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An Interpretation of Pun Translation

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Abstract

Pun translation is considered to be one of the most challenging tasks because of the different features between the two languages, especially those belonging to different linguistic families. To be translatable or untranslatable, that is a question. This paper, by applying the four model spaces in Conceptual Integration Theory to pun translation, explores the operation of human mind in the translation process, and tries to seek out the mechanism of understanding the source text and reproducing what the source contains in the target language.

Keywords: pun; conceptual integration theory; pun translation; spaces; translation process

Introduction

Puns exist in almost every language. According to Collins English Dictionary, pun is “the use of words or phrases to exploit ambiguities and innuendoes in their meaning, usually for humorous effect.”(2000:1251)

Each language is unique in vocabulary, pronunciation, grammar and figures of speech, which inevitably lead to corresponding vacancy between every two languages. Translation is a complicated cross-cultural communication, during which the loss of information is almost unavoidable, especially between English and Chinese because they belong to the different families. Even with adaptations and compromises, translators frequently find themselves facing with a translated text neither “faithful” nor “equivalent” to the original. No matter how hard a translator may try, treason in his or her work is unavoidable. Therefore, puns are hard to deal with in translation, and there even comes the idea of its untranslatability.

The Conceptual Integration Theory is a newly born theory in the cognitive linguistics. It is originally used to explain human language—talking and thinking, the mental spaces of human mind, analyzing the psychological process of language activities. This paper, by applying Conceptual Integration Theory to translation, probes into the operation of human mind in translation process, trying to find out the mechanism of understanding the source language and expressing the relevant information in the target language.

Conceptual Integration Theory

The Conceptual Integration (blending) Theory is an important part of Cognitive Linguistics, which is initiated by Gills Fauconnier and Mark Turner in 1994. It is developed from Mental Space, which is also initiated by Fauconnier in *Mental Space: Aspects of Meaning Construction in Natural Language* in 1985. According to Fauconnier, there are four mental spaces in his model. They are shown in Figure 1:

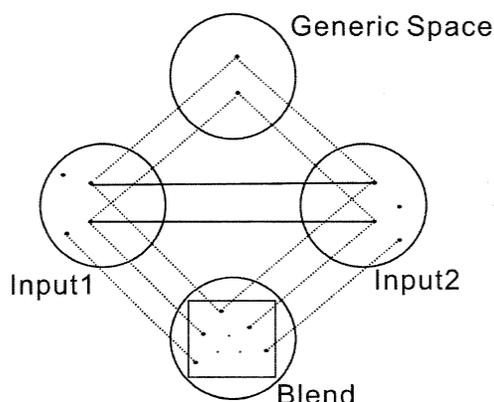


Figure 1 : Mental Spaces (Fauconnier & Turner, 2002:46)

In Figure 1, the circles represent mental spaces, the points in the four circles refer to the linguistic elements, the solid lines represent the simple counterpart projection, and the dotted lines stand for the abstract projection between the elements in different spaces. The square inside the blend represents the emergent structure.

The two input spaces are actually the two different kinds of information one can get from a meaningful sense group. Generic Space is a necessary space filled with abstract characters, which are shared by two input spaces. In this space, one can find the similarities of the input spaces, and this provides the possibility of blending. Blended Space is the most important one among the four mental spaces, which is a dynamic and general operation. In this space, new knowledge and meaning are created on the basis of input spaces and generic space, and the essence is to project selectively from the two input spaces into the next level — blended space.

The four spaces are connected in particular ways so that people can get the hidden meaning of some words or sentences. The network model of Conceptual Integration Theory is the detailed instruction of every space, selective projection and Emergent Structure. All the spaces are connected by the selective projection, which means that not every element in the input space is projected into the blended space, i. e., this procedure is selective. The emergent structure is the core of Conceptual Integration Theory. It appears in human mind based on the reality and logic, and it comes from input spaces and has many elements that do not belong to any input space. The blend process is completed

by three operations, which are Composition, Completion and Elaboration. These three operations work together and make the blend possible.

The network model of Conceptual Integration Theory intends to describe the relationship between different mental spaces. When we talk or think, a few mental spaces are set up. Using the network model, we could explain the process inside one's mind, especially the process of translation.

Interpretation of the Translation Process

The Psychological Process of Translation

“From the perspective of Psycholinguistics, ‘translation’ is a kind of psychological transition between two languages. Simply speaking, such transition includes two processes: the comprehension process of the source language and the production process of the target language.” (Liu Shaolong, 2007: 1) Comprehension and production are two basic psychological processes in the use of language, and it is the first and vital step. Then it moves on to the second step — production, which expresses what we have got in the comprehension stage in another language. This article deals with the mental spaces of translators and its functions on puns translation, so this involves psychological pattern of human mind. Here I introduce a term “Translation Thinking”. According to Liu Miqing, thinking is the indirect and general reflection made by human being toward objective things; it is from but higher than human perception. People acquire, choose, and accumulate information by sense organs, and then provide it to their brains as material for logical thinking. At this moment, sensing has already been promoted to thinking. The main means of Logical thinking is concept or conceptual system, grammar for example; and its main tool is language.

However, translation thinking is not common logical thinking. The feature of translation is: what the translator receives is the linguistic system of source language, which is the surface of source language rather than deep concept. The translator's task is to dig into the conceptual system, which is the deeper structure of source language, on the basis of surface information of the source language. And this depends on his judgment and inference (Liu Miqing, 2005: 93-94).

Conceptual Integration Theory and Translation process

As is stated above, the main processes of translation are comprehension and production, which are proceeded in the translator's mind in at fast speed. Translation is a kind of code-switching including receiving, decoding, remembering, encoding and expressing. The first four phases represent the inside process of cognitive psychology or bi-linguistic transition; while receiving of source language, decoding, and expressing of target language represent a whole process of linguistic comprehension and production. Such process is carried out in different levels, including phonetics, vocabulary, syntax, discourse and pragmatics.

1.Comprehension

Linguistic comprehension is a kind of active psychological inference procedure. It extracts the deep meaning from the surface of language. The comprehension in a listener's mind starts from the stimulation of the speech from the speaker, then the listener searches for the meaning in his or her mental lexicon, and in the last, he or she analyses the meaning of sentences and forms the concept of conversations. For the translator, especially literary translator, the comprehension process is to understand the source text totally; and for the pun translator, he has to understand the multi-meaning and hidden cultural background of puns.

Moreover, the comprehension process is a vital step in translation because in this process all the information and elements from the source text is decomposed and digested by the translator. It is in the source language space. The translator pays great attention to determining what and how the author conveys to the target readers while reading the written text — in the form of words. Then the translator may visualize the pictures and graphic signs of the text to get a vivid picture in his mind or to mentally reproduce the sounds they symbolize. Such physical act of perception is accompanied by mental activities that analyze the relationships of an intricately woven network — the written text.

In pun translation, these relationships fall into two broad categories: semantic relationship among words in the text and referential relationship between the words and non-linguistic phenomena. In a sentence or conversation with puns, there is usually one

word or one phrase that expresses the punny effect. So the comprehension of the source text can be fulfilled at two different steps: the first is the literal meaning comprehension at which words and sentences of the language system are analyzed; and the second is the hidden meaning comprehension at which meaning is hidden behind the surface of the text, which is what the speaker or writer really want to convey. In fact, the translator is in the position as a source text reader who is pursuing a full understanding of the information provided by the text. Puns have two levels of meaning, i.e. the literal meaning and the hidden meaning. Therefore, this paper tries to apply the Conceptual Integration Theory to pun comprehension in two models: literal comprehension and hidden comprehension.

a. Literal Comprehension

In the literal comprehension process, the translator makes full use of his source language vocabulary to understand the source text, and searches in his memory for the signification of every word. As soon as the translator reads or hears a pun, two input spaces (the vocabulary space and the background knowledge space) are created in a larger source language space. Through the selective projection from these two input spaces to the third one, the blended space, the literal meaning of words is identified and confirmed.

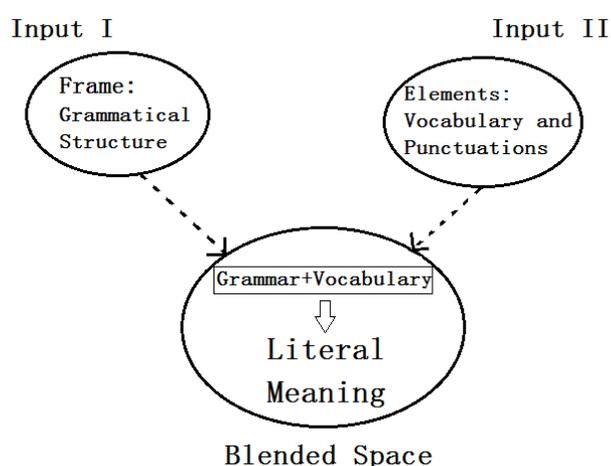


Figure 2: How literal meaning is achieved

From this figure, we can clearly see how the literal meaning of a pun is achieved. Input I is the grammar space, in which the translator acquires the structure meaning of a sentence; while Input II is the vocabulary space, in which the surface meaning of every word is shown. The frame space provides an empty grammatical structure and the elements space provides the corresponding vocabulary with their meaning. Integration consists of the matching of the two input spaces and projecting into a third mental space — the blended space. In this space, the words with its meaning from the vocabulary space and the structure from the frame space are integrated. As a result, the pun becomes a semantic unit rather than meaningless word groups. In this way, the literal meaning is actually obtained by the translator. To be clear, this literal meaning is not a simple collection of meanings, the reason for which is because the blending process is constrained by the “optimality principles”. Through selective projection, the elements that are not suitable to fill in the structure are abandoned. However, this whole process is only based on linguistics and such directly trans-coded formulation may not be appropriated for the target readers in the target culture, or even in the context. Comprehension at this level is essential, but it is a partial interpretation for the meaning analysis.

After literal comprehension, it is easy to come up with literal translation. In pun translation, it is impossible to get punny effect only on this level because the understanding of translated sentence will be blocked by cultural and geographical difference. So in order to convey the whole information to the readers, the translator must finish his or her work by digging into the deep meaning of the pun— hidden meaning comprehension.

b. Hidden Meaning Comprehension

The comprehension process of hidden meaning takes place at the second level of comprehension to confirm the conceptual content of the source text by drawing on the referential context in which the text is embedded. Based on the significations of decoded linguistic signs, this operation aims to discover what the signs mean as parts of the messages. Translation is the procedure of communicating messages rather than matching similar words, and it is not to express the linguistic signs or codes but the concepts of ideas. It is this nature that makes it possible to bridge the gap between different

languages, the distinctive sentence structures, as well as the alienating words and expressions.

The hidden meaning of puns is quite different from its literal one because what puns intend to show is not the literal relationship but a kind of double relationship. It holds deep meaning and it is difficult and improper to judge the meaning from one level of punny sentence. So the complete comprehension of the pun requires not only comprehension of its literal meaning but also the comprehension of the meaning on the occasion that puns are used.

Interpretive analysis for comprehension at this level is necessary because languages do not have any separate and distinct signs for every concrete or abstract element of human experience. Translation would simply be a matter of substituting notion, consisting of one univocal unit for another. Words and sentences are always adopted to do translation according to the situational parameters that define the communicative situation and they take on an additional dimension. As a result, a model of translation must contain interpretive analysis of comprehension, in which concepts are drawn out of the signification and are connected to the world of knowledge and experience.

After the literal meaning is accomplished, the blended space in the literal comprehension process turns to be one input space in the second round of blending, which is the comprehension process of the hidden meaning. The hidden meaning space contains the pun with its literal meaning and also the image. The other input space is the context space which contains not only the unwonted verbal or written context of the pun but also the context of background culture and the psychological context of the translator. The frame of the source input is used to organize the abstract target input. The target input offers concrete values for the roles in the source input. The corresponding values and roles are compressed into the blended space while the shared schema of the two input spaces is projected to the genetic space. Because the relation of analogy depends on the role-value compression, the source and the target input are analogous. This integration activity can be also illustrated in a single-scope network shown as follows :

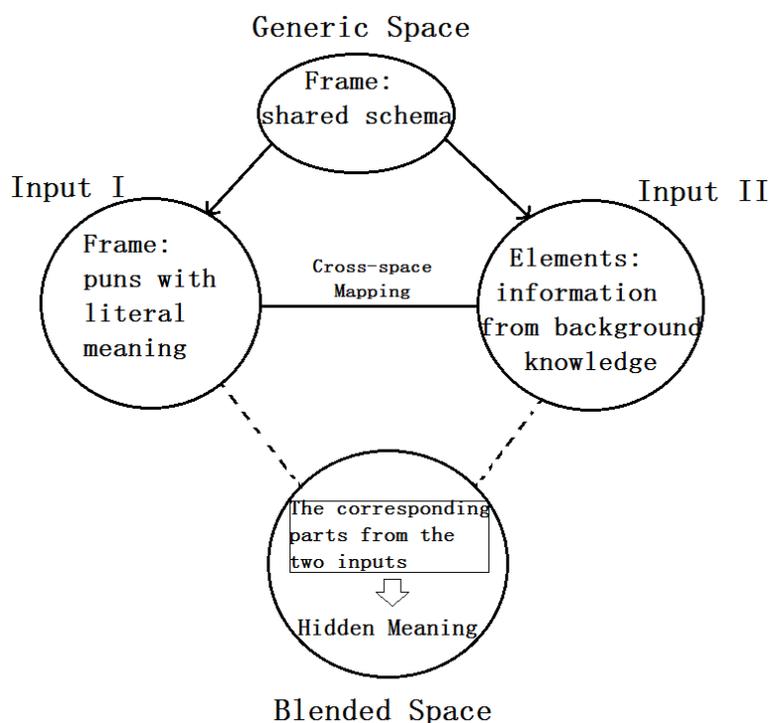


Figure 3: How Hidden meaning is achieved

From this figure, we can see that we take the literal meaning in the first step as the input. But in fact, when that happens in human mind, it takes little time for the translator. The "hidden structure" in Input I contains several kinds of elements such as words with similar or same pronunciation, same word with different meanings, a phrase of sentence imitating a fixed proverb, etc. Using his rich background knowledge, the translator can get the hidden structure apart from the literal structure, and then blend it with its corresponding meaning. At last, the hidden meaning emerges in the translator's mind. The only task to do is to express the hidden meaning and literal at the same time in order to convey every effect in the original text. However, sometimes it is very hard to convey all the information into the target text. Appropriate methods are involved to do a better work.

2. Production

The translator's task in production process is to express the intended meaning clearly. However, sometimes it is impossible to convey all the elements in the source text, so the production process needs techniques. The Conceptual Integration Theory is very useful anyway. The production process is a cognitive process in which the pun in the source language is transformed into the target language. In this process, the translator performs the act of restructuring concepts with the special factors of the target language. However, this rewriting or reformulation is least analyzed from the perspective of the mental operating process, and it is also the least understood procedure, too. Through the process of comprehension, the ideas arouse a set of analogical reasoning in the translator's mind, and he will search into his deep internal memory store for the corresponding words or phrases or sentences to fit for this concept. Generally speaking, the production process is based on the intelligence of the translator, and the operation of the whole procedure is not all conscious. For most people, thought is usually an unconscious activity of the mind, which leads to the limitations of our undertaking. To deal with this problem, the translator ventures into the little known area of the mind and searches for it. When it can not be reached there, a necessary "library work" should be done because some cultural and linguistic background knowledge is vital for pun translation. Background knowledge plus logical thought can strongly influence the final translation product.

The Conceptual Integration Theory can be applied to the production. The two input spaces contain two meanings from the comprehension process, literal meaning and hidden meaning, which the production needs. That is to say, production is also a psychological process for the translator in which he tries to organize a whole image expressing every element in the input spaces. But as is stated, the projection is selective, i.e., not every element is projected into the blended space. As a result, the translation would not be so complete. In the reformulating, the translator should constantly shuttles between the deverbilized meaning in order to seek for expressions and the target linguistic forms through which it could be verbalized. Such repeating action will not stop until a satisfactory expressive decision is made. To discover the meaning of source text within a communicative context, and to re-express it in target language, the translator reasons by analogy, and probes into the resources of expression in the target language through a series of associations. He is involved in a cognitive process in which his

creative reasoning, general information, cultural and linguistic knowledge are stored in the mind. In a word, a competent translator is not only a bilingualist but also biculturalist. He can greatly solve the conflicts between culture and language any time. Human brains work by association, and the translator's competence depends to a huge extent on his associative and deductive abilities to exploit the associations between ideas. Having grasped the original meaning, the translator must search for proper words or punny expressions in the target language, which can be obtained by recreating the context. His knowledge, intelligence and imagination allow him to establish the similarities in the process of analogical reasoning. Then he starts to explore into the resource of the target language in order to find linguistic signs which are capable of rendering those ideas. Scanning his memory for signs coinciding with the ideas, he comes up with solutions at a subconscious level. Some solutions may be set aside right away for linguistic or referential reasons, while some solutions may be rejected for inappropriate connotations. Reflecting on the choices, the translator might have intuitively perceived another analogy and may become vaguely aware of some possible solutions to the problem. On the other hand, some words or phrases may have evoked other relevant expressions in the translator's mind. He may have tried to produce the fundamental elements in a translator's mind and may have tried to produce the fundamental elements in a probable conjecture. The fact is that if the meaning is grasped, it is reformulated not by means of words but by ideas. Either consciously or subconsciously, the translator gropes for a most suitable formulation while information is summoned or evoked from the memory. Such mental process can also be illuminated by Conceptual Integration Theory. The blending diagram is shown as follows:

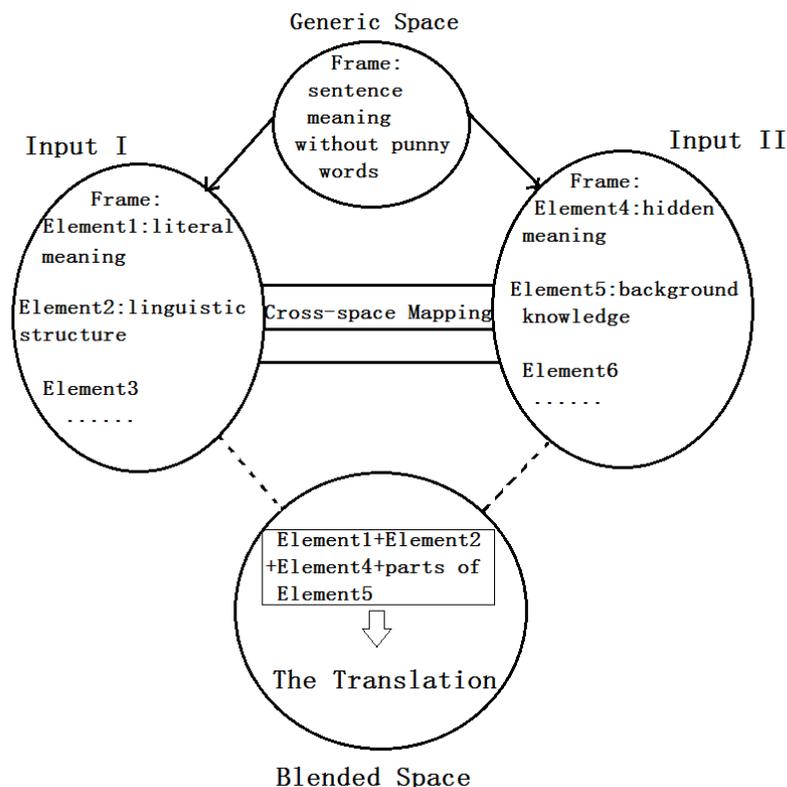


Figure 4: the Blending Diagram

Every element in the mental spaces is clearly seen. As is analyzed above, the blending process is selective, and the projection is selective, too. In Input II, the cultural background contains much more things that need to be grasped and the result would be the proper translation.

Illustration of Conceptual Integration Theory

In the previous parts, we have discussed the theoretical mechanism and its application, and it is necessary to do some example illustrations in order to make the translation process clear. So in this part, we turn to some specific examples. The examples will be analyzed from the perspective of Conceptual Integration Theory in two steps: comprehension and production. Each step will apply the theory to explain the thinking in the translator's mind. The purpose of this part is to show the working mechanism of pun translation.

(1) She drove her expensive car into a tree and found out how the Mercedes bends.

This sentence is about a girl and her expensive car. Something happened with her car — Mercedes Benz.

a. Literal Meaning Comprehension

In Input I, there are several grammatical structures: “drove” and “found out” represent the past tense; “and” connects the two paralleling sentences together. At the end of the sentence, there is an independent clause: “how the Mercedes bends”. The whole grammatical structure implies the series of movements happened in the past. The last word “bends” implies the present tense, which means it is a truth.

In Input II, the corresponding vocabulary shows the clear meaning of what happened. The three verbs in the sentence are: drove, found, and bends. “Expensive car” refers to Mercedes Benz, and the first two verbs means the woman made a mistake and hit a tree with her fancy car. We will never know the reason for it, but the fact is her car was broken. “Bend” means to curve from the original shape to another irregular shape.

So far, we have picked up every element in the two input spaces. The generic space is the shared meaning of the two input spaces, namely the acts in the sentence. Through selective projection, the grammatical structure corresponds with its counterparts of vocabulary and expressions and blended. Therefore, we have got the literal meaning or surface meaning of the pun, i.e., “She drove the car so fast that she hit a tree and broke her car, and the specific shape of the car in the accident is curved.”

b. Hidden Meaning Comprehension

As to the hidden meaning, we come to some background knowledge behind this sentence. First, the Input I contains the literal meaning analyzed above. It is obvious that something happened with the woman's luxury car and nobody knows if there is something wrong with herself. But Input II is more complicated and important for the translator to dig deeper. The most important point is the word “bends”. Originally, it means to change the shape from original to curved, but from the perspective of pronunciation, the word also means the brand of the famous German car “Benz”, “Mercedes Benz” for whole. The brand name came from the one of the co-founders Carl

Benz. But the pronunciation is similar with the word "bends". So "Mercedes bends" are the punny words, implying Mercedes Benz. Through blending, we can get the similar pronunciation of two words and its implication. The two elements are literal meaning of "bends", and the name of Benz, the co-founder and the brand. The result of blending is the hidden meaning. The writer played on the pronunciation of one word and implied two meaning: one of them is fixed, car brand in other words; the other is the result caused by car accident. So the hidden meaning of this sentence is that "She drove very fast and hit a tree, and she found out what Mercedes Benz really looks like."

c.

Production

In this process, it is hard for the translator's to combine all the important elements and to blend them into the blended space. Input I and Input II are the literal meaning and the hidden meaning from the previous comprehension. There are also many other elements in the two input spaces for the translator for references. In the Input I, there should be a vivid picture in the translator's mind after reading the sentence, i.e., "A woman drove too fast and knocked into a tree, and her car, Mercedes Benz is broken to curve. The whole accident happened before her eyes and she certainly saw how it happened." On the other hand, the Input II includes the background of the famous car brand "Mercedes Benz" which is similar in pronunciation with "bends". The punny effect lies in this word, and it is also the point where the writer intended to express the humorous meaning. It is a kind of satire. After receiving the elements and background information, the blended space include both the literal meaning and the hidden meaning. Now in the translator's mind, a satiric image emerges and he has already found a way to express it in the target language. He could translate like this:

她开着昂贵的车撞到了树上，终于看到了梅赛德斯如此“奔驰”的后果。

In this translation, the author tries to convey the "Benz" effect in Chinese, and the brand name is usually translated into Chinese as “奔驰”, which means running quickly. With this coincidence, we could abandon the meaning of twisted and broken, and apply an acceptable word in the target language. In this way, a replacement is adopted and it proves to be effective.

(2) It looks like we have some academic dignitaries in the audience, Dr. Randall from the Geology Department. Only man who is happy when they take his work for granite.

(U.S. TV drama *The Big Bang Theory* Season Three Episode Eighteen)

This paragraph is also taken from the American comedy *The Big Bang Theory*. In this episode, the protagonist physicist Sheldon Cooper is nominated this year's Chancellor's Award for Science, and he has to prepare a speech in front of all the faculty members of the university. But he is afraid of delivering a speech in front of so many people. In order to soothe his fear his friends offer him wine before the speech. However, he is drunk on the stage. This monologue is a part of his winning speech.

a. Literal Meaning Comprehension

This short paragraph contains two short sentences. The speaker is drunk when speaking, so it is not so strict on grammar. In Input I, the grammatical structure is simple: he sees a man in the audience and talks about him. "Looks like", "have", "is", and "take" all indicate that the sentence is in the present tense, "who is happy" is a clause, and "when they take his work for granite" is an adverbial clause of time.

In Input II, the corresponding vocabulary means that in the audience, there is a doctor from the geology department. Sheldon sees him, and talks about his work. Granite is a kind of rock, which is a major object of geological research.

Therefore, in the Blended Space, we match the grammatical structure and its corresponding vocabulary. We take the necessary elements from the two Input Spaces (the grammatical structure and the meaning of each word), and blend them together. It is easy to come up with the literal meaning: I am looking at the audience and there is a Dr. Randall from Geology Department. He is happy when others believe that his whole work is to deal with granite.

b. Hidden Meaning Comprehension

In this sentence, the punny phrase is "take his work for granite". It is an embedded pun. The original phrase is "take somebody or something for granted", meaning "look

down upon somebody or something” or “consider somebody or something is not worthy at all”. So the Input II contains a fixed phrase “take his work for granted”.

In the Generic Space, the elements shared the meaning of the two input spaces, which are “Dr. Randall is in the audience and he is the only one who is happy because he works with granite”. But in the Blended Space, the literal meaning is blended with the linguistic background. With the similar pronunciation, the last half of the sentence could be seen as “only man who is happy when they take his work for granted”. And this is the hidden meaning of the pun. It adapts an embedded pun to express his contempt for Dr. Randall.

So the hidden meaning is like this: I can see Dr. Randall in the audience, he is the only man who is happy when they take his work for granted, because he can not figure out other people's attitude at all.

c. Production

Just as the examples mentioned above, in the production process, the Input I contains literal meaning while Input II carries the hidden meaning of the sentence. Besides, there are also some elements in the two input spaces needed to be included here, such as the tone and the punctuation marks. The background of the sentence is a drunk man making winning speech, so the tone should be ridiculous and careless. In the original sentence, the grammar is not right, so in the translated sentence, the grammar should also be imperfect. And that is also the sarcastic point.

After blending, we can come up with the final meaning of the pun. On one hand, Dr. Randall is happy when others think his work is about granite; on the other hand, Dr. Randall's work is taken for granted, and he does not know it.

Here is the suggested translation:

我看，今天来的观众里有不少学术伟人吧，那儿坐的是地理学院的兰德尔博士。他呀，也就只有他啦，在别人说他的工作不如他的花岗岩值钱的时候，他还得笑纳。

(3)小男孩：“妈妈，给我点零用钱花。”

母亲：“过来，我给你一角（脚）！”

This is a short dialogue between a little boy and his mother. He came to his mother for money, and she obviously did not want to give him any money, maybe because he had spent so much on the snack or something bad. The translation procedure is as follows:

a. Literal Meaning Comprehension

Chinese language does not lay much stress on grammar, but it has some implications on grammar. For instance, “给我” implicates the imperative tone, “过来” is an order and suggests that the mother was a little angry, “我给你一角！” is in future tense, means that the mother wants to kick the boy, and the exclamation mark at the end of the sentence also represents the tone of the mother.

In Input I, the grammatical structure is listed above and it is simply enough to guess the mood of the mother at that moment. In Input II, the Chinese vocabulary is also very simple, only several words: come on, I, give, you, dime.

In the Blended Space, the grammatical structure plus corresponding vocabulary means: the boy wanted some more money, he must have asked for money for many times and this time, his mother did not want to give him any more. So the mother said she will give him a dime, which is a very little value of money. In conclusion, the literal meaning of the conversation is: “Mom, give me some more money.” “Come on, I will give you a dime.”

b. Hidden Meaning Comprehension

The literal meaning from above fills in the Input I of this process. As for Input II, it is a little more challenging, which involves the cultural background in China. First, the children in China do not do part time jobs for money, and they take money from their parents whenever they need, while in the West, children work as newspaper delivery boys, babysitters, lawn mower and so on, for money. So when the west children need anything, they will work to earn it. But Chinese parents do not want their children work

so early, and they want them to enjoy their childhood. Second, the word “角”, pronouncing “jiao”, in China means the smallest unit of money, a dime. If the mother really wants to give her boy a dime, it will not worth for anything. But the pronunciation “jiao” also can be spelled as another Chinese character “脚” which means foot, or a kick on someone's body. The mother was angry about her kid always asking for money, so she threatened the boy if he kept asking for money like this, she would kick him on the butt. That is a kind of punishment for the naughty children in China.

Therefore, in the blended space, literal meaning plus cultural background offers us a double explanation of the mother: If you keep asking money like this, I will punish you by kicking you on the butt.

c. Production

In this process, the literal meaning and the hidden meaning are going to be mixed together, but there is a problem, “a dime” and “kick you on your butt” have nothing to do with each other in pronunciation. So it is impossible to convey these two images in one English sentence. Then the analysis from the perspective of Conceptual Integration Theory is necessary.

Its literal meaning in Input I is a dime of money. That means the mother wanted to give her child money, but only a little. While in Input II, she did not want to give her son anything but a punishment — kick him on the butt. The pun in this sentence is Homophonic which means two words share the same pronunciation. So we had better find another pair of word with similar pronunciation to express the punny effect. In the Blended Space, there are elements from two input spaces: image of the value, the punishment, the mood, and the treat. Now, in a translator's mind, a search for the proper match begins: what kind of words can express all the images at a time, and avoid the loss of information as little as possible. At last, the author comes up with a phrase, “a cake of kick”. “Cake” here means “a piece of”, a kind of unit word, and “cake” also have the meaning of “snack”, “or treat”. On the other hand, “kick” matches with the Chinese word “脚”. So in the phrase “a cake of kick”, images of treat and punishment are demonstrated at the same time. And the antithesis implies the mood of the mother. And the

pronunciation of “cake” and “kick” is similar, so they form pun perfectly. Its translation could be like this:

"Mom, can I have some more money?" the boy asks.

"Come here, and I will give you a cake of kick!" the mother answers.

Conclusion

This paper discusses the translation of puns from the perspective of the four mental spaces in the Conceptual Integration Theory. The purpose is to create a model for pun translation process in the translator's mind, thus producing a better translated version. However, only the central elements of Conceptual Integration Theory have been applied in pun translation analysis. Such ideas as the governing principle of selective projection or the detailed mechanism of Generic Space are not put into discussion because they are rather complicated and difficult to operate in the analysis. It is our hope that more of the theory will be applied to the study of pun translation.

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