Interdisciplinary Humour Studies

Humour and Translation in Children's Literature

A Cognitive Linguistic Approach

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UNIWERSYTET ŚLĄSKI
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To my daughter Marta

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Foreword

My adventure with children's literature in its original and translated versions started with the birth of my daughter Marta. Reading bedtime stories in Polish, English and Portuguese became a part of our daily evening routine and soon children's books in their great variety evoked the natural and deep passion in us.

I also got interested in developmental psychology, first of all to better understand my daughter and to have a good relationship with her, later I wanted to find out how children perceive reality surrounding them and how books can contribute to their psychological and linguistic development.

As humour is an essential element in literature devoted to young readers, it became a subject of my studies in relation to translation: I wanted to learn how humorous elements should be transferred from one language to another so that the translation would have the same or similar effect on its recipient as the original. Although research in the field of translation studies to certain extent provided some answers on the mechanism of translation, full understanding of translation processes was only possible by including cognitive aspects of meaning construction and reconstruction in the mind of author and translator.

The present book combines the results of my studies on developmental psychology, theories on humour, translation theories and cognitive linguistics with the special emphasis on the theory of mental spaces and conceptual integration. Gill Fauconnier and Mark Turner's model of conceptual blending serves as a basis for creating mental maps that can be used by translators as tools in translating humour, especially wordplays.

The book contains several examples of translating humorous elements taken from English children's literature (Lewis Carroll's *Alice in Wonderland*, Roald Dahl's *The BFG* and Francesca Simon's *Horrid Henry*) into

Polish and Portuguese in its European and Brazilian version with the use of mental maps. Cognitive aspects of translation are strongly emphasised, while translation theories and developmental psychology can be treated as a background for translation analysis and evaluation.

The book does not present a full account of the research in the field of children's literature translation studies, but, as it might be of some readers' interest, I decided to include some references on the subject at the end of this book.

Introduction

Translation means an ability to capture a highly complex process of meaning creation in a writer's mind, the meaning hidden in words, phrases and texts treated separately and as a whole. Translation involves understanding mechanisms governing operations in the writer's mind leading to structuring the meaning in the language system used by its speakers to communicate, convey knowledge, and express emotions. A translator, conscious of how the meaning is created in a source language, is able to recreate the meaning in a target language.

Translating humour requires specific capacity to recognise what are the circumstances that provoke laughter and what are the conditions that a given text/speech must fulfil to be considered funny by the humour recipients – the speakers of both source and target language.

Translating a text also means to make it understandable to a different language reader, the reader with different cultural identity shaped by his/her language perspective. In Umberto Eco's words, translation is "saying almost the same thing" in a different language (Eco 2005: 7), the translation means transferring a text into a new cultural environment.

A translated text is made understandable to a reader if a translator knows the cognitive capacities of the reader group the text is directed at. It is especially important in case of translating literature dedicated to children. Young readers constitute a group of literature recipients that calls for special attention due to their needs and expectations as to the content and language used in children's books.

The objective of this monograph is to present a translation procedure that responds to the requirements mentioned above and that can be applied in translating humour in children's literature, with the special focus on translating wordplays, funny phrases and proper names.

Chapter One deals with cognitive aspects of meaning creation in mind: categories, metaphors and blends are treated as basic components in structuring and organising knowledge resulting from linguistic and non-linguistic experiences with the world. Mapping thoughts is a key process in discovering a potential meaning in a text; it also serves as a way to visualise how the meaning is created, what are its constituent parts and how they are interconnected. Gilles Fauconnier and Mark Turner's theory on conceptual blending, their basic diagram displaying the process of blend construction, shall be used as an integral part of the translation procedure based on mental map analysis discussed later in the book.

Chapter Two provides a brief account of superiority, incongruity and relief theories on humour together with their most significant assumptions. It also gives an insight into developmental psychology (Jean Piaget) with the special attention paid to stages in development of children's appreciation of humour (Paul McGhee).

Chapter Three describes in detail a translation procedure in which conceptual blending (Gilles Fauconnier, Mark Turner), skopos theory (Hans Vermeer, Katharina Reiss, Christiane Nord), the concept of semantic dominant (Stanisław Barańczak) and psychological functions of children's literature (Bruno Bettelheim) together with the research findings on developmental psychology within the field of humour studies (Paul McGhee) give origin to a new method of translating humorous texts dedicated to children. The procedure is founded on mental map analysis of humorous text components (wordplays, funny phrases, and proper names) that enables a visualisation of crucial semantic and phonetic layers of the components to be preserved in translation. The mental map analysis also takes into account a general knowledge on the literary work (cultural and social aspects, author's biography, etc.) in which the humorous text components are incorporated and it shows how it influences the final outcome of the translation.

In Chapter Four various cases of implementation of the translation procedure based on conceptual blending are discussed. Mental maps are used to analyse humorous text components such as wordplays in Lewis Carroll's *Alice in Wonderland*, humorous phrases spoken by the Big Friendly Giant in Roald Dahl's *The BFG* and funny proper names invented by Francesca Simon in *Horrid Henry* series. Mental map analysis serves as a point of reference for reconstruction of humour in Portuguese (both European and Brazilian versions) and Polish translations.

Conceptual blending theory applied in translation of humour in children's literature sheds a new light on the analysis of translation process in which a writer, a translator and a young reader are active agents in meaning construction, reconstruction and interpretation. Mental maps enable a thorough analysis of the thought paths followed by each of the agents on their way to recognise and appreciate humour.

Chapter One

Mapping Thoughts in (a Translator's) Mind – Categories, Metaphors and Blends

> I very rarely think in words at all. A thought comes and I may try to express it in words afterwards.
>
> Albert Einstein, "Productive Thinking" (1959)

"Meaning construction involves the apprehension of a novel experience as a kind of memory, through the active mapping of new experiences onto ready-made models" (Shore 1996: 339). Bradd Shore's definition refers to our mind's activity related to creating a network of our concepts on the basis of previously acquired knowledge. Our thoughts are shaped in the process of mapping – constant interactions between verbal and non-verbal experiences. As our knowledge develops, new concepts' mental representations are stored in our mind to be recalled from our memory to deal with other new linguistic and non-linguistic events. Mapping helps in understanding and organising our reality as well as supports us in problem-solving tasks, including translation.

Gilles Fauconnier, in the introduction to his book *Mappings in Thought and Language* (1997), claims that "meaning in everyday thought and language is constructed at lightning speed. We are not conscious of the staggering complexity of the cognitive operations that drive our simplest behaviour. […] The capacities and principles that we develop from infancy for ordinary thinking and talking are also the ones which drive scientific and artistic thought, high-level reasoning, and conceptual change" (Fauconnier 1997: 2). Mappings are transparent, often automatic or unconscious (except for problematic cases) and work according to the same rules regardless of the complexity of the concept.

Since early childhood we learn the mechanisms of mapping to interpret newly discovered elements of world and to interact with others. Our ability

to structure reality by using maps of concepts grows with the acquisition of foreign languages and cultures – the network of linguistic and non-linguistic associations is constantly rebuilt and analysed from various languages' perspectives. Such verbal and non-verbal knowledge is used by translators and interpreters in the translation process: a translator's mind, at the moment of translating/interpreting a given text or speech, creates a complex mapping of meanings visualising the associations between various words (contexts) on both semantic and phonetic layers with the simultaneous reference to cultural and social background of the texts (speech acts) existing and operating in two different language environments. Mapping enables building up models of interactions between the two languages in the translator's mind that can be used as reference in future translation tasks, the knowledge organised in the form of maps is recorded in mind, ready to be activated in new translation challenges.

Both early language experiences in mapping simple concepts and complex translation tasks are governed by the same rules of finding associations between each component of the concept's mental representation and, as the processes are frequently unconscious and are carried out at "lightning speed," it is difficult to detect each phase of meaning construction. Gilles Fauconnier attempts to classify various forms of concept creation as he distinguishes the following types of mappings:

- **Projection mappings** when a part of one domain (the source domain) is used to construct another domain (the target domain), which means that if we want to think or talk about the target domain we need to use the structure of (a) source domain(s) together with the vocabulary associated with them, for example, the conceptual metaphor LOVE IS A JOURNEY.
- **Pragmatic function mappings** when both domains correspond to two categories of the objects used to create a mapping based on pragmatic function, for example, we classify books by their authors (*Are you reading Dickens?*) – metonymy (substitution of one thing for another based on their association), and synecdoche (substitution of a part used for the whole) belong to this mapping type.
- **Schema mappings** when we use one model/frame/schema/grammar rules to structure another situation in a particular context, for instance, a culture is a set of schemas.
- **Mental space mappings** based on mental spaces built up in any discourse, for example, moving between different tenses (narrative tenses) in discourse. (Fauconnier 1999: 52–53)

Mapping is a key concept in meaning construction as it captures the process of creating the network of associations evoked in human mind to express a speaker's/listener's thoughts with references to their previously gained knowledge and experience. As Agnieszka Libura suggests, "language expressions have not a fixed meaning, but rather a potential meaning which, within a given discourse and in a given context, is updated in the form of a specific meaning" (Libura 2010: 15)[1]. The meaning potential can be discovered, interpreted and re-interpreted as the speaker's/listener's linguistic, encyclopaedic and non-verbal knowledge is developed in each phase of the individual's life and in each newly created context in which the meaning potential appears. Also a translator's job is to decode and interpret a potential meaning of a text/sentence/word in order to transfer it from a source language into a target language.

Agnieszka Libura comments on how the meaning is constructed as follows:

> Understanding language expressions […] is closely related to the ability to recall different mental representations such as frames and cognitive scenarios, schema, models and conceptual prototypes that are constituent parts of the constructed meaning and serve as mediators in the process of establishing relationship between the words and the world. Therefore, semantic analysis must be interdisciplinary in nature, i.e. non-linguistic knowledge should be taken into account since it influences a meaning of statements; meaning analysis should demonstrate how words are used to evoke respective mental representations. (Libura 2010: 19)

The scholar refers to various components building up a structure of conceptual maps: frames, models, prototypes that are tools applied in meaning construction based on creating links between semantic/phonetic layers of words and physical/social/spiritual reality shaped by any human activity. To discover the meaning means to combine all sort of information about the world, not only the semantic/phonetic dimension of a word/sentence/text, but also the information "hidden between the lines," that is, the pieces of knowledge deeply embedded in our mind due to our previous experiences and related to various disciplines influencing our cognition. Meaning analysis is therefore an interdisciplinary act of mapping.

[1] Unless indicated otherwise, this and each following quotation originally in Polish or Portuguese is quoted in translation of the Author – Sylwia Klos.

Agnieszka Libura supports her comment by referring to Susan Coulson, who states:

> Background knowledge affects utterance meaning precisely because utterances are designed to evoke information from memory in a way that supports actions and interactions in the physical and social world. […] Because cognitive activity mediates the relationship between words and the world, the study of meaning is the study of how words arise in the context of human activity, and how they are used to evoke mental representations. (Coulson 2001: 17, apud Libura 2010: 19)

Our memory permits us to activate linguistic and non-linguistic knowledge stored in our mind to analyse words in new contexts with the use of maps visualising mental representations composed of precisely structured and ordered elements. Since the ancient times, it has been studied how our memory is built on the basis of human experience, that is, how elements describing reality are recognised, named, and organised in a coherent whole with reference to previously recorded information. With the introduction of the term "category" by Aristotle, mapping became closely associated with the process of categorisation.

1.1. Mapping and Categorisation

Roberta Corrigan, in the introduction to the book *Current Issues in Linguistic Theory. Linguistic Categorization* (1989) writes as follows:

> One of the most basic human cognitive processes is the ability to categorize. Because there are too many unique objects in the world to be able to deal with them as totally individual items, we group them together into categories (Markman, 1983). Categorization is essential to humans because it allows us to recognise familiar information, to assimilate new information and to distinguish among properties, objects and events (Bornstein, 1984). (Corrigan 1989: 2)

Categorisation constitutes the foundation for mapping: first our mind analyses the properties of a given object, prescribes a category to it with reference to other objects belonging to the same category or to other categories and finally establishes the relations between objects by way of mapping, that is, establishing connections between the objects and

their constituent parts. Mapping leads to visualisation of the interactions between the objects in the form of mental representations of a linguistic and non-linguistic experiences recorded in mind as mental models that, thanks to categorisation, are organised in a coherent structure.

Roberta Corrigan refers to studies carried out by psychologists such as Sherman (1985), Starkley (1981), Bornstein (1981), and Younger (1985) who discovered that infants at a very early age are able to categorise simple objects. "Infants as young as six months of age can distinguish one member of a category from another (Starkey 1981) and can make generalisations based on the degree of equivalence or similarity of exemplars (Bornstein 1981). By 10 months of age, they can group items into categories on the basis of correlated attributes (Younger 1985)" (Corrigan 1989: 2–3). Since early infancy our mind starts to create basic categories by recognising object properties based on past experiences. Then, in the process of mapping it organises our knowledge by building up networks of interrelated concept models.

Zoltán Kövecses, in *Language, Mind and Culture: A Practical Introduction* (2006), summarises the basic assumption as to human mind's activity directed at organising reality in a system of interrelated concepts in the following words: "Conceptual categories that we create, are the foundation of language and thinking. Our ability to construct meanings depends to a large extent on the system of cognitive categories that we assimilate" (Kövecses 2006: 36). For Kövesces the discovery of meaning in language is closely associated with human mind's capacity to identify and interrelate conceptual categories.

Categorisation as a process of concept creation taking place in the human mind has been a subject of studies inquired into by such scholars as Aristotle, Ludwig Wittgenstein, Eleonor Rosch, and George Lakoff, who named the criteria which a given object must fulfil to be considered a member of a category. Below is presented a brief summary of the main approaches related to the terms "category" and "categorisation."

1.2. Classical Approach to Categorisation – Aristotle

In the classical view represented by Aristotle, categories are defined by the set of necessary and sufficient features shared by all members. If any of the requirements as to the features is not met by an object, it is excluded from the category.

John Taylor, in *Linguistic Categorization. Prototypes in Linguistic Theory* (1989), presents a list of assumptions of Aristotelian theory as to the term "category" that can be summarised as follows:

> 1. "Categories are defined in terms of a conjunction of necessary and sufficient features" (the entity which exhibits each of defining features is a member of a category).
> 2. "Features are binary" (the object must either possess a feature or not posses it, it must belong to a category or not belong to it).
> 3. "Categories have clear boundaries" (a feature is either involved in the definition of a category, or it is not).
> 4. "All members of a category have equal status" (there are two sets of entities – those who are members of the category, and those that are not). (Taylor 1989: 23–24)

To support the presented list, John Taylor refers to a well-known example of the category "bachelor" provided by Katz and Postal (1964), identified by way of four semantic features: [HUMAN], [MALE], [ADULT], and [NEVER MARRIED] (Taylor 1989: 30). An object, to be considered a member of the category "bachelor," must display all four distinctive features that impose clear limits (boundaries) of the category; the object either belongs to the category "bachelor" or it does not belong to it, which is directly related to the presence or absence of any of the necessary features.

Elżbieta Tabakowska comments on the Aristotelian model as follows:

> The classical theory assumes that the boundaries between particular categories are sharp and fixed, and the affiliation of elements is determined on the basis of the sets of binary distinctive features. Categories are defined internally, that is, by providing a set of necessary and sufficient conditions without reference to the context. (Tabakowska 2016: 89)

Two important issues have been stressed by Elżbieta Tabakowska: the boundaries imposed on a given category are precise and based on a clear set of features determined internally regardless of the context in which a member of the category might appear. Such interpretation leads to a conclusion that the meaning of the word belonging to a given category is fully independent and can be defined without taking into account the cultural and social influences on the language. The "mother" concept, in the classical view, can be defined as 'a woman who gave birth to a child',

but it excludes other cases of "mother" concept such as adoptive mother, stepmother or surrogate mother, that are all strictly dependent upon social and cultural context.

As Zoltan Kövecses notices, in the classical model "a category is a set of essential features, peripheral properties do not play any role in determining what a given category is" (2006: 41). Such approach limits the range of the category to strictly defined set of features that determine the essence of the object without taking into account any variations arising from individual context cases.

1.3. Prototypes – Alternative to Classical Theory on Categorisation: Ludwig Wittgenstein and Eleonor Rosch

In 1960s and 1970s, extensive research in cognitive psychology, neuropsychology, philosophy, anthropology and semantics challenged the foundations of the classical Aristotelian theory of categorisation. The scholars such as Ludwig Wittgenstein (the concept of family resemblance), Lofti Zadeh (the concept of fuzzy boundaries), Brent Berlin and Paul Kay (research on colour categories, empirical studies of centrality and gradience), Roger Brown (basic level categories) and Eleanor Rosch together with her coworkers (empirical studies demonstrating centrality, family resemblance and basic-level categorisation) contributed to a great change in the understanding of the nature and structure of categories.[2] Aristotle's classical category model based on necessary and sufficient properties characterising each member of a category was opposed to the cognitive model founded on the concept of centrality within a given category: some members of the category are more central than others, that is, they are considered better representatives of the category.

A few decades prior to the introduction of the term "prototype" by Eleonor Rosch (in *Natural Categories*, 1973), Ludwig Wittgenstein, often called a precursor of the prototype theory, noticed the inadequacies of Aristotelian theory of categorisation in his analysis of the category "game" in which he proves that not all members of the category share a set of common properties and the presence or absence of a common feature does not exclude a member from the category. The famous passage taken

[2] A full account of the research carried out by the scholars mentioned in the passage can be found in George Lakoff's 1987: *Women, Fire, and Dangerous Things. What Categories Reveal about the Mind*, Chicago and London, University of Chicago Press.

from Ludwig Wittgenstein's *Philosophical Investigations* (1945) goes as follows:

> Consider for example the proceedings that we call 'games'. I mean board-games, card-games, ball-games, Olympic games, and so on. What is common to them all? – Don't say: There *must* be something in common, or they would not be called 'games' – but look and see whether there is anything common to all. – For if you look at them you will not see something that is common to all, but similarities, relationships, and a whole series of them at that. To repeat: don't think, but look! For example at board-games, with their multifarious relationships. Now pass to card-games; here you find many correspondences with the first group, but many common features drop out, and others appear. When we pass next to ball-games, much that is common is retained, but much is lost. – Are they all 'amusing'? Compare chess with noughts and crosses. Or is there always winning and losing, or competition between players? Think of patience. In ball games there is winning and losing; but when a child throws his ball at the wall and catches it again, this feature has disappeared. Look at the parts played by skill and luck; and at the difference between skill in chess and skill in tennis. […] And the result of this examination is: we see a complicated network of similarities overlapping and criss-crossing: sometime overall similarities, sometimes similarities of detail. I can think of no better expression to characterize these similarities than 'family resemblances'; for the various resemblances between members of a family: build, features, color of eyes, gait, temperament, etc. etc. overlap and criss-cross in the same way. – And I shall say: 'games' form a family. (Wittgenstein 1978: 31–33, apud Taylor 1989: 39)

Ludwig Wittgenstein refers to various examples of games that differ one from another when we take into account different aspects of the category: winning/losing, competition, skill, luck but they still belong to the same category on the "family resemblance" basis. Features are not sharp or clearly determined, but they overlap, appear and disappear like certain features passed (or not) in genes to each family member treated as a unique individual with some characteristics recognisable in that particular family. The idea of features overlapping within the "game" category can be visualised as in Figure 1.1:

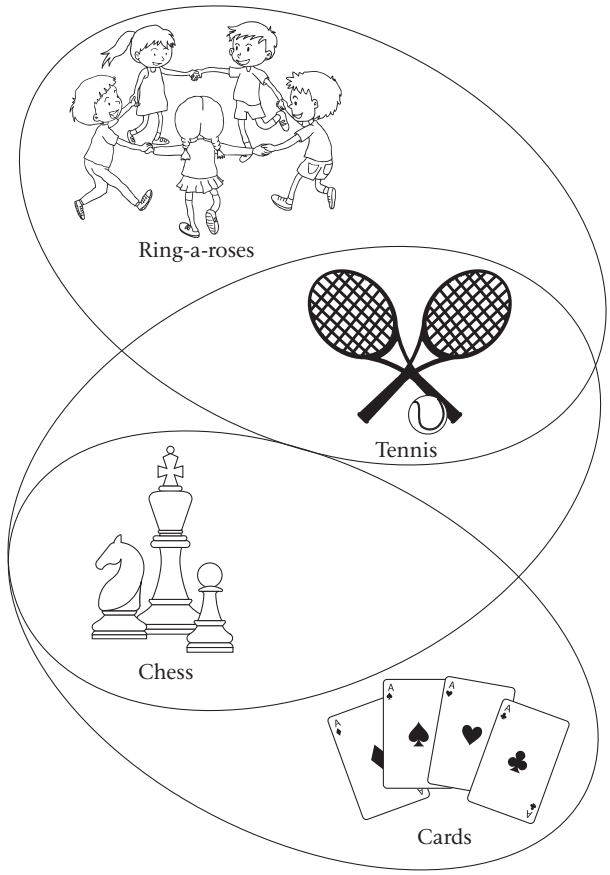

Figure 1.1. Illustration of Ludwig Wittgenstein's game category (based on the illustration in J. Aitchison 1987: 48)

As it is clearly shown, some features are shared, others can be prescribed only to a particular kind of game, but all games form a continuous network/chain representing the game family.

George Lakoff (1987) comments on Ludwig Wittgenstein's example of the game category in the following way:

> The classical category has *clear boundaries*, which are defined by *common properties*. Wittgenstein pointed out that a category like game does not fit the classical mold, since there are no common properties shared by all games. Some games involve mere amusement, like ring-around-the-rosy. Here there is no competition – no winning or losing – though in other games there is. Some games involve luck, like board games where a throw of dice determines each move. Others,

> like chess, involve skill. […] In short, games, like family members, are similar to one another in a wide variety of ways. That, and not a single, well-defined collection of common properties, is what makes *game* a category. (Lakoff 1987: 16)

Ludwig Wittgenstein's theory can be treated as a new view on categorisation understood as a kind of mapping based on finding the similarity between category members. In our mind each category has its model map displaying basic (central) and peripheral properties of the category members. Central features are the ones that we have registered as most frequently experienced in our contact with the world, the peripheral features are recognised as less frequent, uncommon, or unique. The similarity is graded, that is, some members are better representatives of the category, others can be related to the category but they stand out from the rest and can be considered atypical members of the category.

John Austin, in the paper "The Meaning of a Word" (written in 1940 and published in 1961), draws upon Ludwig Wittgenstein's analysis of the game category to the studies of words. As George Lakoff comments on the philosopher's observations, "the senses of a word can be seen as forming a category, with each sense being a member of that category. Since the senses often do not have properties in common, there is no classical category of senses that the word could be naming. […] The senses may not be similar (in the sense of sharing properties), but instead are related to one another in other specifiable ways. It is such relationships among the senses that enable those senses to be viewed as constituting a single category: the relationships provide an explanation of why a single word is used to express those particular senses" (Lakoff 1987: 18). The meaning of a word can be interpreted as a category in which some senses are central (nuclear, prototypical), that is, they constitute the core sense of the word, and other senses are the extensions of the core sense.

Ludwig Wittgenstein's and John Austin's views on categorisation contributed to the development of the terminology used in cognitive semantics related to such notions as "family resemblance", "centrality", and "gradience", the short, but precise definitions of which have been presented by George Lakoff in *Women, Fire, and Dangerous Things. What Categories Reveal about the Mind* (1987):

> Family resemblances: The idea that members of a category may be related to one another without all members having any properties in common that define category.

> Centrality: The idea that some members of a category may be 'better examples' of the category than others.
> Membership gradience: The idea that at least some categories have degrees of membership and no clear boundaries. (Lakoff 1987: 12)

In 1973 and 1975 Eleonor Rosch together with her associates performed a number of experiments in cognitive psychology among American college students that provided evidence for the internal structure of natural categories based on the principles mentioned above. The students were asked to make judgments about to what extent a given item of a category (FURNITURE, FRUIT, BIRD) can be regarded as a good example of the category. They were given lists of items to be put in order according to the degree of membership in the respective category and their reaction time was measured[3] (Taylor 1989: 43). The investigators discovered the regularity in students' answers suggesting that certain category members are better representatives of the category (the principle of centrality) and they also noted that "degree of membership affects verification time: it takes less time to verify that a robin (a highly central member of the category) is a bird than to verify that a duck is a bird. […] If people are asked to name exemplars of a category, they tend to mention the more prototypical members first" (Taylor 1989: 45).

The categories are structured on core/periphery basis, that is, some features are considered central, others peripheral and there are no clear boundaries determining the category membership (the principle of membership gradience). All category members share some, but not all, features, the category boundaries are not clear and some category members are more prototypical than others, but all members are related to each other on family resemblance basis.

The empirical studies carried out by Eleonor Rosch (and others) sealed the emergence of the prototype theory of categorisation that became an alternative to Aristotelian category model. In the theory, the term "prototype" plays a central role and can be defined as:

> A relatively abstract mental representation that assembles the key attributes or features that best represent instances of a given category. Accordingly, the prototype is viewed as a schematic representation of the most salient or central characteristics associated with members of the category in question. According to Prototype Theory,

[3] Full account of Eleonor Rosch's experiments can be found in Taylor (1989).

> the prototype provides structure to and serves to organize a given category, a phenomenon known as prototype structure. An important consequence of this is that categories exhibit typicality effects. (Evans 2007: 186)

Our mind builds up a structure of **prototypes** – mental representations of objects/notions together with their sets of characteristic features classified in terms of **prototype effects** that help in establishing the degree of an object's representativeness within a given category. Our knowledge is acquired and organised by following the rules of **basic-level** and **superordinate categorisation.** First we recognise (and store in mind) basic level-categories characterised by way of four mental processes: perception (overall perceived shape of an object, easy to be identified), function (in a sensor-motor sense), communication (most common words, first learned by children) and knowledge organisation (highly recognised attributes of a given category). Then we proceed to classifying objects at superordinate level (Lakoff 1987: 46–47). Thanks to basic-level categorisation we can prescribe different pictures of chairs (compared to e.g. planes) into one category; superordinate categorisation involves the ability to include two or more objects in one category, for example, classify a dog, a cat (compared to e.g. table) as objects belonging to the same (pet) category.

George Lakoff (1987) claims that basic-level categories "are our earliest and most natural forms of categorisation." He refers to the Rosch-Mervis research on categorisation carried out in a group of very young children. The experiment results showed that by the age of three children mastered the basic-level categorisation but still they had trouble with superordinate sorting of the objects – the ability acquired at later stage of child development (Lakoff 1987: 49). Therefore, since early childhood, categorisation is used as a cognitive tool in organising our knowledge into internally ordered structures that are interrelated to other structures in the form of cognitive maps.

1.4. Idealized Cognitive Models (ICMs) – George Lakoff

The cognitive maps referred to in the passage above are called **idealized cognitive models (ICMs) –** the term introduced by George Lakoff in 1987, describing "a relatively stable mental representations that represent a "theory" about some aspect of the world and to which words and other

linguistic units can be relativized" (Evans 2007: 115). ICMs are rich in details referring to "idealised" circumstances in which a given cognitive structure is experienced. For example, "the lexical concept [BACHELOR] is understood with respect to a [MARRIAGE] ICM which includes schematic information relating a marriage age, a marriage ceremony, the social, legal, religious and moral dimensions and responsibilities associated with marriage, the participants involved in marriage and conditions governing their status before and after the event of the marriage ceremony," etc. (Evans 2007: 115). ICM serves to define typical properties characterising ideal members of a given category. If an object can be characterised by all the properties referring to a given idealised cognitive model, it is considered a prototypical example of the category. But if an object does not possess all the properties, it can still be included within the category.

As George Lakoff (1987) comments, "we organize our knowledge by means of [...] idealized cognitive models, and category structures and prototype effects are by-products of that organization" (Lakoff 1987: 68). ICMs provide a detailed description of ideal representatives of a given category, however, "they are 'idealized' because they abstract across a range of experiences rather than representing specific instances of a given experience" (Evans 2007: 115), therefore, they constitute overall (gestalt[4]) models of a given experience.

ICMs can be treated individually, like in the case of "bachelor" discussed above, but it can also happen that "a number of cognitive models combine to form a complex cluster" – a **cluster model** (Lakoff 1987: 74). George Lakoff refers to an example of the concept "mother" to define the essence of the cluster model composed of the following individual cognitive models:

> The birth model: The person who gives birth is the *mother.*
> The genetic model: The female who contributes the genetic material is the *mother.*
> The nurturance model: The female adult who nurtures and raises a child is the *mother* of that child.
> The marital model: The wife of the father is the *mother.*
> The genealogical model: The closes female ancestor is the *mother.*
>
> (Lakoff 1987: 74)

[4] In psychology, the term "gestalt" refers to human natural tendency to treat objects as complete entities (cf. Sperling 1958).

Cluster models are dynamic; their structure is shaped according to both common and individual values (a mother is the one who gave birth to a child and therefore genetically related to it or it can be the woman who raised the child as if it were her own), they can be analysed from various perspectives (family relations, ethical views on motherhood); also their constituent parts may be influenced by a changing reality of the modern world (divergences in social and cultural views on motherhood in the past and at present).

George Lakoff (1987) developed the concept of Idealized Cognitive Model – ICM on the basis of four sources: frame semantics (Charles J. Fillmore 1982), theory of metaphor (George Lakoff and Mark Johnson 1980), cognitive grammar (Ronald Langacker 1986) and theory of mental spaces (Gilles Fauconnier 1986). The term ICM is therefore closely related to other concepts in cognitive semantics, namely the concepts of "domain," "frame," and "script," and consequently to the theories on "metaphor," "mental space" and "blend," that serve to explain how new linguistic and non-linguistic experiences are interpreted in our mind.

1.5. Domains, Frames, and Scripts

According to John Taylor (1989), "meanings are cognitive structures, embedded in patterns of knowledge and belief. We can only understand the meaning of a linguistic form in the context of other cognitive structures […] In principle, any conceptualisation or knowledge confirmation, no matter how simple or complex, can serve as the **cognitive domain** for the characterization of meanings" (Taylor 1989: 84). Cognitive domain constitutes a point of reference in meaning construction, it "provides a particular kind of coherent knowledge representation against which other conceptual units such as a concept are characterized" (Evans 2007: 72).

In cognitive semantics, the terms "concept" and "domain" are therefore interdependent, as "concepts do not occur as isolated, atomic units in the mind, but can only be comprehended (by the speaker as well as by the analyst) in a context of presupposed, background knowledge structures – domains" (Clausner 1999: 2). Ronald Langacker points to the existence of **basic domains** strictly related to fundamental bodily experiences such as space (physical proximity), time, sensations, and perceptions (e.g. colour, taste, pitch, touch, temperature) etc., described by way of simple schemas. For example, the journey domain involves such constituent parts as source, path, goal, distance (Langacker 1987: 148, apud Taylor 1989, pg. 85).

Ronald Langacker's theory on concept-domain relation extends Charles Fillmore's frame semantics, which provides a definition of the term "frame" understood as "a schematization of experience (a knowledge structure) represented at the conceptual level and held in long-term memory as well as relates elements and entities associated with a particular culturally embedded scene, situation or event from human experience" (Evans 2007: 98). As Charles Fillmore (1982) explains, a frame is "any system of concepts related in such a way that to understand anyone of them you have to understand the whole structure in which it fits; when one of the things in such a structure is introduced into a text, or into a conversation, all of the others are automatically made available" (Fillmore 1982: 111).

Apart from information related to categories and their properties, our memory stores new knowledge in the form of frames – cognitive structures built up on the basis of our personal experience as well as social and cultural education that help in interpreting a given linguistic (or non-linguistic) event. For example, the frame COMPETITION[5] contains such elements as *a sports discipline*, *participants*, *award*, *place* where the competition is held and the elements are connected by such events as *winning*, *losing*, *playing*. Due to previously gained knowledge our mind is capable of recognising the elements constituting the frame and the relations between them.

Moreover, John Taylor distinguishes between the terms "frame" and "script" to describe closely related instances of references to acquired information and their interpretation. He points out that "a frame will refer to the knowledge network linking the multiple domains associated with a given linguistic form. We can reserve the term "script" for the temporal sequencing and casual relations which link events and states within certain action frames" (Taylor 1989: 87). Therefore, a frame works at a higher cognitive level including a complex interconnection between various domains, whereas a script serves to describe procedures related to simple (e.g. every day) events. John Taylor explains this distinction by referring to de Beaugrande and Dressler (1981: 90) who claim that "frames constitute 'global patterns' of 'common sense knowledge about some central concept," such that the lexical item denoting the concept typically evokes the whole frame. In essence, frames are static configurations of knowledge. Scripts, on the other hand, are more dynamic in nature. Typically, scripts are associated with what we have referred to earlier as basic level events such as "do the washing up" or "visit a doctor," which are structured according

[5] The example taken from the Framenet Project founded by Charles Fillmore that can be viewed on https://framenet.icsi.berkeley.edu (accessed: 2.03.2017).

to the expected sequencing of subordinate events (Taylor 1989: 87–89). Frames evoke immediate and direct associations of a word with its mental representation in its idealised form and help in establishing their semantic dimension in relation to other word meanings, whereas scripts resemble a stereotyped sequence of expected actions taken in a typical situation such as "a wedding ceremony" or "school graduation."

Domains, frames, and scripts are used as organisational units in meaning construction and they facilitate an interpretation of more complex linguistic structures, including conceptual metaphors.

1.6. Conceptual Metaphor – George Lakoff and Mark Johnson

In classical theory (since Aristotle) "the word *metaphor* was defined as a novel or poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a *similar* concept" (Lakoff 1992: 1). In classical view, metaphor is understood as a matter of language not thought, that is, word meanings rather than mental images enable creation of metaphoric references to the world.

Cognitive research contributed to considerable changes in understanding of the concept of metaphor that started to be associated not only with language but also with non-verbal aspects in the construction of metaphoric expressions. In George Lakoff's words, metaphors are "general mappings across conceptual domains" (Lakoff 1992: 1), which means that metaphoric expressions are composed of interrelated mental representations of concepts, therefore, not only words (and their meanings) but also images (or non-verbal components) take part in metaphor creation.

As defined by Vyvyan Evans (2007), "a conceptual metaphor serves to establish correspondences known as cross-domain mappings between a source domain and a target domain by projecting representations from one conceptual domain onto corresponding representations in another conceptual domain" (Evans 2007: 73). A source domain is usually closely related to physical experience of the world, whereas a target domain refers to more abstract interpretation of reality. For example, in the conceptual metaphor LOVE IS A JOURNEY, "journey" is a source domain as it directly focuses on physical aspects of reality: traveller, route, movement, destination, vehicle, etc., and "love" is a target domain referring to abstract interpretation of the world reflecting the conceptual correspondences between the domains. The process can be visualised as follows:

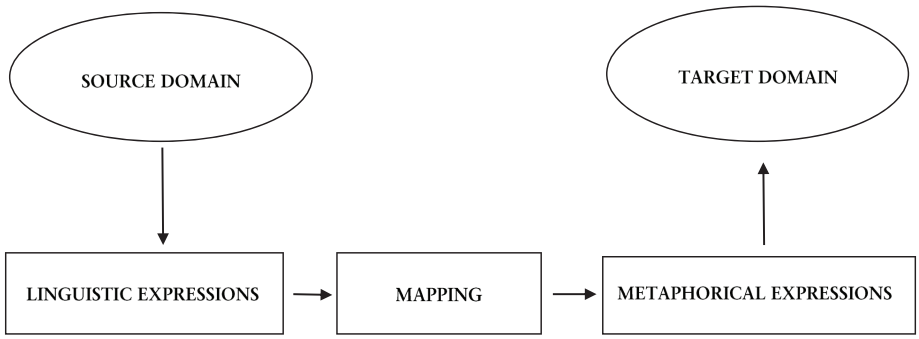

FIGURE 1.2. The conceptual mapping (conceptual metaphor construction)

As commented by George Lakoff (1992), "The LOVE-AS-JOURNEY mapping is a set of ontological correspondences that characterise epistemic correspondences by mapping knowledge about journeys onto knowledge about love. Such correspondences permit us to reason about love using the knowledge about journeys" (Lakoff 1992: 5). Thanks to mapping, our mind recognises the analogies between the love and journey concepts, which can be listed in the way proposed by George Lakoff in the article *The Contemporary Theory of Metaphor* (1992):

> THE LOVE-AS-JOURNEY MAPPING
> The lovers correspond to travelers.
> The love relationship corresponds to the vehicle.
> The lovers' common goals correspond to their common destinations on the journey.
> Difficulties in the relationship correspond to impediments to travel.
> (Lakoff 1992: 4–5)

The correspondences can be noticed in the following expressions cited in the earlier publication by George Lakoff and Mark Johnson in *Metaphors We Live By* (1980):

> Look *how far we've come*.
> We're *at a crossroads*.
> We'll just have to *go our separate ways*.
> We can't *turn back now*.
> I don't think this relationship *is going anywhere*. […]
> It's been *a long, bumpy road*.
> This relationship is *a dead-end street*. (Lakoff and Johnson 1980: 44–45)

As it was clearly proved, our mind constructs meaning by establishing associations between physical world and abstract dimension of our life, that is, mental images based on correspondences between domains are created to enable interpretation of linguistic and non-linguistic events. Metaphorical language is not strictly related to literary works of art but it is a part of our everyday language – our mind's activity is generally metaphorical regardless of the instances of the language use (the assumption introduced into cognitive interpretation of word meaning by George Lakoff and Mark Johnson in 1980).

Mapping is a key mechanism in organising knowledge into coherent structures: it is a cognitive process that uses the mind's analytical abilities to relate both simple and complex cognitive units in reference to past and present experiences stored in the memory. Mapping may reflect relations between two domains: source and target, as it is in case of conceptual metaphor, or it may be used to combine selected parts of two or more domains in order to create a new cognitive structure, as it is in case of conceptual blending.

1.7. Conceptual Blending – Gilles Fauconnier and Mark Turner

Conceptual blending, the theory of Gilles Fauconnier and Mark Turner (1994), can be treated as "an elaboration of the two-space model of metaphor that has been the cornerstone of the metaphor field since Aristotle (see Hutton 1982), and which has underpinned a string of conceptual theories from Richards (1936), through Black (1962) and Koestler (1964) to Lakoff and Johnson (1980)" (Veale and O'Donoghue 2000: 53, apud Libura 2007: 12).

The theory of conceptual integration (also called blending theory BT) shares some aspects of conceptual metaphor theory (CMT), as it was pointed out by Joseph E. Gardy, Todd Oakley and Seana Coulson in their article *Blending and Metaphor* (1997) where they refer to both shared characteristics as well as some differences between the two theories:

> Both approaches treat metaphor as a conceptual rather than a purely linguistic phenomenon; both involve systematic projection of language, imagery and inferential structure between conceptual domains. […] [But] CMT posits relationships between pairs of mental representations, while blending theory (BT) allows for more than two; […]

> and, whereas CMT analyses are typically concerned with entrenched conceptual relationships (and the ways in which they may be elaborated), BT research often focuses on novel conceptualizations which may be short-lived. (Gardy et al. 1997: 100)

Metaphors and blends are cognitive tools applied in structuring knowledge in our mind in order to facilitate understanding reality through words and images. But, as commented by Agnieszka Libura (2007), "metaphor defined by Lakoff and Johnson is most often referred to as mapping or projections of a source domain – more understandable and clear structure, onto a target domain considered as more abstract and complex. […] Whereas blends in Fauconnier and Turner's theory result from a fusion of conceptual structures of two (or more) mental spaces into a new whole with a new meaning absent in either of the input spaces" (Libura 2007: 17–18). The construction of a new meaning independent from the meanings embedded in the input spaces is the crucial element in the metaphor – blend distinction.

Gilles Fauconnier also refers to the relation between metaphor and blend as he writes in *Mappings in Thought and Language* (1997) as follows: "Metaphor is a silent and pervasive cognitive process that links conceptualization and language. It depends crucially on a cross-space mapping between two inputs (the Source and the Target). This makes it a prime candidate for the construction of blends, and indeed we find that blended spaces play a key role in metaphorical mappings" (Fauconnier 1997: 168). Again, mapping is referred to as basic cognitive process in meaning construction applied in both metaphors and blends; the source and target inputs relations are also emphasised and differentiated.

Gilles Fauconnier (2003) defines the cognitive process of conceptual blending with special focus on meaning as its final outcome:

> Conceptual blending is a basic mental operation that leads to new meaning, global insight, and conceptual compressions useful for memory and manipulation of otherwise diffuse ranges of meaning. It plays a fundamental role in the construction of meaning in everyday life, in the arts and sciences, and especially in the social and behavioral sciences. The essence of the operation is to construct a partial match between two input mental spaces, to project selectively from those inputs into a novel 'blended' mental space, which then dynamically develops emergent structure. (Fauconnier 2003: 1)

The definition contains some references to the concept of mental space, as conceptual integration is often considered an elaboration of the theory on mental spaces developed by Gilles Fauconnier and Mark Turner in 2002. In *The Way We Think. Conceptual Blending and the Mind's Hidden Complexities*, the authors of the theory describe the basic unit in their cognitive model as follows:

> Mental spaces are small conceptual packets constructed as we think and talk, for purposes of local understanding and action. They are very partial assemblies containing elements, structured by frames and cognitive models. […] Mental spaces are connected to long-term schematic knowledge called 'frames'. […] mental spaces are very partial. They contain elements and are typically structured by frames. They are interconnected, and can be modified as thought and discourse unfold. Mental spaces can be used generally to model dynamic mappings in thought and language. (Fauconnier and Turner 2002: 40)

Mental spaces are created at the very moment of communication (oral or written) to enable interpretation of present, past, and future events (including the ones perceived as either real or imagined); they are short-term constructs evoked by reference to more general and more stable structures – frames. The relationship between mental spaces is dynamic as they are subject to constant modifications in the course of thinking or talking. As commented by Zoltán Kövecses (2006), "linguistic expressions acquire meaning as a result of building mental spaces and establishing mappings between them in specific situations" (Kövecses 2006: 361). Mental spaces are therefore temporary cognitive units used to interpret a given linguistic or non-linguistic event with reference to frames embedded in our memory. Mental spaces constitute basic components in conceptual blending.

1.7.1. The Network Model of Conceptual Integration

The conceptual integration model consists of three types of mental spaces: input spaces (at least two), a generic space and a blended space. The input spaces constitute conceptual material for constructing the blended space, that is, selected cognitive elements coming from the input spaces are projected to the blended space in which, in turn, a new emergent structure (with a new meaning different from the ones associated with the input spaces) is formed. The generic space includes general information common for both

input spaces and it can be considered as a core of mapping between the input spaces.The basic steps leading to the emergence of a blended space are:

1. Matching and counterpart connections between input spaces.

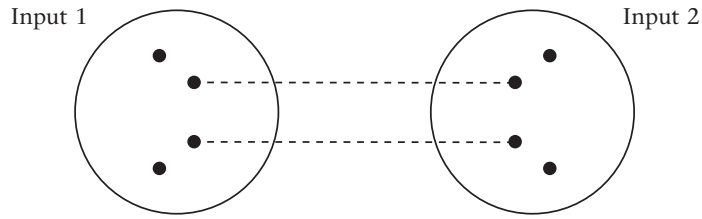

Figure 1.3. Step one in conceptual integration – finding correspondences between the input spaces (according to G. Fauconnier 1997: 150; also in Libura 2007: 29)

2. Mapping between a generic space and input spaces.

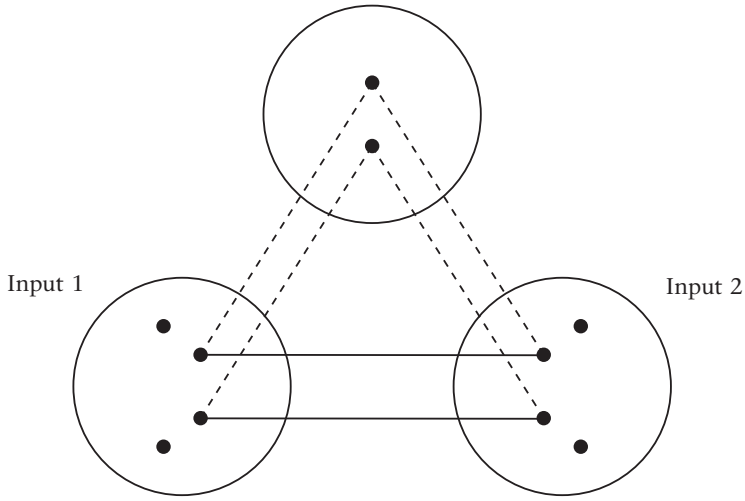

Figure 1.4. Step two in conceptual integration – establishing the relation between the input spaces and the generic space (according to G. Fauconnier 1997: 150; also in Libura 2007: 29)

3. Selective projection, that is, transferring selected parts of the input spaces into a blended space.
4. Blending (fusion) of the input spaces structures in a blended space.

There are three processes that govern the formation of a new emergent structure in the blended space:

- composition – combining elements from each input space in order to evoke new relations absent in the input spaces;

- completion – supplementing additional information by referring to frames and cognitive models in order to complement missing elements in the new structure (background conceptual knowledge is used without recognising it consciously); in the process, a pattern recognition enables the detection of lacking parts in the whole structure to be completed;
- elaboration – the new structure's further development based on the cognitive frame of a newly created space. (Fauconnier and Turner 2002: 44–50)

The final outcome of the processes – a conceptual integration network can be illustrated as follows:

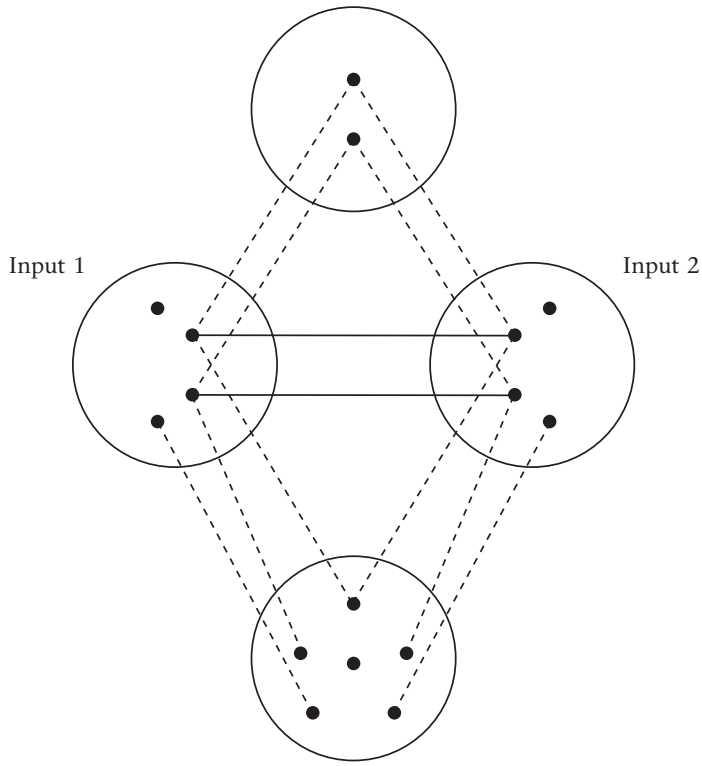

FIGURE 1.5. Step three in conceptual integration – emergence of a blended space (according to Fauconnier 1997: 151; in Libura 2007: 30)

Joseph E. Gardy et al. (1997) refers to an example of the metaphor *This surgeon is a butcher* (emphasising the incompetence of the surgeon) to explain the process of conceptual integration. First, a series of fixed

counterpart mappings is established between the input spaces. The solid lines in Figure 1.6 reflect the cross-space correspondences between the counterparts: we can see that "butcher" maps onto "surgeon"; "animal" (cow) maps onto "human being"; "commodity" onto "patient"; "cleaver" onto "scalpel" (step one: matching and counterpart connections between input spaces).

General information on the relation between the input spaces (and their shared structure) is projected into the generic space, in the figure represented by concepts of "agent", "undergoer", "sharp instrument", "work space", and "procedure (goal/means)" (step two: mapping between a generic space and input spaces).

The blended space inherits partial structure of both input spaces being the result of projecting the selected elements from the inputs. A new meaning arises due to the process of composition – a fusion of the projected elements associated with "butcher" and "surgeon" – which enables visualisation of the butcher in the operating room (i.e. our mind is able to construct and manipulate such blended image).

Completion helps in matching the information with the long-term memory – further analysis of the relations between the input spaces leads to filling out the missing elements in the pattern evoked in mind as more associations between the surgeon and the butcher are found and a sense of incompetence of the surgeon acting as the butcher is evoked.

Elaboration permits further visualisations of the mental representation of the blend – our mind is able to imagine various possible scenarios of the surgeon performing the duties of the butcher. As a result of the three processes: composition, completion, and elaboration, a new content, unavailable in the input spaces, emerges in the blended space (Gardy et al. 1997: 103–107).

The entire described process of conceptual integration can be illustrated in the following figure:

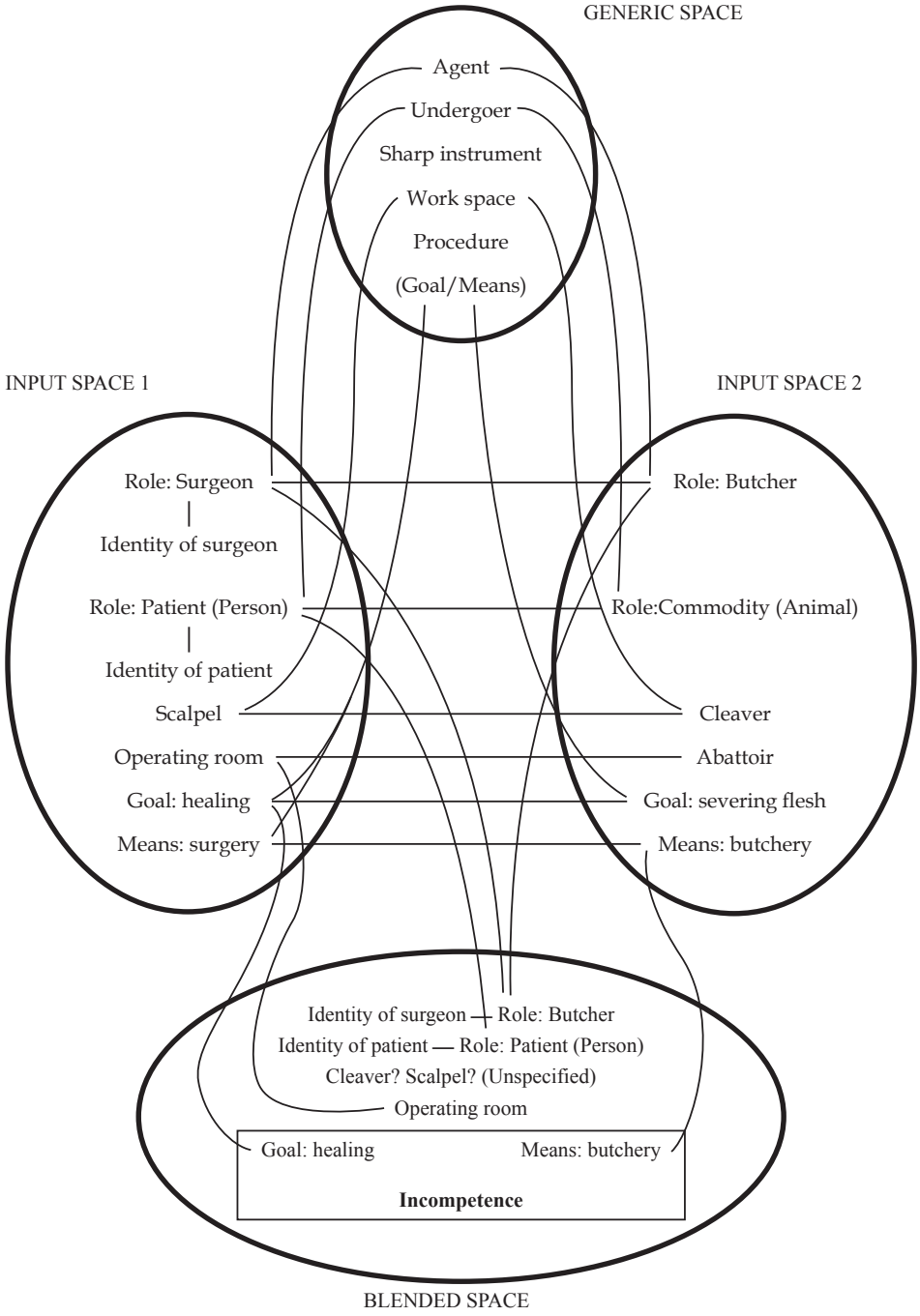

FIGURE 1.6. Conceptual integration network: surgeon as butcher (in Gardy et al. 1997: 105).

1.7.2. Types of Blends

Gilles Fauconnier and Mark Turner in *The Way We Think. Conceptual Blending and the Mind's Hidden Complexities* (2002) distinguish four main types of integration networks:

- **Simplex networks –** the simplest type of network consisting of two input spaces: one contains a frame with roles and another contains possible values related to the roles. For example, *Paul is the father of Sally* represents the network based on family relations: input one provides a family frame with the roles of a father and a daughter (FATHER–DAUGHTER STRUCTURE) and input two contains the values PAUL and SALLY. The generic space in the network is defined as a structure MALE–FEMALE. The new structure emerges in the blended space constituting the simplest way of integrating the frame and the values.
- **Mirror networks** – a type of integration network in which a common organising frame is shared by all spaces: inputs, generic, and blend. Examples of mirror networks discussed by Gilles Fauconnier and Mark Turner (2002) include the Buddhist Monk, the Debate with Kant, and Regatta: "in Regatta, the shared organising frame *boat sailing along an ocean course* inheres in the more elaborate frame in the blend of *sailboats racing along an ocean course*. In the Debate with Kant, the shared organising frame *philosopher musing on a problem* inheres in the more elaborate frame in the blend of *philosophers debating about a problem*. And in the Buddhist Monk, the shared organising frame *man walking along a mountain path* inheres in the more elaborate frame in the blend of *two men meeting on a mountain path*" (Fauconnier and Turner 2002: 123).
- **Single-scope networks** – a type of integration network in which two input spaces have different organising frames and only one of them is projected to structure the blend. For example, the scenario of two men boxing can provide a frame to be used in understanding of two CEOs in business competition. As pointed out by Gilles Fauconnier and Mark Turner (2002), single-scope networks can be considered as prototypes of conventional conceptual metaphors where "the input that provides the organising frame to the blend, the framing input, is often called the 'source' [and] the input that is the focus of understanding, the focus input, is called the 'target' " (127).
- **Double-scope networks** – a type of integration network in which input spaces contain distinct frames and parts of both input spaces are transferred into the blended space where a new structure emerges. Double-

scope blending often brings novel and creative solutions to clashes between inputs that are completely different from one another as to their content. An idiomatic metaphor "You are digging your own grave" can serve as an example of the double-scope blending (creative visualisation of a businessman taking a risky loan who ends up in a financial grave).

Conceptual networks and metaphors (both structured by establishing relations between cognitive domains and frames) as well as systems of categories, prototypes and conceptual models (embedded in our mind to organise elements of reality in a coherent whole) constitute points of reference in the process of tracking down a meaning construction at the moment of analysing a text or a speech act. The cognitive operations applied in categorisation, metaphor creation and conceptual integration can be displayed in the form of maps representing nets of interrelated cognitive units. Thanks to mental maps, the lightning speed of our thoughts expressed in language can be reduced to a minimum: mapping thoughts with the use of categories, metaphors and blends resembles stopping a film second by second to see, image by image, how the meaning is created in our mind.

Such mental map analysis can be a useful tool for a translator whose job is to detect and decode the meaning in the source language in order to reconstruct it in the target language. Visualisation of meaning construction in the form of a mental map (with all its constituent parts and relations between them) can serve as a model to be followed in the process of transferring the meaning into the target language. Mental map analysis shall be a crucial element in the translation procedure proposed in Chapter Three of this book: mapping cognitive units shall constitute an alternative method to be applied in translating humour in children's literature.

Chapter Two

Humour Theories and Children's Appreciation of Humour

> You can write about anything for children as long as you've got humour.
>
> Roald Dahl

"Humour can be simply defined as a type of stimulation that tends to elicit the laughter reflex" – the definition provided by *Encyclopaedia Britannica* only touches upon the broad area of humour studies dating back to ancient times. The term derives from the humoural medicine of the ancient Greeks which stated that a mix of fluids known as humours (in Greek *chymos* means literally 'juice' and metaphorically 'flavour') controlled human health and emotions. Hippocrates, in *On the Nature of Man*, refers to the concept of humour understood as four juices (humours) in the body – blood, phlegm, black bile and yellow bile. Over 500 years later, a Greek physician Galen determined the relationship between the proportions of juices in the body and formulated a typology of temperaments by introducing the division into personality types: sanguine (optimistic, spontaneous, extrovert type), choleric (independent, self-confident, leader type), melancholic (analytical, paying attention to details, emotional), and phlegmatic (calm, submissive, introvert type) (Kucharski 2009: 9).

Initially restricted to medicine, humour has become an object of studies in various areas: neurology, psychology, sociology, philosophy, linguistics, art and literature. Theories of humour attempt to explain why people laugh, what makes people laugh and what all laughable things have in common. Scholars have identified a great number of types of humour theories that may be divided according to a given aspect of humour research. Patricia Keith-Spiegel (1972) classifies humour theories into eight major types:

- Biological, Instinct and Evolution Theories (humour and laughter are innate qualities playing an important role in the adaptation process).

- Superiority Theories (the source of laughter lies in perceiving one's superiority over other people).
- Incongruity Theories (humour is the result of existing discrepancy between two concepts or situations).
- Surprise Theories (emphasis on the element of surprise in humour).
- Ambivalence Theories (the nature of laughter lies in opposing emotions or feelings).
- Release and Relief Theories (humour allows to release accumulated energy, which brings a sense of relief and pleasure).
- Configurational Theories (laughter is a result of a specific configuration of incoherent elements).
- Psychoanalytic Theories (humour is a way to satisfy needs in socially approved manner). (Keith-Spiegel 1972, apud Kucharski 2009: 11–12)

Victor Raskin (1985) and Salvatore Attardo (1994) propose another classification of humour theories:

- Cognitive Theories (related to incongruity);
- Superiority Theories (associated with humiliation, degradation, pointing out to other people's failures);
- Psychoanalytical Theories (related to relaxation). (Raskin 1985; Attardo 1994, apud Kucharski 2009: 12)

The most common division of humour theories, developed by David Hector Monro (1988), includes:

- Superiority Theories,
- Incongruity Theories,
- Relief Theories.

David Monro also refers to the fourth type of theory in which humour is treated as a kind of ambivalence, a mixture of attraction and repulsion, but he strongly believes that the first three theories are the most essential, the last one is of minor importance (Monro 1988: 349).

The following sections contain a brief summary of the theories traditionally divided into three branches mentioned above with references to some of their contributors.

2.1. Superiority Theories

According to Arvo Krikmann, "theories of superiority, or disparagement, or criticism, or hostility, accentuate the (negative) attitude of the producer and/or user of humour towards its target and the often alleged aggressive

character of laughter. That is, humour is said to be pointed against some person or group, typically on political, ethnic or gender grounds" (Krikmann 2006: 27). We laugh at people's failures or mistakes, defects, faulty pronunciation, slips-of-the-tongue, grammar errors and the laughter is accompanied with our feeling of pleasure and superiority over the ones we laugh at.

Aristotle refers to humour defined by superiority theory in *Poetics*: all human defects such as physical, spiritual, or moral ugliness should be considered funny as long as they do not cause any damage or suffering (Dziemidok 2011: 13). In Aristotle's words: "ludicrous is a failing or a piece of ugliness which causes no pain of destruction" (*Poetics*, sections 3 and 7, apud in *Internet Encyclopedia of Philosophy*). We look down upon the characters in comedy as we believe they are inferior to us.

Plato discusses his theory of humour and laughter in *Philebus* where the concepts of "ridicule" and "ignorance/self-ignorance" play a central issue. Adrian Brandon comments Plato's understanding of humour in the following way: "[…] the object of laughter in comedy is the 'ridiculous.' The ridiculous, more specifically, is the self-ignorance of others when they falsely believe that they possess wisdom. In other words, laughter results from a feeling of pleasure at seeing others suffer the misfortune of being deluded about their own wisdom" (Brandon 2005: 463, apud Lintott 2016: 350). Plato finds it ridiculous when people consider themselves wise and perfect while in reality they are ignorant. The philosopher criticises people who overestimate themselves, such attitude is a source of laughter for others (Geier 2006: 138).

Thomas Hobbes in *Elements of Philosophy* (1656) states that we feel better than the people we laugh at because of their defects (e.g. wrong pronunciation, grammatical mistakes in speech or writing). The sense of ridiculousness is a sudden arising feeling of superiority and self-satisfaction resulting from unexpected awareness of the advantage over someone who behaved inappropriately or otherwise revealed his/her inferiority. The philosopher stresses the importance of the element of surprise in humour (Hobbes 1956: 142, apud Dziemidok 2011: 14).

René Descartes (Renatus Cartesius) in *Passions of the Soul* (1694) says that a person committing small evil deeds deserves to be laughed at, but in case he/she is guilty of great evil, they no longer deserve to be laughed at (apud Geier 2006: 140).

Henri Bergson in *Laughter. An Essay on the Meaning of the Comic* (1924) provides another example of superiority theory. As David Monro com-

ments: "the typical comic character is a man with an obsession, like Don Quixote. He is not flexible enough to adapt himself to the complex and changing demands of reality […]. Laughter is society's defense against the eccentric who refuses to adjust himself to its requirements" (Monro 1988: 350–351). We laugh at people who stand out of cultural norms imposed by the society.

Although the philosophers' views on humour classified under the superior theories label represent adult understanding of what makes people laugh, children's literature aimed at evoking laughter in its young receivers reflects the adult approach to the concept of the comic character. In *Alice in Wonderland*, children may laugh at changing "size" of Alice (Aristotle's physical defects as a source of laughter) and ridiculous commands of the Queen always ready to behead anyone for doing nothing (Plato's sense of ridiculousness in people's tendency to overestimate themselves). In *The BFG*, Big Friendly Giant's faulty pronunciation, lexical and grammar errors provoke a smile as well as a sense of superiority in young readers proud to detect all the errors (Hobbes's emphasis on self-satisfaction over inferiority of the others). In *Horrid Henry* series, Horrid Henry's bad ideas and disastrous consequences of his wicked behaviour are considered extremely funny by young audience of his "small evil deeds" (Descartes's view on humour) and in *Alice in Wonderland*, eccentric figure of the Hatter and the running rabbit dressed in a suit with a watch in his "hand" surprise young readers and make them laugh as their appearance and unusual conduct do not follow generally accepted patterns (Bergson's understanding of comic character).

2.2. Relief Theories

Relief theories focus on psychological processes leading to laughter rather than on definition of humour itself. They are based on a tension-release model: humour is associated with "the feeling of relief that comes from the removal of restraint" (Monro 1988: 354) imposed by conventional social requirements. Arvo Krikmann classifies this type of humour theories under the names of theories of release, relief or relaxation also known as psychoanalytic theories, as "this class of theories focused mainly on the recipient of humour, or more specifically, on the psychological effects humour allegedly brings about in the recipient" (Krikmann 2006: 28). The most renowned relief theorists are Herbert Spencer and Sigmund Freud.

Herbert Spencer (*The Physiology of Laughter*, 1860) describes laughter as "the discharge of nervous energy which occurs in mind, taken unawares, is lead from the consciousness of something large (grave or at least serious) to something small (silly or trivial). Presumably, when this happens, the nervous energy stored up to grapple with serious matters is displaced and vented into laughter, and thereby flushed out of the system" (Spencer 1860, apud Carroll 2014: 38). Spencer provides rather a physiological explanation on how tension is released by laughter by way of nervous system.

Sigmund Freud (*Jokes and Their Relation to the Unconscious*, 1905), as commented by Arvo Krikmann, "considers humour as one of the so-called substitution mechanisms which enable to convert one's socially tabooed aggressive impulses to acceptable ones and thus avoid wasting additional mental energy to suppress them" (Krikmann 2006: 28). Bohdan Dziemidok develops Arvo Krikmann's summary of Freud's views on humour in the following way:

> Natural drives are suppressed in the psyche of a cultural man by decency, morality, and logic. We consume psychic energy for each such inhibition of the natural impulse. The wit technique allows you to avoid inhibitions and save a certain amount of psychic energy. Biased jokes (aggressive, indecent, or cynical) give the listener pleasure, because in a sublime form they satisfy every man's sex or hostility drives, bypassing superego prohibitions and saving psychic energy, which would have to be used for inhibitions. In non-biased jokes we owe our pleasure only to the technique of wit which allows us to avoid using energy normally used to suppress our thoughts by subjecting them to logical control. The wit technique frees us from logical control because a logically correct thought is expressed in a joke in a logically incorrect way, masked behind a wordplay or nonsense. An absurd joke is a kind of rebellion against the tyranny of reason. In a humorous, witty form, you can even talk about things that you cannot talk seriously about. (Dziemidok 2011: 45)

According to Sigmund Freud, dreams are full of wordplays and absurd associations as they help us in releasing tension arising from moral and social restrictions imposed on our thinking and behaviour. Jokes (wordplays, nonsense) may also touch taboo themes such as mortal diseases or death that evoke inner conflicts especially in children's psyche not ready to face the fact of losing a close relative in their family. In a joke (wordplay) we do not express directly the message but the taboo theme hidden in

it influences our (children's) subconscious providing a solution to inner conflicts. Wordplays work on similar basis as fairy tales. Bruno Bettelheim (*The Uses of Enchantment*, 1976 – the book that applied Freudian psychology to fairy tales) claims that fairy tales guide children in their search of identity and help them in finding answers to problems deeply embedded in their subconscious. While fairy tales work on text level, wordplays work on lexical level – as they both appeal to children's imagination by using metaphoric language to explain existential issues, they may be treated as linguistic contributors to children's psychological development.

2.3. Incongruity Theories

In the incongruity theories on humour the source of laughter lies in "the perception of something incongruous – something that violates our mental patterns and expectations" (Morreall 2016: 8). Humour arises when we expect one outcome in a joke/absurd or humorous situation and another happens – our thought path goes in one direction and unexpectedly the direction is changed provoking laughter. John Morreall's definition presented in the the article "Philosophy of Humour" (in *Stanford Encyclopedia of Philosophy*) best summarises the essence of incongruity theories that have their roots in ancient philosophy and has been developed and reviewed from various perspectives. What follows is a short account of selected philosophers:

Aristotle in *Retoric* says that a comic effect is a result of setting up unexpected resolutions to jokes depending on a change in letters in words forming expressions when "the word that comes is not what the hearer imagined" (III,2) (apud Rapp 2010). Aristotle refers to playing with sounds (leading to a change in meaning) in the words that may be a source of laughter.

Immanuel Kant in *Critique of Judgment* (1790) writes: "In everything that is to excite a lively laugh there must be something absurd (in which the understanding, therefore, can find no satisfaction). Laughter is an affection arising from the sudden transformation of a strained expectation into nothing" (I, I, 54). Kant represents the concept of "frustrated expectation" related to previously predicted outcome of a given event or situation. Humour is based on contrast between the two results of the situation.

Arthur Shopenhauer in *The World as Will and Representation* (1818/1819) refers to the concept of discrepancy: humour consists in finding unexpected

or surprising relations or connections between two concepts. Therefore, humour is based on seeing discrepancy/inconsistency between the concept and the actual object that represents this concept (Dziemidok 2011: 31).

Arvo Krikmann extends the definition of the incongruity theories (theories of inconsistency, or contradiction, or bisociation as he calls them) in the following way:

> Incongruity theories are essentially cognitive, i.e. they are based on some objective characteristics of a humorous text or other act (situation, event, picture, etc.) It is assumed that every such act involves two different planes of content – lines of thought, in newer works that planes are called **frames** of reference, isotopies, schemas, **scripts**, etc. These two are mutually incompatible, but also include a certain common part which makes the shift from one to another possible. The recipient begins to process textual or other information reducing it to the most accessible – salient – 'preprimed' script, and proceeds until the interpretation that has so far remained hidden can be found. The renewal of understanding is attended by the emotion of surprise and satisfaction, causing the reaction of laughter. (Krikmann 2006: 27; emphasis mine – S.K.).

Arvo Krikmann describes cognitive processes – thought interactions (overlapping of scripts) occurring in speaker's/listener's mind that lead to finding a resolution to incongruity between two incompatible scripts in the moment of telling/listening to a joke. He believes that contemporary linguistic theories of humour "belong to, or are descendants of, or congenial with the incongruity theories" (Krikmann 2006: 28). In the following sections I provide a short description of selected humour comprehension models related to the concept of incongruity.

2.4. Linguistic Theories of Humour

Victor Raskin in *Semantic Mechanisms of Humor* (1985) formulates The Semantic Script Based Theory of Humour (SSTH) which does not aim to cover humour in general, but only verbal humour, analysed from the linguistic (semantic) perspective. The theory is based on the notion of "scripts" understood as cognitive structures internalised by the speaker which provide the speaker with the information how things are done and organised. In Victor Raskin's words: "the scripts are designed to describe

certain standard routines, processes, etc. the way the native speaker views them. […] the humorous element is the result of a partial overlap of two (or more) different and in a sense opposite scripts which are all compatible (fully and partially) with the text carrying this element" (Raskin 1985: 2).

The humour occurs when, as a result of the interaction between two different scripts, a speaker/listener perceives a kind of distortion of reality and creates a new interpretation of the situation. The process is possible due to the semantic networks between the scripts, both lexical and non-lexical (i.e. based on non-verbal knowledge of a speaker/hearer) formed by "links of different semantic natures (synonymy, hyponymy, antonymy)" that are governed by "combinatorial rules (amalgamation rules) and their function is to combine all the possible meanings of the scripts and discard those combinations that do not yield coherent readings" (Attardo 2001: 9). Therefore, the humour is based on a speaker's/listener's ability to associate different concepts (as well as their constituent parts and non-verbal relations to them), refer them to newly created linguistic environment and reinterpret the result of the newly created associations.

Salvattore Attardo, in the article *Script theory revis(it)ed: joke similarity and joke representation model* (1991) (written in cooperation with Victor Raskin) and later in the book *Linguistic Theories of Humor* (1994), develops the General Theory of Verbal Humor (GTVH) as a continuation of the Semantic Script Based Theory of Humour (SSTH). It identifies the semantic model capable of expressing incongruities between semantic scripts and verbal humour. It also explains the notions of "humour competence" understood as the ability to recognise comic elements in a text and "humour performance" referred to the ability to understand comic elements in a text.

Alastair Clarke, in *Eight Patterns of Humour* (2009) (and earlier in *The Pattern Recognition Theory of Humour: An Introduction* (1995)), explains that "humour occurs when the brain recognises a pattern that surprises it, and that recognition of this sort is rewarded with the experience of the humorous response, an element of which is broadcast as laughter." He defines humour as "a system for information processing" in which the basic component is "the pattern and the basic material for its construction is any information available to the human brain, in any medium or combination of media." Later on he explains that "patterns form unconscious, impartial frameworks onto which local material is projected but they can only be recognized by an individual if appropriate knowledge is possessed

to facilitate their apprehension." Clarke lists the patterns that are active in humour as positive repetition, division, completion, translation, applicative and qualitative recontextualisation, opposition and scale. The cognitive patterns may be recognised in any a combination of the eight. When the mind recognises a surprising pattern/cognitive framework, laughter is released as a reaction towards it (Clarke 2009: 18–19).

J.M. Suls (1972, 1977, and 1983) developed a two-staged model of humour comprehension – Incongruity Resolution Model. In his theory, humour is viewed as a problem-solving task. Rod A. Martin describes Suls's model in the following way:

> According to the model, a joke setup causes the listener to make a prediction about the likely outcome. When the punchline does not conform to the prediction, the listener is surprised and looks for a cognitive rule that will make the punch line follow from the material in the joke setup. When this cognitive rule is found, the incongruity is removed, the joke is perceived as funny, and laughter ensues. If a cognitive rule is not found, however, the incongruity remains, and the joke leads only to puzzlement instead of humor. Thus, in this view, humor arises from the removal or resolution of an incongruity, rather than from the ongoing presence of an incongruity. (Martin 2007: 70)

A good joke evokes a reaction of surprise in a listener who expects one conclusion in a story but is faced with another. In the first stage the listener recognises incongruity and in the second he/she looks for associations between the information to find a conclusion to the joke.

All the models presented above describe the process of reinterpreting ambiguous information introduced at the beginning of a joke and cognitive mechanisms that lead to resolving incongruity. It is possible thanks to adult cognitive capacity to recognise ambiguity, detect incongruous elements and interpret a conclusion to a joke.

2.5. Jean Piaget's Stages of Cognitive Development

Children's ability to appreciate humour based on incongruity-resolution model has also been a subject of studies carried out by developmental psychologists who use Jean Piaget's stages of cognitive development as a point of reference in their research. Table 2.1 presents a short summary of cognitive abilities acquired by children at a specific age.

Table 2.1. Developed on the basis of description prepared by Kay C. Wood, Harlan Smith and Daurice Grossniklaus at the Department of Educational Psychology and Instructional Technology, University of Georgia. See: https://www.saylor.org/site/wp-content/uploads/2011/07/psych406-5.3.2.pdf (accessed on 10.10.2017)

Stage and age range	Characteristic features
Sensorimotor stage Birth to 2 years	• use of motor activity without the uses of symbols • knowledge is based on physical interactions and experiences • learning about the world through trial and error • ability to form a mental representation of an object (a child knows that an object exists, even if it is hidden) • early language development
Preoperational stage 2–7 years: toddlerhood (18–24 months) and early childhood (age 2–7)	• development of memory and imagination • ability to think about things symbolically (a child knows that a word or an object may stand for something other than itself) • intelligence is egocentric and intuitive, not logical
Concrete operational stage 7–11 years	• use of logical and systematic manipulation of symbols related to concrete object • inability of abstract thinking
Formal operational stage 11 years (adolescence) – adulthood	• use of symbols related to abstract concepts

Following Jean Piaget's theory, Paul McGhee proposed a four stage-model of children's humour (1979, revised in 2002) that corresponds to the stages of cognitive development presented in the table. Some researchers also include the "zero stage" (laughter without humour) during which newly born babies exhibit smiling without any relation to humorous situations (Cunningham 2004: 105).

The humour appreciation starts at the preoperational stage of cognitive development (in the middle of second year of life) which marks the beginning of the first stage of humour development called by McGhee "incongruous actions toward objects." Children at the age of two "are able to represent objects with internal mental schemas, and their humour consists of playfully assimilating objects into schemas to which they do not normally belong" (Martin 2007: 239). Jennifer Cunningham calls McGhee's stage one in humour development "laughter at the attachment figure" as "in this stage, a child demonstrates an increasing awareness of his/her interpersonal surroundings and participates in social humour with a parent or other attachment figure through games such as peek-a-boo" (Cunningham 2004: 105). Rod Martin comments after Bariaud (1988) that

"once [children] discover that incongruous actions [make adults] laugh, they begin intentionally engage in such behavior to evoke laughter in their parents or others" (Martin 2007: 239). During early infancy stage a child is able to perceive incongruity.

Rod Martin continues the description of McGhee's model by referring to the second stage called "incongruous labeling of objects and events" (or "treating an object as a different object," in Cunningham's words) which "begins early in the third year, when the child is able to use language in playful ways. At this stage, the humorous use of language involves mislabeling objects or events, e.g. calling a dog a cat or a hand a foot [...] The child must understand the correct meaning of the word and must be aware that he or she is applying it incorrectly for it to be perceived as humorous" (Martin 2007: 239). At this stage (toddlerhood) a child is able to produce incongruity non-verbally.

The third stage, called "conceptual incongruity" ("misnaming objects or actions/playing with words," in Cunningham's words), "begins around **three years of age** when, according to Piaget, the child starts to realise that words refer to classes of objects or events that have certain key characteristics. Humour in this stage involves the violation of one or more attributes of a concept rather than simply mislabelling it" (Martin 2007: 240). Johnson and Mervis (1997) stressed that between stage two and three "children first learn names for objects that allows them to create stage-two humour involving mislabelling of objects. Later, they start to learn words referring to attributes of objects, leading to the enjoyment of stage-three humour involving incongruous attributes," which means that children at the age of three create linguistic categories based on the same rules as the categories of adults (Johnson and Mervis 1997, apud Martin 2007: 241).

Amelia Klein (1987) comments on humour appreciation in children at the **age up to 6–7** in the following way:

> During the first three stages of humor development, the child appreciates explicit humor based on concrete situations. The child's social knowledge can now be applied to humorous situations in which the child's concepts of social norms are violated. Children at this stage may laugh at a person who speaks a foreign language, eats with chopsticks, or wears a native costume. Linguistic humor found appealing by young children is primarily based on **phonological ambiguity** (Shultz & Pilon, 1973). Children during this stage may spend countless hours

> creating nonsense words and develop an appreciation of books based on phonological variation, such as Dr. Seuss's *Cat in the Hat*. (Klein 1987: 14; emphasis mine – S.K.).

Therefore, **at the age of 6 or 7** children's knowledge on culture is limited to cultural environment they are brought up in, which may result in their laughter when they are faced with a behaviour, habits (customs) and even appearance standing out the norms they are used to. Early school children pay attention to incongruity related to sounds in language, for instance, English-speaking children may find Chinese extremely funny because of unusual, in their point of view, melody in the language. They also like playing with sounds in words, creating new nonsense words, experimenting with rhyming words. Elementary school children begin to prefer humour that presents a resolution to incongruity on phonetic level.

The fourth stage of humour development, called "multiple meanings" ("riddles and jokes" in Cunningham's description) is related to concrete operational stage in Piaget's theory of cognitive development during which children around **the age of 7–8** are able to manipulate schemas in their minds – a process defined by Piaget as "reversibility" which refers to the capacity to understand that numbers or objects may change and then return to their initial condition/state. Children find a new source of incongruity in "behavioural inconsistencies and **linguistic ambiguity**. Humour based on logical and illogical thought patterns appears to develop sequentially during this stage. Logical incongruity is recognised first in the form of **ambiguous word meanings** and next in humour containing non-lexical (conceptual) ambiguities based on behavioral expectations" (Whitt and Prentice 1977, apud Klein 1987: 15). Children are able to detect implied or double meanings in words by reorganising events in a "mental replay" (Piaget's reversibility). As Cunningham describes it, children begin "to understand that humour has a meaning – that jokes must resolve from something absurd into something that makes cognitive sense" (Cunningham 2004: 106). Between **the age of 7 to 12** children master the ability to discover linguistic ambiguity and to provide a solution to it – as a result, they begin to appreciate wordplays in humorous text. Martin also stresses that "children at this stage also become less egocentric, and begin to be able to recognise that other people's perspectives may be different from their own. All of these cognitive skills contribute to their growing capacity to appreciate more sophisticated kinds of humour that play with reality in more complex ways" (Martin 2007: 240). Children use humour in social

interactions due to the acquired ability to view humour from other people's perspective.

McGhee's model relates the stages of humour development up to the concrete operational stage in Piaget's cognitive model. But, as Martin suggests, in the formal operational stage **(adolescence 11+)** teenagers develop their capacity to understand humour as "they are able to mentally manipulate more than two categories of variables at the same time, to detect logical inconsistencies in a set of statements, to hypothesise logical sequences of actions, and to anticipate future consequences of actions. All of these cognitive capacities no doubt enable the individual to play with ideas and concepts at a more abstract level than it is possible in the concrete operations stage" (Martin 2007: 241).

T.R. Shultz (1973, 1974) confirms the results of McGee's research on children's humour development described in the four-stage model. His studies over ambiguity in jokes, at lexical, phonological, and syntactical (both surface and deep structure of sentences) level have proved that children at the age of 6 have difficulty in detecting hidden meanings in humorous texts as the ability to comprehend double meaning in words depends on reversibility – mental capacity to reverse ideas – that appears only at the concrete operational stage in Piaget's model of cognitive development, that is, in early school children. At **the age of 6 to 9** children are capable to recognise **phonological ambiguity** in jokes, **lexical ambiguity** is appreciated starting from **8–9 years** and **syntactical ambiguity** is not recognised until **the age of 12** (Shultz 1973/1974, apud Kucharski 2007: 25–26).

Knowledge on the stages in children's humour appreciation constitutes a basic requirement in translating humour in literature dedicated to young readers. At the moment of establishing the age group of readers a translation will be directed at, a translator must remember that children at the age of 7, due to their capacity to recognise phonological ambiguity in humorous texts with the simultaneous limited ability to perceive lexical ambiguity, will pay attention to sounds in humorous texts (especially in wordplays and slips-of-the-tongue) and therefore phonetic layer of the text/wordplays should be preserved and emphasised in the translation.

As children at the fourth stage in McGee's model (equivalent to the operational stage in Piaget's model, aged 7–8 and up) are able to recognise multiple meanings in words, translators should focus their efforts in transferring semantic layers of text/wordplays to meet young readers' expectations. An ideal translation preserves both the meaning and the sound of the text/wordplay, but if the differences in the systems of the source and

the target language exclude the transfer of both phonetic and semantic layers of the text/wordplays, the translator's decision as to the age group of translation's receivers may determine his/her choices in what should be unconditionally saved and what can be omitted – they should decide if the meaning or the sound should be given a priority with regard to the age group of the translation's readers. Knowledge on developmental psychology and linguistic theories on humour (especially incongruity-resolution theories) facilitates a decision process in translating humour in children's literature.

Chapter Three

Translating Humour in Children's Literature

> Read the directions and directly you will be directed in the right direction
>
> Lewis Carroll, *Alice in Wonderland* (1865)

"Read the original, close the book and write the story the way you remember it in your own language" – this is the 18th-century translation rule recalled by Stanisław Barańczak in his essay on translating children's literature *Rice pudding i kaszka manna. O tłumaczeniu poezji dla dzieci* (Rice Pudding and Kaszka Manna [a Polish equivalent of rice pudding but made of common wheat]: On Translating Poetry for Children) (Barańczak 1992/2004: 67). Although it may seem simple as it is described by the rule, translating children's (and not only) literature is in fact a complex process and it is difficult to capture all its elements and combinations between them the same as it is hard to follow a translator's thoughts and translation decisions made in the exact moment of translating literary text. Moreover, translating for children requires special skills and intuition on the side of a translator whose task is not only to transfer a literary text from one language and culture into another but also to respond to young readers' specific needs and expectations. Therefore, the translator needs to make a double effort: to work on the text keeping in mind children's capacity to understand the meaning of words and the effect they might have on their linguistic as well as psychological development.

3.1. Translation Procedure Based on the Theory of Mental Spaces and Conceptual Integration

The procedure presented in this chapter constitutes an alternative method to be taken up by a translator concentrated on the exact choice of words as

to their meaning and sound. The theory of mental spaces and conceptual blending may serve as a basis for creating mental maps visualising all translation options and relations between the elements of the translated words, phrases, sentences, and paragraphs. The maps elaborated by the translator can be used as a reference to find the best translation solutions aiming at preserving the essence of the translated element at semantic and phonetic level and its relation to the general idea of the literary work treated as a whole. The mental map showing the relations between the elements to be translated is the final result of the process of gathering all necessary knowledge of the literary text and setting up the objectives that must be achieved by the translated text.

A translator's work can be compared to the work of an engineer that specialises in constructing machines. To work on a new project, an engineer needs to collect all data related to technical requirements of the machine to be designed: its *functions* and *destination* as well as its *size (dimensions)*, *components* and *relations between them*. The engineer should also take into account *needs* and *expectations* of the *client* who ordered the new machine. With all these information the engineer can proceed to designing a new machine by *drawing schemes* to be later used as reference by the technical staff on the production line. The schemes can be modified in case the engineer finds a better solution for the machine to work more effectively. They also help in detecting possible errors that do not permit the machine to work properly.

Similarly, before proceeding to translating a literary text, a translator needs to do research on the work's historical background, the author's biography and its possible influence on the content of the literary text, the cultural reality presented in the text as well as the structure, specific language and style of prose or poetry to be translated. The general knowledge on the literary work corresponds to the *dimensions* and basic technical requirements of the machine – it is the introductory data necessary to start to work on the project realised by the engineer as it is indispensible for the translator to interpret and analyse the literary text.

The next step to be taken by the translator is to establish the *functions* of the translated literary text or its parts treated separately, the same as the engineer needs to determine the scope of the utility of the new machine. The *client's expectations* as to the project of the new machine can be compared to the *reader's expectations* as to the translated text. Both the engineer and the translator, need to know the *needs* of the recipients of their work in order to achieve the *goals* set by them. In case of translating children's

literature marked by humour, the translator's major goal is to transfer the humorous aspects of the text into a new language environment taking into account young readers' capacity to understand and interpret humorous words (e.g. wordplays or slips of the tongue), phrases and passages.

The translator needs to decode the humorous language used in the original text in order to reconstruct it in the target language. The mental map created for the purpose of having a closer look on the humorous elements in the original text works like a project made by the engineer: just like the project shows the parts of the machine and their functions, the mental map enables a thorough analysis of the language and its elements to be translated as well as helps in visualising various translation options.

But unlike the engineer who prepares only one project for one new machine (even if it is complex and includes numerous schemes), the translator needs to elaborate two mental maps: one reflecting the original and the second visualising translation options in the target language.

The first map shows the process of decoding the language used by the author of the original text – the translator follows the thought of the author in the moment of creating the humorous language of his/her work and draws all the necessary elements (involving general aspects of the text as well as semantic and phonetic levels of the words) that need to be preserved in the translation in order to achieve the intended humorous effect on the reader.

The second map organises the translator's work on the text in the target language – based on the code used in the original, the translator looks for its equivalent in a new language environment and reconstructs the code of the original by arranging its elements in the target language.

The second mental map created by the translator serves as a testing tool – the elements in the map can be tested as to their meaning and sound and substituted each time the translator finds a better translation solution, for example, the one responding to the young readers' capacity to understand humour. The modifications can be numerous, until the best result is achieved. The goal of such operations is to look for the significant elements of the text in the original (first map) and preserve them in the target language (second map).

But the operations can be restricted by the limits imposed by original and target languages – the differences between them as to their syntax, semantics and phonetics may prevent from finding exact equivalents and some elements can turn out to be untranslatable. The nature of the lan-

guages influences the translator's work to the same extent as the laws of science govern the engineer's work. For this reason some technical requirements cannot be met in the project the same as some text elements cannot be transferred from one language into another. Again, mental maps, like the schemes of the designed machine, show such relations and may serve as solid justification for omission or substitution to be applied by the translator in the given part of the translated text.

3.2. Translating Wordplays with the Use of Mental Maps

For the purpose of a clear explanation of the way the mental maps can be useful in translator's work, I would like to focus on the process of translating wordplays in order to point out how the procedure based on conceptual blending can be helpful in finding the best translation solutions.

Based on the diagram proposed by Gilles Fauconnier and Mark Turner in *The Way We Think. Conceptual Blending and the Mind's Hidden Complexities* (2002), a simplified version of the two maps described in the foregoing section can be presented in the following way:

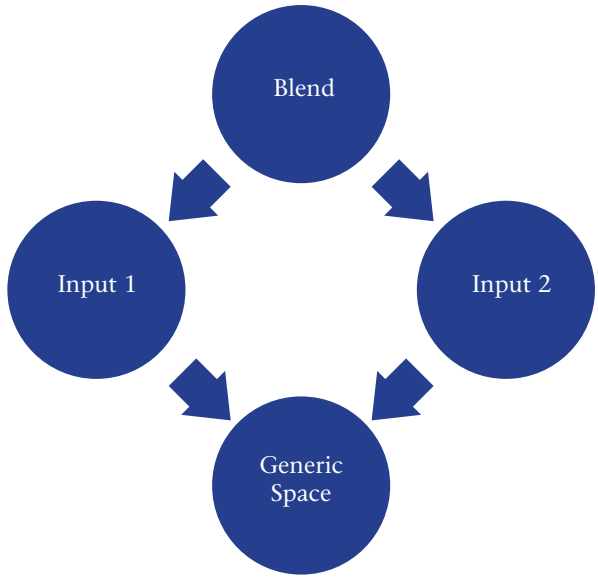

Figure 3.1. Basic map decoding the language used in the original text (based on the diagram by Fauconnier and Turner)

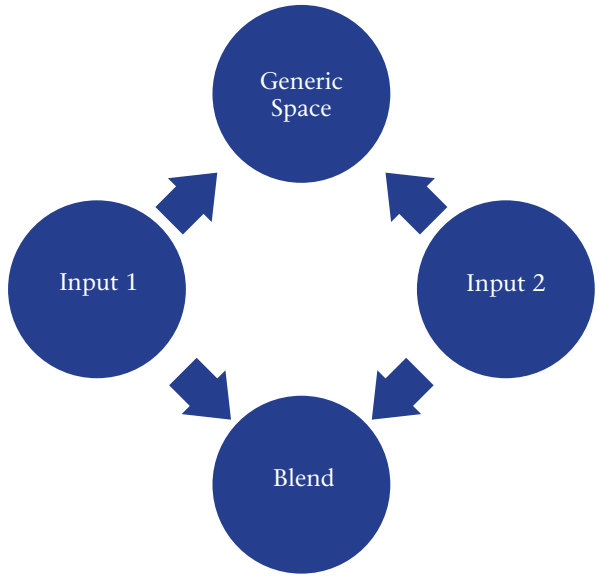

Figure 3.2. Basic map to be used by the translator as a tool for reconstructing the code in the target language (based on the diagram by Fauconnier and Turner)

In the first map the field "blend" represents the wordplay in the original text. It is composed of at least two elements, here represented as input spaces. The map shows the basic structure of the wordplay and its components. It is the first step to be taken by the translator, that is, to look for and analyse the basic components of the wordplay – the translator deconstructs the wordplay constructed by the author. The first map should be now developed in order to display all necessary aspects to be taken into account in the process of analysing and interpreting the wordplay.

There are two groups of mental spaces forming the inputs involved in the composition of the wordplay: lexical mental spaces (LMS) based on the thought patterns on word level and mental spaces based on the knowledge of the literary work (LWMS) including all information gathered by the translator and related to the author of the original, cultural reality and historical horizon present in the original, the work's structure treated as a whole and the desired effect on the reader projected by the author of the original.

All the information displayed in the diagram in the form of inputs belonging to either LMS or LMWS is subject to further analysis and interpretation. In the first mental process the translator works on lexical level – he/she concentrates on the meaning and sound of the elements constituting the wordplay, that is, syllable by syllable analyses conceptual (semantic),

phonetic and prosodic layers of the wordplay. As a result, the translator has a detailed image of the content and form of the wordplay represented on the map as Input 1 and Input 2.

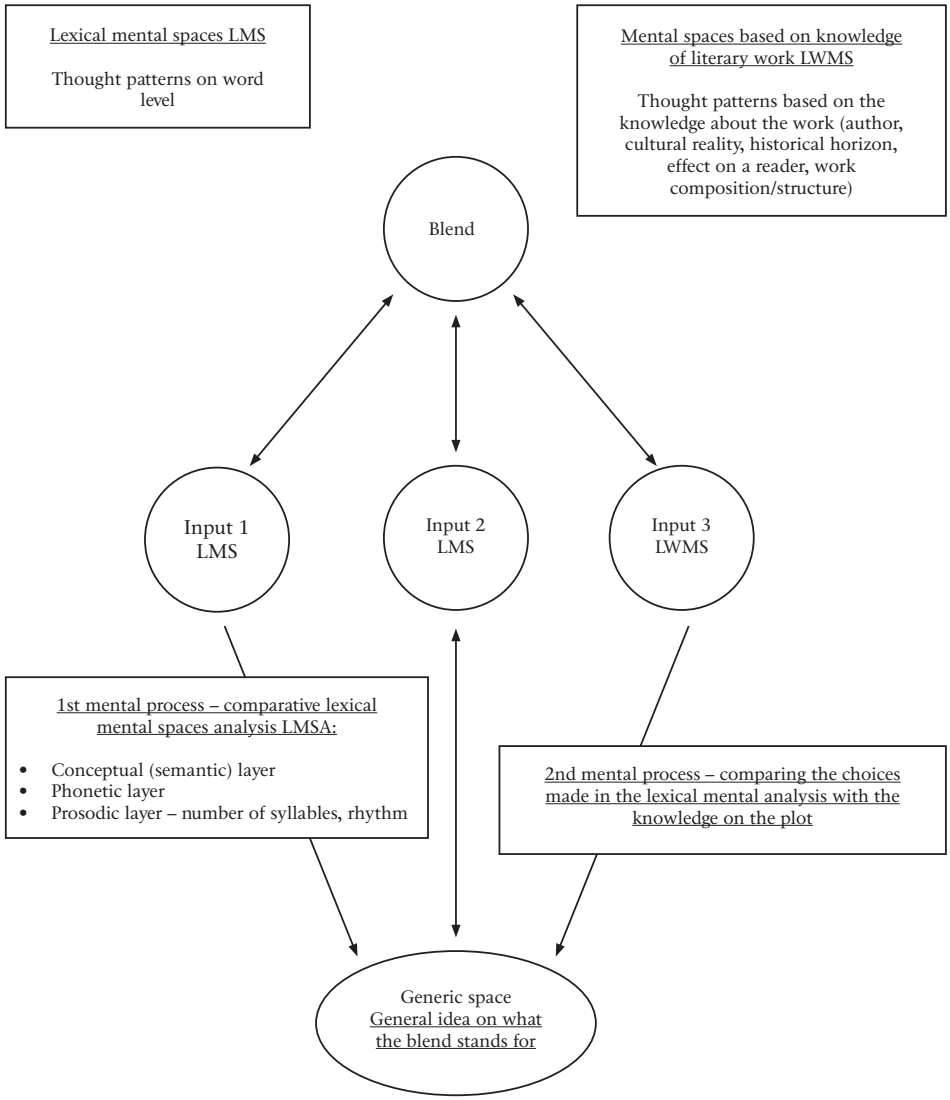

Figure 3.3. 1st Map: Decoding the word found in the original: blend's deconstruction/finding the general idea to be preserved in translation

In the second mental process the translator confronts the results of his/her analysis effectuated in the first process with the information gathered on the literary work – Input 3 represents all the aspects related

to the knowledge on the work that might influence the creation of the wordplay. The two mental processes aim at decoding the structure of the wordplay as well as establishing the general idea of the wordplay to be transferred in translation represented on the map as the equivalent of the generic space in Gilles Faouconnier's and Mark Turner's model of mental map.

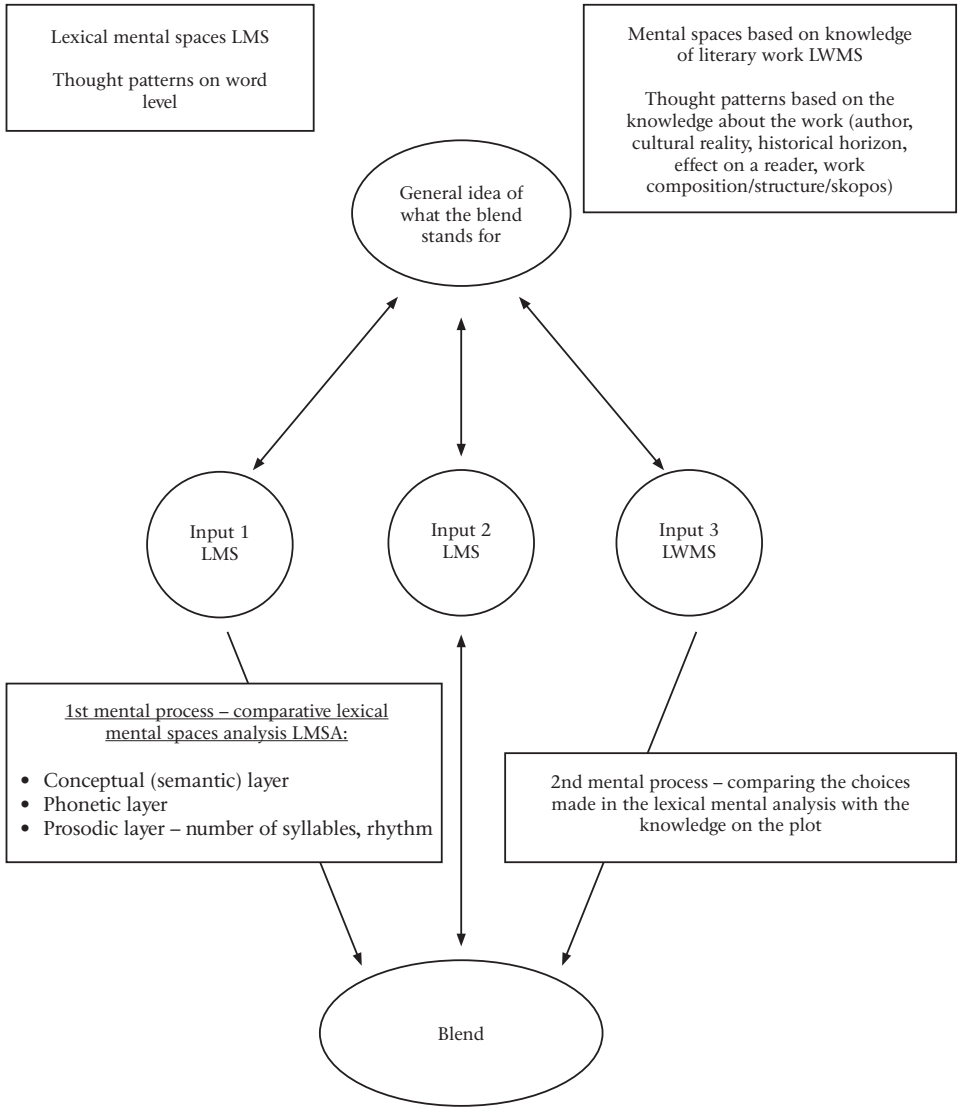

Figure 3.4. 2nd Map: Reconstructing the blend in the target language

The first mental map shows the dynamics of the thought associations that lead to the emergence of the wordplay in the original text and it helps in pointing out what should be preserved in the translation in order to find the text in the target language faithful to the original. It also serves as a point of reference for drawing the second mental map to be used by the translator in recreating the wordplay in the target language.

The two maps show the interactions between the mental spaces at lexical and text level (lexical mental spaces and mental spaces based on the knowledge on the literary work). The first map visualises the process of decoding the wordplay, that is, deconstruction of the wordplay into its constituent parts to be taken into account while making decision what must be unconditionally preserved and what can be omitted at the moment of translating the wordplay into the target language. The second map represents the wordplay's reconstruction, that is, translator's attempts to reassemble all wordplay's constituent parts in the target language in order to produce the result similar to the one evoked by the wordplay in the source language. Both, the disassembling and reassembling activities at lexical level are carried out with the constant reference to the information on the literary work collected by the translator before proceeding to translation that may be crucial in translating the wordplay.

3.3. Mental Spaces Analysis and Its Relation to Skopos Theory, Developmental Psychology and Semantic Dominant

The translation procedure based on translator-engineer analogy has been inspired by Hans J. Vermeer's skopos theory elaborated in cooperation with Katharina Reiss in the book *Grudlegung einer allgemeine Translationtheorie* (*Groudwork for a General Theory of Translation*) in 1984, later developed by Christiane Nord in *Text Analysis in Translation* and *Translating as a Purposeful Activity* (1997), and contributes to it by introducing the mental map analysis founded in the conceptual blending theory treated as the essential element in the translation process. The key words used in the analogy: *destination of the text*, *function of the text*, as well as *needs and expectations of readers* and their equivalents to machine's destination, functions and client's requirements taken into account in the engineer's project, correspond to the notion of *skopos* (a Greek word for purpose, here a purpose of translation) formulated in *commission* (translation assignment) discussed by

Hans J. Vermeer in his paper *Skopos and Comission in Translational Action* (1989/2004). The author defines translation in the following way:

> Any form of translational action, including therefore translation itself, may be conceived as an action, as the name implies. Any action has its aim, a purpose. […] The word *skopos*, then, is a technical term for the aim or purpose of a translation. […] Further: an action leads to a result, a new situation or event, and possibly to a 'new' object. Translational action leads to a 'target text' […]; translation leads to a *translatum* (i.e. the resulting text), as a particular variety of target text. (Vermeer 1989/2004: 227)

Hans J. Vermeer stresses the dynamics of the translation process. Translation is an action with a given purpose. The translator needs to be conscious of the purpose of his work at any stage of the process. The skopos assumed by the translator influences the final result of the translation – there may be more than one skopos of the translated text and therefore, by defining the skopos, the translator decides on the final form of the target text being one of the possible ones. This means that a notion of a perfect translation of a text does not exist, or there are more than one existent possibilities to translate the text and the value of the *translatum* is determined by its faithfulness to the *skopos*.

Moreover, as Hans J. Vermeer suggests, the skopos is valid not only for a text translation treated as a whole, but it also applies to "segments of actions, parts of a text. […] The skopos concept can also be used with respect to segments of a *translatum*, where this appears reasonable or necessary" (Vermeer 1989: 228). This means that defining and (if necessary) redefining the purpose of translation is not only a preliminary action in the translation process. The purpose should be attributed at the text level at the very beginning, that is before proceeding to the translation of the literary text (when a translator establishes a general purpose of a translation) as well as at the phrase/word level at the moment of translation of the specific part or even single word used in the literary text.

Such purpose attribution is especially essential when it comes to translation of wordplays that are the "segments" of the translated text. Following Hans J. Vermeer's reasoning, a translator should analyse and interpret a given wordplay from the perspective of the precisely specified skopos of the translation of the literary work treated as a whole and at the same time should establish skopos and the mode of its realisation for that particular wordplay. Apparently, there are two types of skopos that depend

on the distance taken by the translator at the moment of interpreting the source text – the overall skopos (the general purpose – the result of translator's research made on the source text) and the close-to-word skopos (the specific purpose applied to a given wordplay). These two do not exclude each other, but they interact and complement each other contributing this way to the achievement of the desired effect on the reader.

The mental map analysis demonstrates the place of skopos in the translation process and the interaction between the skopos at the text and phrase/word level. The skopos should constitute the integral part of the input spaces belonging to the lexical mental spaces LMS group (skopos at the phrase/word level) as well as the mental spaces related to the knowledge on the literary work LWMS (skopos at the text level), in Hans J. Vermeer's words, a translator should "be conscious of the action" (Vermeer 1989/2004: 237), always judging his/her decisions in the translation process in terms of their faithfulness to overall and close-to-word skopos – the mental map serves as a point of reference for the translator at any moment in the translation process and it reminds about the importance of following the skopos in order to evoke the projected reaction of the translation receivers.

The notion of skopos is closely related to the notion of function of the text (the machine's destination and functions in the translator-engineer analogy). As Hans J. Vermeer puts it:

> Each text is produced for a given purpose and should serve this purpose. The skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function. (Vermeer 1984, apud Nord 1997: 29)

In other words, the translator needs to define the utility of the translated text for a specified group of readers that have certain expectations as to the final product of the translation process. "The translation [should] function in the situation in which it is used" means that the target text, like the projected machine, has to work properly, according to the purpose for which it has been constructed. It should also serve its readers by responding to their individual needs at a particular moment of reading the text – the function of the translated text is meant to be determined from the addressee's point of view.

As Christiane Nord comments, "one of the most important factors determining the purpose of a translation is the addressee, who is the intended receiver or audience of the target text with their culture-specific world-knowledge, their expectations and their communicative needs. Every translation is directed at an intended audience, since to translate means 'to produce a text in a target setting for a target purpose and target addresses in target circumstances'" (Vermeer 1987: 29, apud Nord 1997: 12). Therefore, the translator's task is to find a clearly marked path for the text to reach its audience expectations. It can turn out even more difficult if the translator's ambition is to satisfy the needs of readers that belong to different age groups – the translation is then meant to "function" with younger and older recipients, that is, the desired effect is achieved in both child and adult case.

The mental maps can be used as a tool to monitor shifts in goals' setting related to the translator's intention to take into account the existence of the double reader of the translated text, that is, in Hans J. Vermeer's words, the changing "target addressees" in the changing "target circumstances."

The knowledge on receivers' needs and circumstances in which they will interact with the translated text should constitute the basis for each decision in the translation process. The role of a translator is to gather all necessary information on the audience of the target text – he/she should become an expert on the source text and the potential readers of its translation in order to achieve a successful translation. As Hans J. Vermeer says:

> The translator is "the" expert in translational action. He is responsible for the performance of the commissioned task, for the final translatum. […] [Translators], being experts, […] are trusted to know more about their particular field than outsiders. In some circumstances one may debate with them over the best way of proceeding, […] or occasionally one may also consult other experts or consider further alternative ways of reaching a given goal. (Vermeer 1987/2004: 228)

The expert in translating humour in children's literature is the translator with knowledge on the general cognitive mechanisms of recognition and understanding humour as well as the stages of development of children's capacity to understand humorous texts. Such knowledge is helpful in determining the age group of the receivers of the translatum which is essential in the choice of proper words in the translation process directed at achieving a humorous effect on the reader. Jean Piaget, Lev Vygotsky and H. Rudolph Schaffer – the experts on developmental psychology – can be consulted

by a translator to acquire general information on the aspects of children's understanding of the world, children's use of imagination in interpreting new linguistic experiences and the processes of relating the thought with the language, the words and their meanings. Understanding children's psychological reality, that is, their mode of interaction with the external world through the language, is the key to establishing the meaning of the text (for more information on stages of children's psychological development with reference to their capacity to understand humour, see Chapter Three).

The general knowledge on developmental psychology can be supported by Bruno Bettelheim's theory on the importance of literature in children's personality development presented in his book *The Uses of Enchantment. The Meaning and Importance of Fairy Tales* (1975) where the author refers to the main objective (the skopos) of literature devoted to children in the following way:

> For a story to hold the child's attention, it must entertain him and arise his curiosity. But to enrich his life, it must stimulate his imagination; help him to develop his intellect and to clarify his emotions; be attuned to his anxieties and aspirations; give full recognition to his difficulties, while at the same time suggesting solutions to the problems which perturb him. In short, it must at one and the same time relate to all aspects of his personality – and this without ever belittling but, on the contrary, giving full credence to the seriousness of the child's predicaments, while simultaneously promoting confidence in himself and in his future.
>
> While it entertains the child, the fairy tale enlightens him about himself and fosters his personality development. It offers meaning on so many different levels, and enriches the child's existence in so many ways, that no one book can do justice to the multitude and diversity of contributions such tales make to the child's life. (Bettelheim 1975/1989: 12)

Bruno Bettelheim believes that literature should not only provide young readers with entertainment by applying comic elements in the text (situational humour, wordplays or slips of the tongue), but most of all it should engage children in discovering themselves in the stories that reflect their inner conflicts related to such taboo themes as death, disease, etc., deeply hidden in their subconscious. It should be a guide for young readers that helps them in recognising their emotions and supports them in overcoming difficulties on their way to achieving maturity and in the search of their identity.

Humour is the best tool to attract children's attention – they should have fun while reading the books dedicated to them – but humorous texts can also contribute to young reader's personality development by providing deeper potential meanings to be found by a child looking for answers to existential problems. The translator's ability to transfer the deeper potential meanings hidden in the children's books is the key for the translated text to be successful in responding to young readers' changing needs. As a child grows, he/she interprets a text from the perspective of a more mature individual with more sophisticated expectations. Moreover, the young reader becomes an individual with its own unique interpretations of the text. Bruno Bettelheim describes the process in the following way:

> As with all great art, the fairy tale's deepest meaning will be different for each person, and different for the same person at various moments in his life. The child will extract different meaning from the same fairy tale, depending on his interests and needs of the moment. When given a chance, he will return to the same tale when he is ready to enlarge on old meanings, or replace them with new ones. (Bettelheim 1975/1989: 12)

Bruno Bettelheim's comment on the deepest meaning of the fairy tale interpreted differently by the reader at each stage of his/her life can also be applied to humorous literary texts written for children. As the child's linguistic competence and his/her capacity to understand humour develop, young readers are able to appreciate humorous potential of the text as well as discover hidden messages in its comic elements. The dynamics of humour interpretation by the text receivers should be therefore taken into account by authors as well as translators of the books for children.

Bruno Bettelheim's awareness of the young reader's changing expectations as to the literary text together with his special focus on the influence of the literature on the psychological development of the child contributes to the extension of the skopos theory in which the reader constitutes the central and crucial part in the translation process. Bruno Bettelheim's reference to the reader's interaction with the potential meaning of the text completes Christiane Nord's definition of the reader's capacity of text interpretation: "a text is made meaningful by its receiver and for its receiver. Different receivers (or even the same receiver at different times) find different meanings in the same linguistic material offered by the text. We might even say that a 'text' is as many texts as there are receivers" (Nord 1997: 29). The meaning of the text is dynamic and it changes depending

on individual psychological and linguistic circumstances in which a given reader interprets the text.

The text is "an offer of information" with its potential meaning, which means that one single objective interpretation of the text does not exist. Children discover and appreciate the meaning of the text as their capacity to interpret texts develops. Some parts of the text may apply to younger readers, other parts are understandable only for older text interpreters. The translator, being an expert, should be aware of the dynamics of the word/text meaning as well as of children's restrictions as to the text interpretation related to the age of young readers – by taking into account all his/her knowledge on children's capacity to understand a (humorous) text/text part, his/her task is to determine which part of the potential meaning is relevant and therefore should be preserved in the translated text in order to achieve the skopos of translation.

But, as Christiane Nord points out, "translation brief [the term used in the skopos theory to determine the set of answers to the questions on where and how the text will be used, the target audience, the desired response from the readers and background information resources – S.K.], does not tell the translator how to go about their translating job, what translation strategy to use, or what translation type to choose. These decisions depend entirely on the translator's responsibility and competence" (Nord 1997: 28). Translation brief refers to all preliminary work done by the translator, that is to collect all the introductory data related to the original text, the translation objectives and the target audience (in the procedure proposed in this chapter, these information should be reflected on the mental map as the mental spaces based on the knowledge of literary work). The method selected by the translator in the translation process should be determined by the skopos and directed at transferring the dynamic potential meaning from the source text into the target text. According to the skopos theory, as long as the translation meets the requirements as to its goal and fulfillment of readers' expectations, any strategy or method is acceptable.

Stanisław Barańczak, in his essay *Mały, lecz maksymalistyczny manifest translatologiczny* (A Small but Maximalist Translatological Manifesto) (1992), based on his own experience in translating English and American poetry into Polish, describes his translation method concentrated on a faithful reflection of the meaning and form of the literary work in its translated version: faithfulness to the meaning of the original text constitutes the main goal (skopos) to be achieved in the translation process. First of all the translator should decide what is the essential part of the text in

terms of its meaning and form both on the text and word level (the latter is especially important in the translation of wordplays). In other words, the translator analyses and interprets the text to find its semantic dominant – the essence of the text (word) to be unconditionally preserved in the translation for the target text to be considered faithful to its source text. Stanisław Barańczak comments on the method founded on the concept of the semantic dominant in the following way:

> The most common answer to the question what must be absolutely saved in the translation is based on the eternal distinction between the content and the form: the content, that is, what the poem says, is supposedly more important, whereas the form, that is, how the things are said, can be modified or substituted by other form, or even – if it cannot be done otherwise – omitted. (Barańczak 1992: 18)

Translation is an act of interpretation. The interpretation requires a thorough analysis of the text in terms of its content and form. As Stanisław Barańczak points out in the quotation above, in most cases the meaning is supposed to be more important than a form, therefore the former must be saved, the latter can be modified, substituted or even omitted. However, later in the essay the author provides evidence that the form cannot be totally neglected as it can have a great influence on the meaning of the text or the form itself can have a certain meaning (e.g. it can reflect the literary conventions typical in the period the poem was written) or perform a certain function in the translated text (e.g. rhymes imitating echo being an integral part of the poem "Echo in a Church" by Edward, lord Herbert of Cherbury). As Stanisław Barańczak puts it, translating a poem requires its interpretation also in the sense of "deciding" what should be saved "the translator […] cannot save everything – he must give up on something in order to save something else" (Barańczak 1992: 24).

Although in the essay the author refers literature addressed to adult audience (Barańczak provides a thorough analysis of various translations of English and American poetry into Polish), the principle of determining a semantic dominant can also be used in the translation of children's literature, especially in case of translating humour in the texts dedicated to young readers. Children's capacity to understand and appreciate humour should be taken into account by a translator at the moment of deciding which part of the wordplay – its meaning or form – is more essential and therefore indispensable to produce the desired effect on the reader of the target text. The semantic dominant in wordplay translation is determined

by the age group of the audience: younger readers will be attracted by the sound of the wordplay (i.e. its form), whereas older readers will be able to recognise humorous dimension of the wordplay (i.e. its meaning). It is the translator's task to examine if the two constituent parts of the wordplay: meaning and form, are possible to be transferred from the source language into the target language, and if not, he/she should make a decision which part should be unconditionally saved to make his/her translation successful in terms of its effect on the reader.

The mental map analysis of the wordplay helps in visualising the process of creating a given wordplay by the author of the original text. By drawing a mental map of a wordplay used in the original text, the translator can track down the semantic dominant of the wordplay and its constituent parts (both semantic and phonetic) displayed in the lexical mental spaces as well as follow the thought patterns of the author of the wordplay on the word level, in other words, the translator can see how the wordplay was created by the author.

Interpreting the wordplay involves decoding it so that it can be later reconstructed in the target language – the mental map of the wordplay in the source text can be used as a model for drawing the mental map for the wordplay reconstructed in the target text. The mental map for the reconstructed wordplay displays the thought patterns used by the translator and reflects his/her decisions based on the semantic dominant defined by the translator at the moment of interpreting the wordplay in the original text.

As there might be more than one interpretation of the wordplay depending on the translators' strategies as well as subjective choices as to the semantic dominant, that is, their decisions on what should be saved and what can be omitted in the translation, the mental maps of the wordplay translations may serve as a tool for a comparative analysis of these translations in order to evaluate which version is more faithful to the original.

Anna Bednarczyk in her book *W poszukiwaniu dominanty translatorskiej* (In Search of Translation Dominant) (2008) comments on the translation process in the following way:

> The translation process can be imagined as a series of overlapping projections-interpretations that are conceptualizations of its subsequent participants. As a result, a kind of slide made from a slide is created. The first slide is the original, being the author's personal interpretation of reality, the second one is a translation, being an interpretation of the original. The translation critic makes another interpretation of both

> of these slides, viewed as objects of visualization, and describes the differences between them, indicating the transformations of certain elements of the original text in the translation text, or evaluating these changes in the context of the assumed equivalence or acceptability of the text in the socio-cultural polysystem of the translation. (Bednarczyk 2008: 40)

"A series of overlapping projections-interpretations" or "slides," as Anna Bednarczyk calls them, can be treated as general photographic representations of the processes that undergo at the moment of creating, interpreting, and translating a reality in the text – the mental maps visualising the thought patterns of the author and the translator constitute detailed, project-like schemes that show how the reality works in the source and the target text – all changes, modifications, substitutions or omissions in the translated versions of the original text can be clearly tracked down by the critic of the translation who can use the mental maps as tools applied to recognise the semantic dominant established by the translator. The semantic dominant is a key to discover a creative method used by the translator and the mental maps show how the method functions, what elements of the translated text are considered essential for the translator and therefore must be unconditionally preserved in the translation to achieve the goals (skopos) set by him/her on the basis of his/her subjective interpretation of the original text.

In the already mentioned book, Anna Bednarczyk also refers to the problem of the acceptability of a translated text in a new cultural environment by distinguishing two types of the semantic dominant: the translative dominant and the translator's dominant. The translative dominant determines the translator's work whose crucial task is to find the best equivalent of the translated text or its part in the target language, and therefore should be as objective as possible, whereas the translator's dominant directs the translator's efforts to achieve desired effects on the readers that interpret the translated text from the perspective of the target culture, which might involve changes of the source text in the target text based on the subjective interpretation made by the translator (Bednarczyk 2008: 17–19).

Again, mental maps help in detecting such changes in the target text done due to the interpretation of the source text from the translator's cultural perspective. As in the map, the mental spaces based on the knowledge of the literary work to be translated include aspects of cultural reality

present in the original text, it is clearly shown if these aspects were taken into account (or not) by the translator in the target text. The mental maps support the translator in his/her discovery of potential meanings hidden in the text (wordplay) that can be related to the culture in which the source text was created.

Cultural aspects that might influence the meaning of the source text (or its part, e.g. wordplay) in most cases have rather an educational value in translating children's literature – children learn about new culture through the translated version of the original. But what is most important in translating humour in texts dedicated to young readers is to evoke comic effect on the receivers and, following Bruno Bettelheim's reasoning, also contribute to children's linguistic and psychological development. Therefore, the translator should focus on finding the best equivalents for the wordplays, slips of the tongue, situational humour by analysing their semantic and phonetic layers to see if they can be both transferred into the target language or if only one of them or some part of them can be preserved, the other part modified or omitted. The mental maps are the reference maps – the tools used by the translator to test the choices made in the translation process in order to evaluate them from the perspective of the overall translation skopos set at the beginning of the translator's work.

Bożena Tokarz in the article "Ocalone czy zagubione w przekładzie?" (Saved or Lost in Translation?) comments on Stanisław Barańczak's method of translation as follows:

> Saving the meaning of the original text requires a translator's interpretative attitude aimed at the search for multiplicity. Everything can be practically substituted – as Barańczak claims: text structure, semantic substance, mechanism of associations. […]
> Barańczak defines language from a structural and semiotic perspective. His reflection on the art of translation is based on Ferdinand de Saussure's theory of sign being the foundation of the European semiotics which assumes the dualistic concept of the linguistic sign and the arbitrariness of the relation between the signified (signifié) and the signifier (significant). As a consequence, the user's unique code is revealed in the manner "gaps" in the language system are used – the gaps between the *signifier* and the *signified*, […] the absence or the presence, the object and its name, that is, between the language and the world. (Tokarz 1997: 20–21)

Mental maps reveal the results of the translators' efforts taken up in their "search for multiplicity" of the meaning and form hidden in the text (wordplay), constitute a strong evidence for the existence of various possible interpretations of the same source text (wordplay) as well as provide justifications for the translators' choices made in the translation process by displaying their unique manner of dealing with "the gaps" in the language systems of the source and target text. The mental map analysis can be useful tool for a translation critic that examines various translated versions of the original text as to the fulfillment of the following criteria: the skopos set by the translators at the beginning of their work or at the very moment of translating a given phrase (wordplay), the translators' decision as to the age group their translation will be directed at by taking into account children's capacity to appreciate humour at various stages of their psychological development as well as the semantic dominant consciously determined and consequently applied by the translator in his/her choices as to what should be unconditionally saved and what can be modified or even omitted for their translation to be considered successful in terms of fulfillment of the skopos.

3.4. Translation Procedure – Final Comments

To sum up, before proceeding to a translation of a book addressed to children (yet not solely), the translator builds up his/her knowledge on the literary work, its author, historical and cultural background of the work, the audience of the source text and the target text with the special attention to the receivers' age and their stage of psychological development, including the possibility of establishing a double reader of the translation: a child and an adult, which requires a double effort in the choice of strategies in the translation process. All these aspects constitute the foundation in the formation of mental spaces based on the knowledge of the literary work – in the translation process a translator uses such spaces as a source of information about a general perspective to be taken into account while translating each single word or phrase.

The mental spaces based on the knowledge of the literary work (LWMS) form a set of data treated as an offer of information (the term used by Hans J. Vermeer) and the translator's task is to determine which part of that offer is essential for the group of readers the target text is directed at: the translator defines the general skopos of his/her translation as well as

the overall semantic dominant (the term used by Stanisław Barańczak) that will serve as a constant point of reference in the translation process.

The lexical mental spaces (LMS) display the semantic and phonetic layers of a particular phrase (wordplay) – the linguistic material the translator will be directly working on. Again, the translator establishes the skopos, the receivers' age group and the semantic dominant for that particular phrase (wordplay) with the reference to the general skopos and overall semantic dominant of the whole source-text translation.

Both, the mental spaces based on the knowledge of the literary work (LWMS) and the lexical mental spaces (LMS) represent the potential meaning of the literary text with an offer of information to be transmitted to the reader. The thorough analysis of the input spaces and the interactions between them results in the discovery of "the gaps" in the language systems of the source and target text and helps the translators in their decisions as to what part of the meaning and/or form should be preserved and what can be substituted/omitted in their translations in order to achieve the desired effect on the reader.

The translation method presented in the present chapter and applied in the following chapter combines the skopos theory (Hans J. Vermeer, Katharina Reiss, Christiane Nord) with Bruno Bettelheim's theory on the importance of literature in children's psychological development and Stanisław Barańczak's concept of the semantic dominant in the translation process. The method also takes into account the findings of developmental psychology (Jean Piaget, Paul McGhee, J.M. Suls) as to children's capacity do detect and interpret humour in the literary texts at different stages of their lives (which is important at the moment of establishing by the translator the receivers' age group the translation is addressed to). The crucial element of the method is the use of the theory on the conceptual blending in the process of translation of literary segments marked by humour – the maps created on the basis of this theory may serve as tools for translators that help them to establish the essential parts of the text, phrase or word or even part of the word to be preserved in the translation so that it achieves the goals set by the translator at the beginning of his/her work. In the following chapter various examples of the wordplays taken from children's English literature and their translations from English into Polish and Portuguese will be analysed with the use of mental maps.

Chapter Four

Case Studies: Some Examples of Using Translation Procedure Based on Conceptual Blending in Translating Humour in Children's Literature

> Take care of the sense and the sounds will take care of themselves
>
> Lewis Carroll, *Alice in Wonderland* (1865)

The objective of this chapter is to apply the translation procedure based on the theory of mental spaces and conceptual blending combined with the skopos theory (Hans J. Vermeer, Katharina Reiss, Christiane Nord), Stanisław Barańczak's concept of the semantic dominant, developmental psychology (Jean Piaget, Paul McGhee) and Bruno Bettelheim's theory on the function of children's literature described in the previous chapter in detail to some passages taken from English children's literature translated into Portuguese in its continental/European and Brazilian versions, as well as into Polish. The works to be analysed are: Lewis Carroll's *Alice in Wonderland*, Roald Dahl's *The BFG*, and Francesca Simon's *Horrid Henry*. The general scheme for translating humour based on Gilles Fauconnier and Mark Turner's theory on conceptual blending will serve as a starting point for the analysis of the translations as to their equivalence with the original text. The conceptual (semantic) and phonetic layers of wordplays, phrases created by adding humorous elements and funny proper names will be examined in the source text in order to establish their semantic dominant, that is, the essential part to be preserved in the translation. The cognitive conceptual scheme will constitute a map of thought patterns to be followed by translators in their search for the best translation solutions that lead to achievement of a similar effect on young readers to the one

evoked by the original text. As decoding humorous elements in original texts requires not only analytical linguistic skills of the translator but also thorough knowledge about the literary work to be translated: the biography of the author, the social and cultural reality as well as the language used in the times in which the work was created, the chapter will also include short references to interpretation of the original works – the task that should be performed by the translators at the beginning of their work on the translation.

The procedure to be taken up by a translator/translation critic consists of the following steps:

1. Research on the literary work and its author (building up knowledge on the historical, cultural and social background, the author's biography and its influence on the work, the literary structure of the text treated as a whole, the general code used by the author – all these information will serve to create **the mental spaces (input spaces) based on the literary work in the mental map** representing the analysis of the source text part).
2. Defining **the readers and their expectations** (the recipients' age group and their psychological capacity to appreciate humour, possible double child–adult reader).
3. Establishing **the skopos** of translation (translator's decisions as to what should be unconditionally preserved in the translation to produce the desired effect of the target text on the reader).
4. Detecting the general code used by the author as to the content and form of the whole literary work – finding **the overall semantic dominant** (general essence/code) of the literary work.
5. Focus on the text part to be translated (analysing semantic, phonetic and prosodic layers of the text part); the elements forming the text part will be represented by **lexical mental spaces (input spaces) in the mental map of the source text part.**
6. Thorough analysis of mental processes leading to the creation of the wordplay (funny phrase or proper name) represented as **the blend in the mental map** of the source text: detecting the code used by the author in the formation of the wordplay.
7. **Decomposition of the wordplay (blend)** used in the source language: detecting constituent parts of the wordplays on semantic, phonetic, and prosodic level (these constituent parts will serve as models for building blocks in the design of mental map representing the wordplay (blend) in the target language).

8. Establishing **the semantic dominant on the wordplay level**: deciding which of its constituent parts (semantic, phonetic) should be unconditionally preserved in order to achieve the desired effect on the reader belonging to the age group assumed by the translator before proceeding to translation.
9. **Reconstructing the wordplay (blend)** in the target language by following the map created with the reference to the map representing the wordplay (blend) in the source language.
10. Final evaluation of the translated wordplay: faithfulness to the original version on semantic, phonetic, and prosodic level, translators' use of simplifications, omissions/reductions, additions and reasons for their application.

4.1. To Mean, or to Sound, That Is the Question: Mental Map Analysis in Translation of Wordplays in *Alice in Wonderland* by Lewis Carroll

Following the steps of the procedure presented in the introduction to this chapter, first the translator needs to do some research on the literary work to be translated. The results of such research on *Alice in Wonderland* can be summarised as follows:

Alice in Wonderland (first published in 1865 by Macmillan) is a fantasy book written by Lewis Carroll, being the penname of Charles Lutwidge Dodgson – a mathematician, a lecturer at Christ Church (Oxford), a logician, an Anglican deacon, a photographer, and a writer (apart from *Alice's Adventures*, he wrote *The Hunting of the Snark* (1876), *Sylvie and Bruno* (1889) classified as examples of the genre of literary nonsense and mathematical works such as *The Game of Logic*). Lewis Carroll's passion for logic and abstract thinking can be treated as a starting point in the analysis of the code used in *Alice in Wonderland*. In the book there are passages referring to the logic of defaults,[1] the wordplays are organised according to the rules of logic.

From the author's detailed biography presented by Donald Thomas in *Lewis Carroll: A Portrait with Background* (1997) and by Stephanie Lovett Stoffel in *Lewis Carroll and Alice* (1997), the translator/reader finds out that Alice's adventures were first told on 3 July 1862 during the famous golden

[1] For more details see the article "Reguły domyślania się czyli: co Alicja widziała?" by Jacek Malinowski.

afternoon boat trip on the River Thames with the three young daughters of Henry Liddel, Lewis Carroll's friend and Dean of Christ Church: Lorina Charlotte Liddel (aged 13), Alice Pleasance Liddel (aged 10), and Edith Mary Liddel (aged 8). As the children enjoyed the story, Dodgson decided to write it down and offered the handwritten manuscript of *Alice's Adventures Under Ground* with his own illustrations as a Christmas gift for Alice Liddel in 1864.

The information on the age of the first recipients of Alice's story helps in determining the equivalent age group of the readers of *Alice in Wonderland* in the target language – as the original story was dedicated to children at the age between 8 and 13, in order to faithfully transfer the source text into the target text, the same readers' age should be taken into account.

With the age group defined, the translator can focus on the readers' needs and expectations as well as their capacity to understand humour: all these aspects need to be considered to achieve the desired effect on the reader, thusly fulfilling the skopos of the translation.

According to the stage-model of children's humour proposed by Paul McGhee (a detailed description has been presented in Chapter Three), at the age of 6–7 children are able to recognise phonological ambiguity as they like playing with sounds, mixing or substituting sounds in words. At the age of 7–8 children begin to experiment with rhyming words and making up silly words, and between the age of 6 and 12, as their verbal competence grows, the children begin to master lexical ambiguity – they are aware that one word may have more than one meaning and some expressions may have hidden or implied messages. As the readers of translated version of *Alice in Wonderland* (belonging to the age group of 8–13) will appreciate humour based on both phonological and lexical ambiguity, the translator's task is to transfer the sound and meaning (content and form) of the wordplays to meet the readers' expectations.

It is also important to pay a closer attention to the meaning conveyed by wordplays – the hidden messages in the wordplays may refer to taboo themes such as mortal disease or death that, according to Bruno Bettelheim, are source of inner conflicts of young individuals and can be resolved by providing a metaphoric solutions to them. Good translation of the wordplay may contribute not only to linguistic, but also psychological development of the young reader. Such case may be observed in the translation of wordplays found in *Alice in Wonderland* presented below in this chapter.

Further research on Lewis Carroll's book may lead the translator to the special edition of Alice's story – *The Annotated Alice* by Martin Gardner, published in 1960. The author adds comments on the historical, cultural, and social background in *Alice in Wonderland*, for instance, Victorian traditions and everyday routine, Victorian poems parodied in the book (the poems well known by children in Victorian England as they were in the school curriculum), explanations of words used in the times of Lewis Carroll (including words related to typical food and Victorian saloon games), mathematical concepts, interpretations of John Tenniel's illustrations as well as references to Carroll's private letters and literary criticism by various interpreters of Alice's adventures.

Equipped with extensive knowledge on the origins and interpretations of *Alice in Wonderland*, the translator may determine the overall semantic dominant, that is the essence or general code used in the book that should be unconditionally followed while translating each part of the text. On the basis of the results of his/her research on the book, the translator is allowed to make his/her own interpretation and select strategies to achieve his/her translation objectives. The translator decides if all references to Victorian England should be transferred into the target text or should be substituted by their equivalents in the target culture, for example all the parodies of Victorian school poems can be faithfully translated as to their content and sound or can be substituted by parodies of school poems known in the target culture. The translator also decides on the age group of the recipients of his/her translated version: equivalent to the age group of first recipients of Alice's story, younger children (in this case strategies of simplification, reduction or omission can be applied) or double reader: child and adult (in this case it is recommended to avoid any type of simplification and transfer all cultural and historical references, the dream convention and mathematical allusions used in the book).

The analytical task performed by the translator before proceeding to translation results in constituting the set of information and associations with the book and its readers that will be used as references (input mental spaces) in the mental map used in the translation of any text element of the book. The literary work mental spaces (LWMS), that is, the mental spaces based on the knowledge on the literary work to be translated will reflect the overall semantic dominant, the translation skopos, the target reader, cultural reality, historical horizon, work composition/structure, etc.

Further work on translation is related to closer and thorough analysis of a particular text part with the aim to discover the input mental spaces directly related to this text part and its semantic, phonetic, and prosodic layers. Lexical mental spaces (LMS) and literary work mental spaces (LWMS) interact with each other, the translator selects from these three (or more) sets all necessary information to find the best translation solution and produce the best translation equivalent.

Below is provided the first example of mental map formation and its use as a translation tool. The passage taken from *Alice in Wonderland* talks about school – the subject children know from their experience, as going to school is a part of children's daily routine. The Mock Turtle describes the school subjects in Wonderland in the following way:

> "I only took the regular course."
> "What was that?" inquired Alice.
> **"Reeling** and **Writhing,** of course, to begin with," the Mock Turtle replied, "and then **the different branches of Arithmetic – Ambition, Distraction, Uglification, and Derision**."
> "I never heard of 'Uglification'," Alice ventured to say. "What is it?"
> The Gryphon lifted up both its paws in surprise. **"What! Never heard of 'Uglifying!'" it exclaimed. "You know what to beautify is, I suppose**?"
> "Yes," said Alice doubtfully: "it means – to – make – anything – prettier."
> "Well, then," The Gryphon went on, "if you don't know what to uglify is, you *must* be a simpleton.
> "What else had you to learn?"
> "Well, there was **Mystery**," The Mock Turtle replied, counting off the subjects on his flappers, – "**Mystery, ancient and modern,** with **Seaography:** then **Drawling – The Drawling**-master was an old conger-eel, that used to come once a week: he taught us **Drawling, Stretching, and Fainting in Coils**." (Carroll 1865/1993: 96–97)

The passage contains various wordplays being distorted names of school subjects – playing with sound and meaning can easily be detected by the reader able to relate the school subjects in Wonderland with their counterparts in real world as it is presented in Table 4.1:

Table 4.1. School subjects at the Mock Turtle's school

Subject name in real world	Subject name in Wonderland
Reading and Writing	Reeling and Writhing
Different branches of Arithmetic – Addition, Subtraction, **Multiplication**, Division	Different branches of Arithmetic – Ambition, Distraction, **Uglification**, and Derision
History, ancient and modern	**Mystery**, ancient and modern
Geography	Seaography
Drawing (Drowning?) and Gymnastics	Drawling, Stretching, and Fainting in Coils
Latin and Greek	**Laughing and Grief**

The following analysis of the wordplays in bold will be used to illustrate how the mental maps based on the theory of conceptual blending can be applied in the translation process with the aim to find the best translation solutions in terms of the effect exercised on the reader.

The first mental map represents the wordplay's decomposition into its constituent parts aimed at visualising the semantic, phonetic and prosodic layers of the wordplay as well as thought patterns and associations resulting from the author's personal circumstances together with the historical and cultural reality he lived in and the general code (the overall semantic dominant) applied in the whole book that contributed to the creation of the wordplay. The wordplay "uglification" is a blend emerging from the interaction between the lexical mental spaces (input spaces on word level) and literary work mental spaces (input spaces based on the knowledge on the literary work). The literary work mental spaces enable viewing the wordplay from the general scheme perspective, whereas the lexical mental spaces serve to focus on the details of the wordplay – all the input spaces are indispensable to analyse and interpret the wordplay. The mental map analysis helps in establishing the semantic dominant on the wordplay level, that is, the essential idea of the wordplay to be preserved in translation.

The word "uglification" does not exist in English, but its meaning can be figured out by making an analogy to the word "beautification". "Beautify" means 'to make something beautiful', therefore "uglify" means 'to make something ugly' and "Uglification" is a word with the opposite meaning to the word "beautification". "Beautification" is the first word association that appears in the thought process in relation to the word "Uglification" and it is the first input space on the wordplay mental map representation. In the text, the word "Uglification" refers to one of the branches of arithmetic and it replaces "multiplication" – the second

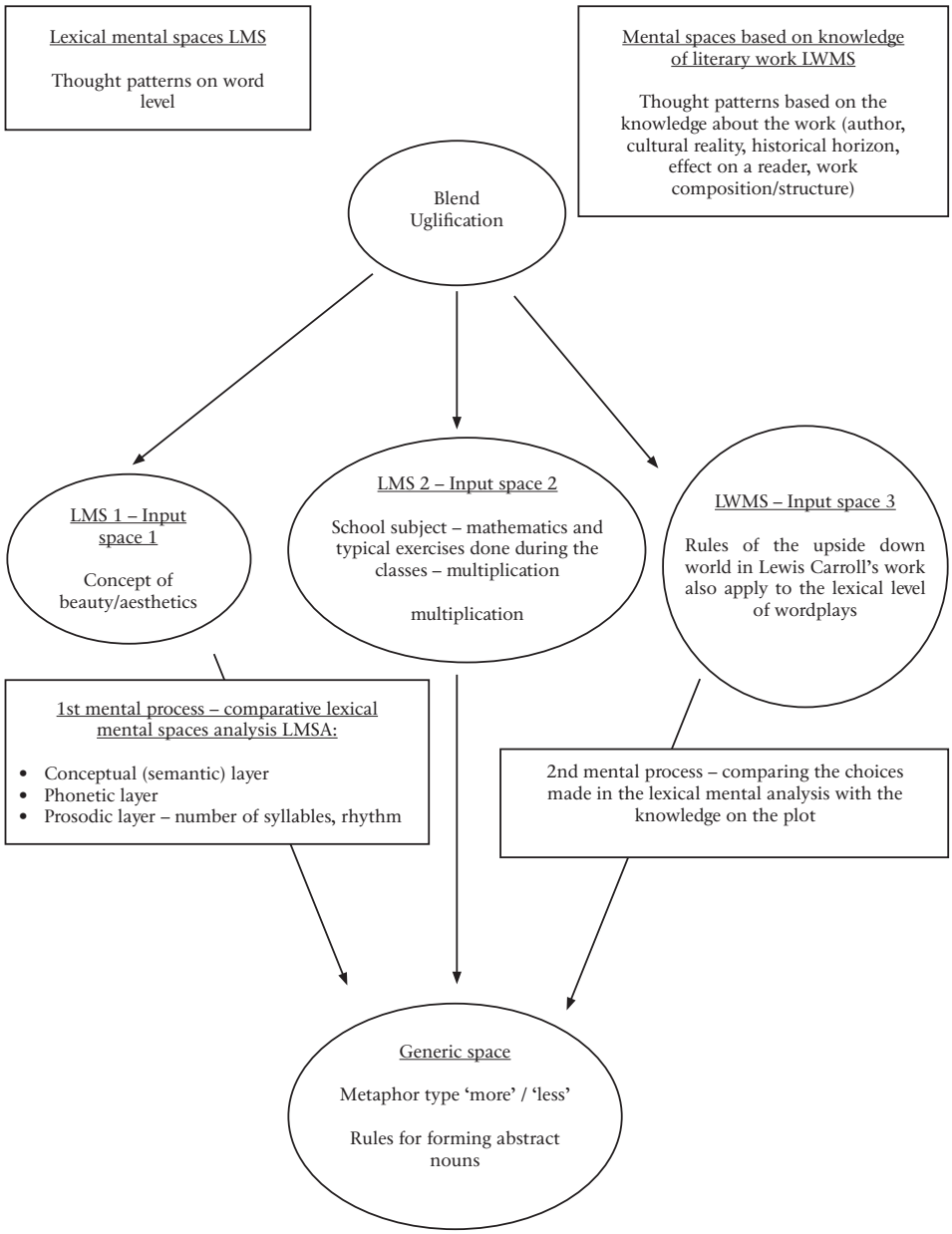

Figure 4.1. Decoding the blend "Uglification" used in the source text

input space belonging to lexical mental spaces on the map. Both "beautification" and "multiplication" represent the metaphor of "more" type: thanks to "beautification" the object turns more beautiful and "multiplication" gives the result of the object being multiplied (there are more objects).

On the semantic level, the idea is 'to add something positive'. The phonetic layer of the future blend will reflect the rules of abstract noun formation where the ending *-cation* is usually applied. "Beautification" and "multiplication" are composed of 5 syllables – the same number of syllables will constitute the blend to reflect the prosodic layer of the lexical input spaces.

"Uglification" can also be interpreted as a metaphoric reference to taboo theme – death as with time all living things change, they turn less beautiful, get older and die. Following Bruno Bettelheim's reasoning, "Uglification" can be treated as an example of the wordplay with the hidden message that can help in resolving inner conflicts of young individuals – aged between 6 and 12 according to McGhee's model. Therefore, the best translation of "uglification" will take into account the phonological as well as semantic layers of the wordplay to achieve the desired effect on young readers (their linguistic and psychological growth).

Lewis Carroll's *Alice in Wonderland* is based on dream convention, absurd logic of dream is present throughout whole novel, lots of events happening to Alice do not have logical explanation, they can be exaggerated or distorted and even unreal, like in the dream. The same rule is applied on word level – the author uses unreal, non-existing words such as "uglification". "Uglification" can also be treated as mirror reflection of "beautification."

Moreover, Alice can change her size by drinking or eating something, she changes her appearance – becomes bigger or smaller. Lewis Carroll – the photographer used to take artistic pictures of little girls to capture their beauty, he believed that by growing up they lose their charm and innocence, which means that when little girls become bigger they turn uglier – "uglification" contains the idea of adding but something negative – again the mirror rule is applied.

All the information on the book discussed above form the literary work mental spaces – these inputs spaces based on the general knowledge on the book and its author interact with the lexical mental spaces and contribute to the formation of the wordplay. This way both the overall semantic dominant and semantic dominant on the word level are juxtaposed and analysed for the future reference in the translation process, as they both must be consistent for the translation to be considered successful.

The next mental map decoding the following wordplay in the passage on the Mock Turtle's School – "mystery" – is presented as follows:

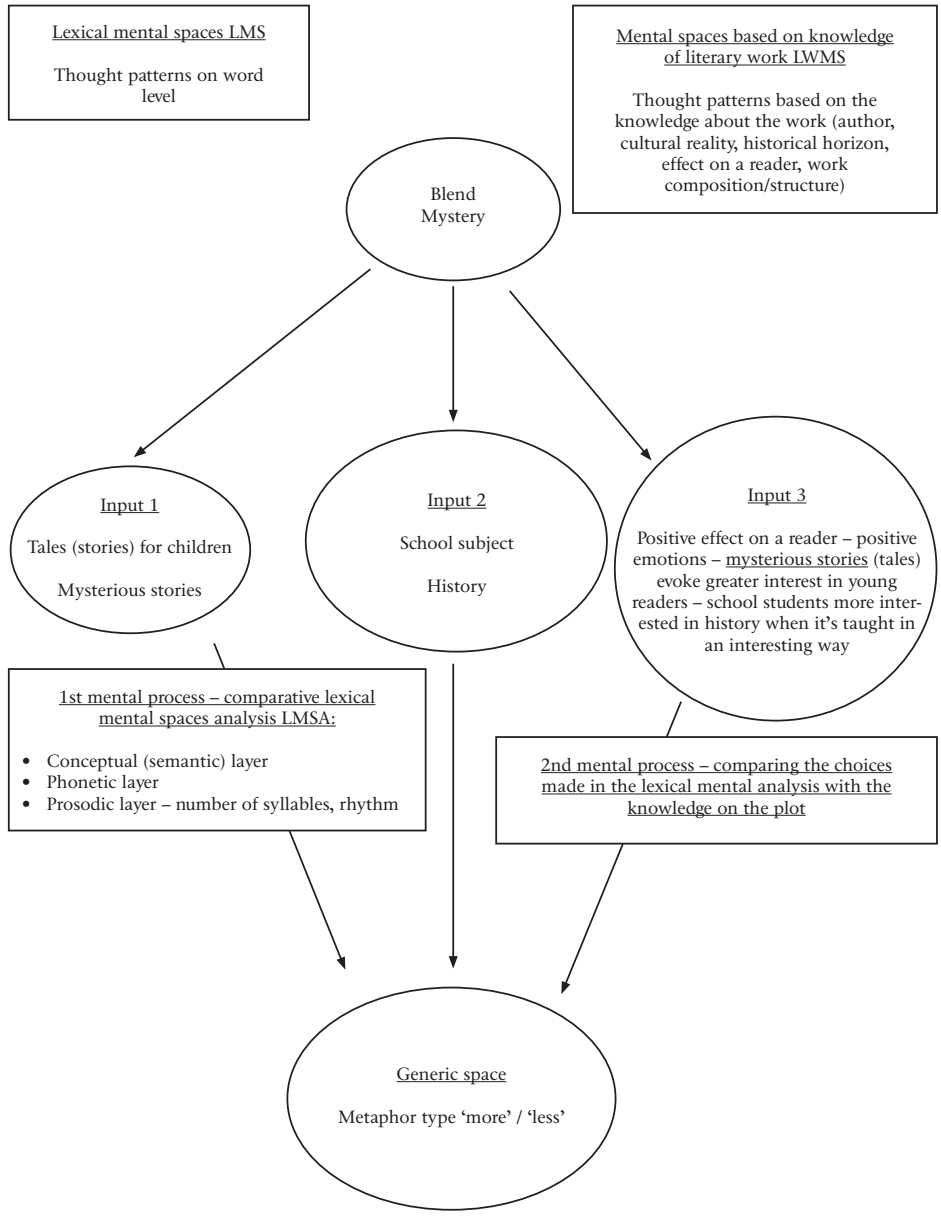

FIGURE 4.2. Decoding the blend "mystery" used in the source text

The word "mystery" looks like a regular word, but used in the context assumes additional meaning – it replaces the word "history" in the expression "history, ancient and modern." The phonetic change, immediately noticed by the reader, contributes to change in the semantic layer of the word and humorous effect resulting from the change.

Mysterious stories (the first lexical input space) respond to young readers' need to have fun while reading literature dedicated to them (on Bruno Bettelheim's list of literature's functions in children's psychological development). History (the second input space) is the school subject recognised in the passage by children at the age of 6–7 according to McGhee's model – they easily notice that some sounds have been substituted as at this age they are able to play with the sounds producing new, funny meanings of the words.

Literary work mental spaces refer to school in Victorian England. *Alice in Wonderland* is full of parodies on poems taught at Victorian school, which can be treated as evidence for Lewis Carroll's opinion on school as a boring place for children. To make history classes interesting, the historical events should be presented as if they were mysterious stories – this way the students react positively to what they learn about ancient and modern times.

To reproduce incongruity effect in the target text, the translator must preserve the phonetic and semantic layers of the wordplay (i.e. the semantic dominant on the lexical level) that reflect the overall semantic dominant here referring to social reality in Victorian England.

English school reality in Lewis Carroll's times is also reflected in the following wordplay: "laughing and grief." In 19th-century England children were obliged to study Latin and Greek – languages relatively difficult for young students due to complicated grammar. It is easy to imagine that during Latin and Greek classes children frequently made mistakes by distorting endings in declinations and conjugations which might provoke other students' laughter and sad consequences for the student not prepared to the lesson. "Laughing and Grief" wordplay refers to such school situations represented on the mental map as input spaces belonging to literary work mental spaces.

The context in which "laughing and grief" is used immediately evokes associations with the school subject Latin and Greek (first lexical input space) and the emotions of laugh and grief (second lexical input space) – looking at the mental map representing the wordplay we can see a close relation between these two lexical input spaces due to the words' phonetic resemblance – the pronunciation of these two pairs of words is similar and they start with the same letters (Latin and Greek vs. Laughing and Grief).

"Laughing and Grief" wordplay is the result of the distortion of "Latin and Greek" and the (mirror) reflection of similar mistakes commonly made by students. Again, the lexical semantic dominant (the importance to preserve phonetic and semantic layers of the wordplay to produce the

desired effect on the reader) and the overall semantic dominant (reference to Victorian England) expressed in input spaces interact with each other causing the emergence of the wordplay (blend).

The mental map of "Laughing and Grief" is presented below.

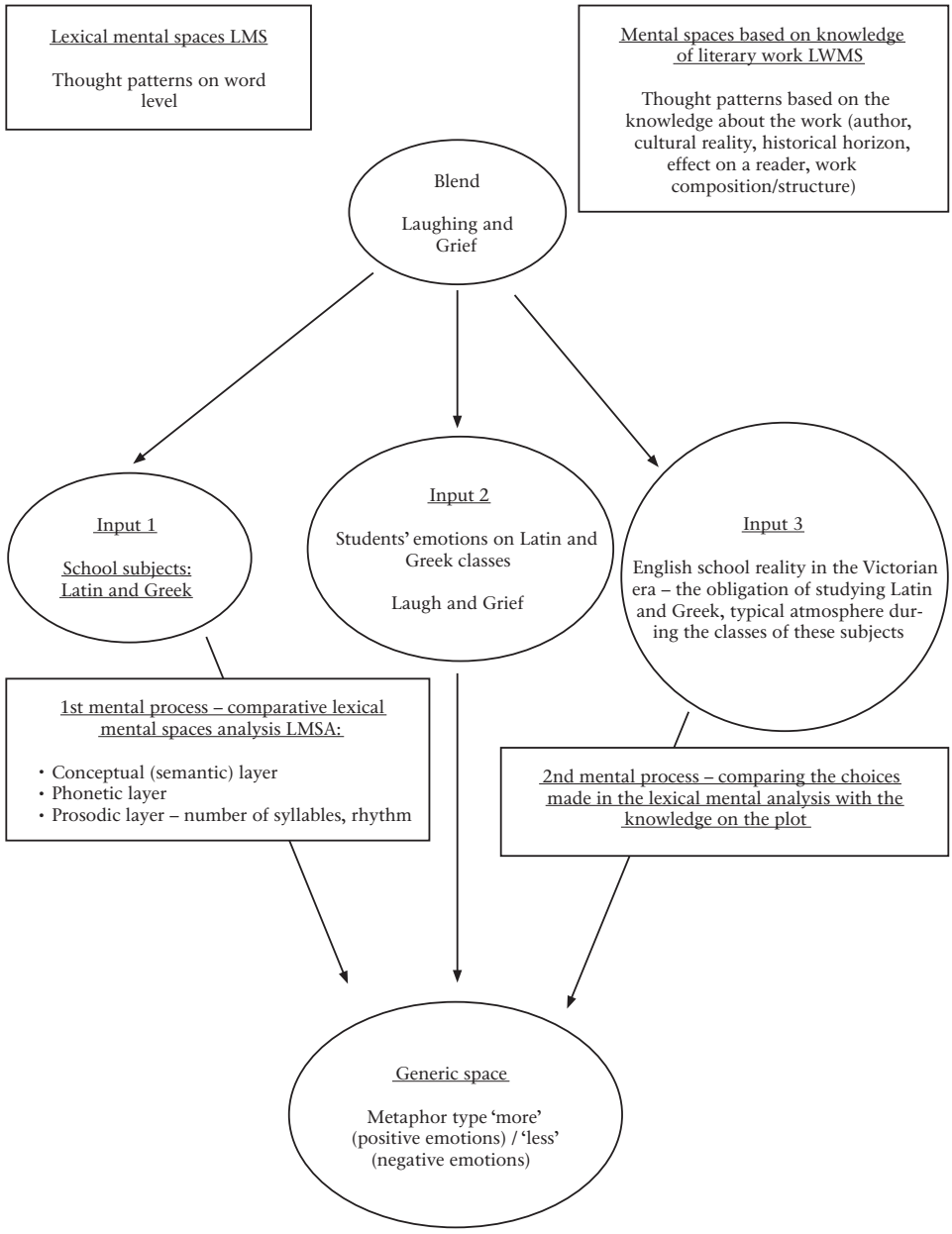

FIGURE 4.3. Decoding the blend "Laughing and Grief" used in the source text

The above mental maps representing the process of decomposing the wordplays (blends) used in the original text will serve as a reference for the wordplay translation analysis based on the maps of the wordplays reconstructed in the target language. By comparing these maps, we will observe different approaches to the translation of the same wordplay due to translators' individual interpretations and their translation skopos established by them with the special attention to the age group of the recipients of the translated version of *Alice in Wonderland*. A closer focus on the map constituent parts will lead to tracking down the differences between the original and translated version as to the semantic and phonetic layer of the wordplay. The map analysis will also help in visualising the translation techniques (substitution, reduction, amplification, etc.) applied by the translators, contributing this way to the translation evaluation as to its faithfulness to the original text.

The first translation to be analysed is the Brazilian version proposed in 1980 by Sebastião Uchoa Leite – a Brazilian poet and translator, the winner of prestigious awards for translating works by Stendhal and Villon. In the preface to his edition of *Alice in Wonderland* and *Through the Looking-Glass* the translator defines the reader of his translation – his ambition is to create the first Brazilian translation of Lewis Carroll's work dedicated to adult receivers. By transferring the multidimensional complexity of the language used in the original text into Brazilian reality, Sebastião Uchoa Leite hopes to distinguish his *Alice in Wonderland* from the former Brazilian adaptations being simplified versions of Lewis Carroll's work.[2] Although the translator aims at fulfilling expectations of adult readers, his special focus on preserving the semantic layer of wordplays present in Alice story turns out to be valuable also for younger readers – his solutions as to translating the meaning hidden in the wordplays include the references to taboo themes deeply embedded in the reader's subconscious that, according to Bruno Bettelheim's theory, may contribute to children's psychological development (see the example presented later on in this chapter).

In the preface, Sebastião Uchoa Leite also provides the reader with the results of his research on various critics of Lewis Carroll's work including

[2] The first most popular adaptation of *Alice in Wonderland* was made by Monteiro Lobato in 1920s.

psychological interpretations based on Freud's[3] and Jung's[4] theories, allegorical dimension of the book,[5] biographical and socio-cultural aspects[6] as well as semantic analysis based on the rules of logic/nonsense.[7] Although the translator considers these interpretations as valuable and useful, he believes that they are not sufficient to find the best code for the translation of *Alice in Wonderland*. For the translator, the central issue in the book is the meaning – the Duchess's moral expressed in the words "take care of the sense and the sounds will take care of themselves" turns out to be the key for each translation decision made at the moment of establishing the semantic dominant both on the word level and the book treated as a whole. Sebastião Uchoa Leite agrees with the comment made by Jean Gattegano,[8] who calls Lewis Carroll "desmontador / remontador de mecanismos verbais" ('a disassembler/reassembler of verbal mechanisms'), and treats a thorough analysis of the words (with the special attention to wordplays), made segment by segment, as a crucial element in translator's search for the words' essence to be preserved in the translation. For Sebastião Uchoa Leite, the translator's task is to decode Lewis Carroll's language into pieces as if they were puzzles in order to put them together reconstructing this way a multidimensional meaning in the target language. The mental map analysis may serve as a visualisation of this process.

Before we proceed to reconstructing the wordplays analysed in the mental maps previously in this chapter, let us go through Sebastião Uchoa Leite's translation of the passage taken from the Mock Turtle's Story:

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[3] Lewis Carroll's psychological portrait in Philis Greenacte's "Reconstruction and interpretation of the development of Charles L. Dodgson and Lewis Carroll" (1955), in *Alice in Wonderland*. Norton Critical Edition.

[4] Alice as feminine archetype in Judith Bloomingdale's "Alice as Anima" and symbols in Alice's dream in Donald Rackin's "Alice's journey to the end of the night (both published in *Aspects of Alice*. Edited by Robert Philips. Penguin Books, 1974).

[5] Shane Leslie's "Lewis and the Oxford Movement," in *Aspects of Alice*…

[6] Martin Gardner's *The Annotated Alice*. Penguin Books, 1975.

[7] Elizabeth Sewell's "The nonsense system in Lewis Carroll's work and in today's world" in *Lewis Carroll observed*. Edited by Edward Guillano. Clarkson N. Potter Inc. New York, 1976;

Michael Holquist's "What is a Boojum? Nonsense and modernism" (published originally in *Yale French Studies*, 1969) in *Alice in Wonderland*; George Pitcher's "Wittgenstein, nonsense and Lewis Carroll (published orig. in *The Massachusetts Review*, 1965) in *Alice in Wonderland*.

[8] Jean Gattegano: "La logique et les mots dans l'oeuvre de Lewis Carroll" in *Logique sans peine. Traduction et presentation de Jean Gattegno at Ernest Coumet*. III de Max Erns, Hermann, Paris, 1968.

Contentava-me com os cursos regulares.
– E quais eram? – inquiriu Alice.
– **As Belas Tretas e o bom Estrilo,** pra começar, é claro – replicou a Falsa Tartaruga – e depois os diferentes **ramos de Aritmética: Ambição, Distração, Murchificação e Derrisão**.
– Nunca ouvi falar de **"Murchificação"** – arriscou-se Alice a dizer. – Que é isso?
O Grifo ergueu as patas para o ar, manifestando surpresa.
– O quê? Nunca ouviu falar de murchificação! – exclamou.
– Você sabe o que é inchar, não sabe?
– S-im … – respondeu Alice com hesitação. – Quero dizer acho que é … encher alguma coisa.
– Pois então – continuou o Grifo – se você não entende o que é murchificar, então é toleirona (…)
– Que mais se ensinava na escola?
– Bem, tínhamos **os Estudos Histéricos** – respondeu a Falsa Tartaruga, contando as matérias na pata – isto é, **os fatos histéricos antigos e modernos**, e também **Marografia;** e ainda Desgrenhar: o mestre-desgrenhista era um velho congro que vinha uma vez por semana e nos ensinava a **desgrenhar e a espichar em taramela.**
– E como é isso? – perguntou Alice.
– Bem, não posso demonstrar eu mesma – disse a Falsa Tartaruga. – Ando meio emperrada. E o Grifo nunca aprendeu isso.
– Não tive tempo – desculpou-se o Grifo. – Estudei com o mestre de Letras Clássicas. Era um caranguejo bem velho ora se era.
– Nunca frequentei seu curso – disse a Falsa Tartaruga com um suspiro. – Dizem que ele ensinava **Patim e Gaguejo** (trad. Sebastião Uchoa Leite 1980: 108–109).

Table 4.2 on the following page presents the names of school subjects in Lewis Carrol's invented versions and their counterparts in Sebastião Uchoa Leite's translation.

Using the mental map that represents the wordplay "uglification" created in the original language, it is possible to recreate the wordplay in the target language by introducing equivalent elements of the wordplay in the target language, as it is shown in Figure 4.4 on page 91.

Table 4.2. Comparing Lewis Carroll's wordplays with their translations proposed by Sebastião Uchoa Leite

Subject name	Lewis Carroll's version of the name	Subject name in Portuguese (Brazilian version)	Sebastião Uchoa Leite's version of the name
Reading and writing	Reeling and Writhing	Leitura e Escritura	As Belas Tragas e o bom Estrilo
Different branches of Arithmetic – Addition, Substraction, **Multiplication,** Division	Different branches of Arithmetic – Ambition, Distraction, **Uglification,** and Derision.	Diferentes ramos de Aritmética: Adição, Subtraço, **Multiplicação** e Divisão	os diferentes ramos de Aritmética: Ambição , Distração, **Murchificação** e Derrisão.
History, ancient and modern	**Mystery**, ancient and modern	**História** Antiga e Moderna	**os Estudos Histéricos,** os fatos histéricos antigos e modernos
Geography	Seaography	Geografia	Marografia
Drawing (Drowning?) and Gymnastics	Drawling, Stretching, and Fainting in Coils	Desenho e Ginástica	Desgrenhar, a desgrenhar e a espichar em taramela.
Latin and Greek	**Laughing and Grief**	**Latim e Grego**	**Patim e Gaguejo**

Within the lexical mental spaces level there are two input spaces: the first one refers to the concept of beauty (and the verb "beautify" related to it) and the second one stands for the typical activity taken up during Maths/Mathematics lessons – "multiplication". The English words are now substituted with their Portuguese equivalents: *beleza/embelezar* in input one and *multiplicação* in input two. The input space three belonging to the mental spaces based on the knowledge of the literary work refers to the rules of the inside-out world present in the plot – the same rules can be applied also at lexical level. The three input spaces collide or interact with one another and as a result the input spaces one and two are transformed: the concept of 'beauty' (*beleza*) is substituted by 'ugliness' (*fealdade*) and the concept of 'multiplication' (*multiplicação*) that can also be understood as 'adding something positive', is substituted with 'loss' (*perda*) here combined with the concept of 'losing beauty' (*perda de beleza*).

Sebastião Uchoa Leite associates the concept of 'losing beauty' with the image of withering flowers: 'wither' – *murchar*, meaning 'losing freshness, strength', that can be related to the concept of 'aging and death' (*mortificação*). The translator uses the puzzle pieces *murcha* ('withering') and the second half of the word *mortificação-ificação* to create a new word *murchificação* that does not exist in Portuguese, just like the word "uglification" does not exist in English.

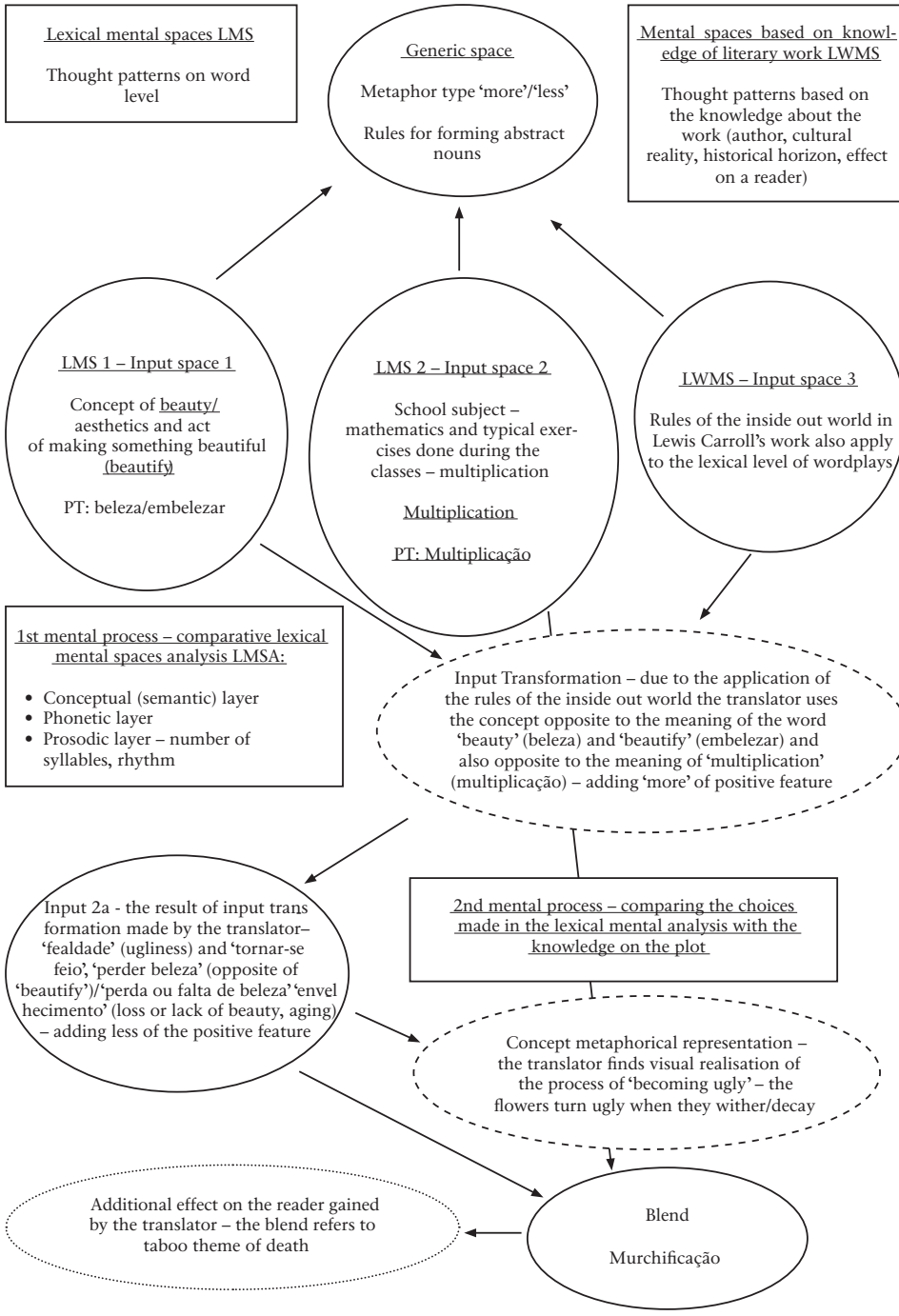

Figure 4.4. Reconstructing the blend in the target language *murchificação* (PT: Sebastião Uchoa Leite, 1980)

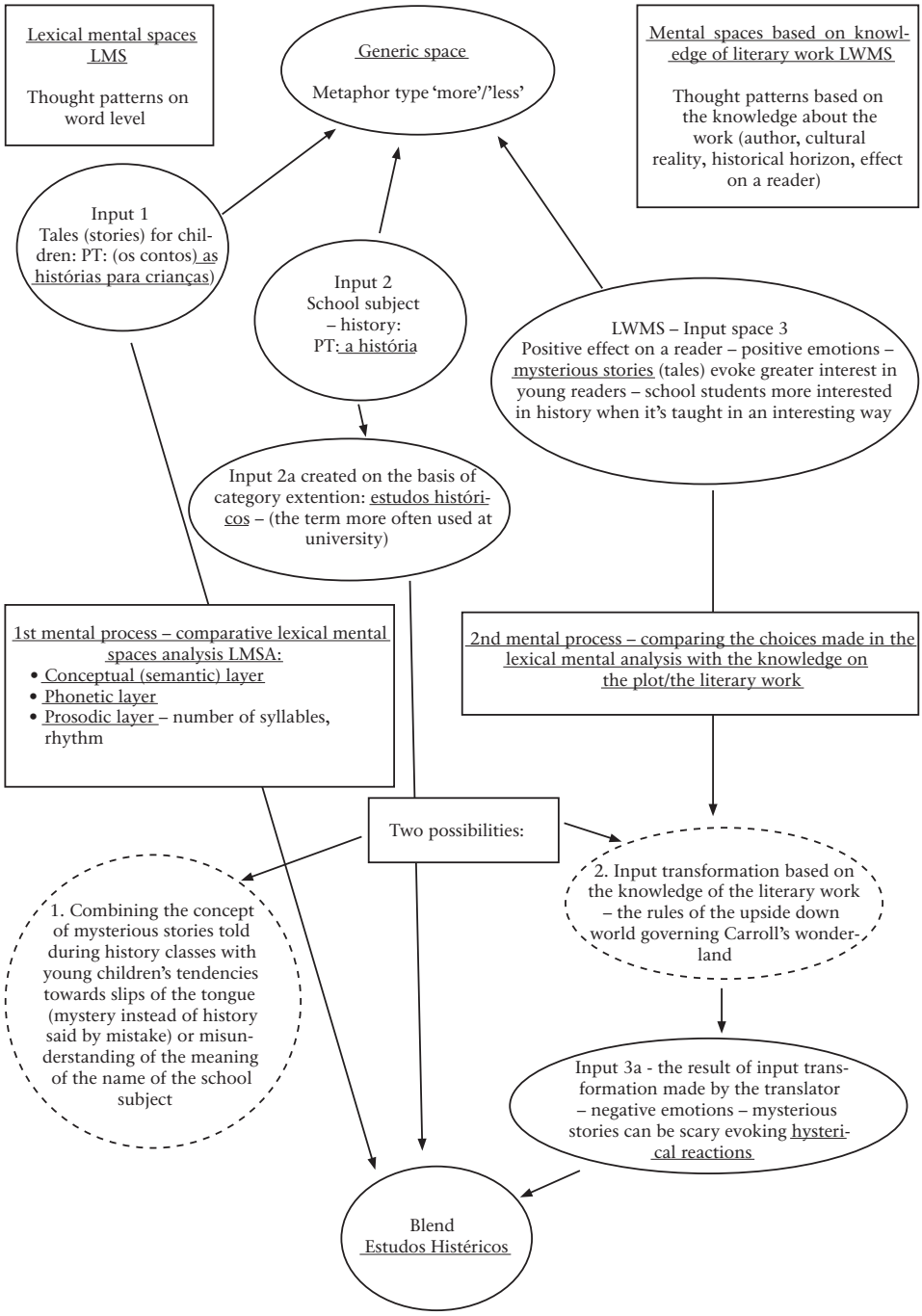

FIGURE 4.5. Reconstructing the blend in the target language *Estudos Histéricos* (PT: Sebastião Uchoa Leite, 1980)

Sebastião Uchoa Leite follows the Dutchess's rule to "take care of the meaning" as transferring the semantic layer of the wordplay into the target language constitutes the priority for the translator, the phonetic layer is set apart, being merely the outcome of the operations made on the semantic level. Such approach to translation is the result of projecting an adult reader as the receiver of Sebastião Uchoa Leite's translation. The meaning is the key for translating humour, phonetic aspects are not given greater importance in the translation process. For that reason, Sebastião Uchoa Leite's version of *Alice* is not appropriate for younger children who are not cognitively prepared to appreciate the humour translated with the objective to preserve and stress the lexical ambiguity.

However, following the indications provided in Paul McGhee's model, the children at the age of 7–12 (stages 4 and 5 described in Chapter Three) are able to recognise the double meaning of the wordplay "uglification." Having mastered the cognitive perception of the meaning, elementary school children (and older) not only perceive the incongruity but also have the capacity to find the resolution to the incongruity; they can appreciate the humour in the wordplay "uglification" and at the same time the hidden message touching the taboo theme related to death (*murchificação*) is indirectly communicated to them, that, according to Bruno Bettelheim, can contribute to the resolution of the inner conflicts in their subconscious. Therefore, although it was not the direct intention of the translator, Sebastião Uchoa Leite's approach to translating this particular wordplay can be treated as evidence that his version of Alice's story is a more valuable alternative to earlier Brazilian adaptations of Lewis Carroll's book.

Another reconstruction of the wordplay used in the passage related to the Mock Turtle Story can be represented as in Figure 4.5.

Reconstructing the wordplay in the target language starts with establishing the content of the input spaces on word level – input one: mysterious tales/stories for children (*histórias misteriosas para crianças*) evoking positive emotions in readers, that is, their greater interest in the story, and input two: history (*história*) as a regular school subject. Due to the extension of the category name, the input two is modified into 'historical studies' (*estudos históricos*) – the operation aims at adding more importance to the subject that acquires academic status: *estudos históricos* is a term used at universities in Brazil. Input space three belonging to the group of mental spaces based on the knowledge on the literary work

reflects the general rule of the inside-out world applied in the whole book. But in the original text Lewis Carroll does not apply the rule – in his version this input space is related to positive emotions related to mysterious stories, for the author the history should be taught at school as if it was full of mysterious events, making students more interested in the subject. Sebastião Uchoa Leite follows the rule of the inside-out world and focuses on some negative aspects of mysterious stories – they can be scary and evoke hysterical reactions (fear, suspense) in the listeners. Such interpretation leads to creation of the blend *estudos histéricos*. In this case, the translator plays both with meaning and sound – the word *histéricos* is marked with semantic change (different emotion evoked in reader than in the original text), but it can also be interpreted as a type of slip of the tongue, substituting the sounds typical for younger children.

In another wordplay "Laughing and Grief" Lewis Carroll plays with meaning and sound of the words used in the blend. But analysing the Portuguese input spaces belonging to the group of lexical mental spaces LMS it is clear that there is no direct phonetic relation between *Latim e Grego* and *Sorriso e Tristeza* as it is in the original where the reader immediately recognises similar sounds in the pairs of words "Latin and Greek" and "Laughing and Grief." The translator uses the input three referring to English school reality in Victorian era to find a solution to this translation problem. It is easy to imagine a typical Latin or Greek lesson – students often make errors in declension and conjugations of difficult words, some of them stammer (probably because they are not well-prepared to the lesson and afraid of getting punished for this) provoking laughter among the rest of the class. In Portuguese *gaguejo* means 'stammering' – a word starting with the letter *g* like in the word *Grego*. Finding a similar association for the word *Latim* is a much more difficult task for the translator, who decides to play with sounds and substitutes the letter *l* with the letter *p* getting the word *Patim* ('skate'), which in some way refers to the idea of having fun as children like skating. The final outcome of all operations is the wordplay *Patim e Gaguejo* – again, the meaning is preserved, while the phonetic layer of the wordplay is not given greater importance in the translated version. The operations applied by the translator can be visualised in the following mental map:

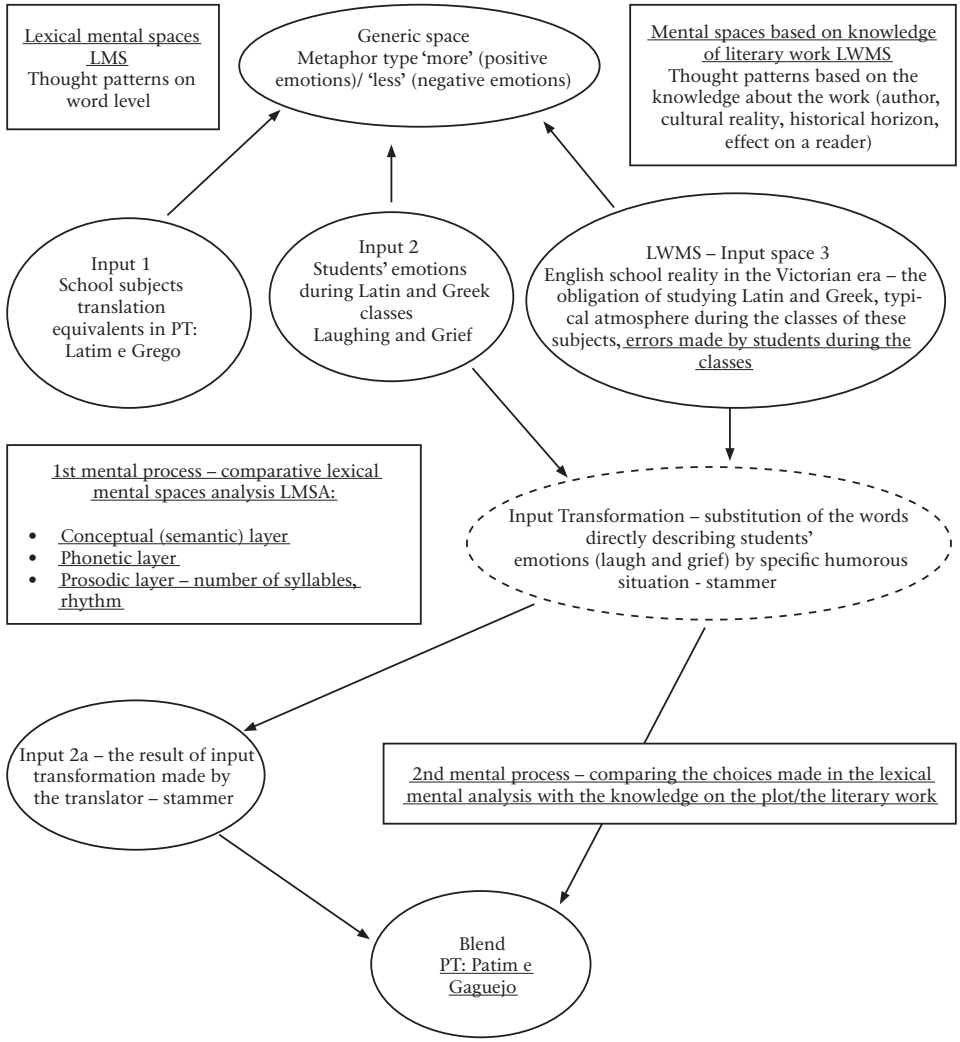

Figure 4.6. Reconstructing the blend in the target language *Patim e Gaguejo* (PT: Sebastião Uchoa Leite, 1980)

Another version of *Alice in Wonderland* is the European Portuguese translation proposed in 2000 by Margarida Vale de Gato – a scholar working in the Centre of English Studies at the University of Lisbon, the translator of literary works by Christina Rossetti, Oscar Wild, W.B. Yeats, Kristy Gunn, Herman Melville, Henry James, Sharon Olds, Tim Burton, George Sand, René Char, Henri Michaux, and Nathalie Sarraute. In response to my letter with the questions related to her work on Alice's story, the translator particularises the reader of her version of Lewis

Carroll's work – she dedicates her translation to adults and children who should read the story with their parents. For the translator it is important to maintain the classical spirit of the book by preserving cultural elements of Victorian England as well as all linguistic aspects (meaning and sound) of the language used by Lewis Carroll. The objective (skopos) of Margarida Vale de Gato's translation is to keep the Portuguese version as close to the original text as it is possible.[9]

Margarida Vale de Gato's translation of the passage discussed above is as follows:

> – Só andei no curso ordinário.
> – Em que consistia? – quis saber Alice.
> – **Porte e Postura,** claro está, para começar – replicou a Tartaruga Fingida. **– E as várias operações da Aritmética: Ambição, Distracção, Nulificação e Decisão.**
> – Eu cá nunca ouvi falar em **Nulificação** – atreveu-se Alice a dizer. – **O que é?**
> O Grifo ergueu ambas as garras, estupefacto:- Nunca ouviu falar em **nulificar!** – exclamou. – Suponho que saibas o que é **glorificar**?
> – Sim – disse Alice, um tanto insegura. – É **...** é engrandecer uma coisa.
> – Bem, então se não sabes o que é nulifcar, és *mesmo* uma ignorante.
> – Que mais tinham de aprender**?**
> –Bem, havia a **Histeria –** respondeu a Tartaruga Fingida, contando as disciplinas com as barbatanas. **– a Histeria Antiga e Moderna,** mais **Mareografia;** depois **Despenho ... o** professor de Despenho era um Congro, que vinha uma vez por semana: ensinava-nos **Despenho, Destroço e Tintura a Carvão.**
> – Como é que *isso* se fazia? – perguntou Alice.
> – Bem, não te posso mostrar – lamentou-se a Tartaruga Fingida. – Estou muito perra. E o Grifo nunca aprendeu essas coisas.
> – Não tive tempo – confirmou o Grifo. – Mas fui às aulas do professor de **Clássicas.** Era um burro velho, lá isso era, mas sabia muitas línguas.

[9] Margarida Vale de Gato is also the author of Disney version of *Alice in Wonderland*, where she used another strategy – she incorporated parodies of Portuguese poems dedicated to children in place of the parodies of English Victorian poems studied at school in that era; by approximating the target text to Portuguese culture, the translator meant to facilitate interpretation of Lewis Carroll's book and make the language of the translation more comprehensible for younger readers (8–11 years old).

– Eu a esse nunca fui – disse a Tartaruga Fingida, suspirando novamente. – Ensinava Patim e Prego**, diziam eles.** (trad. Vale de Gato 2000: 110–111)

The school subjects in Victorian England and in Lewis Carroll's Wonderland compared with their Portuguese equivalents proposed by Margarida Vale de Gato are presented in the following table:

Table 4.3. Comparing Lewis Carroll's wordplays with their translations proposed by Margarida Vale de Gato

Subject name	Lewis Carroll version of the name	Subject name in Portuguese	Margarida Vale de Gato's version of the name
Reading and Writing	Reeling and Writhing	Leitura e Escritura	Porte e Postura
Different branches of Arithmetic – Addition, Substraction, **Multiplication**, Division	Different branches of Arithmetic – Ambition, Distraction, **Uglification**, and Derision.	Diferentes ramos de Aritmética: Adição, Subtração, **Multiplicação** e Divisão	E as várias operações da Aritmética: Ambição, Distracção, **Nulificação** e Decisão.
History, ancient and modern	**Mystery**, ancient and modern	História Antiga e Moderna	**Histeria** Antiga e Moderna
Geography	Seaography	Geografia	Mareografia
Drawing (Drowning?) and Gymnastics	Drawling, Stretching, and Fainting in Coils	Desenho e Ginástica	Despenho, Destroço e Tintura a Carvão
Latin and Greek	**Laughing and Grief**	**Latim e Grego**	**Patim e Prego**

Margarida Vale de Gato's interpretation of the wordplay "Uglification" resembles the one proposed by Sebastiaõ Uchoa Leite – both translators associate the process of 'losing beauty' with 'death'. In case of Gato's reference to this taboo theme, hidden in the wordplay, 'death' is understood as 'lack of existence' or 'zero value'. The whole process of reconstructing the wordplay (blend) in the target language has been demonstrated on the following map:

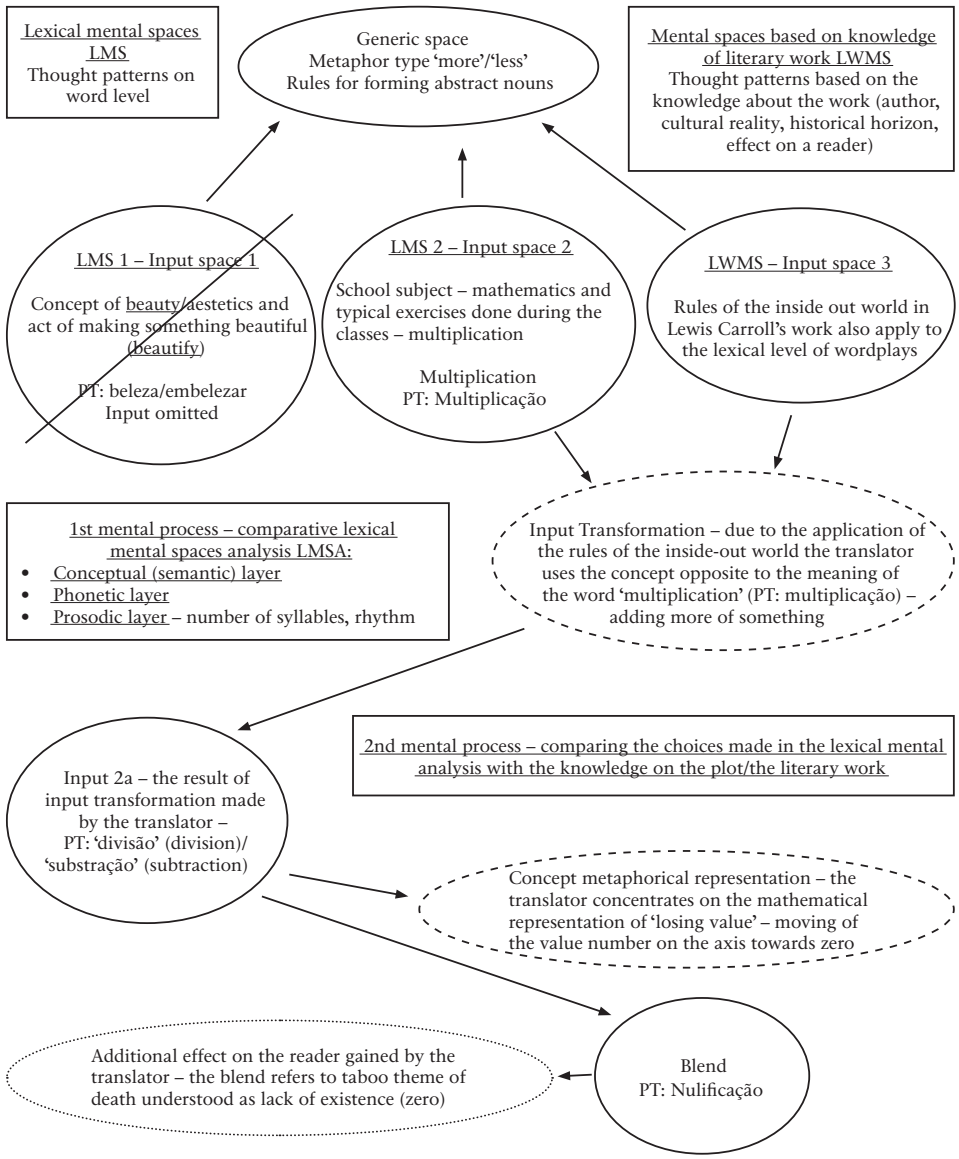

Figure 4.7. Reconstructing the blend in the target language *Nulificação* (PT: Margarida Vale de Gato, 2000)

Comparing the mental map of Lewis Carroll's wordplay "Uglification" with the mental map of its translation by Margarida Vale de Gato we can observe that the translator omitted the input one in the group of lexical mental spaces referring to the concept of "beauty." The translator focused more on the relation between the input two representing typical exercises

done during maths classes – 'multiplication' (*multiplicação*) and the input three visualising the rule of the inside-out world applied in the whole book. As a result of associating these two input spaces the input two *multiplicação* interpreted as 'adding something' or 'getting more of something' has been transformed into the input two 'a' with the opposite meaning, that is 'division' (*divisão*) or 'substraction' (*substração*) understood as 'getting less of something' or, in the language of Maths, 'losing value' towards 'zero value'. The final outcome of these operations is the wordplay (blend) *nulificação* (the action leading to getting null, zero value).

Although Margarida Vale de Gato uses the technique of omission in the translation process, the overall effect on the reader has been achieved due to the transfer of the hidden taboo theme into the target language: both linguistic and psychological aspects have been preserved in the translation. The mental map visualises the whole process of the translator's decisions – it shows the flow of thought paths followed by the translator to find the semantic dominant for the wordplay. The translator seems to apply the method suggested by Stanisław Barańczak, in which some aspects of the text (wordplay) can be omitted while others should be unconditionally saved. As the essence of the wordplay has been transferred into the target language, the translation can be considered as successful. Both translations of the wordplay "Uglification" proposed by Sebastião Uchoa Leite and Margarida Vale de Gato fulfill the requirements pointed out by Bruno Bettelheim as to the contribution to children's psychological development.

Margarida Vale de Gato translates the name of another school subject "history, ancient and modern" as *histeria antiga e moderna* by reconstructing the wordplay (blend) on the basis of the similar thought pattern applied by Sebastião Uchoa Leite. In the mental space map presented on the following page (Figure 4.8) we can see the input space one represented by the concept of "mysterious stories dedicated to children" and the input space two being the direct translation of the school subject in Lewis Carroll's real world that is "history, ancient and modern" here translated into Portuguese as *história antiga e moderna*. The input spaces that belong to the group of lexical mental spaces are confronted with the input space three that are the reflection of the general rule of the inside-out world applied in Lewis Carroll's work. As a result, the positive emotions evoked by mysterious stories (interest in stories, curiosity) are changed into negative ones – hysterical reactions (panic, exaggerated fear) that lead to the emergence of the blend *Histeria Antiga e Moderna*.

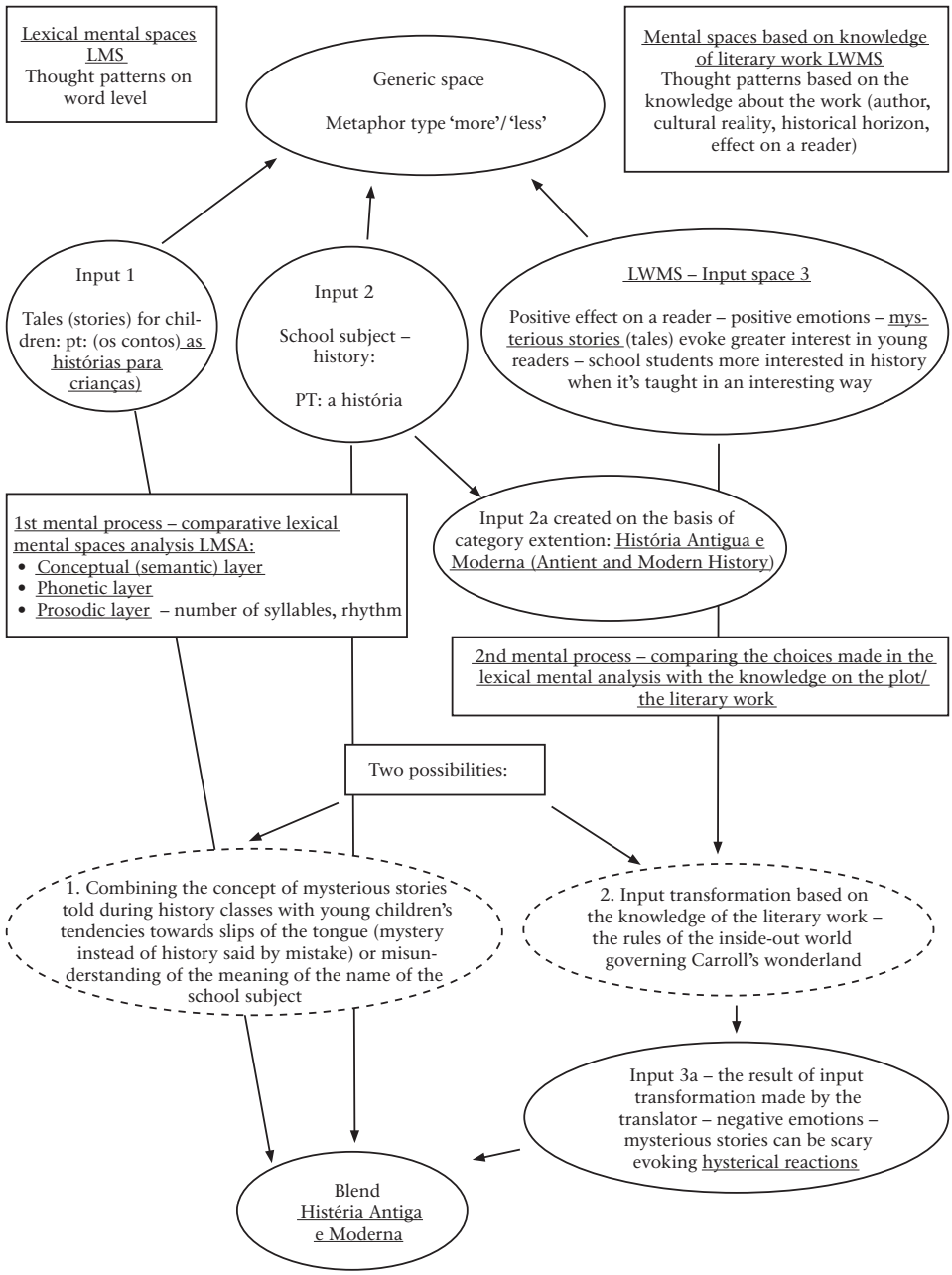

FIGURE 4.8. Reconstructing the blend in the target language *Histeria Antiga e Moderna* (PT: Margarida Vale de Gato, 2000)

The wordplay *histeria antiga e moderna* can also be interpreted as a result of playing with sounds, a kind of slip of the tongue in the pronunciation of

the word *história*. Such change can be easily recognised by children at the age of 6–7 as, according to Shultz, at this stage of humour understanding development, children are able to perceive phonological ambiguity (see Chapter Three).

The phonetic layer of the wordplay has also been privileged in Margarida Vale de Gato's reconstruction of the wordplay "Laughing and Grief" presented in Figure 4.9 on the following page.

In the lexical mental spaces group the input one is represented by Portuguese equivalents of the school subjects Latin (*Latim*) and Greek (*Grego*), whereas the input two: "Laugh and Grief" is apparently omitted, but looking at the input from the wider perspective, the translator rather used the technique of substitution – the words "Laugh" and "Grief" have been substituted by the words being the symbolic representations of these emotions as 'skating' (*patinagem*) can bring a lot of fun for children (= laughing) and 'nailing down' (*pregar*) can cause a lot of pain if it is not done properly (=hurting, crying). At this point the two lexical mental spaces are confronted with the mental space based on the knowledge on the literary work here represented by English school reality in the Victorian Era, the typical atmosphere during Latin and Greek lesson and the errors made by students that might be the result of slip of the tongue in the declination of Latin and Greek words. As in the original version we can see the phonetic resemblance between the school subjects: Latin and Greek with the blend "Laughing and Grief," the translator also aims at finding similar equivalents in Portuguese. As a result of word analysis as to their phonetic and prosodic layers of its constituents, the blend *Patim e Prego* emerges and it phonetically reflects the names of the school subjects in Portuguese: *Latim e Grego*. In the blend both the semantic and phonetic values have been preserved and at the same time the effect of alliteration has been achieved. Younger children will appreciate the phonetic aspects of the translated wordplay, whereas older children will be able to discover semantic associations evoking humorous effect on the reader.

Brazilian and Portuguese versions of the wordplays in *Alice in Wonderland* proposed by Sebastião Uchoa Leite and Margarida Vale de Gato respectively have been carefully interpreted and transferred into the target language by their translators with the aim to fulfill the expectations (including the needs determined by Bruno Bettelheim) of both younger and older audience of Alice's story. The mental maps help in analysing the process of finding the best translation solutions as to the meaning

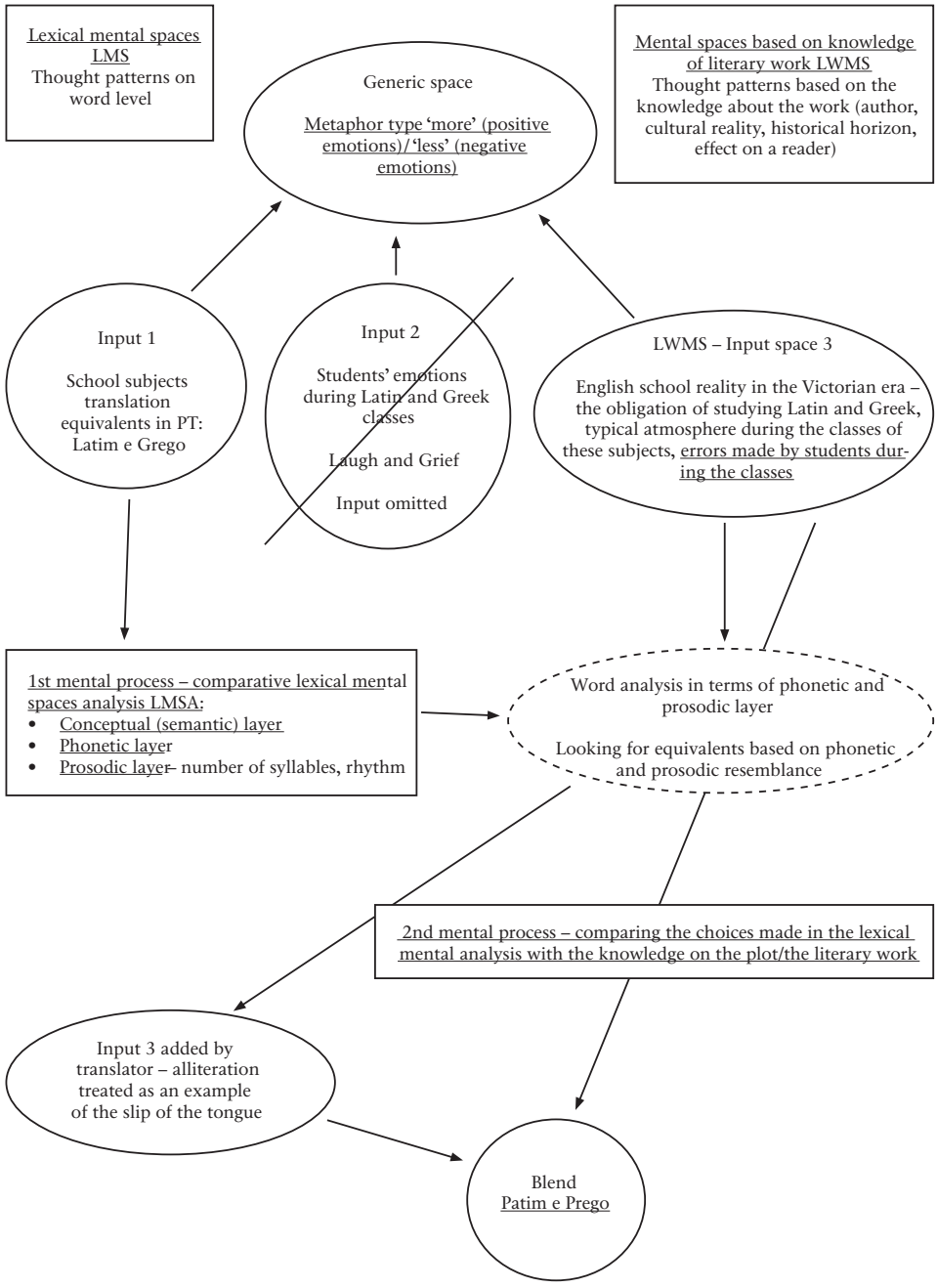

FIGURE 4.9. Reconstructing the blend in the target language *Patim e Prego* (PT: Margarida Vale de Gato, 2000)

and sound of the translated wordplay – the crucial elements defined by Stanisław Barańczak's semantic dominant. The final results of the translators' work, that is, the blends emerging in the translation process, differ one from another, which can be treated as evidence for the translators' individual creative approach to the wordplays.

Lewis Carroll's language used in *Alice's Adventures in Wonderland* has also been a considerable challenge for Polish translators who discover in the wordplays a wide range of possible interpretations on both semantic and phonetic level. Various codes used by Polish translators to transfer the original text into a new cultural and linguistic environment respond to the needs of younger receivers to satisfy their natural curiosity by the world around them as well as their urge to develop their linguistic skills by detecting mixed sounds and hidden meanings in the wordplays.

Different perspectives represented by Polish translators are the result of their decisions as to the age of the translation receivers. Antoni Marianowicz's version is widely known for Alice's adaptation with lots of references to Polish children's literature (poems by Stanisław Jachimowicz or Jan Brzechwa) easily recognised by pre-school readers. The author of the most recent translation, Elżbieta Tabakowska, has been inspired by Polish cultural texts popular in the socialist era (and therefore recognised by adult readers born at that time) as well as classical literature dedicated to children (Jan Brzechwa). Maciej Słomczyński aims at preserving Victorian parodies used in Lewis Carroll's book and avoids any simplifications or modifications as his version of Alice's story is dedicated to adult public.

The translators' approaches to translating Lewis Carroll's parodies of poems in Victorian school may imply the existence of a clear division of the versions as to the age of projected readers: Antoni Marianowicz – young children, Elżbieta Tabakowska – mixed audience (children and adults), Maciej Słomczyński – adults. Although the language of the translated versions of Alice's story may vary as to its complexity – children prefer Antoni Marianowicz's fairy-tale-like style and adults opt for Maciej Słomczyński's carefully selected lines preserving the classical touch of Lewis Carroll's work – a closer analysis of the translators' interpretations of the wordplays presented below leads to the conclusion that there is no need to classify translations based on the age criteria as each translation, even a complex one, may contribute to young readers' overall development as long as the wordplays' phonetic layer (recognised by younger readers)

and semantic layer (appreciated by older readers) are skillfully transferred into the target text. The mental maps help in visualising and evaluating the extent to which a given translation fulfills the requirements of taking into account children's capacity to understand humour in the translation process.

Let us proceed to the analysis of the Polish translations of the passage referring to the Mock Turtle's school already discussed in the present chapter. Antoni Marianowicz – an artistic nickname of Kazimierz Jerzy Berman, a famous journalist, poet, satirist, and translator of works by Mark Twain and Edward Lear – proposes the following translation (1955):

> … westchnął Niby-Żółw. – Przerabiałem tylko program obowiązujący.
> – A jakie mieliście przedmioty? – zapytała Alicja.
> – No, oczywiście przede wszystkim: **zgrzytanie i zwisanie** („czytanie i pisanie" – pomyślała Alicja). Ponadto **cztery działania arytmetyczne: podawanie, obejmowanie, mrożenie i gdzielenie**.
> – Nigdy nie słyszałam o **gdzieleniu** – odezwała się nieśmiało Alicja. – Co to za przedmiot?
> Smok podniósł przednie łapy i przybrał pozę wyrażającą bezgraniczne zdumienie.
> – Nigdy nie słyszałaś o **gdzieleniu**? A co mówi nauczyciel, gdy część uczniów nie zdążyła zrobić na czas klasówki?
> – Nie wiem.
> – Nauczyciel pyta wówczas: **„A gdzie lenie,** którzy nie oddali jeszcze zeszytów?" – i to jest właśnie ten przedmiot. Jeśli tego nie rozumiesz, no to wybacz …
> Alicja wolała nie wdawać się w dłuższą rozmowę na ten temat i zwróciła się do Niby-Żółwia:
> – A czego jeszcze uczyliście się w szkole?
> – No więc była **zimnatyka,** były **chroboty zręczne** – rzekł Niby-Żółw, wyliczając przedmioty na płetwach – oraz **frasunki** z uwzględnieniem **falowania kolejnego**. (Rysunki z uwzględnieniem „malowania olejnego" – pomyślała Alicja. (82–83)

The school subjects analysis can be presented in the following way:

Table 4.4. Comparing Lewis Carroll's wordplays with their translation proposed by Antoni Marianowicz

Subject name	Lewis Carroll version of the name	Subject name in Polish	Antoni Marianowicz version of the name
Reading and Writing	Reeling and Writhing	Czytanie i pisanie	Zgrzytanie izwisanie
Different branches of Arithmetic – Addition, Subtraction, **Multiplication**, Division	Different branches of Arithmetic – Ambition, Distraction, **Uglification**, and Derision.	Różne działy arytmetyki: dodawanie, odejmowanie, mnożenie i dzielenie	Cztery działania arytmetyczne: podawanie, obejmowanie, **mrożenie** i gdzielenie
History, ancient and modern	Mystery, ancient and modern	Historia, starożytna i nowożytna	Zimnatyka
Geography	Seaography	Geografia	Chroboty ręczne
Drawing (Drowning?) and Gymnastics	Drawling, Stretching, and Fainting in Coils	Rysunek i gimnastyka	Frasunki z uzwględnieniem falowania kolejnego
Latin and Greek	Laughing and Grief	Łacina i greka	Wyprasowania domowe

As Antoni Marianowicz's translation is dedicated to children at preschool age, the wordplays in his version are mainly based on mixing or substituting the sounds to achieve a humorous effect. However, the mental map analysis clearly shows that in case of the translation of the wordplay "Uglification," not only the phonetic layer has been treated as an important aspect of the wordplay, but also the meaning referring to the taboo theme of death hidden in the original wordplay has been preserved. Although at the first glance the translator again only plays with sounds by substituting the phoneme [n] in the word *mnożenie* ('multiplication') with the phoneme [r] getting the word *mrożenie* ('freezing'), the closer look at the meaning of the word *mrożenie* may evoke an additional interpretation – "freezing" means 'losing warmth' or 'stop moving' – the states closely related to the process of dying.

Moreover, the translator also applied the rules of the inside-out world governing the whole Lewis Carroll's book, as "multiplication" means 'getting more of' and 'not losing'? something and the concept of 'getting more of / losing beauty' is substituted by the concept of 'getting more of / losing warmth'. The interactions between all thought patterns visualised in the form of the input spaces in the mental map result in the emergence of the blend *mrożenie* ('freezing').

But, as the word *mrożenie* ('freezing') exists in Polish, it does not provoke any confusion experienced by Alice in the original text where the non-existent English word "Uglification" appears. In order to solve this problem, Marianowicz decides to recreate this sense of confusion using the next wordplay representing the last branch of arithmetic – *dzielenie* ('division'), in Polish version of the Mock Turtle's school taking the non-existent name of *gdzielenie*. Thus, a certain shift of the effect from one wordplay to another can be observed. The inputs of the two mental maps (presented in Figures 4.10 and 4.11) describing the process of emergence of two wordplay s*mrożenie* and *gdzielenie* interact with one another contributing to saving the elements constituting the semantic dominant (both semantic and phonetic layers) of the wordplay and producing the desired final effect on the reader.

The interconnection between the wordplays (and the inputs contributing to their emergence) in the passage on the Mock Turtle's school can be noticed mainly on the phonetic level. Not only the two wordplays presented on the mental maps in Figures 4.10 and 4.11, but the four wordplays being the counterparts of the four branches of arithmetic have been created by following the rule of exchanging one phoneme in the first syllable of a given word: *d* in *dodawanie* ('addition') substituted by *p* (result: *podawanie*, meaning 'passing something, handing in something'), *d* in *odejmowanie* ('subtraction') substituted by *b* (result: *obejmowanie*, meaning 'embracing or holding somebody'), *n* in *mnożenie* ('multiplication') substituted by *r* (result: *mrożenie* meaning 'freezing') and *g* added in front of the word *dzielenie* (result: *gdzielenie*, meaning: non-existent word, the meaning explained later in the Mock Turtle's story: *gdzielenie* meaning 'where are the lazy ones [?]'). The phonetic change pattern applied in the translation procedure provides a sense of continuity between the four wordplays and it can be easily recognised by younger readers able to appreciate humour based on phonetic ambiguity. While younger readers are attracted by the sound of the wordplays, older readers can use their capacity to detect incongruity in the semantic layers of the wordplays.

Therefore, Antoni Marianowicz's version of Alice's story fulfils all the requirements of good literature addressed to children pointed out by Bruno Bettelheim – it entertains younger readers (playing with sound), contributes to their linguistic and cognitive development (playing with meaning) as well as supports them in resolving inner conflicts related to taboo themes (reference to "death theme," comparable to the effect evoked by fairy tales).

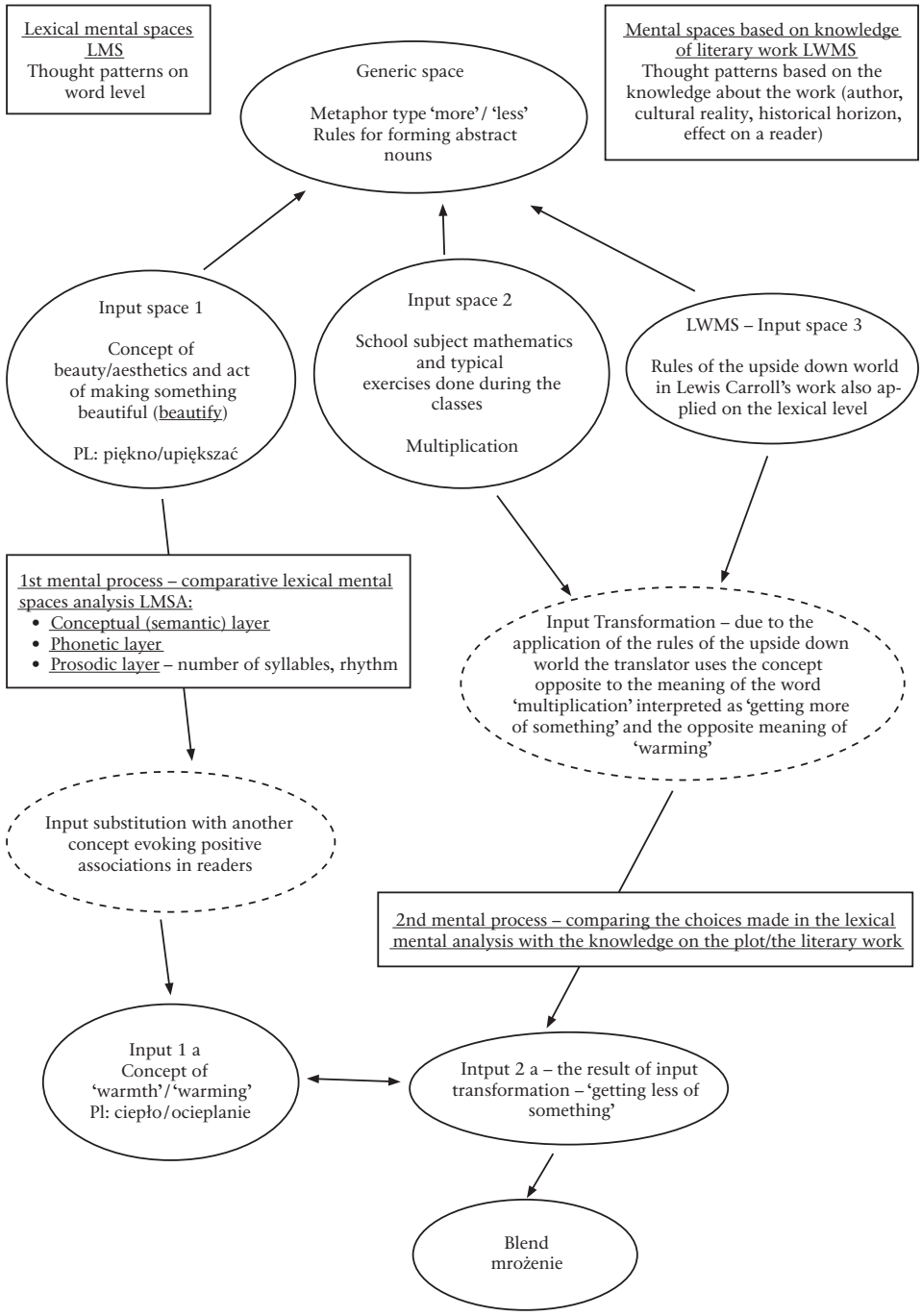

Figure 4.10. Reconstructing the blend in the target language *mrożenie* (PL: Antoni Marianowicz, 1955)

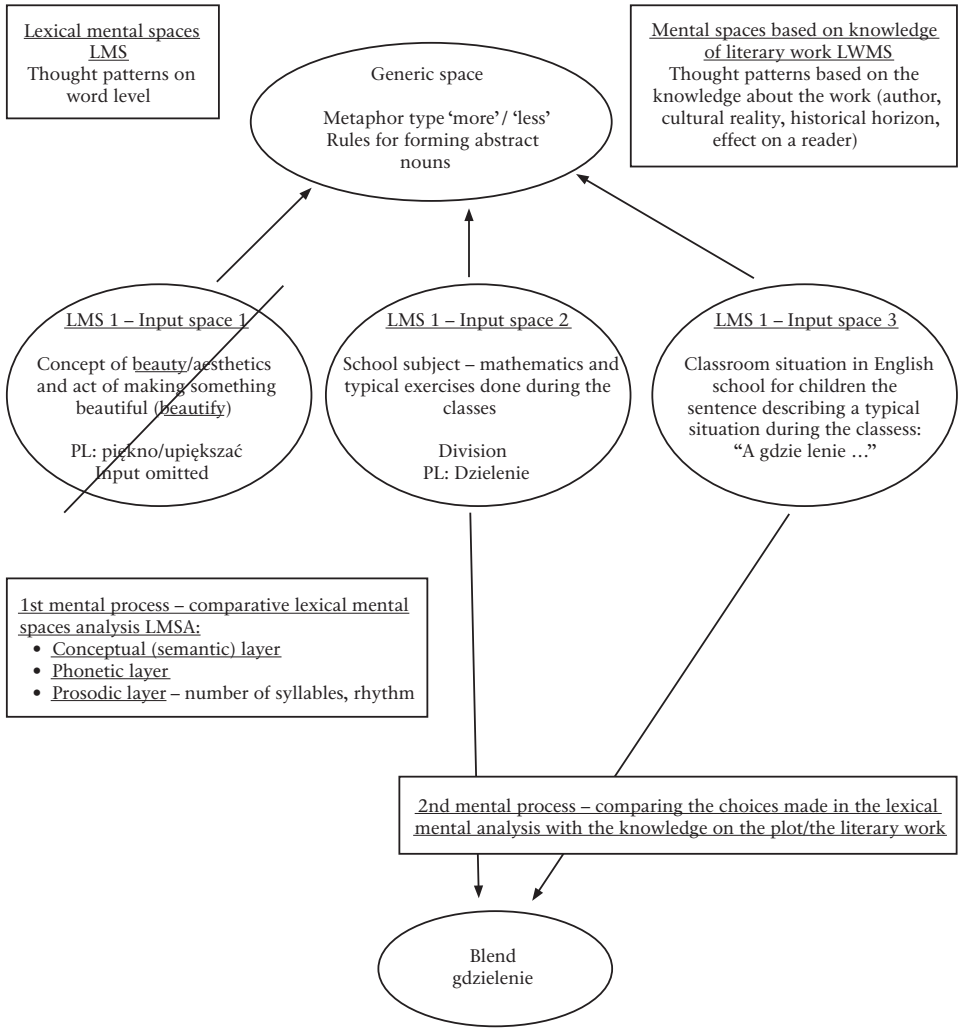

FIGURE 4.11. Reconstructing the blend in the target language *gdzielenie* (PL: Antoni Marianowicz, 1955)

Despite the critics' accusing opinion on Antoni Marianowicz's frequent use of addition or "improvement" of the original text as translation techniques (e.g. by Monika Grabowska-Adamczyk in her book on Polish translations of English children's literature, 1988: 60–61), the code applied in the translation of wordplays, visualised on mental maps analysis, proves to be carefully elaborated by the translator to produce the desired effect on the reader, especially the younger audience of Alice's story.

While Antoni Marianowicz's translation of *Alice's Adventures in Wonderland* is highly recommended for children, Maciej Słomczyński's version

of Lewis Carroll's book is considered by critics as a version dedicated to adults. Maciej Słomczyński treats Alice's story as a work of art comparable to the works of other great literary figures (also translated by him) such as John Milton, William Shakespeare, William Faulkner, Robert Louise Stevenson, Geoffrey Chaucer, William Blake, and Vladimir Nabokov. As Monika Adamczyk-Grabowska points out, Maciej Słomczyński sees in Lewis Carroll a precursor of Joyce and he regards his work from this perspective, which surely had to be a great influence on the final shape of the whole translation (Adamczyk-Grabowska 1988: 141). Although the translator's main objective is to faithfully preserve all the elements of the original text interpreted as a book of great literary importance to be admired by adults, the following analysis of the passage on the Mock Turtle's school clearly shows that Maciej Słomczyński's interpretation can also be valuable for young receivers of Alice's story as it triggers young learners imagination (one of Bruno Betttelheim's prerequisites as to literature devoted to children). What follows is the translation of the mentioned passage (1965):

> … – powiedział Żółwiciel wzdychając – przeszedłem tylko program z przedmiotów obowiązkowych.
> – Jakich? – spytała Alicja.
> – Na początku była oczywiście **nauka Chlapecadła i Portografia** – odpowiedział Żółwiciel – a później **różne odgałęzienia Arytmetyki – Wodowanie, Obejmowanie, Dnożenie i Brzydzielenie**.
> – Nigdy nie słyszałam o „Brzydzieleniu" – odważyła się wtrącić Alicja.
> – Cóż to takiego?
> Zdumiony Gryf aż uniósł obie łapy. – Nigdy nie słyszała o „Brzydzieleniu"! – wykrzyknął. – Mam nadzieję, że wiesz, co oznacza słowo upięknianie?
> – Tak – powiedziała niepewnie Alicja – oznacza to … że … chce się … coś upiększyć.
> – W takim razie – ciągnął Gryf – musisz być wielkim głuptasem, jeżeli nie wiesz, co to jest „Brzydzielenie".
> Nie zniechęciło to Alicji do zadawania dalszych pytań na ten temat: obróciła się więc ku Żółwicielowi i powiedziała: – Czego jeszcze musieliście się uczyć?
> – Cóż, była jeszcze **Histeria** – odpowiedział Żółwiciel wyliczając na płetwach – **Histeria starożytna i nowożytna, Oceanografia, Rybunki** … nauczycielem Rybunków był stary węgorz morski, który przypływał do nas raz w tygodniu: uczył on nas Rybunków i Falowania.
> – Jak odbywała się nauka tego przedmiotu? – powiedziała Alicja.

– Cóż, nie mogę ci tego pokazać – powiedział Żółwiciel – bo kości mi zanadto zesztywniały. A Gryf nigdy się tego nie uczył.
– Nie miałem czasu – rzekł Gryf – uczyłem się przedmiotów klasycznych. A wykładał nam stary krab, oj, było to krabisko.
– Nigdy mnie nie uczył – powiedział Żółwiciel z westchnieniem. – Mówiono, że wykładał **Ławicę i Rzekę**. (80–81)

The school subjects proposed by Maciej Słomczyński are presented in the following table:

Table 4.5. Comparing Lewis Carroll's wordplays with their translations proposed by Maciej Słomczyński

Subject name	Lewis Carroll version of the name	Subject name in Polish	Maciej Słomczyński version of the name
Reading and Writing	Reeling and Writhing	Czytanie i pisanie	Nauka Chlapecadła i Portografia
Different branches of Arithmetic – Addition, Subtraction, **Multiplication**, Division	Different branches of Arithmetic – Ambition, Distraction, **Uglification**, and Derision.	Różne działy arytmetyki: dodawanie, odejmowanie, mnożenie i dzielenie	różne odgałęzienia Arytmetyki – Wodowanie, Obejmowanie, Dnożenie i **Brzydzielenie**
History, ancient and modern	Mystery, ancient and modern	Historia, starożytna i nowożytna	Histeriastarożytna i nowożytna
Geography	Seaography	Geografia	Chrobotyręczne
Drawing (Drowning?) and Gymnastics	Drawling, Stretching, and Fainting in Coils	Rysunek i gimnastyka	Rybunki i Falowanie
Latin and Greek	**Laughing and Grief**	Łacina i greka	**Ławica i Rzeka**

Maciej Słomczyński takes his readers to the Mock Turtle's underwater school where students are taught practical skills necessary to survive in aquatic environment and broaden their vision of underwater world. The translator's code used in translation of the names of school subjects is based on various associations with water. Thus, water creatures do not learn reading and writing but *chlapecadło* (the blend of two words: *chlapać* meaning 'splash with water' and *abecadło* meaning 'alphabet') and *portografia* (the blend of two words: *port* meaning 'harbour' and *ortografia* meaning 'spelling'), they also do not study any branches of arithmetic but *wodowanie* (substitution of the word *dodawanie* meaning 'addition' with the word *wodowanie* meaning 'launching on water' due to the phonetic resemblance between the two) and *dnożenie* (the blend of two words:

dno meaning 'bottom, probably sea bottom' and *mnożenie* meaning 'multiplication').

The rule of using wordplays referring to underwater world is broken in case of the wordplay *brzydzielenie*, where the opposite meaning of the concept of beauty is emphasised as it was in original text in the wordplay "Uglification." The reader follows the reasoning of the translator, who consistently uses words referring to underwater world, and suddenly is faced with the non-existent word with the meaning totally out of the convention assumed by the translator, which results in creating a double effect of astonishment and confusion on the reader. But, in Lewis Carroll's version, "Uglification" appears in place of "multiplication," whereas in Maciej Słomczyński's version *brzydzielenie* stands in place of 'division'. Like in Antoni Marianowicz's translation, the shift of the concept (meaning) from the adjacent wordplay to the next one can be observed. The input spaces of the wordplays – separated in the original text – merge in the translated version proposed by Maciej Słomczyński, that is, the input space related to the concept of "beauty" that, according to the original version, should be a constituent part of the wordplay "Uglification" being the counterpart of the "multiplication," is moved into the group of mental spaces used to reconstruct the adjacent wordplay standing for 'division'.

The process of reconstructing the blend can be visualised as in Figure 4.12 on the following page.

Apart from the concept shift from one wordplay to another applied by the translator, Maciej Słomczyński follows Carroll's thought patterns in the creation of the wordplay *brzydzielenie* – the rules of the inside-out world present in the whole book have their reflection in the concept conversion from "beauty" into "ugliness," the word *brzydzielenie* does not exist in Polish just like the word "Uglification" does not exist in English, and the hidden message touching the taboo theme related to "death" is present in both cases.

As the Mock Turtle's story goes on, Alice finds out about other subjects taught at his school, that in Maciej Słomczyński's translation have a lot in common with the underwater world – the translator retakes his assumption to use the "aquatic" code in the wordplay translation. Therefore, the students at the Mock Turtle's school draw *rybunki* (the blend of the word *ryba* meaning 'fish' with the word *rysunek* meaning 'drawing'), participate in Physical Education classes of *falowanie* ('waving movement') and instead of classical languages Latin and Greek they learn about *ławica* ('sandbank' or 'shoal of fish') and *rzeka* ('river').

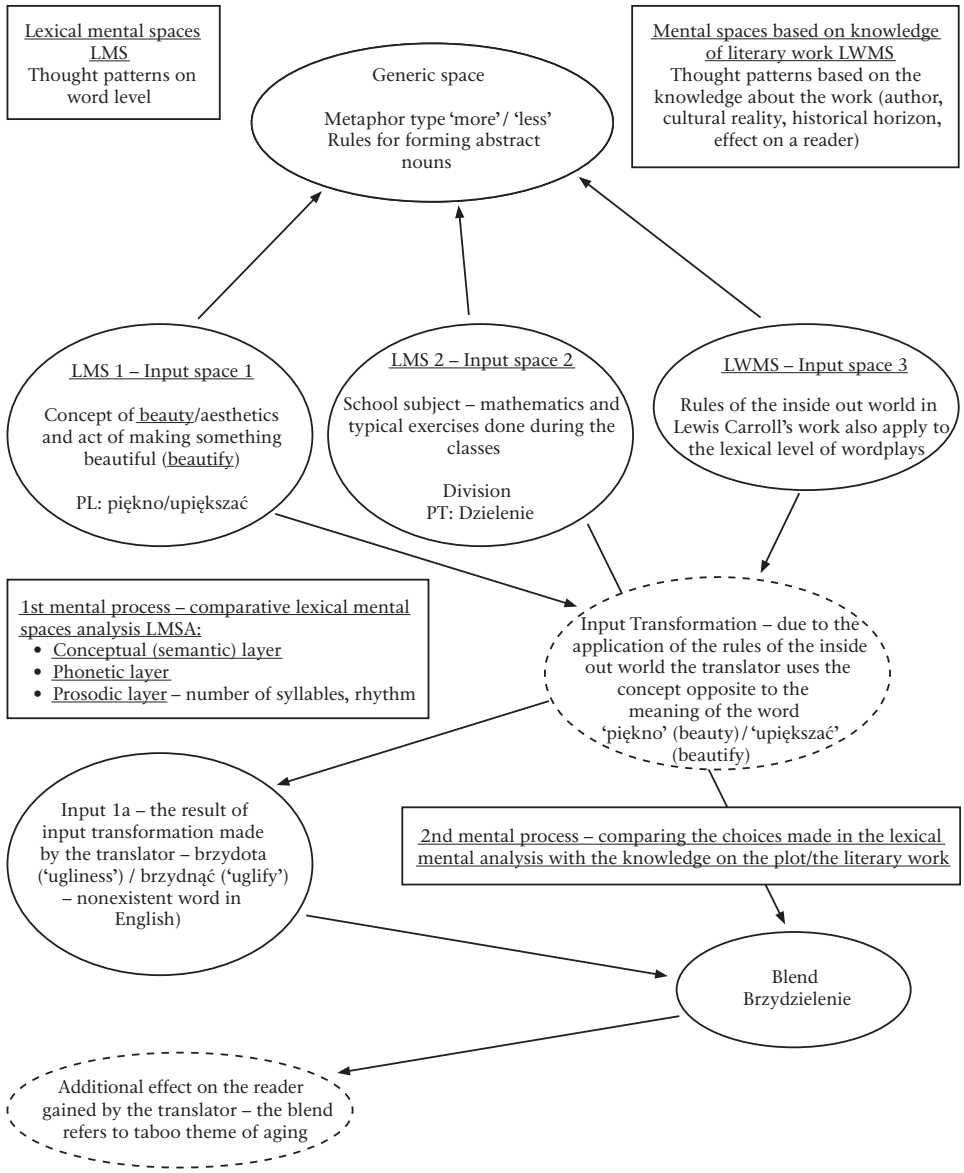

Figure 4.12. Reconstructing the blend in the target language *brzydzielenie* (PL: Maciej Słomczyński, 2007)

In case of the last school subjects: *ławica* and *rzeka*, the translator uses the techniques of substitution (the reality in the typical English Victorian school is substituted by the image of the underwater school for water creatures) and omission (the emotions of happiness – laughing and sadness – grief are totally excluded from the semantic layer of the wordplay proposed by

Maciej Słomczyński) and concentrates, in turn, on maintaining the continuity of the meaning in the set of the wordplays in the whole passage on the Mock Turtle's school. To a certain extent the phonetic resemblance between the pair of words *łacina/greka* and *ławica/rzeka* can be perceived. Maciej Słomczyński plays with sound and meaning in innovative way that can be demonstrated in the following mental map representing the wordplay's reconstruction:

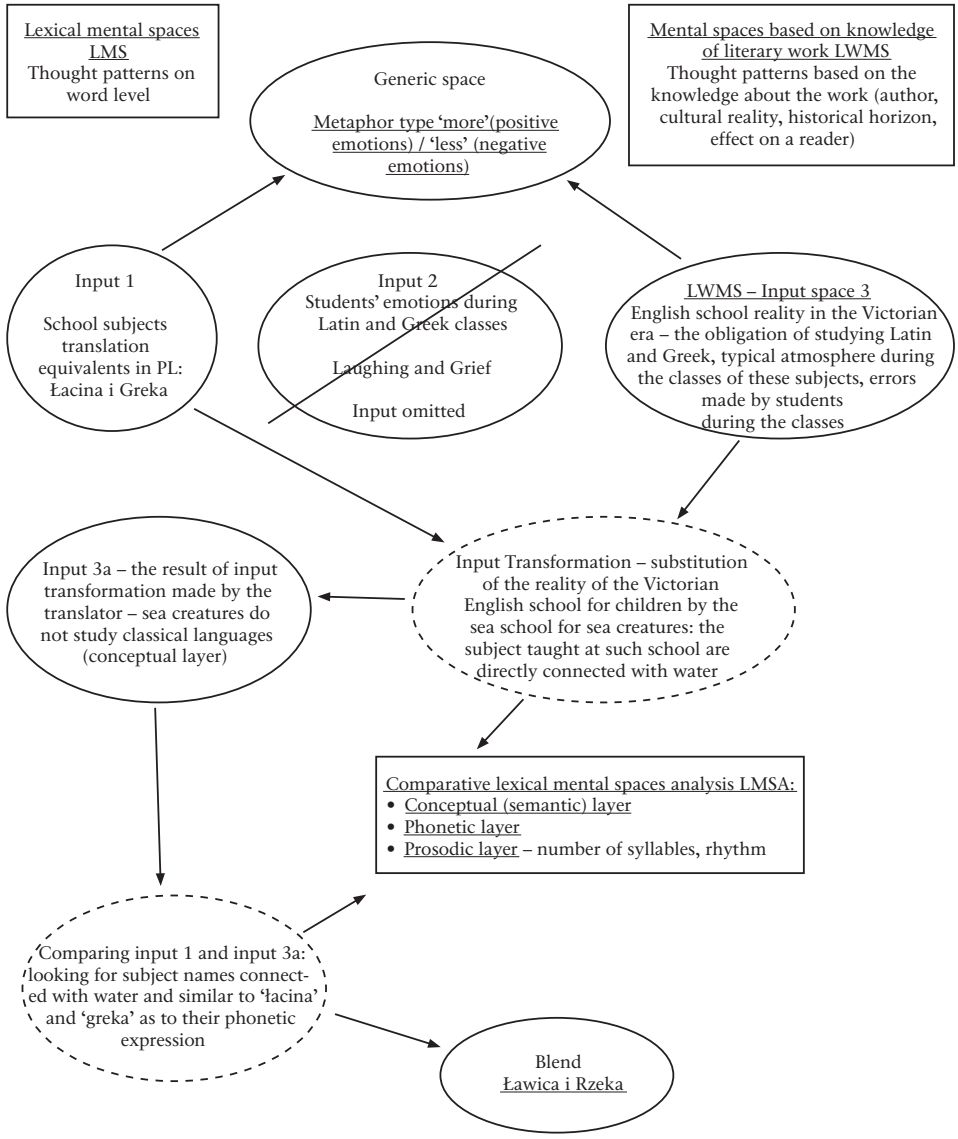

Figure 4.13. Reconstructing the blend in the target language *Ławica i Rzeka* (PL: Maciej Słomczyński, 2007)

The success of Maciej Słomczyński's translation of the wordplays discussed above lies in his creativity to reconstruct the whole image of the Mock Turtle's school which appeals to young readers' imagination – it is logical for children who already have some experience with school that underwater creatures cannot read and write in water, but they have other educational needs. The changes in the school subject names (the translator's code) can be easily recognised by readers at early school age, who understand that knowledge on underwater life is more useful for water animals than studying classical languages. At the same time, children are able to detect phonetic changes in the wordplays, which are a source of laughter for younger, pre-school children. Bruno Bettelheim's prerequisites for good literature devoted to children, such as the fulfillment of young readers' need to have fun (phonetic layer of the wordplays) and to develop linguistically (the semantic concept hidden in the code of the translation) are fully adhered to by the translator. Although generally classified as translation addressed to adults, the above analysis of the wordplays used in the Mock Turtle's story (carried out with their visual representations in mental maps) clearly shows that Maciej Słomczyński's version of Alice's story can also be attractive to younger audience of the book.

Another Polish translation of *Alice in Wonderland*, proposed by Elżbieta Tabakowska, a university professor and an author of many scientific publications on cognitive linguistics and translation theory, also contains some references to underwater world in the passage on the Mock Turtle's school and subjects taught there. Below the story in Elżbieta Tabakowska's interpretation (2012):

> … – odparł Przeżuwacz z westchnieniem – miałem tylko przedmioty podstawowe.
> – Czyli jakie? – chciała wiedzieć Alicja.
> – Na początek oczywiście **chwytanie i zwisanie** – powiedział Przeżuwacz – a następnie wszystkie **podstawowe działania matematyki gastronomicznej: podejmowanie, podawanie, ścielenie i wnurzenie.**
> – Wnurzenie? A co to jest wnurzenie? – odważyła się zapytać Alicja. – Nigdy o czymś takim nie słyszałam.
> Gryf aż podniósł łapy ze zdziwienia.
> – Ona nigdy nie słyszała o wnurzeniu! – zawołał. – To może chociaż wiesz co to jest **wynurzenie**.
> – Chyba wiem – odpowiedziała niepewnie Alicja. – To jak ktoś wychodzi z wody.

– Otóż to – oświadczył Gryf. – Jeżeli dalej nie wiesz, co to jest wnurzenie, to naprawdę straszny z ciebie głupek.
To zniechęciło Alicję do wnikania w szczegóły i wobec tego zwracając się do Przeżuwacza, zapytała:
– Jakie jeszcze mieliście przedmioty?
– No więc była **histeria starożytna i najnowsza z elementami morskografii?,** i jeszcze **wstęp do akwarystyki** (uczył nas tego pewien stary Konger, który zjawiał się w szkole raz na tydzień), **akwaforteli, akwarelaksu i techniki kolejnych piruetów**.
– A jak to wyglądało? – zapytała Alicja.
– Niestety nie mogę ci osobiście pokazać: za bardzo zesztywniałem. A Gryf nigdy się tego nie uczył.
– Czasu nie było – powiedział Gryf. – Za to chodziłem na lekcje języków klasycznych. Uczyła nas pewna stara Drętwa, cóż to była za piła!
– Ja do niej nie chodziłem – westchnął Przeżuwacz – Mówili, że uczyła **łoziny i gryki**. (85–85)

The school subjects in Lewis Carroll's Wonderland compared with Elżbieta Tabakowska's recreated the Mock Turtle's school are as follows:

Table 4.6. Comparing Lewis Carroll's wordplays with their translation proposed by Elżbieta Tabakowska

Subject name	Lewis Carroll's version of the name	Subject name in Polish	Elżbieta Tabakowska's version of the name
Reading and Writing	Reeling and Writhing	Czytanie i pisanie	Chwytanie i zwisanie
Different branches of Arithmetic – Addition, Substraction, **Multiplication**, Division	Different branches of Arithmetic – Ambition, Distraction, **Uglification**, and Derision.	Różne działy arytmetyki: dodawanie, odejmowanie, mnożenie i dzielenie	podstawowe działania matematyki gastronomicznej: podejmowanie, podawanie, ścielenie i **wnurzenie**
History, ancient and modern	Mystery, ancient and modern	Historia, starożytna i nowożytna	**Histeria starożytna i najnowsza**
Geography	Seaography	Geografia	**Elementy morskografii**
Drawing (Drowning?) and Gymnastics	Drawling, Stretching, and Fainting in Coils	Rysunek i gimnastyka	**wstęp do akwarystyki akwaforteli, akwarelaksu i techniki kolejnych piruetów**
Latin and Greek	**Laughing and Grief**	Łacina i greka	**Łozina i gryka**

The underwater world represented by school subjects such as *elementy morskografii* (the name containing the blend *morskografia* composed of the part *morsko-* meaning 'sea' and *grafia* being the ending of the word *geografia* – 'geography') and *wstęp do akwarystyki, akwaforteli i akwarelaksu* (all the constituent parts contain the prefix *akwa-* – 'aqua-?, water') resemble the names of the disciplines taught at universities where students often study "elements of" or "introduction to" a given scientific area. The translator's code is a combination of the underwater image with the academic reality which evokes in readers a sense of greater importance of the subjects taught in the Mock Turtle's school. The wordplays resemble children's "slips of the tongue" of the words whose meaning they can hardly grasp/understand.

The phonetic layer is also privileged in Elżbieta Tabakowska's translation of "Laughing and Grief" wordplay translation. The process of reconstructing the wordplay (blend) in the target language presented in the following mental map can be described as the fusion of the input spaces representing typical school subjects at Victorian English school ("Latin and Greek" and their Polish equivalents *łacina i greka*), students emotions experienced during the classes on classical languages (laughing and grief), and errors made by students at declination or conjugation of Latin and Greek words. The input spaces standing for students' emotions and atmosphere at Latin and Greek classes interact with each other on conceptual level – the words describing students' emotions are substituted by specific humorous situation evoked by mispronounced words resembling stammer. The input space standing for the names of school subjects *łacina* ('Latin') and *greka* ('Greek') is used as reference for detecting phonetic changes present in the blend *łozina i gryka*. Playing with sound is first recognised by readers, especially younger audience of Alice's story, and only closer analysis of the mechanisms leading to the wordplay creation enable perception of the conceptual/semantic layers of the wordplay. The following map shows the stages of the translation process described above:

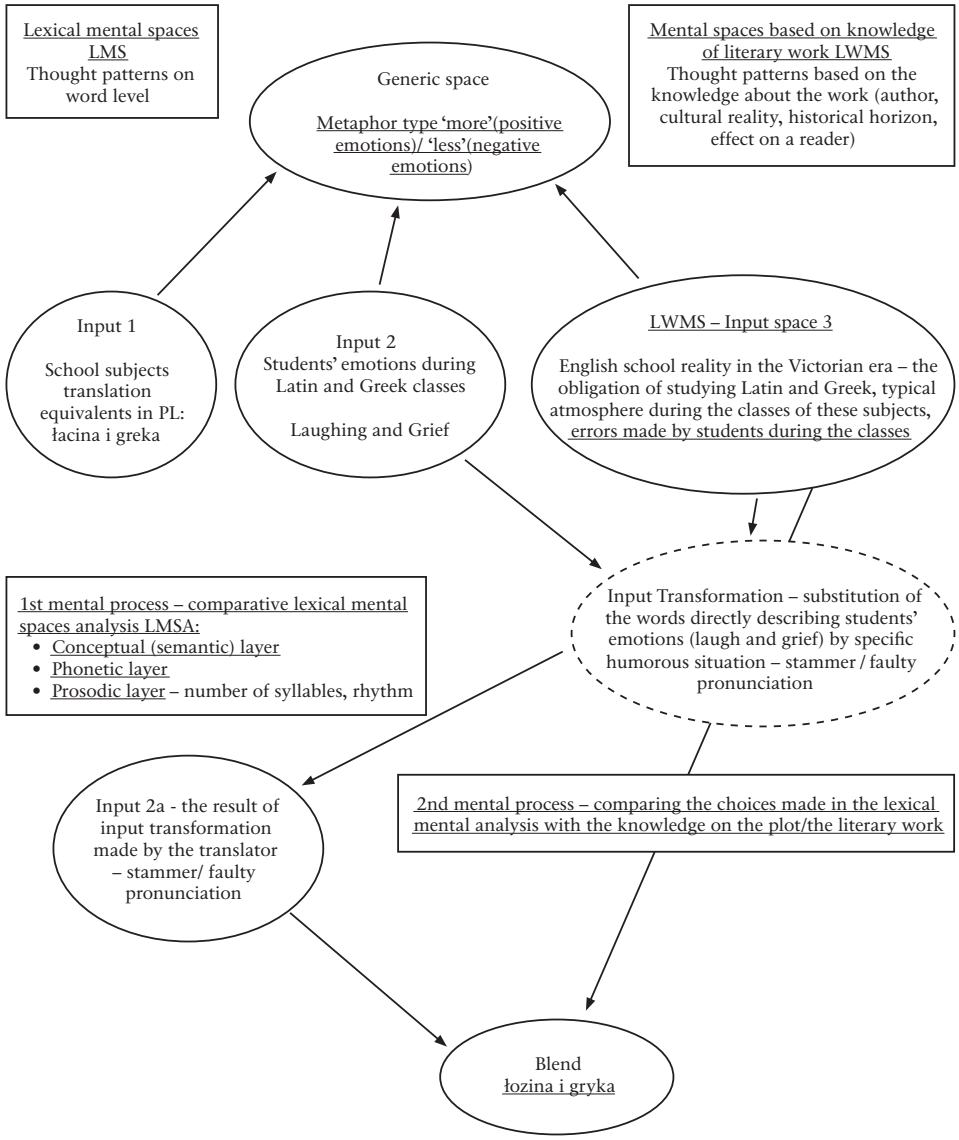

Figure 4.14. Reconstructing the blend in the target language *łozina i gryka* (PL: Elżbieta Tabakowska, 2012)

The mental map analysis of the wordplays translated by Antoni Marianowicz, Maciej Słomczyński and Elżbieta Tabakowska and its juxtaposition with the mental maps of the wordplays created by Lewis Carroll leads to the conclusion that Polish translators not only focus on the wordplays as separate entities in the text, but they treat them as parts of the whole passage – each wordplay is translated according to the code invented by

the translators with the aim to provide continuity within the group of wordplays as far as phonetic or/and semantic layers of the wordplays are concerned. Such approach to translating the wordplays treated as a group opens opportunities for shifting or splitting the meaning within the group in order to produce the effect on the reader comparable to the one achieved by the original. The translation of the wordplay "Uglification" proposed by Antoni Marianowicz and Maciej Słomczyński (presented earlier in the chapter) can serve as an example of shifting/splitting the meaning within the sequence of the wordplays representing different branches of arithmetic. Moreover, Maciej Słomczyński's "aquatic code" (the use of words referring to underwater world) or Elżbieta Tabakowska's "academic code" (the use of words referring to academic disciplines) contribute to building the overall image of the Mock Turtle's school and trigger young readers' imagination on how the lessons at the underwater school look like.

To mean, or to sound? – the question asked by the translators at the moment of establishing the semantic dominant for each single wordplay (Polish and Portuguese versions) as well as for a group of wordplays (Polish versions) in a given passage finds its answer in the translators' decisions pertaining to the age of their translations' recipients. Younger children enjoy playing with sound, older children are capable of discovering the distorted meaning in the wordplays – in all translations of *Alice in Wonderland* discussed above children's capacity to understand humorous text is taken into account by the translators, whose creativity in finding the best equivalents for the wordplays used in the original story results in the fulfillment of the skopos determined by them before proceeding to translation: to entertain and contribute to linguistic and psychological development of younger audience of Alice's story without prejudice to adult appreciation of Lewis Carroll's work.

4.2. Humorous power of invented language. Mental map focus on expressions used by Big Friendly Giant in *The BFG* by Roald Dahl

The BFG, first published in 1982 with the illustrations of Quentin Blake, is a book written by Roald Dahl – the author of the story collection *Over to You: Ten Stories of Flyers and Flying* (1946) narrating his adventures in the Royal Air Force service during the Second World War, the collection of macabre stories *Someone Like You* (1953, rev. ed. 1961) followed by another collection of stories for adults *Kiss, Kiss* (1959), the novelist–turned into children's stories writer whose works are highly appreciated by young audience for the creation

of *The Gremlins* (1943), *James and The Giant Peach* (1961), *Charlie and the Chocolate Factory* (1964, film 2005), *Fantastic Mr. Fox* (1970, film 2009), *Charlie and the Great Glass Elevator* (1972), *The Enormous Crocodile* (1978), *The Witches* (1983, film 1990) and *Matilda* (1988, film 1996, stage musical 2010).[10] The author invents the stories for his own children Olivia, Tessa, Theo, Ophelia, and Lucy – *The BFG* is specially dedicated to his daughter Olivia who died at the age of seven and the major character in the book is named Sophie, after his granddaughter. Roald Dahl strongly opposes to establishing the double reader (child and adult) for books written for children:

> What narks me tremendously is people who pretend they're writing for young children and they're really writing to get laughs from adults. There are too many of those about. I refuse to believe that Carroll wrote Alice for that little girl. It's much too complex for that. (Wintle and Fisher 1974: 110, apud Hunt 1996: 565)

Roald Dahl puts a clear line between the books dedicated to children and adults, the writer believes that children appreciate different kind of humour than adults as younger readers have other needs and expectations. In the interview with Mark West, Roald Dahl defines the difference between writing for adults and children:

> When I'm writing for adults, I'm just trying to entertain them. But a good children's book does more than entertain. It teaches children the use of words, the joy of playing with language. Above all it teaches children not to be frightened of books… If they are going to amount to anything in life, they need to be able to handle books. If my books can help children become readers, then I feel I have accomplished something important. (West 1990: 65–66, apud Hunt 1996: 567)

Roald Dahl's very own words define the function of children's literature (and its translation) – it should encourage young readers to discover the language in a playful way. The writer's suggestion as to literature's contribution to children's development should be treated by translators as a starting point in the determination of translation skopos – a faithful translation is the one that fulfills children's expectations to have fun and learn something new about world through the language used in the book. Roald Dahl says: "You can write about anything for children as long as

[10] The information taken from the following web pages: https://www.britannica.com /biography/Roald-Dahl; www.roalddahl.com (accessed 12.12.2017).

you've got humour" (Dahl 1982: 201). The same rule applies to translating children's books – translator's sense of humour and his/her ability to transfer humorous language used in the original version into the book in a target language is the key to successful translation. Understanding humour means understanding children's capacity to detect humour in the text which implies knowledge on developmental psychology related to stages of humour development in children.

With the readers defined (young receivers) together with their needs (discovery of the world by playing with the language), the translator should proceed to overall analysis of the humorous language used in *The BFG*. The research on the origins of the book (that should be carried out by translators before proceeding to translating the text) shows that Roald Dahl invented the language of Big Friendly Giant long before writing the story of little Sophie kidnapped to the Cave in Giant Country. The list of BFG's words invented by the author is kept at Roald Dahl Museum where the so-called Ideas Books, that is, old school exercise books where the writer used to note down his inspirations for children's books, can also be found. Roald Dahl created more than 200 words and phrases that formed the BFG's language called gobblefunk – even the writer's name has its equivalent: Big Friendly Giant calls his creator Dahl Chicken (the name sounding almost like Charles Dickens).

Following the writer's example, translators should invent lists of words and phrases in the target language that are the counterparts of the words spoken by BFG in the original language. The general idea of creating BFG's language has been described by the Giant himself as he says: "Words […] is oh such a twitch-tickling problem to me all my life. So you must simply try to be patient and stop squibbling. As I am telling you before, I know exactly what words I am wanting to say, but somehow or other they is always getting squiff-squiddled around" (44–45). The Giant seems to be embarrassed with the gobblefunk language spoken by him as he is aware of mispronouncing existing English words (mixing sounds, changing sounds' order in the word), violating grammar rules (applying wrong verb tenses, incorrect prefixes or suffixes) and substituting the meaning of words, which may lead to some misunderstandings or laughter on the side of his interlocutors. The translator's role is to reproduce this specific humorous language pattern based on grammar and lexical errors, that is, to recreate general code for the Giant's language in the target language.

The mental maps analysis supports the translators in finding the best translation solutions to the BFG's wordlist – each word or phrase from the original

version is first decomposed to visualise the essential elements to be preserved in the translation at both semantic and phonetic level (lexical mental spaces) with the simultaneous reference to the general code – the overall semantic dominant – applied in the creation of the Giant's language (mental spaces based on the knowledge on the work). The mental map representation of the decomposed word or phrase used in the original version serves as a model for elaborating the mental map of the word or phrase reconstructed in the target language – the translator examines semantic and phonetic layers of the word or phrase and makes decisions on what elements should be preserved in accordance with the general code of the recreated language.

Before proceeding to presenting some examples of mental map analysis applied in the reconstruction of the BFG's language, a short summary of the giants' life and eating habits described in the book is presented below.

As the story tells, Sophie is kidnapped by Big Friendly Giant into the Giants' country. At first, the little girl is afraid of being eaten by the Giant but soon she finds out that he is an exception to the general rule on the giants' taste: "Just because I is a giant, you think I is a man-gobbling cannybull […] You is about right! Giants is all cannybully and murderful! And they does gobble up **human beans**!" (Dahl 1982: 17). All giants devour people, except for the BFG who eats disgusting "snozzcumbers" and drinks "frobscottle" as he "is refusing to gobble up **human beans** like the other giants" (Dahl 1982: 42). But earlier in the conversation with Sophie, the BFG talks about the giants' eating preferences: "**Turkish human beans has a glamourly flavour. […] Turks from Turkey is tasting of turkey**. […] Greeks from Greece is all tasting greasy […] human beans from Wales is tasting very whooshey of fish. […] Human beans from Jersey has a most disgustable woolly tickle on the tongue. Human beans from Jersey is tasting of cardigans. […] Danes from Denmark is tasting ever so much of dogs […] because they is tasting of labradors," whereas people from Labrador taste of "great danes," and finally **"human beans from Wellington [a city in New Zealand] taste of boots!"** (Dahl 1982: 18–22). The taste of human beings depends on their origin – there is a close phonetic and/or semantic relation between the country's or city's name and the name of the object used to describe a flavour of different nations. These associations between the sound and/or the meaning within a given phrase should be copied and transferred into the target language to achieve a similar humorous effect on the reader. The mental map analysis helps in visualising the process of creating such phonetic/semantic associations and contributes to finding the best translation solutions.

The decomposition of the phrase (blend) "human beans" represented in the mental map below leads to distinguishing its constituent parts (inputs belonging to the group of lexical mental spaces): "humans/human beings" and "beans" and the interactions between them on phonetic and semantic level as well as their relation to the general Giant's language pattern reflecting lexical errors: mixing sounds and meaning of the words (input belonging to the group of mental spaces based on knowledge of literary work). The model to be recreated in the target language is therefore elaborated in the following way:

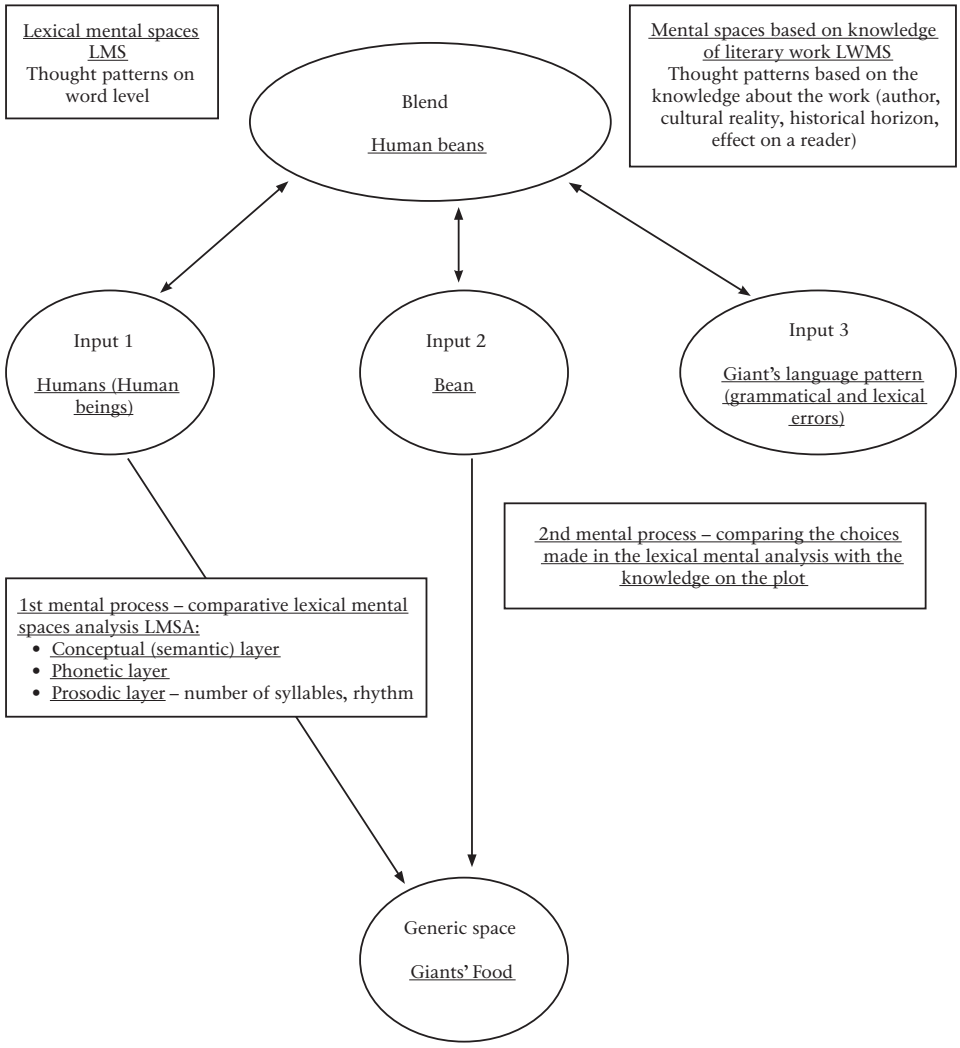

FIGURE 4.15. Mental map of "human beans" – the blend's decomposition / finding the general idea to be preserved in translation

The basic concepts to be taken into account during translation are "humans" and "bean" and the blend should be reconstructed in the target language by reproducing the phonetic resemblance between the word "beings" and "beans," whereas the general idea to be preserved in the blend is that it should describe the giants' food.

Jerzy Łoziński, a long-time professor at the University of Warsaw, Polish translator of *Lord of the Rings* by J.R.R. Tolkien and *Dune Chronicles* by Frank Herbert, proposes the translation of "human beans" represented in Figure 4.16 on the following page.

In the group of lexical mental spaces changes in Input 2 (beans) can be noticed. As there is no phonetic or semantic similarity between Polish equivalent of the word "human" – *ludzie* and the word "beans" – *fasola*, the translator decides to transform the Input 2 (beans) by way of generalisation in order to get the word *warzywa/jarzyny* ('vegetables') describing the category to which the word "beans" belongs. The general code assumed by the translator as to the Giant's language requires the use of diminutive or augmentative forms in the construction of nouns and adjectives in Polish version of gobblefunk. Due to the interaction between the Input 3 representing this rule and the transformed Input 2a (*jarzyny* – 'vegetables'), the final form of Input 2b (*jarzynki* – 'veggies') is achieved. As *jarzynki* ('veggies') are often used by children to describe dishes composed of any vegetables, analogically, the Giants – big lovers of food composed of human beings – must eat *ludzinki* (the diminuitive form of the word *ludzie* – 'people'). All input spaces overlap and interact with each other leading to the emergence of the blend *ludzinki* representing the general idea of Giants' food.

Portuguese translators – Susana Ferreira and Bárbara Soares[11] – propose another translation solution for "human beans" (see Figure 4.17) – *cereais humanos* ('human cereals'). Due to the differences between English and Portuguese, the word order in the phrase is reversed in the target language. The blend in the original version has been created on the basis of mispronouncing the word "beings" with the simultaneous accidental (the BFG's slip-of-the-tongue) change in the meaning of the word representing a vegetable of small size – "beans" – that can also be treated as a kind of seed. Similarly, the blend in the target version also emerges from the Giant's typical errors based on mixing the sound and meaning of the words – the word *seres* ('beings') is converted into *cereais* ('cereals') – the word that does

[11] Susana Ferreira and Bárbara Soares elaborated their translation of *The BFG* to be published shortly before the launch of Steven Spielberg film (2016) based on the novel by Roald Dahl.

not directly refers to the vegetable in question ('bean'), but maintains its quality of the food made of seeds.

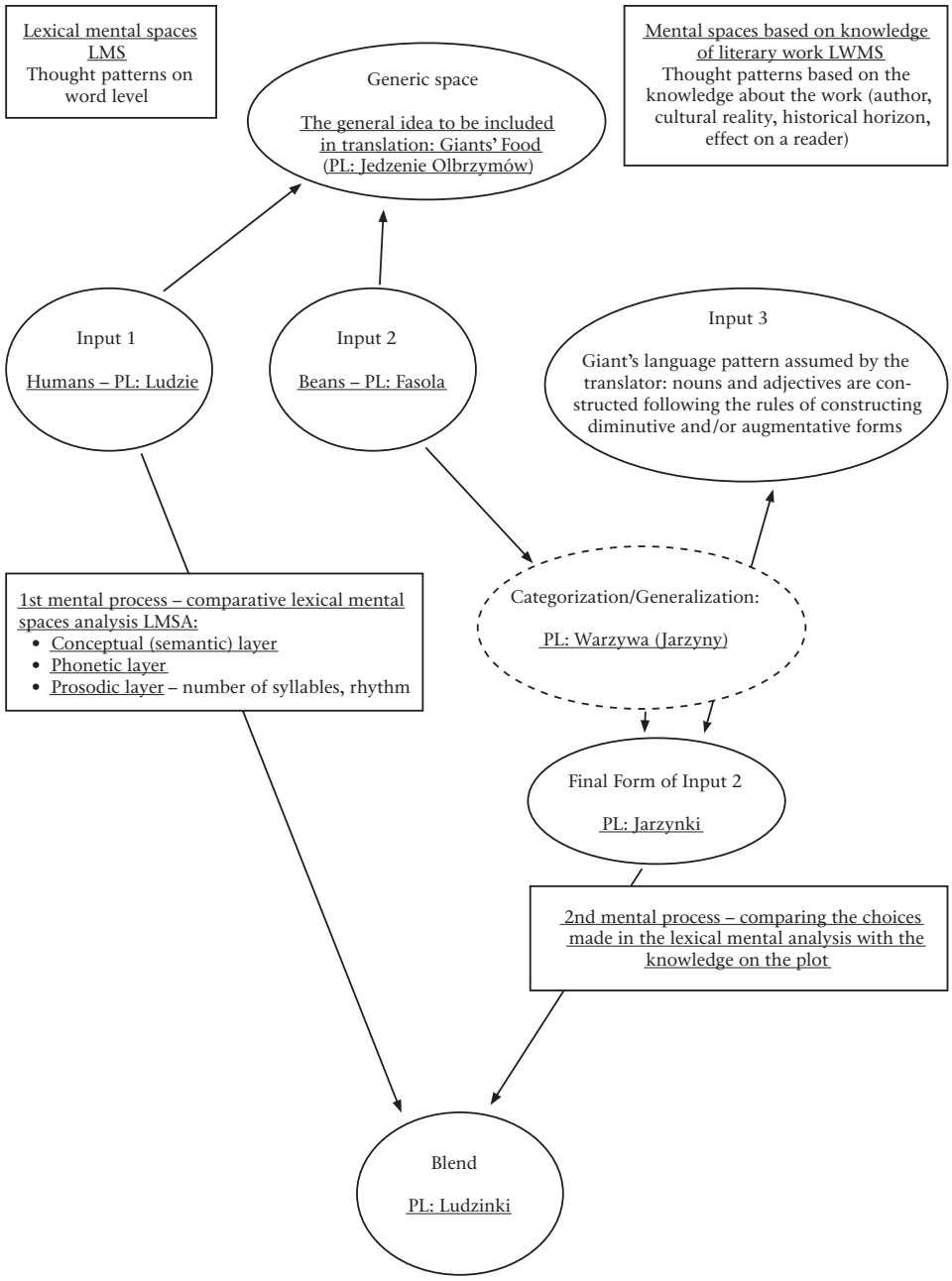

Figure 4.16. Reconstructing the blend in the target language *ludzinki* (PL: Jerzy Łoziński, 2003)

The interaction between the input spaces in the mental map representing the blend in the target language reflects the interaction between the input spaces in the mental map representing the blend in the source language, but the translation process is supported by substitution applied in the input space standing for the concept related to "kind of vegetable/seed" in order to produce similar effect to the one achieved in the original version. The reconstruction of the blend in the target language can be visualised in the mental map presented as follows:

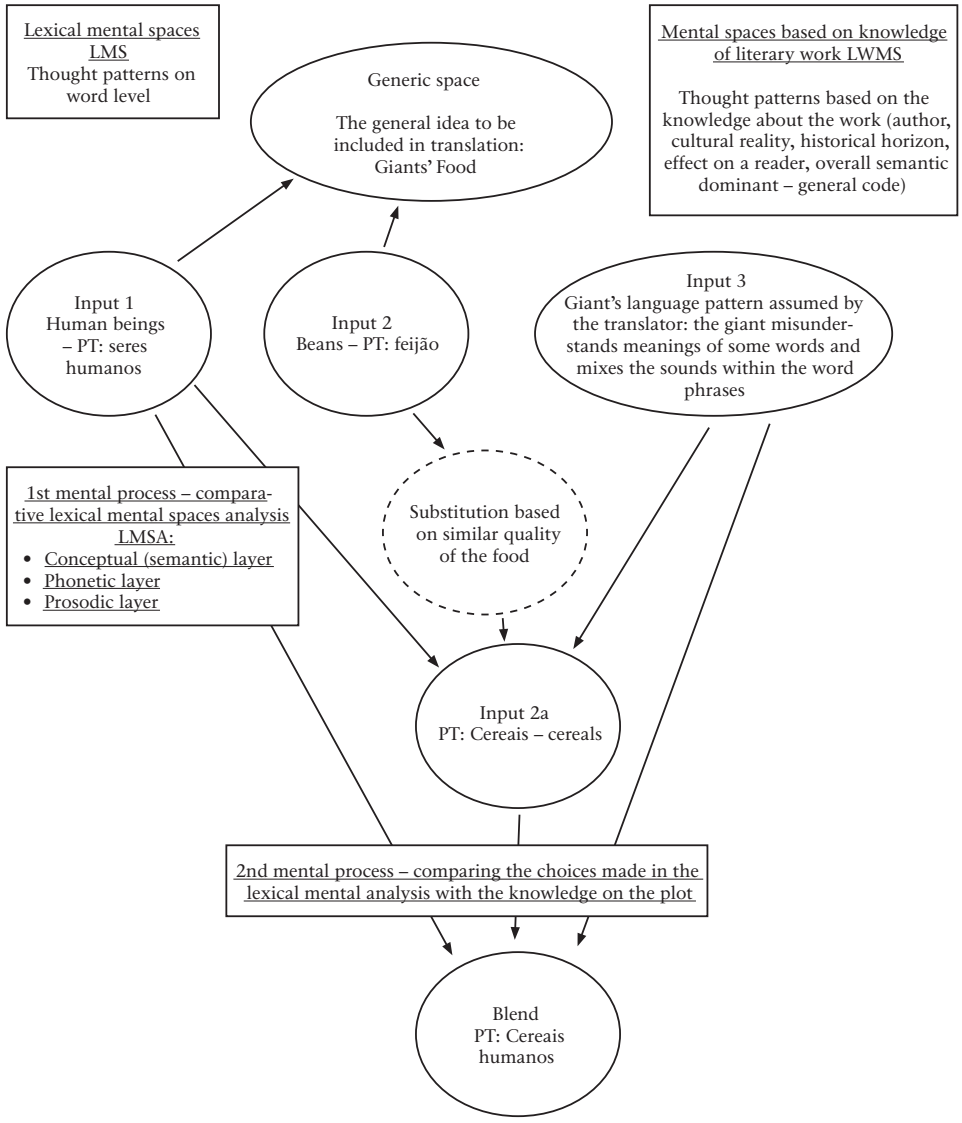

Figure 4.17. Reconstructing the blend *cereais humanos* (PT: Susana Ferreira and Bárbara Soares, 2015)

The mental maps presented in Figures 4.15, 4.16, and 4.17 show how Polish and Portuguese translators searched for the best way to preserve semantic and phonetic dimension of the phrase "human beans" to finally achieve a humorous effect on the young reader. Polish translator, following the rules of the general code applied in the recreation of the BFG's language (use of diminutive and/or augmentative forms), discovers a path leading to inventing the word *ludzinki* based on phonetic analogy to the word *jarzynki* ('veggies'), frequently used by children to describe healthy (green)food. Portuguese translators play with sounds in the word *seres* till they find the word *cereais* being a type of food (semantic layer) and a good example of the BFG's slip-of-the-tongue (phonetic layer). The mental maps help in visualising the paths chosen by the translators in the translation processes by capturing the interactions between input spaces leading to the recreation of the blend in the target language.

The mental map analysis can also be a useful tool for reconstructing the blending networks (sentences) in the target language. In Sophie's conversation with the Big Friendly Giant mentioned earlier in this chapter, the BFG tells about different tastes of "human beans" – a given nation has a specific flavour of an object phonetically and/or semantically resembling the name of the nation or the place inhabited by the people of the given nation.

The associations between the nation's name and the object's name build up the blending networks governed by the rules of the BFG's invented language – alliteration, homonymy and word categorisation, as it can clearly be noticed in the sentences "Turks from Turkey is tasting of turkey" or "Wellington is in New Zealand. The human beans in Wellington […] taste of boots." The mental map analysis of the blending network in the source language serves to distinguish the constituent parts of the blending network to be taken into account in the translation process. In case of the sentence "Turks from Turkey is tasting of turkey" the input spaces belonging to the group of lexical mental spaces are: Turks (nationality), Turkey (country) and turkey (kind of food, meat) whereas the general code in Giant's language and the rule of alliteration frequently present in the general language pattern is here represented by the input space being the part of the group of mental spaces based on knowledge of literary work. To translate this phrase (blending network) a translator should recreate the interaction between the input spaces in the target language, that is, his/her job is to find a sequence of words referring to the name of nationality, country and type of food, all starting with the same letter. The mental map of the blending network in the original version can be used as a model to be followed in translation.

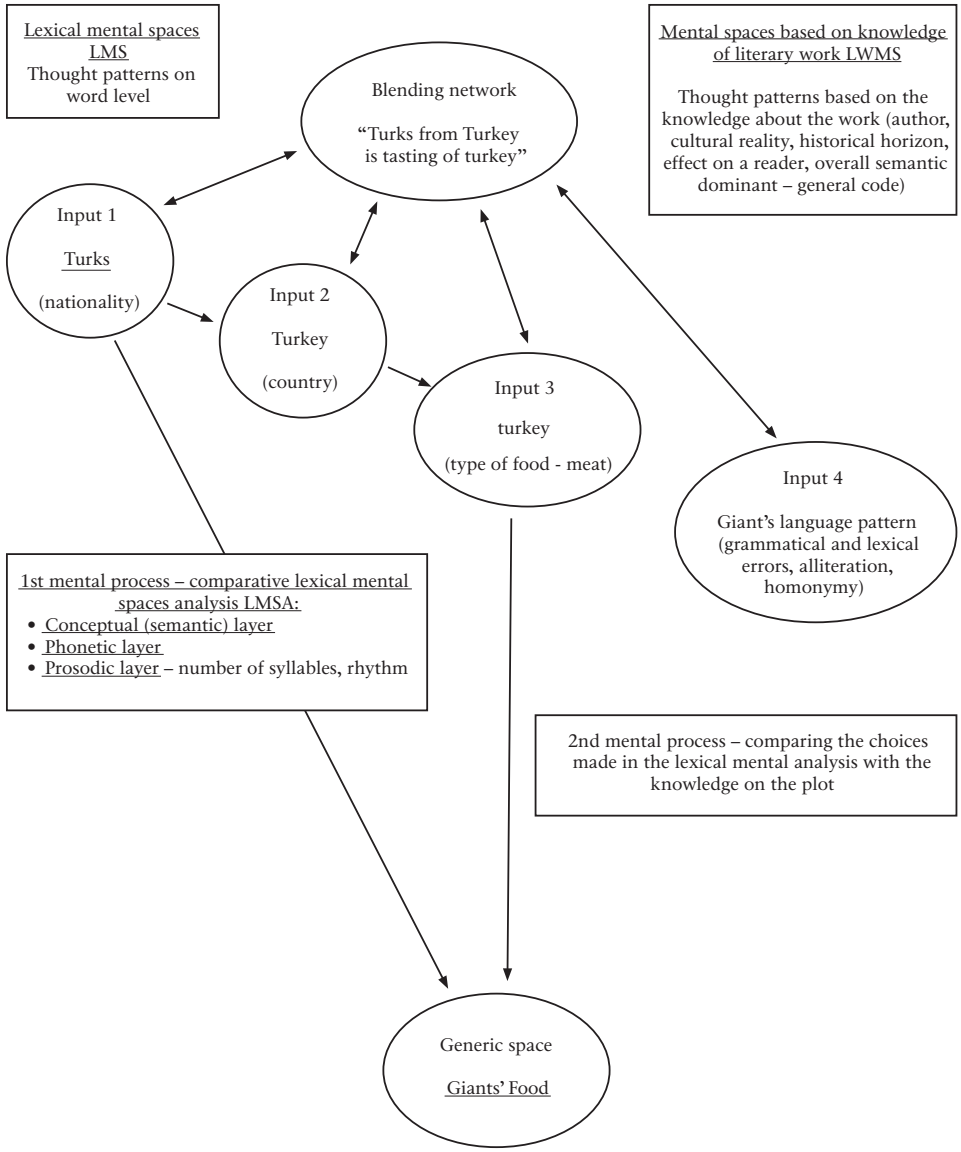

FIGURE 4.18. "Turks from Turkey is tasting of turkey." Decoding the blending networks found in the original: finding the general idea to be preserved in translation

The semantic dominant in the blending network presented above in the mental map includes semantic layer of three words representing name of nationality, country and food, as well as phonetic layer based on the alliteration rule. The mental map of the phrase reconstructed in the target language should take into account both constituent parts forming the semantic

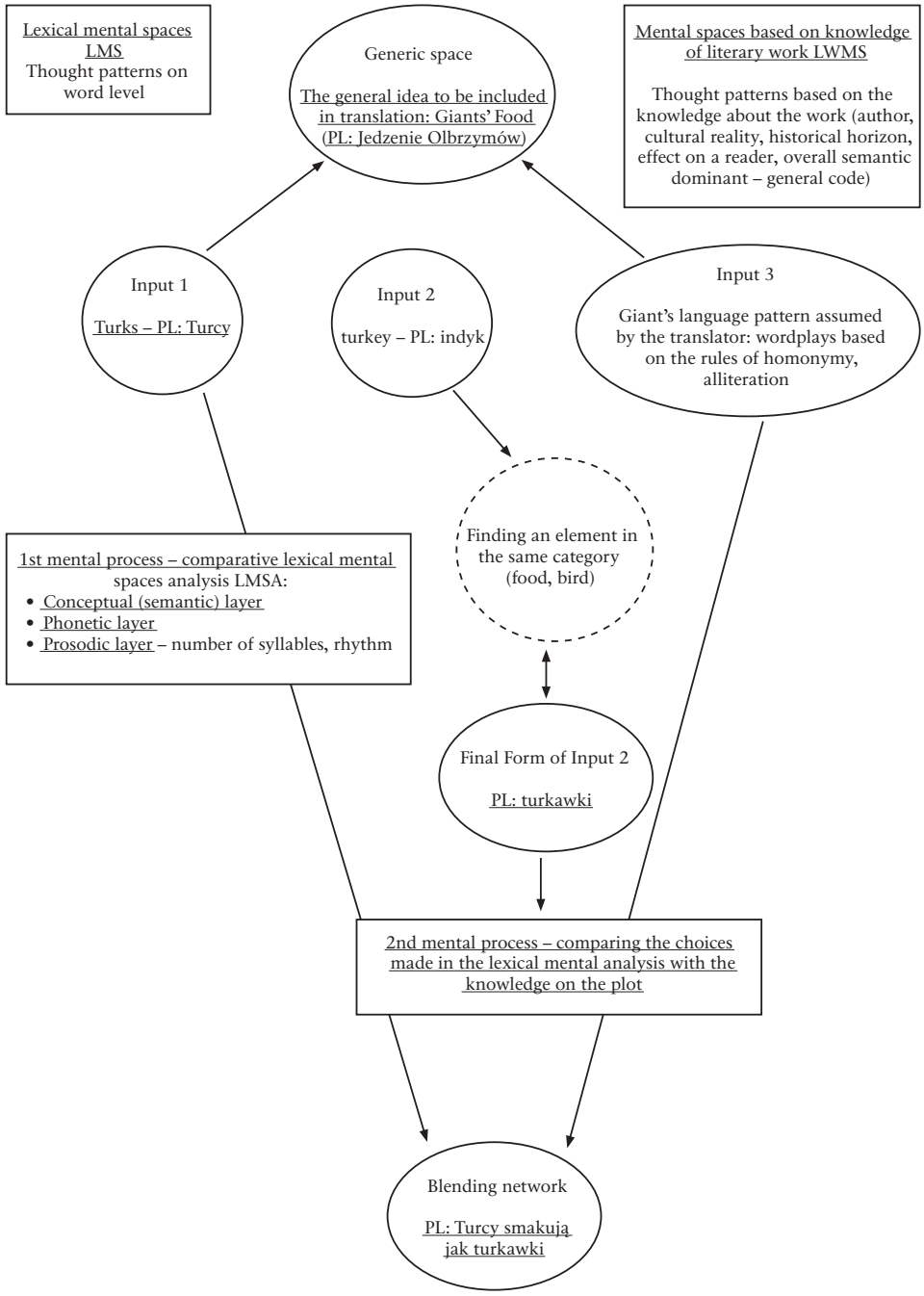

FIGURE 4.19. Reconstructing the blend *Turcy smakują jak turkawki* (PL: Jerzy Łoziński, 2003)

dominant to make the translation successful in terms of its effect on the reader. The mental map of the translation proposed by Jerzy Łoziński shows the process of the reconstruction of the blending network in Polish.

The model mental map of the phrase in the original version illustrates a homonymic relationship between the word "Turkey" (country) and "turkey" (bird, flesh thereof) that cannot be reproduced in Polish as there is no homonymy between the word *Turcja* and *indyk* in case the words are directly translated from English into Polish. As it is shown in the mental map of the Polish translation, the translator decides to look for a different name of the bird, preferably starting with the letter *t*, in order to recreate the alliteration in the translated version of the phrase. Due to the word substitution within the same category – birds – the word *indyk* ('turkey') is replaced by *turkawka* ('turtle dove') to restore the alliteration in the *Turcja – turkawka* sequence. But as the word *turkawka* is not commonly used in Polish, younger children might have problems in recognising the meaning of the word and there is a greater possibility that younger readers will interpret the word of *turkawka* as a mispronunciation of the word *truskawka* ('strawberry') as it is frequent in the BFG's language that he mixes meanings and sounds of words. For younger Polish readers the giants like Turkish people as they taste of strawberries.

The mental map analysis of both original and translated Polish version of the blending network "Turks from Turkey is tasting of turkey" (*Turcy smakują jak turkawki*) shows that Jerzy Łoziński successfully reconstructed the input interactions at both semantic and phonetic levels with the simultaneous reference to the general code of the BFG's language. The word substitution within the same category in case of the Input 2 ("turkey" rendered as *turkawka* – 'turtle dove') is here justified due to the alliteration requirement (input 3) imposed by the general code in gobblefunk. Although it is not possible to preserve the effect of homonymy in Polish, the translation solution proposed by Jerzy Łoziński is also based on playing with sound and meaning and therefore it can be considered a faithful reconstruction of the original.

Portuguese translations of the blending network "Turks from Turkey is tasting of turkey" in their European[12] and Brazilian[13] versions, reflect the application of the same thought patterns in the reconstruction of the input interactions present in the original version, as it is shown in the following mental map:

[12] Translation by Susana Ferreira and Bárbara Soares, date of publication: 2015 (Portugal).

[13] Translation by Angela Mariani, date of first publication: 1999 (Brazil), the translation reprinted five times, the most recent edition of the year 2016 commemorates the 100th birthday anniversary of Roald Dahl.

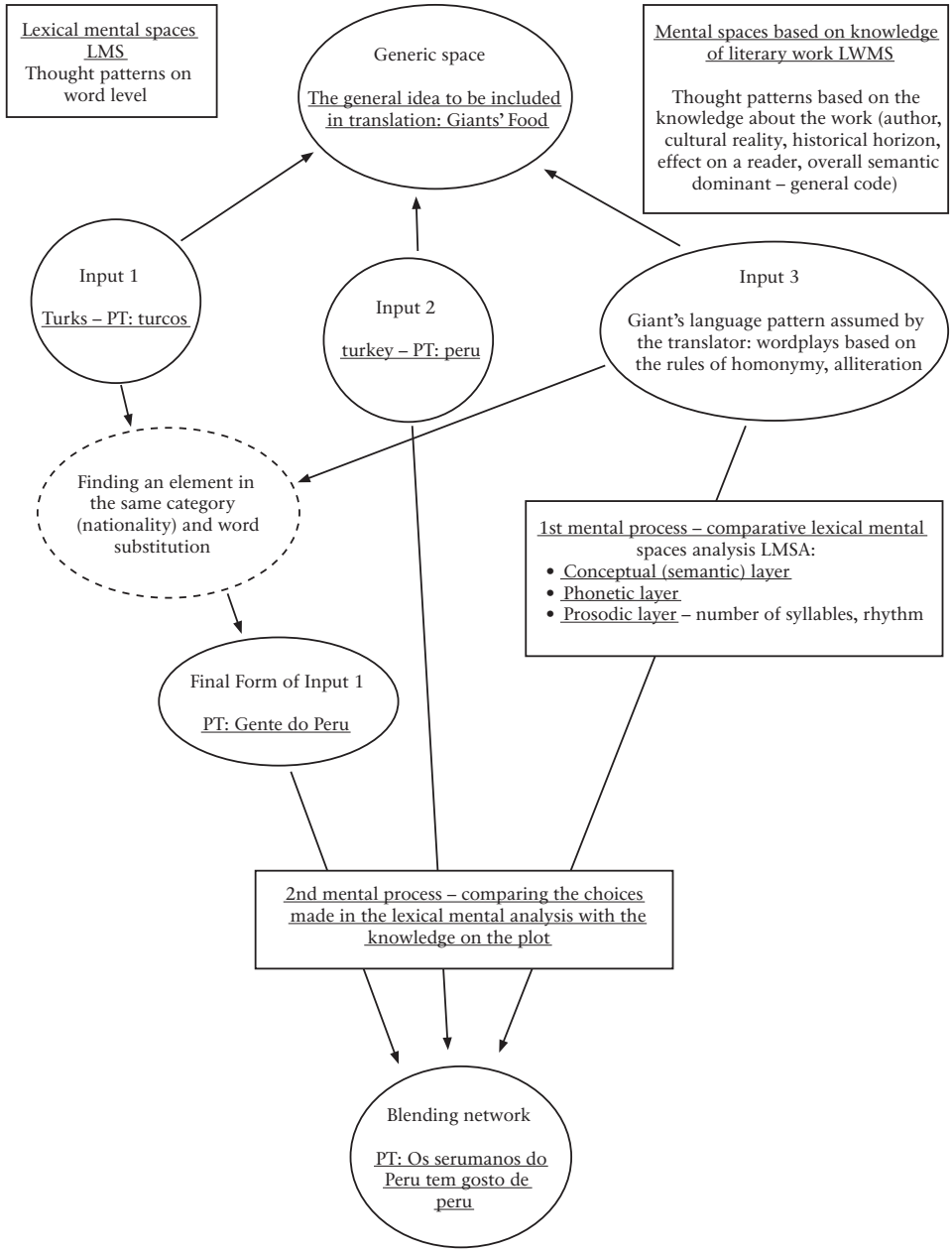

FIGURE 4.20. Reconstructing the blend *Os serumanos do Peru tem gosto de peru* (BRpt: Angela Mariani, 1999); *Os Peruanos sabem a peru* (PT: Susana Ferreira and Bárbara Soares, 2015)

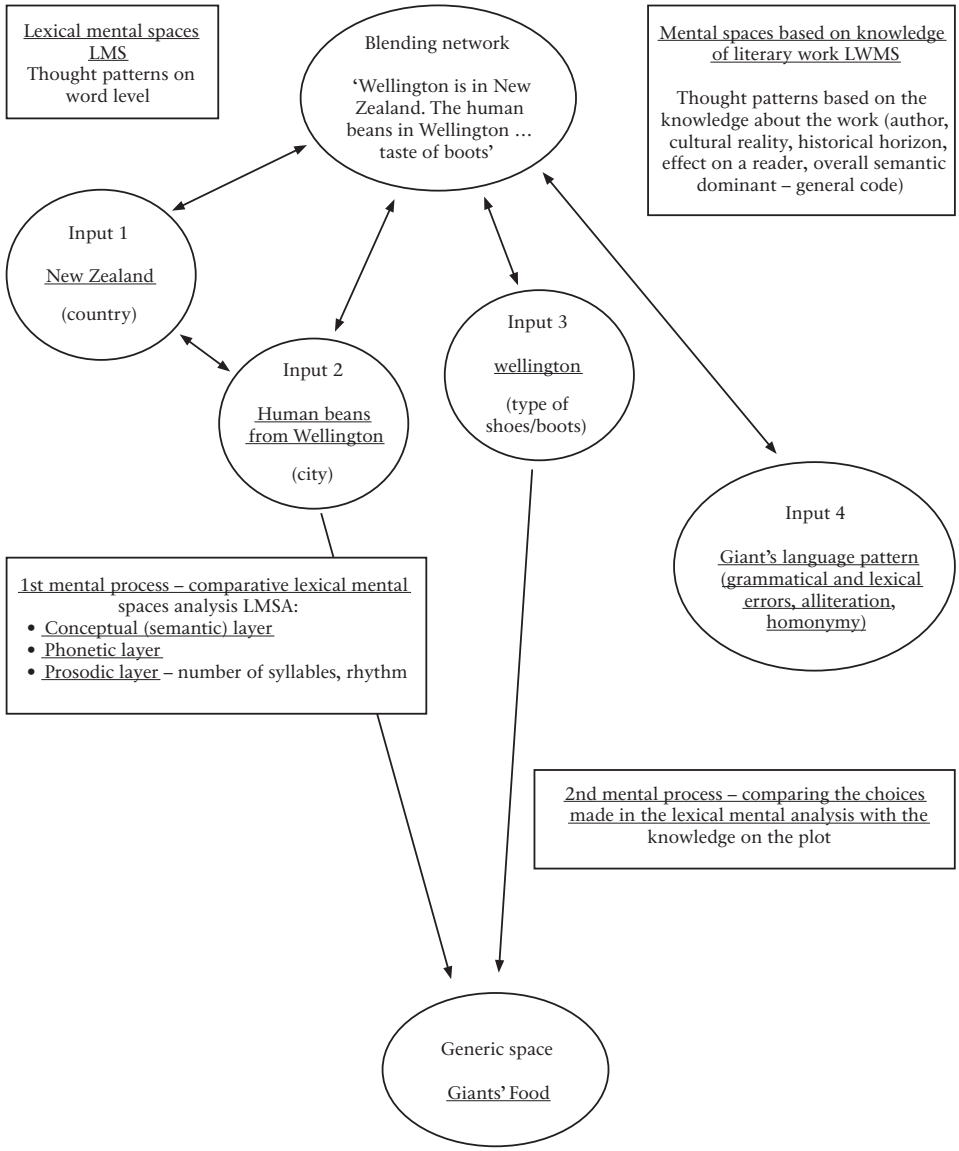

FIGURE 4.21. "Wellington is in New Zealand. The human beans in Wellington … taste of boots." Decoding the blending networks found in the original: finding the general idea to be preserved in translation

The rules of alliteration and homonymy (Input 3, Figure 4.20) govern the whole process of translation. As turkey in Portuguese is *peru*, both Portuguese and Brazilian translators decide to substitute the word *turcos* (Input 1) with the word(s) *Peruanos/a gente do Peru* (*os seres humanos do Peru*)

to reconstruct in the target language the homonymic relationship between "Turkey" (country) and "turkey" (bird) present in the source language. The difference between the two Portuguese versions lies in the sentence structure, but it does not influence the overall effect achieved in both translations, as both semantic and phonetic layers in the blending networks are successfully preserved.

Another blending network in the original version "The human beans in Wellington taste of boots" can be decoded using the mental map presented in Figure 4.21 (see page 131).

The input interactions resemble the thought pattern present in the creation of the blending network discussed earlier in this chapter ("Turks from Turkey is tasting of turkey") as the lexical mental spaces group is composed of the inputs representing three main categories: the name of the country – New Zealand (Input 1), the name of the city – Wellington (Input 2) and the name of a type of shoes/boots – wellingtons (Input 3) and the blending network is based on the rule of homonymy represented in the mental map as Input 4 (here hidden as in the phrase there is no word directly referring to wellingtons – waterproof boots most often made from rubber). The translator's task is to recreate the interactions between the inputs in the target language by following the rules imposed by the general code of the BFG's invented language.

As it is demonstrated in the mental map below (Figure 4.22), Polish translation of the blending network "The human beans in Wellington … taste of boots" (*Na Ukrainie mieszkają Kozacy i smakują butowo*) can be interpreted as a result of two major translator's thought paths leading to the reconstruction of the phrase in the target language – Jerzy Łoziński looks for a new element within the same category (the name of a country in Input 1 and the name of a type of shoes/boots in Input 2) to find a perfect match for the homonymic relationship between the inputs. Due to word substitution – New Zealand for Ukraine (pl: *Ukraina*) and wellingtons for leather boots (pl: *kozaki*) – a new blending network emerges in the target language that reflects the interactions between the elements in the blending network in the source language. The effect of homonymy between the words Wellington/wellingtons (source language) and *Kozacy*/*kozaki* (target language) is not directly expressed in the blending network – all associations in the original version are therefore reproduced in the translation.

Brazilian version of the blending network "The human beans in Wellington taste of boots' is also based on the same thought paths followed by

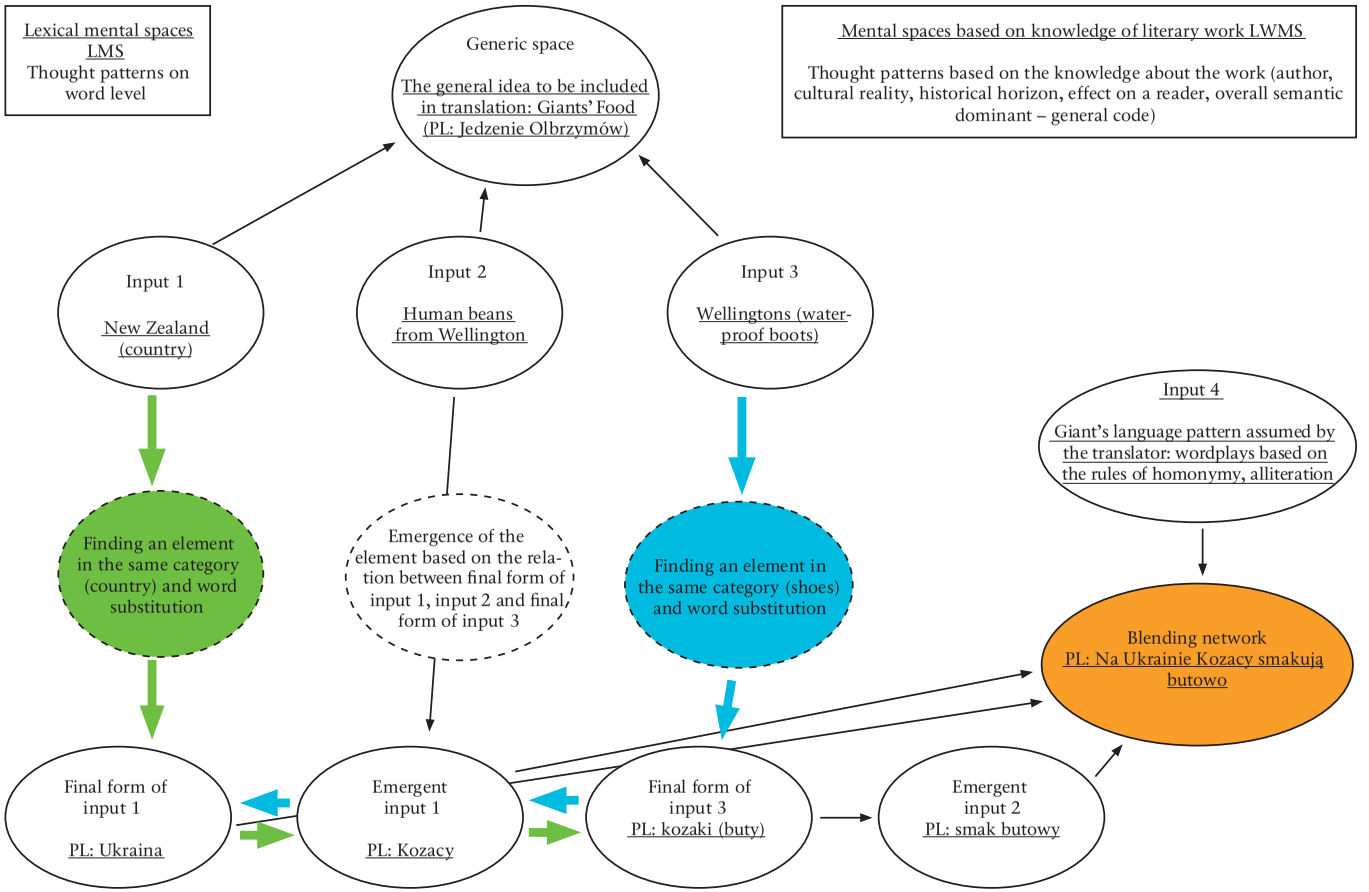

FIGURE 4.22. "Wellington is in New Zealand. The human beans in Wellington … taste of boots." Decoding the blending networks found in the original: finding the general idea to be preserved in translation

the author of *The BFG*, with one exception – the Input 3 represented by the category "type of shoes/boots" is substituted with the category "food," the other two inputs within the lexical mental spaces group: name of the country (Input 1) and name of the city (Input 2) remain the same. As there are no names of boots and countries/cities in Portuguese that could be semantically or at least phonetically related, the translator decides to use a pair of words standing for country/city and food that would be similar in sound (hence the category substitution: "type of boots" for "type of food").

Thus, Angela Mariani proposes a new version of the blending network composed of the following elements: *Alemanha* ("Germany" – country – Input 1), *Hamburgo* (city – Input 2) and *hamburger* (food – Input 3). The influence of the Input 4 representing the rules of the BFG's language: use of homonymy, alliteration – contributes to the emergence of these new word associations in the target language. The whole process can be illustrated in the mental map presented by Figure 4.23 (on page 135).

Most recent Portuguese translation of *The BFG* proposed by Susana Ferreira and Bárbara Soares provides another translation solution for the blending network discussed above. The translators use the techniques of category shift, generalisation and substitution to reshape the inputs belonging to the lexical mental spaces group in the target language (see Figure 4.24, page 136). In the original version Input 1 is represented by New Zealand ("country" category) – a country composed of group of islands. The "island" quality of the country serves as a starting point in the reconstruction of the blending network – New Zealand islands are substituted by Bermuda islands – the Overseas Territory of Great Britain (Input 1 in the target language), consequently, "the human beans from Wellington" are substituted by *os cereais humanos das Bermudas* (Input 2 in the target language) and, due to the generalisation of the category "type of shoes/boots" for the category "clothes," "wellingtons/boots" are replaced by *bermudas/calções* (Bermuda shorts). The final outcome of the whole translation process – *Os cereais humanos das Bermudas sabem a calçoes* – reflects a series of word associations present in the composition of the blending network in the source language. Also the impact of the Input 4 related to the general code applied in the BFG's invented language can be noticed – the rule of homonymic relationship between the words "Wellington/wellingtons" in the source language is also applied in the creation of the homonymic relationship between the words *Bermudas/ bermudacalções* (shorts) in the target language.

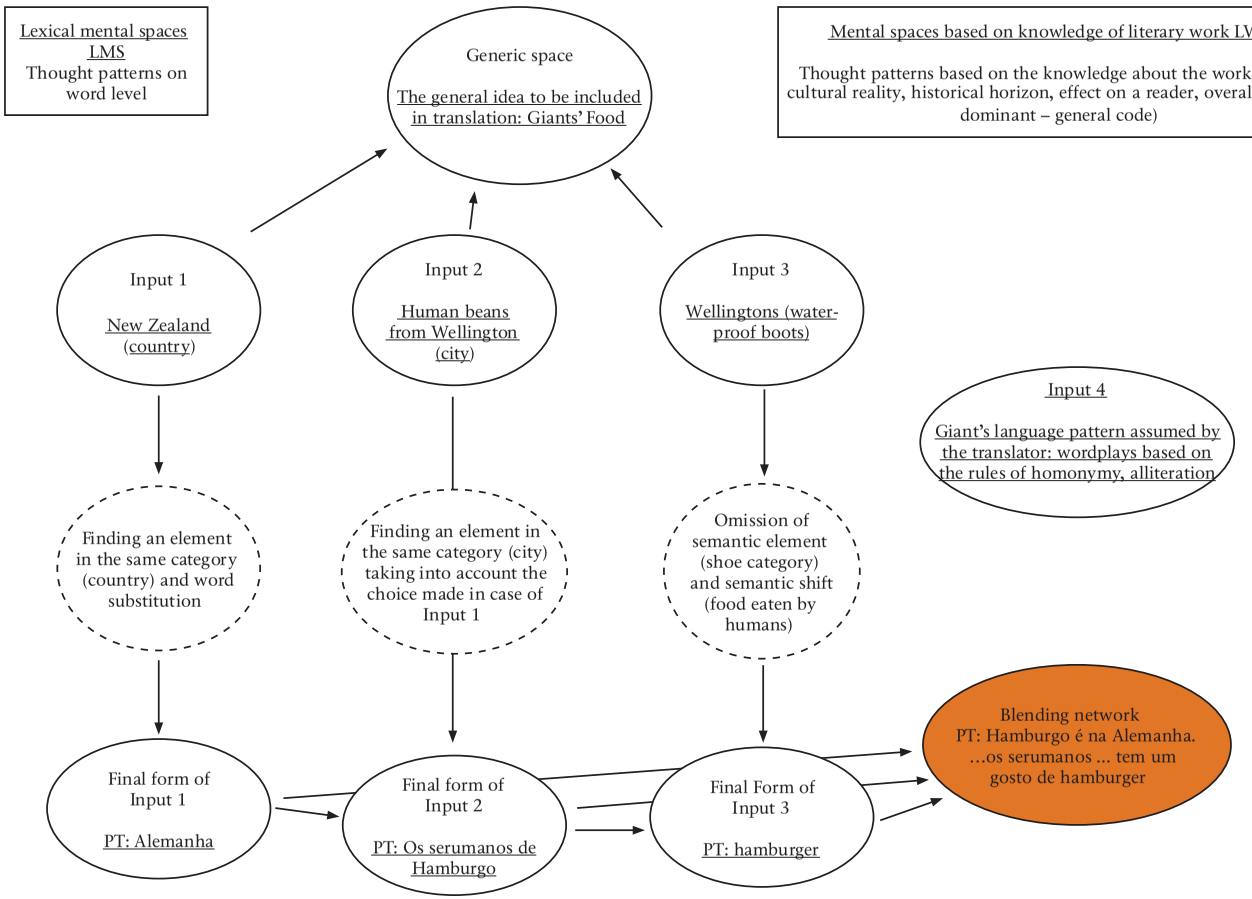

FIGURE 4.23. *Hamburgo é na Alemanha. ... os serumanos ... tem um gosto de hamburger.* Reconstructing the blending network in the target language

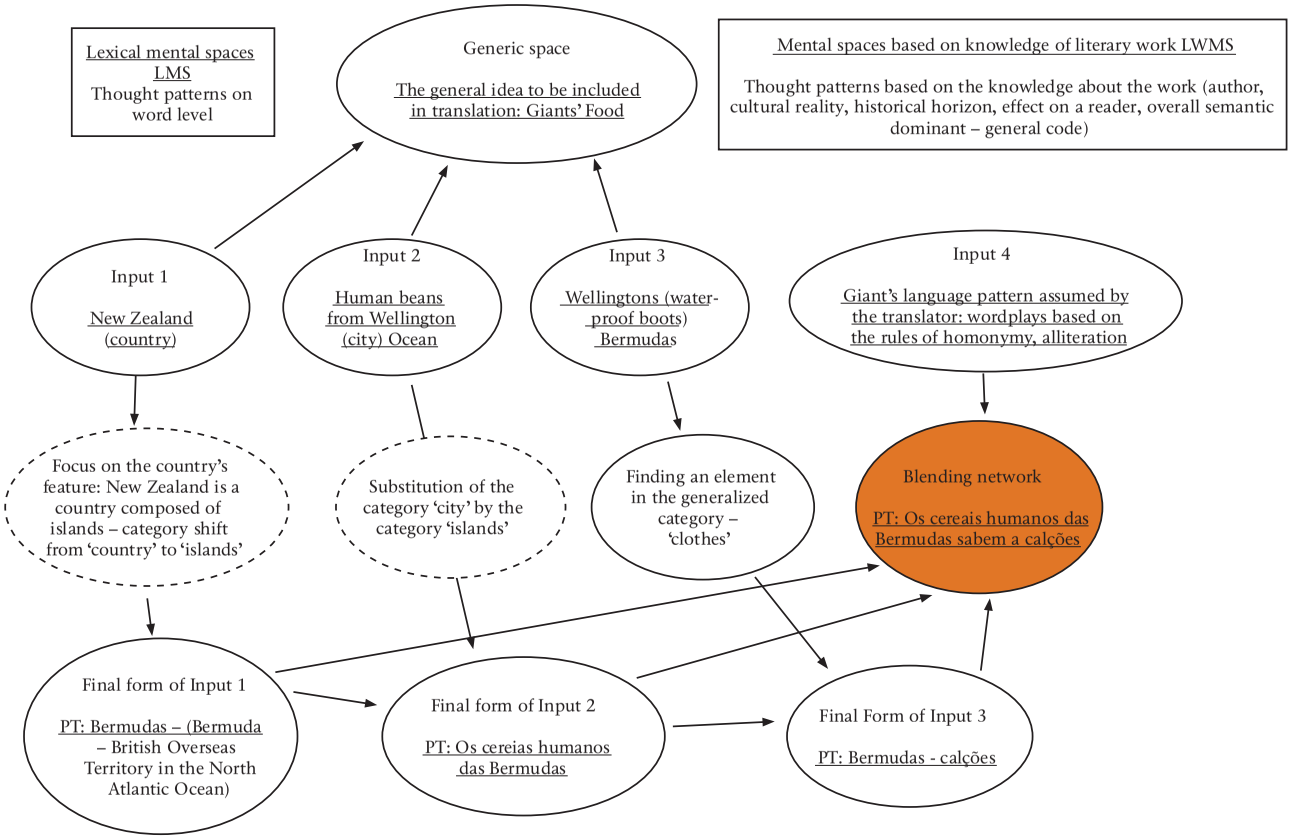

FIGURE 4.24. *Os cereais humanos das Bermudas sabem a calções* (EUpt: Susana Ferreira and Bárbara Soares, 2015). Reconstructing the blending network in the target language

In addition to illustrating the process of the blending networks' creation in the source language and their reconstruction in the target language, as the mental map analysis helps in evaluation of the translation as to its faithfulness to the original version on both semantic and phonetic level. Although the translators' choices to apply different translation techniques (substitution, generalisation, category shift) may contribute to some changes in meaning or sound of the blending networks, in both Polish and Portuguese translations the sequences of word associations have been successfully preserved – children can recognise the logic of the BFG's invented language where the name of the country and the taste of its inhabitants must be semantically and/or phonetically related.

As Paul McGee's findings in humour understanding in children suggest, younger readers (aged 6–7) of BFG's story in its translated versions will pay more attention to the sound of the blending network (due to their ability to perceive incongruity on phonetic level), older readers (aged 7–8) will be able to detect the connections between the word meanings in the sequence (discovering incongruity on semantic level). The examples of translations discussed above take into account children's capacity to understand humour – Polish and Portuguese translators fulfill the requirements imposed by Roald Dahl as to the function of literature dedicated to children – humorous language used in children's books should entertain children (not adults) as well as contribute to their linguistic development.

4.3. Horrid or Perfect? Mental map analysis in search for proper translation of proper names in *Horrid Henry* series by Francesca Simon

Francesca Simon,[14] an American author of popular *Horrid Henry* series published in Great Britain since 1994, a Yale and Jesus College (Oxford) graduate in medieval studies and a former journalist working for *The Sunday Times*, *The Guardian*, *The Daily Telegraph*, or *Vouge*, took to writing for children after giving birth to her son Joshua. In various TV and press interviews, the writer tells the story on how she came up with the idea to write about the naughty boy called Henry and his little sweet brother Peter. In her interview for the *Daily Telegraph* in 2016 Francesca Simon talks about her childhood memories: "At school I was impeccably behaved and

[14] Cf. www.francescasimon.com for more information on Francesca Simon.

the class swot. Teachers loved me and I worked hard. Then I'd get home, slam doors, shout and be horrible. I'm a mixture of both Horrid Henry and Perfect Peter." The basic character features are taken from the writer's own early school experiences – she creates two major protagonists who are boys of opposite personalities: Henry – a selfish, greedy troublemaker who enjoys playing tricks on people, especially on his little brother Peter, a polite and well-behaved child constantly praised by their parents. The set of qualities prescribed to each character serves as a basis for establishing the protagonists' names: Horrid Henry and Perfect Peter – the central figures in the series and also other children's names such as Moody Margaret, Sour Susan, Jolly Josh, Weepy William, Lazy Linda, Dizzy Dave or Anxious Andrew.

In the creation of characters' names the writer applies the pattern based on character quality-proper name linked by alliteration rule that can be illustrated by the mental map presented in Figure 4.25 (on page 139).

The blend is composed mainly on lexical mental spaces level. Although Input 1 representing the character's dominant feature can be treated as a result of its interaction with Input 3 standing for a protagonist typical behaviour in situations showing his/her type of personality (events described in the book and the protagonist's reactions to them), the final outcome of the blend's composition depends on alliteration between an adjective describing the character's feature (Input 1) and the proper name. The choice of the proper name (Input 2) is arbitrary and may be related to the writer's personal experiences (e.g. all boys named Henry the writer met in her life could be naughty), but as long as it starts with the same letter as the adjective referring to the character's personality, the general code (pattern) is applied.

Using the cognitive model based on the conceptual blending analysis (mental map) the translators can proceed with the translation of all proper names in the *Horrid Henry* series. The two basic elements that must be preserved in the translation are: the corresponding adjective illustrating the character's personality (the blend's semantic layer) and the proper name that together with the adjective give the alliteration effect (the blend's phonetic layer). The names are reconstructed in the target language by applying the pattern that can be easily recognised by young readers able to detect both semantic and phonetic dimension of the blend.

Polish translation of proper names in the *Horrid Henry* series proposed by Maria Makuch (2009), an editor in the publishing house Znak in Kraków, translator of Paul Auster and Donald Sturrock, reflects the alliteration

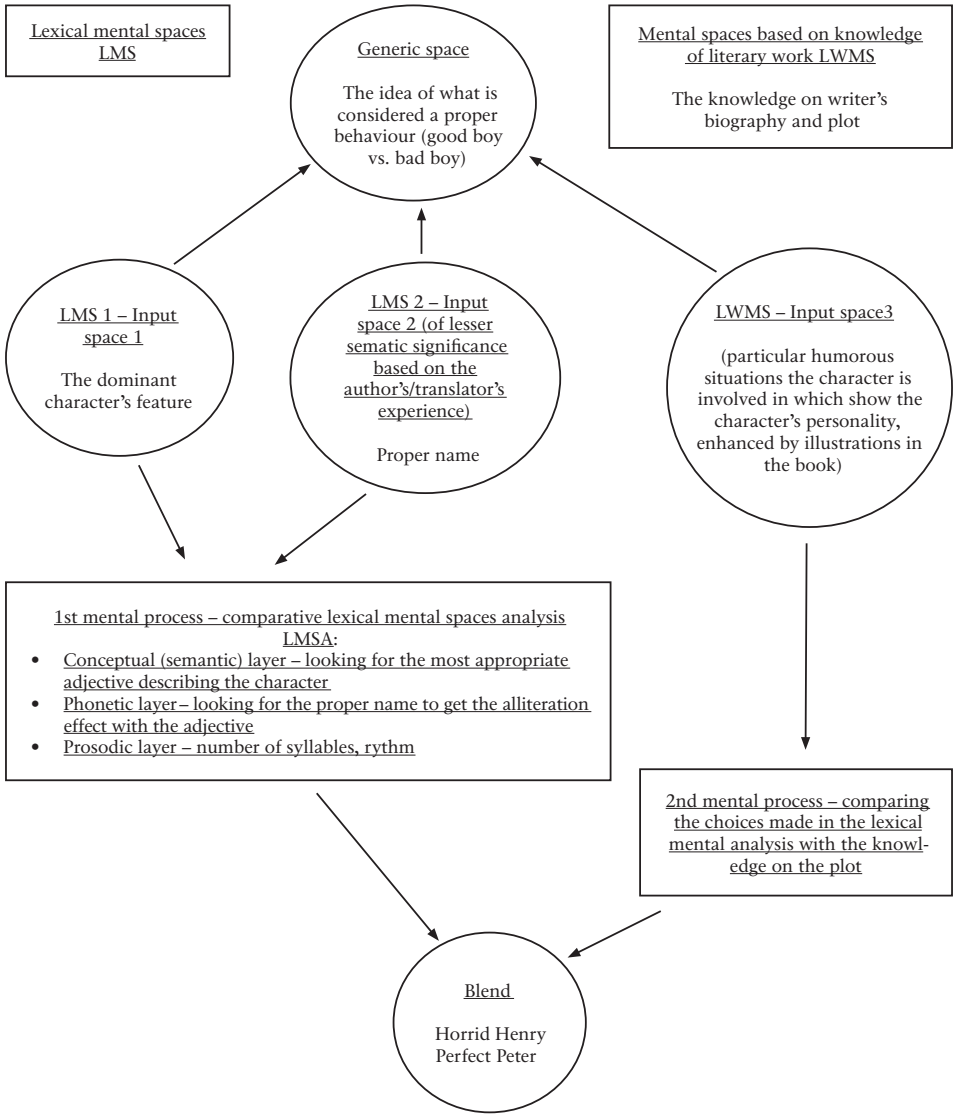

FIGURE 4.25. Mental map for decoding *Horrid Henry* and *Perfect Peter* blends

rule of the blend with the special emphasis on the quality of the adjective describing the protagonist's personality. The blend reconstruction starts with finding the best equivalent for the word "horrid" used in the source language and the translation process continues with matching the adjective with the proper name starting with the same letter. The following mental map illustrates the translator's decisions (Figure 4.26).

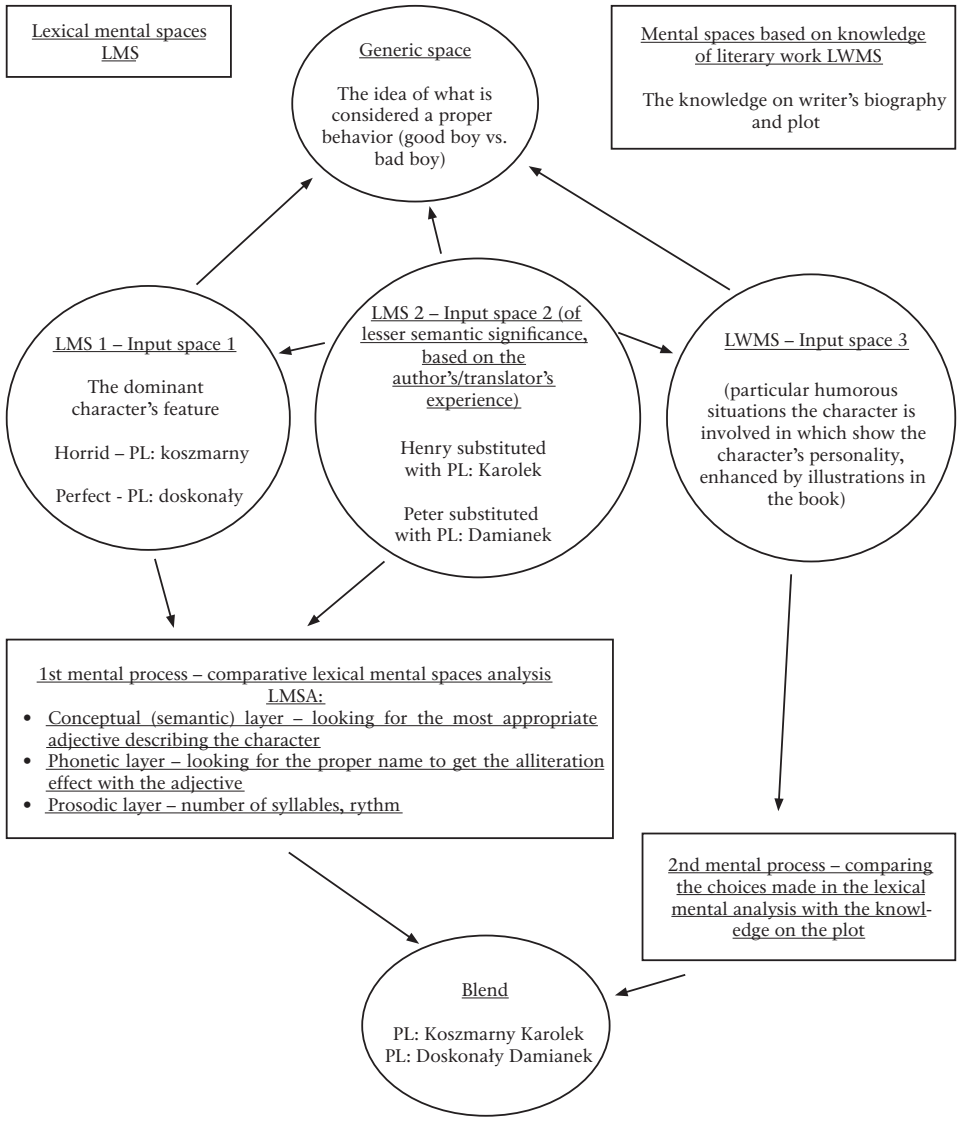

Figure 4.26. Mental map for reconstructing the blend: *Koszmarny Karolek* and *Doskonały Damianek* (Maria Makuch, 2009)

As dealing with Horrid Henry is a kind of nightmare for his parents and brother who are faced with lots of naughty boy's horrible ideas (Input 3), Maria Makuch chooses the word *koszmarny* ('nightmarish') to describe his behaviour (Input 1) and adds *Karolek* ('Charlie' – Input 2) to preserve the alliteration rule imposed by original version. While Henry seems to be always up to something wicked, little Peter always obeys his parents

and knows how to behave to satisfy their expectations – for adults, he is a perfect, excellent, impeccable child. Polish translator focuses on these qualities and decides to call the little boy *doskonały* ('excellent', Input 1) and matches the word with the proper name starting with the letter *d* – Damianek (Input 2).

Both proper names – Henry and Peter are substituted in Polish translation by Karolek ('Charlie') and Damianek (no English equivalent) – the proper names in their diminutive forms. Although there might be other possibilities to translate Horrid Henry into Polish, for instance, another name's version could be *Straszny Staś* ('Horrid Stanislaw'), but the choice of proper names is not accidental in Maria Makuch's translation. Polish names Karol and Damian have similar diminutive forms, which results in additional humorous effect (the names rhyme) when the reader thinks about two such different brothers. The proper names chosen by Maria Makuch are now so deeply imbedded in Polish literary canon that another translation solution would probably be rejected by Polish readers as it happened when Monika Grabowska-Adamczyk proposed her translation of Winnie-the-Pooh – *Fredzia Phi Phi* – when a different name's version – *Kubuś Puchatek* – already existed in reader's imagination and popular culture.

Portuguese translators of *Horrid Henry* series Gabriela Silva (2008) and Marta Nazaré (2011) use the same proper names in their translations: *Henrique, o Terrível* for Horrid Henry and *Pedro Perfeito* for Perfect Peter. The translators seem to copy the names from the source language into the target language by translating directly the blend's components treated as separate words. In case of Horrid Henry, in Portuguese version: Henrique, o Terrível the alliteration effect is lost, whereas direct translation of Perfect Peter fortunately produces the same alliteration effect as in original version – Pedro Perfeito due to similarities between English and Portuguese.

However, the other proper names in Portuguese (as well as in Polish) version are reconstructed by following the same thought paths: finding the quality best describing the protagonist and matching the adjective with the name starting with the same letter. Below the table with the original proper names and their counterparts in Polish and Portuguese show the results of the translators' decisions.

Table 4.7. Francesca Simpon's proper names and their translations proposed by Maria Makuch (Polish) and Gabriela Silva (Portuguese)

Francesca Simon	Maria Makuch (Polish)	Gabriela Silva (Portuguese)
Horrid Henry	Koszmarny Karolek	Henrique, o Terrível
Perfect Peter (brother)	Doskonały Damianek	Pedro Perfeito
Stuck-Up Steve (cousin)	Wyniosły Wojtuś	Estêvão Esperto
Moody Margaret	Wredna Wandzia	Rita Rezinga
Rude Ralph	Ordynarny Olo	Bruno Bruto
Sour Susan	Jędzowata Jadzia	Amélia Amarga
Jolly Josh	Radosny Rudolf	João Saltitão
Lazy Linda	Leniwa Lidka	Patrícia Preguiça
Weepy William	Płaczliwy Piotruś	Xavier Chorão
Anxious Andrew	Muskularny Miecio	André Ansioso
Beefy Bert	Bezwzględny Bolek	Vítor Violento

In each case the mental map analysis may serve as an illustration of the translation process as well as a tool for evaluating the faithfulness of the blend reconstructed in the target language to the original version. Faithfulness is here understood as the closest definition of the protagonist's personality included in the blend's component – the adjective best expressing his/her behaviour with the simultaneous application of the alliteration rule in matching the proper name with the adjective. As the translation results displayed in Table 4.7 show, both Polish and Portuguese equivalents for original proper names have been successfully recreated – both semantic and phonetic layers have been transferred, humour hidden in the blend can easily be discovered by young readers and the translation skopos, that is fulfilling the readers' needs and expectations (playing with language, having fun), has been achieved.

Conclusions

The translation procedure based on the mental map analysis constitutes the universal translation model that represents the mental processes in the mind of the author, the translator, and the reader of the literary work. Its basic rules are built on the following assumptions:

First, translation is a decision-based task that requires a profound knowledge of a literary work to be transferred from one cultural envi-

ronment into another. The knowledge covers a wide range of relevant information: historical, social, and cultural background of the original text, the author's biography that may influence the content or form of the text to be translated, the language spoken at the time the literary work was created, the literary forms frequently used in a given literary period, etc. A thorough research carried out by a translator to find all these information contributes to a better interpretation of the literary work.

Secondly, translation involves a close and detailed analysis of a text in its syntactic, semantic, and phonetic layers. It is an act of decoding each constituent part of the translated text with a simultaneous reference to the whole. The decoded pieces should be carefully examined as to their meaning and sound in order to decipher a hidden message to be passed in the target language to a new audience of the translated original; they are building blocks used by the translator to reconstruct the essence of the source text in the target text.

Thirdly, translation is a result of a dynamic interaction between participants in the translation process: a writer, a translator, and a reader. The dynamics is founded on creation, recreation and interpretation of a potential meaning of the text in the minds of each of the participants. Cognitive processes such as categorisation, metaphor construction and conceptual blending are commonly applied by the writer, the translator, and the reader in structuring their knowledge of the world, based on the associations with the previously acquired experiences. The similar mechanisms govern the transition of the potential meaning expressed in the original text into its translated version.

Finally, translation is an outcome of the translator's efforts taken up to recognise subsequent stages in creation and recreation of the potential meaning in the source and target language. The translator should also be conscious of cognitive capacities of the audience the translated text is directed at. It is especially important in translation of literature addressed to children. The translator should be an expert equipped with the knowledge necessary to adjust the translated text to the needs, expectations, as well as linguistic and psychological capacities of young readers.

Mental map analysis based on conceptual blending combines all the requirements presented above. Mental maps display each constituent part of the potential meaning that can be viewed from micro and macro perspective. Input spaces belonging to lexical mental spaces group (LMS) provide a closer look on the semantic and phonetic dimension of a word, wordplay, or phrase, whereas input spaces included in the group of mental

spaces based on the knowledge of the literary work (LWMS) serve as a reference to the source text treated as a whole – the overall skopos of the translated text, the audience it is directed at, as well as social and cultural aspects present in the literary work. Interactions between the input spaces correspond to processing information in mind in search of a newly created meaning expressed in the blend.

In the translation process the translator is faced with constant choices as to what should be saved and what can be substituted, modified, or even omitted in the translated text without prejudice to the essence of the original version. As mental maps help in visualising all necessary components of the meaning and form that must be unconditionally preserved in the translated text, they can be treated as useful tools in finding the best translation solutions.

The translation procedure based on mental map analysis also supports the translator in making decisions as to the age group the translated text will be directed at. As the input spaces belonging to lexical mental spaces group (LMS) visualise semantic and phonetic layers of the components used in blends, the translator may decide if it is the meaning or the sound that should be emphasised in the translated text and, consequently, if the translation is going to be dedicated to younger children appreciating humour based on playing with sounds, or to older readers able to value humour found in meaning.

Mental maps can also be used as instruments applied in evaluation of the translated text as to its faithfulness to the original version. Visualisation of the input spaces in the mental maps representing a process of structuring the blend in both source and target language enables a close analysis of the degree of preserving the semantic and phonetic layer of the blend in the translated version. The results of such analysis also allow to evaluate if the text in the target language has the effect on the reader comparable to the one exercised by the text in the source language.

The mental map analysis of the translation of wordplays, funny phrases, and proper names presented in this monograph proves the existence of the universal translation mechanisms based on finding the code to translation of the given text part. The code works both at text and word level and is founded upon detecting the meaning and the sound of the translated text part with the simultaneous reference to the general knowledge of the transtlated literary work. Mental maps enable tracking the thoughts of the author, the translator, and the reader that are represented as mental spaces in the translation model.

The mental map analysis of Polish and Portuguese translations of humorous text parts presented in this monograph shows how human mind works in the process of creation, translation, and interpretation of humour in children's literature. Polish, Portuguese and Brasilian translators invented and applied their codes to translation of wordplays (Lewis Carroll's *Alice in Wonderland*), funny phrases (Roald Dahl's *The BFG*) and proper names (Francesca Simon's *Horried Henry* series) that may differ from one another as to their faithfulness to their original versions and are dependent on individual creativity of each translator, but the general mechanisms of code creation are common to all translations and are based on mental processes that can be defined by reference to Mark Turner and Gilles Fauconnier's model of conceptual integration. Therefore, mapping thoughts enables tracking down the universal cognitive processes ongoing in the translator's mind regardless of the language the text is translated into and, at the same time, helps in detecting individual creative approach of each translator together with his/her personal attitude to the translated work.

Humour translation in children's literature is mainly based on decoding and reconstructing the meaning and sound of humorous text parts in the target language, but it may also be an opportunity for the translator to reveal his/her intimate and unique interpretation of the translated text that reflects their individual artistic personalities.

Mental maps demonstrate the presence of the translator – admirer of the classical literature (Maciej Słomczyński, Sebastião Uchoa Leite – both the followers of the rule to translate *Alice in Wonderland* with the same respect as the works of James Joyce or Stendhal), the translator – scientist and university lecturer (Elżbieta Tabakowska – a researcher in cognitive linguistics and at the same time a grandmother telling her own version of Alice's adventures to her granddaughter, or Margarida Vale de Gato – a researcher in literary studies who believes that children should read classical literature addressed to them accompanied by their parents), and the translator – poet and satirist (Antoni Marianowicz – the author of his own poems for children and humoristic parodies of poems easily recognised by Polish children, written by famous Polish writers and included in Lewis Carrol's *Alice*).

Cognitive processes taking place in the translator's mind together with the influence of the traslator's individual creativity in humour translation, both visualised in the mental maps, constitute the core of this monograph whose main purpose was to find the answer to the question on how humour should be translated for the translation to be considered sucessfull in provoking laughter in young readers.

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