*. Whereas in the source text Harriet Beecher Stowe fiercely protested against slavery and wanted to prove by intellectual arguments and the emotional involvement of her readers that blacks were not inferior to whites, De Zeeuw focussed on writing a suspenseful story about sympathetic black characters. The theme 'race' receives less attention, because De Zeeuw omitted descriptive passages and dialogues about slavery. As a result, the historical relevance of the novel has lost strength to suspense. De Zeeuw's translation strategy is less protective than Bruinses's, as he keeps more violent passages intact. Still, the harshness of the source text is softened and De Zeeuw adapts the text to educational values.

Ed Franck published his adaptation of UTC, *De hut van oom Tom*, in 2003. Unlike De Zeeuw and Bruinses, he seemed not to have considered adapting the translation to educational values. Franck did not spare the readers. Whereas in many children's books children are protected from the harsh outside world, Franck confronted them with a violent story. Indeed, where other translators omitted passages about out of educational motives, Franck kept them intact or even stressed them. Franck regularly overdoes the source text in his use of rude language, references to sexual abuse and descriptions of violence. Paula Connolly worded the dilemma of translators as "to erase the violence of such events would be to mitigate the atrocity itself, yet including violence could easily alienate or terrify very young children" (107). Franck obviously choose to tell the painful truth, rather than to mitigate history. Franck's opinions about children's literature are progressive: he

refused to omit or soften the aspects of the source text that were traditionally adapted. Franck's child image was that of an experienced and understanding child. Franck had a reader oriented approach, and carefully adapted timely aspects of the source text.

In short, each of the analysed adaptations reveals a different child image of the translator and reflects different contemporary opinions about children's literature and society. By studying several translations that appeared over a period of 150 years, cultural, historical and literary changes become apparent. Bruinses's and Franck's translations are opposites. Because they appeared with an interval of 150 years, they are indicative of these changes. Whereas Bruinses protects her readers, Franck confronts them, whereas Bruinses writes for innocent children, Franck addresses an experienced audience. While Bruinses softens the source text, Franck sharpens it. These developments also relate to the altered function of the novel, that changed from activating to providing a social historical account.

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