
| RESEARCH ARTICLE

On the Study of Chinese Puns in English Translation from a Rhetorical Perspective: A Case Study on *Xi You Ji* and its Two English Translations

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| ABSTRACT

From a rhetorical perspective, the article takes the puns in *Xi You Ji* (*Journey to the West*) and its two English translations as the object of study and divides the puns into three categories: homonymy, homophony, and paronomasia puns respectively. The two translations deal with the three types of puns in very different ways. Yu's translation deals with the puns in the original by the strategy of direct translation or phonetic translation with annotations, which largely compensates for the lack of puns when they are transformed in a foreign context. While Jenner's translation mostly adopts the direct translation strategy, and only a few puns have been translated with annotations. The translations of the typical puns in the original text are comparable between the two translations, and both of them try to achieve phonetic, meaning, and morphological equivalence with the original text. However, from an overall perspective, the richness of translation and compensation in Jenner's translation is much inferior to those in Yu's translation.

| KEYWORDS

Xi You Ji (*Journey to the West*), Pun, English Translation

| ARTICLE INFORMATION

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1. Introduction

Rhetoric is a kind of language modification, a process in which the speaker carefully chooses the language according to a special purpose. Its main goal is to express the language clearly and vividly, thus helping to improve the linguistic expression of the discourse or text. As an important part of rhetoric, puns can make clever use of the homophonic and polysemantic phenomena of language to achieve special pragmatic effects. Puns are common in both the Chinese and English worlds, and a large number of monosyllabic words in both languages provide a convenient channel for the production of puns (Newmark 1988: 217). However, the translation of puns seems to be a nightmare for translators, setting up a huge cross-linguistic communication barrier for them.

As one of the four great classical works of China, *Xi You Ji* or "*Journey to the West*" (hereinafter referred to as "*XYJ*") has left a deep impression on readers with its distinctive characterization, wonderful storyline, rich artistic imagination, and humorous narrative style. Since its introduction, it has been quite popular among the Chinese, and the images of the four main characters could be considered a household name in China. The increasingly close political, economic, linguistic, and cultural exchanges between the East and West have largely contributed to the spread of "*XYJ*" in the English-speaking world. Up to now, there are more than ten English translations of "*XYJ*," which can be basically divided into fragmentary, abridged or rewritten, full translations, among which the two most important translations are the full translation by Anthony C. Yu in the 1980s (hereinafter referred to as Yu's translation) and the full translation by British sinologist William (Bill) John Francis Jenner (hereinafter referred to as Jenner's translation). Compared with the fragmentary and abridged translations, the full translation has higher literary value and research significance. Most of the studies on the translation of *Xi* have focused on the two full translations, and there are studies on Yu's and Jenner's translations from the perspective of the poems in "*XYJ*" (e.g., Zeguan Liu and Dandan Zhang 2012), as well as studies on the English translation of culturally loaded words in *Xi* (e.g., Zhong Wu and Shuilin Lu 2016), and studies on the English translation of special

cultural words in the original work based on a certain translation theory (e.g., Ying Yu and Jilin Liu 2018), and so on. The author searched CNKI with the keyword "English translation of *XYJ*" and found that there were only 50 or 60 articles on the English translation of *Xi*, and there were only a few articles on the study of rhetoric and its English translation in "*XYJ*," so it is necessary to strengthen the study of the English translation of "*XYJ*." It is generally believed that Yu's translation is the first and best full English translation of "*XYJ*," while Jenner's translation is the most popular and influential full English translation of "*XYJ*" in China (Jinhui Zheng and Yongsheng Wu 2012: 151). In this paper, we will investigate the English translation methods and techniques of the rhetorical phenomenon of puns in "*XYJ*", with a view to providing some reference for improving the quality of English translations of the Chinese canonical texts.

2. Puns and their classification

Generally speaking, the pun is a form of rhetoric that makes use of the multiple meanings of words or phrases to achieve humorous effects. The McMillan online dictionary explains pun as the humorous use of a word with two meanings or the use of words with the same sound and different meanings. Ci Hai explains pun as one of the lexical grammars that make use of the homophonic or homonymous relationship in language to make a sentence relate to two things (Zhengnong Xia 2001: 1959). In other words, in a certain context, the multiple meanings of words and the homophonic phenomenon are used to intentionally make a statement have a double meaning, thus achieving the effect of saying one thing and meaning another. Wangdao Chen (2014: 77-79) pointed out that a pun is a rhetorical way of using one word to care for two different things at the same time, and he divided puns into three categories: one is the same sound; the other is the same sound and form; the third is the same sound, form, and meaning. The first two categories are mostly found in ballads, which are called "exterior and interior puns," while the third category is commonly found in Pinghua novels (or novels), which are called "mutual puns," referring to a wording method that tells what is said with the help of the things in front of us. From the perspective of Chinese rhetoric, Gong Zhang (1993: 163-165) ever classified puns into two categories according to their material basis, namely, homophonic puns and homographic pun. Delabastita (1993: 192-221) classified puns in English into four types from a linguistic perspective: homonymy, homophony, homography, and paronymy, where the first category refers to two words with the same pronunciation and spelling but different meanings; the second category refers to two words with the same pronunciation and spelling but different meanings; the third case is two words with the same writing but different pronunciations; and the fourth category is slightly different in both sound and spelling. From this point, scholars can have different opinions on the classification of puns, but it is undeniable that these classifications are mainly made at the phonetic and semantic levels.

The main purpose of using puns is not only to achieve the expected humorous or rhetorical effect of the text but also to have a strong communicative meaning, which can be full of humor and attract the attention of readers or audiences, as well as have a corresponding persuasive power. Combining people's customary classification methods of puns and also with the help of Delabastita's four classifications of puns and the five classifications of puns in *The Rhetoric of English Writing* edited by Jun Wen (1991), we classify the puns in "*XYJ*" into three categories, which are: homonymy, homophony, and paronomasia.

3. Analysis and Discussion

We know that it is difficult for pun translation to maintain the lexical and phonological features of puns in the target language, but it is not impossible. Delabastita (1993: 134) proposed nine strategies for translating puns, such as: translating puns as puns, translating puns into non-puns, translating puns into a related rhetoric device, translating non-pun into a pun, etc. When the perception of puns in the source language is the same as that of puns in the target language, it is not surprising that translations from puns to puns occur, and this is, of course, the most ideal thing, where readers can get the most information about the text with the least effort. In most cases, however, the translator needs to make adjustments or changes accordingly and balance the meaning and form. As Anthony C. Yu (2006: 317) ever pointed out, it is extremely difficult to translate puns, which involve subtle phonetic and semantic similarities, and it is difficult to find a corresponding expression from another language, which poses a challenge and impact on the translator.

In the previous part, we divided the puns in "*XYJ*" into three categories, considering the notes in Yu and Jenner's two translations, and at the same time, by searching and sorting the puns in the original text of "*XYJ*", we collected a total of 41 puns, among which are not only the spoken expressions of the story characters, but also the puns in poems and Chapter headings, and the translations methods of these puns are listed in the table below.

Classification and translation of Puns in XYJ

Items	Number	Yu's version				Jenner's version				
		Literal translation	Free translation	Literal translation +annotation	Transliteration +annotation	Literal translation	Free translation	Transliteration	Literal translation +annotation	Transliteration +annotation
homophony	25	8	1	11	5	12	11	0	1	1
homonymy	14	5	0	7	2	10	2	1	0	1
paronomasia	2	0	1	0	1	1	0	0	0	1
Total	41	13	2	19	8	23	13	1	1	3

With the help of the above table, we find that the two translations use roughly the same kinds of translation skills in dealing with puns, but the differences in the number of specific translation strategies are obvious, with Yu's translation mainly using a combination of literal translation, literal translation plus annotation and transliteration plus annotation, while Jenner's translation using a combination of literal translation, free translation, literal translation plus annotation and transliteration plus annotation. Appiah (2000: 417-428) has proposed the concept of thick translation, arguing that the translator can reshape the original text in a deeper linguistic and cultural context with the help of interpretation or commentary, so the translated text needs to contain a large number of interpretative subtextual materials such as footnotes and explanations to provide the readers with background knowledge information related to the original work and achieve the translation effect. Accordingly, Yu's translation has a more obvious tendency of thick translation in terms of translation effect. Translation of Jenner's translation is mainly based on literal translation and free translation, among which there are as many as 23 literal translations of the original puns, and only 4 of them are explained in the form of annotations. The following are comparative analyses of the most wonderful puns in the original text and their English translations.

3.1 Homophonic puns

Homophonic puns refer to two words or phrases with the same pronunciation but different spellings and meanings. Such words are most common in both Chinese and English: for example, we often say “霜后的萝卜——动了心”(shuang hou de luo bo--dong le xin) in Chinese, where “动”, which means “move”, is pronounced the same as “冻” (frozen). In Shakespeare's *Romeo and Juliet*, Romeo replies to Mercutio's invitation to dance by saying, “you have dancing shoes with nimble soles; I have the soul of lead.” The words “sole” and “soul” are homophonic puns. The most frequent puns in “XYJ” are this kind; let's look at one example.

[1] 只见行者在半空中看见，问道：“师父何在？”八戒道：“师父姓‘陈’，名到底了，如今没处找寻，且上岸再作区处。”（Chengen Wu 2005: 593）

Zhi jian Xing zhe zai ban kong zhong kan jian, wen dao: "Shi fu he zai?" Ba jie dao: "Shi fu xing 'Cheng', ming dao di le, ru jin mei chu xun zhao, qie shang an zai zuo qu chu."

Jenner's translation : When Monkey saw them from up in the air, he asked, “Where's the master?” “He's not the Tang Priest now,” said Pig. “He's the Drowned Priest. We can't find him anywhere, so let's go back ashore and decide what to do.” (Jenner 2003: 1599)

Yu's translation : Pilgrim saw them from midair and asked at once, “Where is Master?” “He changed his family name to Sink,”? said Eight Rules, “and his given name is To-the Bottom. We don't know where to look for him. Let's get to shore before we decide what to do.” (Yu 2016: 589)

The original text is the episode of the Tang monk, and his disciples were in danger in the Tongtian River, which is a very tensed picture. Imaging the master fell into the water, won't the disciples be anxious? Originally the heart-tugging scene, but after some homophonic puns in the pig's eight, quit become tense atmosphere all gone; let people look at it can not help for the hilarious, do not feel depressed at all. After the use of some homophonic puns by Pig Eight, the heart-stopping scene was completely gone, so the target readers could not help but look at it in a hilarious way and did not feel depressed at all. As we know, “XYJ” is written on the basis of the ancient Chinese storyteller's text, and the storyteller is bound to tell the story with the audience as the center,

with strong entertainment characteristics. The word play used by Pig Eight is a homophonic pun, and the focus of such puns is in terms of phonetic effect, with the help of the same pronunciation of two words to two unrelated but contextually appropriate imagery linked together. The Tang monk fell into the water without any trace, so he should have sunk into the bottom of the water, and his family name is exactly 陈(Chen). Here, 陈and沉(sink into the bottom) are homophonic puns. So Pig Eight seized the homophonic characteristics of 陈and沉, and he smartly replaced Tang monk's family 陈with沉to create a homophonic effect; besides, he also separated 沉到底into two parts and changed it into "Master surnamed 'Chen', name to the bottom", the language is playful, giving target reader a sense of joking and laughing. Yu adopted the strategy of combining free and literal translation to translate it as "He changed his family name to Sink?" and "and his given name is To-the Bottom". In the first half of the sentence, the declarative sentence in the original is changed into an interrogative sentence, which strengthens the tone and highlights the comic effect, and the 陈(Chen) master is changed into the 沉(Sink) master, thus translating the gag and funny attitude of Pig Eight into vividness. In the second half of the sentence, the word 到底(to the bottom) is directly translated as "To-the-Bottom" with hyphens in the three words, and the two sentences are combined together to turn 陈和尚(Chen monk) into 沉和尚(monk sink to-the bottom), thus reproducing the comic effect of the original text in a very good way. Yu was well versed in the essence of Chinese, and when translating such Chinese words as homophonic puns, he tried to maintain the same effect of translation as the original so that the readers of the translation could have the same reading experience as the readers of the original. After all, the target readers of Yu's translation are researchers or students of Chinese studies who have a good foundation in Chinese and should be able to appreciate the puns of 沉(sink) and陈(Chen) in the original text when reading the translation. The translation should be able to appreciate the punning character of "sink" and "Chen" in the original text. However, for ordinary readers, they may not be able to appreciate the puns used in the original text from the translation, and it may be more effective if an annotation is added to the text to indicate that this is a kind of pun usage. In fact, Yu (2006: 318) himself once mentioned that in order to properly translate the puns here, it is necessary to use the power of annotation. The author of this article once heard another translation like "Tripitaka took the trap to the bottom" in a class taught by Professor Shixue Lee, one of Yu's students, in which both "Tripitaka" and "trap" have the same consonants "tr", which can reproduce the punning effect of the original text to a certain extent at both the sound and meaning levels. Jenner's translation adopted the strategy of free translation, translating the original text as "He's not the Tang Priest now" and "He's the Drowned Priest" firstly, the single sentence in the original text is changed into two separate clauses, so as to state the fact the Tang monk fell into the water to the target readers. At the same time, in the clause "师父姓'陈', 名到底了", the master's family was changed from陈(Chen) into 唐(Tang), and "到底"(to the bottom) was translated as "Drowned priest". It seems that Jenner's translation is intended to reproduce the pun effect in the original text from the sound and meaning level, and the two "Priest" before and after form a kind of contrast, and the "Tang monk" also becomes "Drowned" from "Tang". However, the effect of the two words "Tang" and "Drowned" is not too satisfactory. From the semantic level, "Tang" monk becomes "Drowned" monk, and the capitalization of the initial letter can, to a certain extent, suggest to the readers that the original text has a deep meaning, but it cannot avoid some negative connotation, which will have some influence on the characterization of the Pig Eight. The purpose of the original pun is to increase the comic effect, but this effect is compromised in the translation of Jenner. The two translations are different from each other, and the translation effect of Yu is stronger than that of Jenner's, while the phonetic effect of Jenner's translation is slightly better than that of Yu's.

Let's look at another example.

[2] 三藏惊醒，却原来是南柯一梦。慌得对着那盏昏灯，连忙叫：“徒弟！徒弟！”八戒醒来道：“甚么‘土地土地’？...” (Chenggen Wu 2005: 448)

San zang jing xing, que yuan lai shi nan ke yi meng. Huang de dui zhe na zhan hun deng, lian mang jiao: "Tu di! Tu di!" Ba jie xing lai dao: "Shen me 'tu di tu di'?"

Jenner's translation : Sanzang ... giving himself such a fright that he woke up. So it had all been a dream. In the dim lamplight, he called, "Disciples!" with alarm. "What's he going on about 'trifles, trifles' for?" muttered Pig as he woke up¹⁰. (10. A pun on the term *tudi*徒弟 (disciple), which is homophonous to local spirit, *tudi*土地) (Jenner 2003: 1215)

Yu's translation : Tripitaka woke up with a start; it was all a dream. As he faced the dim, flickering lamp in fear, he cried repeatedly, "Disciples! Disciples!" "What's all this hollering for the local spirit?" (Yu 2016: 287)

The dead king of the Wuji Kingdom told the Tang monk about his grievances in a dream and asked him to help him "catch the demons and identify the evil". Imagine waking up from a dream in the middle of the night, facing a dim oil lamp, and recalling the ghost in the dream; one cannot help but feel creepy. It was in this situation that the Tang monk hastened to call 徒弟(disciple), and the purpose was to relieve his nervous fear. The disasters on the journey to the Western are step by step, and the difficulties are everywhere, so it is not easy to find a place to rest or to have a good sleep. However, the calling for "disciples" of the Tang monk in the middle night inevitably will wake up his disciples. There is no doubt that Pig Eight knew that his master was called 徒

弟(disciple) and not 土地(land), but why did he still say so? On the one hand, it was to express his dissatisfaction, as he said afterwards, "I said I would only be a monk, but now I am a servant, carrying the baggage and horses in the daytime, and carrying the urine bottle at night! Why are you not to sleep and call disciples to do what?" Among the three disciples only Pig Eight dare to complain and express their dissatisfaction to the Tang monk. The Pig Eight's gags and witty puns make the readers or listeners laugh. In the translation of Yu, it was directly translated as "What's all this hollering for the local spirit" while adding a note "a pun on the term 徒弟(tudi:disciple), which is homophonous to local spirit, tudi land", pointing out to the reader that the author is using a pun, the Chinese word 徒弟(disciple) and 土地(land) are a pair of homophonic puns so that the target reader could have a better understanding of this special usage. So we can find Yu's translation used the strategy of literal translation with annotation to reproduce the meaning of the original text so that the readers of the translation can understand the original text more accurately, and at the same time, it also expands the cognition of the readers of the translation of the Chinese text. The translation of Jenner translated 徒弟和土地into "disciples" and "trifles" separately. We can find that Jenner was also very clear about the punning expressions in the original and wanted to retain this punning feature in his translation, so he used "trifles" and "disciples" to keep the effect of homophony. However, although it produced a similar effect in word form and phonetics, it makes it difficult for the reader to understand the meanings. If Jenner's translation could add a similar note to Yu's translation, the translation effect might be much better.

3.2 Homonymic puns

Homonymic puns refer to words with the same pronunciation and spelling but different meanings. Such words have the feature of multiple meanings; namely, one word has two or more meanings. These words are often related to each other in some way and are often derivative of one of the original meanings. As a kind of rhetorical usage, homonymic puns can make the speaker's language interesting, or make oblique references, thus helping readers or listeners guess another meaning from the present words. There are a number of such puns in "XYJ," and let us choose two examples for discussion.

[3] 长老道：“你马放了？”八戒道：“无甚好草，没处放马。”行者道：“没处放马，可有处牵马么？”(Chengen Wu 2005: 281)

Zhang lao dao: "Ni ma fang le?" Ba jie dao: "Wu shen hao cao, mei chu fang ma." Xing zhe dao: "Mei chu fang ma, ke you chu qian ma mo?"

Jenner's translation : "Have you grazed the horse?" Sanzang asked. "I couldn't find any grass that was good enough," said Pig, "so I couldn't graze it." "You may not have been able to graze the horse," said Monkey, "but you managed to do some horse-trading." (Jenner 2003: 536)

Yu's translation : "Have you grazed him?" asked the Elder. "There's not much grass around hum," said Eight Rules, "so it's really no place to graze a horse." "It may not be a place to graze the horse," said Pilgrim, "but is it a place to lead a horse?"³(3: "To lead a horse": a Chinese metaphor for a marriage go-between.) (Yu 2016: 519)

The story happens in the twenty-third episode of the original text, in which the old woman proposes to have Tang monk as her son in law. However, the proposal immediately was refused by Tang monk. But the suggestion of the old lady moved Pig Eight, so he pretended to let the horse have something to eat, and took the opportunity to get close to the old woman, indicating the original intention to join the family. However, all this was secretly watched by the Monkey King. The dialogue mainly revolves around the word 马(horse), which appears four times in the original text. The first three times refer to the 白龙马(White Dragon Horse), the horse that ride by Tang monk, while the fourth time is totally different. The ordinary Chinese reader may not be able to see the pun here, for there is no pun on the word 马(horse) itself. The word 牵马(lead the horse) here focuses on the semantic level and belongs to homonymic puns, which have a double meaning; the original meaning is to pull the horse, and the derivation is to talk to a matchmaker. The purpose of Monkey King's use of the word 牵马in the original text is obvious and is meant to ridicule Pig Eight's lust for beauty and his secret negotiations with the old woman about joining the family in the name of grazing horses. Yu translated the word 牵马 as "to lead a horse" and added a note after the text to indicate that the word is a metaphor for the ancient Chinese matchmaker. So Yu's translation not only translated the literal meaning of the word but also added to the derived or implied meaning of the word, thus realizing the semantic equivalence with the original text and achieving the effect of communicative translation. Jenner translated the word 牵马 as "horse-trading," which showed that the translator is also well versed in Chinese language and culture, comparing the act of Pig Eight's going to negotiate with the woman as a horse-trading activity and then creating an ironic function. Besides, the word horse as a verb itself has the meaning of "to mate." The English reader can naturally understand the irony of the original text after reading the word in context, and the translation effect is basically achieved at the semantic level. Both Yu's and Jenner's translations basically reproduce the semantics of the original and achieve the communicative effect.

[4] 这呆子... 是个大东厕。笑道：“这个弼马温着然会弄嘴弄舌！把个毛坑也与他起个道号，叫做什么五谷轮回之所！”(Chengen Wu 2005: 544)

Zhe dai zi... shi ge da dong ce. Xiao dao: "Zhe ge bi ma wen zhao ran hui nong zui nong she! Ba ge mao keng ye yu ta qi ge dao hao, jiao zuo shen mo wu gu lun hui zhi suo!"

Jenner's translation : The idiot...found that it was, in fact, a big lavatory. "That Protector of the Horses certainly knows how to talk," he said with a laugh. "He even made up a fancy Taoist name for the shithouse - 'the place where the five kinds of grain prepare for reincarnation'."(Jenner 2003: 1012)

Yu's translation : Idiot...found a huge privy inside. Chuckling to himself, he said, "This BanHorsePlague truly has a way with words! He even bestows on a privy a sacred title! The Bureau of Five-Grain Transmigration, what a name." (Yu 2016: 483)

As we know, "XYJ" aims to express the vision of the trinity of "Confucianism, Buddhism, and Taoism", which has a distinct realistic color and a strong social irony. To a certain extent, it was a protest against the social phenomenon of Chinese society at that time, which emphasized Taoism and suppressed Buddhism. In the original text, Monkey king, Pig Eight, and Sha monk visited the Three Pure Ones Hall of Che chi country because they needed to transfer themselves into the Three Pure Ones to enjoy the offerings, so the work to pushed down and thrown out of the statues of "Three Pure Ones" fell to Pig Eight. Monkey King came up with the word 五谷轮回之所(five grains of reincarnation), for he knew that if he told Pig Eight directly, there is a toilet, he would be reluctant to go and throw the statues there; the Chinese word 轮回(reincarnation) itself has two meanings, one refers the cycle, the second is to indicate a Buddhist term, and it always accompanies with 因果(cause and effect) to be used by Buddhists. When Money King said 轮回, he is using the original meaning of the word; as a Buddhist, he naturally knows the meaning of "reincarnation" in Buddhism, but in order to make Pig Eight to work, so he used the indicative meaning of the word. A place that was originally filthy is given a lofty name, the wording is novel, euphemistic, and humorous, and the word is relevant to the identity of the Buddhist soil, which makes readers feel refreshed, and the humorous and comical effect is immediate. For the translation of 轮回, Yu translated it as "Transmigration," and Jenner translated it as "reincarnation". There is no doubt that both translations adopted the literal translation method, and Yu translated 轮回as "Transmigration", which, according to the Oxford Advanced Learner's Dictionary, refers to According to the *Oxford Advanced Learner's Dictionary*, this word refers to "the reincarnation of the soul after death" (Hornby 2010: 1881), which can be seen that this word has a religious connotation, and this is precisely the effect that Monkey King wanted to express in the original text so that Pig Eight mistook it for a place of Taoism. While in translating 轮回, Yu's translation deliberately capitalized each word of this phrase so as to remind readers that these words are not simple and have hidden meanings, which, combined with the "privy" in the previous text, will undoubtedly make readers laugh after reading and achieve the purpose of translation at the level of translation effect. While in Jenner's translation, the word 轮回was translated as "reincarnation", which is roughly equivalent to "transmigration" in terms of religious meaning, and basically achieves the translation purpose at the semantic and communicative levels.

3.3 Paronomasias

Paronomasias means that two words or phrases have similar pronunciations, but different meanings, and the speaker often takes advantage of the phonetic similarity to connect two things with different meanings. There are only two paronomasias in "XYJ"; we will take one example for analysis.

[5] 小妇人娘家姓贾，夫家姓莫。（Chengen Wu 2005: 277）

Xia fu ren niang jia xing Jia, fu jia xing Mo.

Jenner's translation : My maiden name is Jia¹ and my husband's name was Mo². (1: Jia: A pun on "False"; 2: Mo: A pun on "nobody") (Jenner 2003: 528)

Yu's translation : My maiden surname is Chia (Unreal), and the surname of my husband's family is Mo (Nonexisting)(Yu 2016: 591)

The story also happened in the 23rd chapter of the original text. The four immortals transferred themselves into a mother and three girls, pretending to have a son in law for the girls, in order to test the determination of Tang monk and his disciples to pursue the real scriptures. The old lady introduced herself after seeing the four of the monks and said her maiden name is 贾(Jia), and her husband's name is 莫(Mo). Since the old lady and the three girls were transferred by the Bodhisattvas, the names they gave, of course, were not true. The former (贾)(fake) is a homophonic pun, while the latter is a paronomasia. We will only discuss the latter here. The pronunciation of 莫 is close to the pronunciation of "没有" (non-exist) , both of which indicate absence and non-existence. When Yu (2006: 318) ever talked about this pun, he said that due to the peculiarities of Chinese surnames and their meanings, the original text exudes an allegorical power that is not easily felt by the reader. Comparing the two translations, we find that Yu translated the pun in the form of transliteration and annotation, trying to achieve the translation purpose at the semantic level, while Jenner's translation is similar to Yu's, also adopted the strategy of transliteration and annotation, with the

slight difference that Jenner translated it by adding a note after the text, and at the same time adding a suggestive word (pun) in the translation note, indicating that the two Chinese characters are a kind of pun. Both Yu's and Jenner's translations are less than ideal, especially Yu's translation, which translates "Jia" as "Unreal", seems a bit inappropriate, and it might be more appropriate to add footnotes or imitations such as Fauss, Fako. Although both translators tried to reduce the difficulty of reading, the speciality of paronomasia in the original text was not fully revealed; in fact, even Yu (2006: 318) himself once lamented that he was deeply incompetent in translating these words with puns.

To sum up, the two full English translations of "XYJ" can be said to be very different in their treatment of puns. Both the statistical results and the analysis of the translation cases show that Yu's translation mostly reproduced the original text by literal translation, literal translation with notes, or transliteration with notes strategies, and such treatment measures are extremely beneficial for the readers of the translated text to understand and recognize the phenomenon of puns as a characteristic cultural word in the original text. As for Jenner's translation, although the literal translation of the puns can achieve word-for-word equality and free translation can reduce the readers' reading difficulties, it is difficult to reproduce the unique linguistic and cultural phenomenon of the original text. In contrast, when translating some of the more classic puns in "XYJ", the two translations can be said to be comparable, and both try to achieve equivalence with the original text in terms of sound, meaning, and form, which shows that both translators have a deeper understanding of the puns in the original text. However, from the overall point of view, the translation and compensation of the pun phenomenon in the original text in Jenner's translation are much less rich than Yu's.

4. Conclusion

This study conducts a comparative study on the reproduction of puns in XYJ and its two English translations from the rhetorical perspective in terms of harmonic puns and semantic puns, from three levels: homonymy, homophony, and paronomasia puns, to make up for the lack of rich research in the rhetorical perspective of the English translation of XYJ to a certain extent. It is found that the difficulties in translating puns stem largely from the interlinguistic asymmetry and cultural barriers of the two different language systems and that it is necessary to combine different translation strategies to increase the possibility of reproducing the effects of the original work, to relate the effects of puns to cultural elements outside another language, and to fully recognize that language not only has its own constructs but also is related to the way people understand and shape the world related. In terms of semantics, both Yu's translation and Jenner's translation basically translated the meaning of the original text; in terms of translation effect, both translations achieved the expected goal of translation, and both gave the readers of the translated text the same reading experience as the readers of the original text to the greatest extent. Yu's translation deals with the puns in the original mainly by the strategy of literal translation/transliteration with notes, which largely compensates for the lack of puns when they were transformed in a different context. Jenner's translation mostly adopts literal translation and free translation strategies when translating the puns in the original text, and only some of the puns were annotated. When translating the classic puns in the original text, the translation strategies of the two translations are not very different, but they both achieved the expected aim of translation from the semantic level. Due to the natural gap between the Chinese and English languages, the translators have difficulty taking into account the three aspects of sound, meaning, and form, so the two translations do not perform as well as they should in terms of the phonetic effect of the puns. However, the number of puns contained in XYJ itself is limited, and due to the limitation of space, not many translation examples were selected, which may have the defect of being less representative. The translation study of puns needs to expand the research corpora and the scope of the study so that a more objective and systematic study of the special rhetoric of puns can be conducted.

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