Problems and Difficulties in Translating Children's Literature

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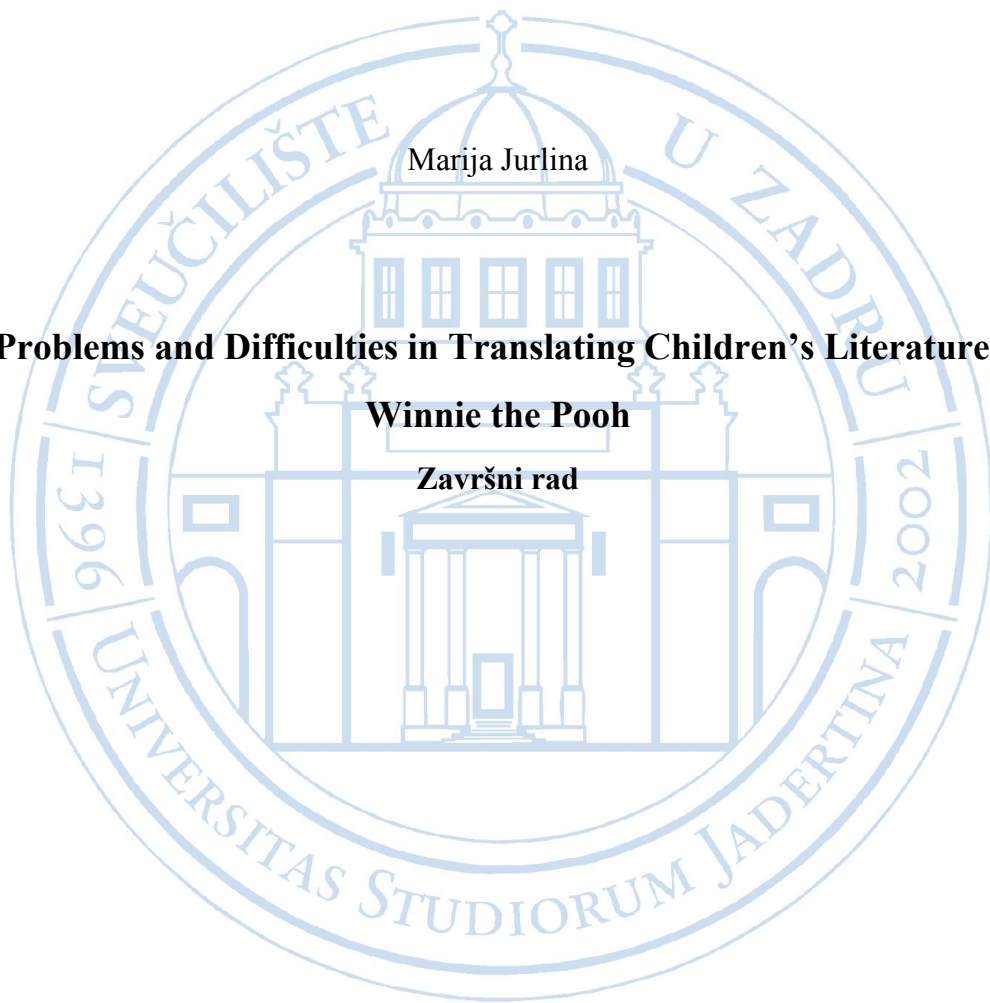
Odjel za anglistiku

Preddiplomski sveučilišni studij engleskog jezika i književnosti (dvopredmetni)

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Winnie the Pooh

Završni rad

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Izjava o akademskoj čestitosti

Ja, Marija Jurlina, ovime izjavljujem da je moj rad pod naslovom *"Problems and Difficulties in Translating Children's Literature: Winnie the Pooh"* rezultat mojega vlastitog rada, da se temelji na mojim istraživanjima te da se oslanja na izvore i radove navedene u bilješkama i popisu literature. Ni jedan dio mojega rada nije napisan na nedopušten način, odnosno nije prepisan iz necitiranih radova i ne krši bilo čija autorska prava.

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Sadržaj mojega rada u potpunosti odgovara sadržaju obranjenoga i nakon obrane uređenoga rada.

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Abstract

Children's literature, and its translation, is based on cultural, social and ideological aspects. Translating books that are meant for the youngest readers brings many problems and causes a large number of difficulties for the translators, some of which include the translation of proper names, ironic elements and even humour. This B.A. thesis brings an overview of most noted translation strategies while trying to answer the questions regarding the most challenging type of translation: What is the translator's primary task? What is the best way to translate culturally untranslatable parts of the text? What is the accepted degree of manipulation with the text and how far can a translator go in order not to compromise what is already a delicate mind of a child? All of this is presented on the example of the translation of one of the most famous children's books: *Winnie the Pooh*.

Key words: children's literature, translation strategies, translation, translator, children's books, *Winnie the Pooh*

1. Introduction

This B.A. will offer an explanation of what the meaning and importance of children's literature is and at the same time provide an overview of its historical development. Furthermore, the focus will be put on the process of translating works of children's literature by concentrating on the main difficulties and problems that translators face when trying to adapt, not only the text and the story, but also the meaning and culture of a particular piece of work. Translators also need to pay attention that their translation does not interfere, but rather help in the development of child's growth and overall understanding of the world.

Although marginalized in the beginning and considered unworthy piece of literature, children's literature became one of the most important genres mainly because of its effect on children, but also on the adults. Zohar Shavit in his work *Poetics in Children's Literature* talks about marginalization of children's literature.

> Only a short time ago, children's literature was not even considered a legitimate field of research in the academic world. Scholars hardly regarded it as a proper subject for their work, and if they did, they were most often concerned solely with its pedagogic and educational value and not with its existence as a literary phenomenon. (9)

Soon, all of this changed, and children's literature is now considered a legitimate field of research and its value is recognised.

It is through children's literature that a child learns how to form their behaviour and to act as a child should according to the expectations of the culture they are a part of. Based mostly on the works of Zohar Shavit, Isabel Pascua Febles and Peter Hunt among many other authors whose works are used in this thesis, this work will note certain cultural expectations that are crucial in translating for children.

To sum up, the main concern of this thesis is to see what the main problems of translation are, and what difficulties the translator has to overcome in order to translate the text correctly. Most noted difficulties and problems will be defined and explained. The case study in this work is Milne's book *Winnie the Pooh* and its translated version into Croatian. Many of the problems described in this work will be accompanied with the examples from the original book *Winnie the Pooh,* alongside with the translated version *Medo Winnie zvani Pooh*.

2. Children's Literature

Children's literature has always, from the very beginnings, been seen as less demanding and less important than the one written for adults, as remarked by Zohar Shavit in his work *Poetics of Children's Literature*. This kind of literature, as well as all other types of literature, appeared in ancient Rome and Greece in form of stories that were passed on from one generation to the other. It is hard to trace the exact beginning of its appearance because even before printed books there were stories and songs made for children, but even after printing spread some stories originally created for children were "adapted" into ones for adults. It was not until the 15th century with the large quantity of literature, and especially until the end of 19th century that this kind of literature became acknowledged.

There is no strict definition of what children's literature is: it varies from illustrative books and fairy tales to books that are read by children to the age of 16. Basically, children's literature is classified either by genre or the intended age group. A short explanation of what children books are and what are their characteristics in contrast

to the other types of literary genres was provided by Myles McDowel in 1973, which Peter Hunt used in his work *Understanding Children's Literature.*

> They are generally shorter; they tend to favour active rather than passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; they tend to be optimistic rather than depressive; language is child oriented; plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic and fantasy and simplicity and adventure. (23)

3. Winnie the Pooh

Alan Alexander Milne's *Winnie-the-Pooh*, written in 1926, has become, from its very beginnings, a cultural phenomenon with its interesting cast of toy animals joining in adventures under the eye of Christopher Robin (the character of Christopher Robin is based on Milne's own son). The work is intended for the very young readers, although the humour and ironic aspects of the story are very easily understood by adults, who understand the story on a completely new level.

Alan Alexander Milne, British writer and journalist, was born in 1882. After working in a satiric newspaper *Punch* and short time after the birth of his son Christopher, Milne started writing poems and stories especially for children. In 1926, he created a bear called Pooh. This book was followed by the verses *'Now We are Six'* (1927), and *'The House at Pooh Corner'* (1928).

The book is based on the adventures that bear Pooh and his animal friends go through. Each chapter of the book is about different adventure and at the end of each one there is an author's message concerning humanity, friendship and life.

Later on, Milne's book was adapted in many forms: theatre shows, audio version of the story itself on vinyl LP's, many stories were read to the radio audience, TV shows, movies and videos.

Milne's book can be read on many levels and by different audience which is the reason of its popularity. The animal characters and their dialogues present the book on a child's level, while ironic elements and humour make it interesting for the adults. According to Emer O'Sullivan, the author of *Comparative Children's Literature* there are three different communication situations in which this book can be read:

1. Very small children who cannot read by themselves will love the animals because they are interestingly descriptive. They will identify with Pooh.

2. The older children will understand the simple irony of the book. They will feel superior to animals.

3. The adult readers will be attracted by the ideal world presented and enjoy the satire and parody of human nature. (123)

4. Translator's Task

Translating for children is a special and most difficult form of translation. There are many factors that should be taken into account when dealing with this kind of literature. Problems and difficulties that translators come across when translating children's texts range from the question of what is suitable to children's age and knowledge to coping with ironic elements and humour that need to be equivalent to the original. Each of these problems affects the translated text and the way the translators deal with those problems determines the quality of the translated text.

Furthermore, when some elements are untranslatable, translators have to make certain adjustments in the form of adding some elements, omitting some or simply changing them. Illustrations in children's books and proper names belong to the group of elements that are harder to translate. Since illustration carry some sort of meaning but do not contain words, they are seen as untranslatable elements. The same goes for proper nouns that can carry meaning, but do not necessarily have to.

Moreover, any literary text written for children, including translations, should suit children's age, needs and interests and contribute to their growth, so the translator needs to be extra careful in the process of making children familiar with all foreign elements, especially the ones that are new to children, the ones they have never encountered before.

Each translated text is in one form or another a "manipulated" equivalent of the original text. The degree of manipulation lies upon the complexity of the text and the general difference between two languages. Obviously, there is always a degree of loss in the target text due to the translator's failure to find equivalence or, on the other hand, the non-existence of the equivalent in the target culture and language.

When literary works are being translated, the translator's job is to create a translated text which stays true to the original text. This also means that the translation needs to be equally beautiful and poetic. Also, the translated text needs to create the same response in the readers of the original text and those of the translated one. Paul Gill talked about it in his work *Translation in Practice.*

When literary works are translated, the translator's job is to recreate this work of art sensitively and seamlessly in such a way that it is true to the original, as well as being equally enchanting, poetic and perceptive. Grace, beauty, colour and flavour must be captured, and the resulting work must also be capable of being understood by its new audience, and make sense on every level. A translation should have the

same virtues as the original, and inspire the same response in its readers. It must reflect cultural differences. (1)

In this particular case, the translation of Milne's *Winnie the Pooh* into Croatian, a great job had to be done by the translator Marina Leustek. She managed to transfer the whole idea represented in the original story, including the ironic elements that are the most difficult to transfer. A gap between two languages and cultures is not seen, as it most often can be seen when comparing two translated systems, especially the ones fundamentally different as English and Croatian.

In the whole process of translation, translators must not have only child-reader in mind, but also parents who buy the book, teachers who recommend it, the publishers and so on. Therefore, "infantile literature and translating for children is a result of a combination of different systems within a culture: social, educational and literary" (Pascua Febles 127).

In the following paragraphs translator's tasks such as adjusting the text according to the cultural values and language, the concept of manipulating the text itself in order to fit different cultural system, and several forms of adapting cultural context will be presented and explained in more detail.

4.1. Cultural Aspects and Language

One of the problems that translators have to deal with to create a translated text that will not differ much from the original text and at the same time not sound odd and strange are language and cultural aspects of the original and translated text. Language brings certain problems because each language has its own words, vocabulary and grammar, while cultural characteristics and values differ from one culture to another.

As said before, language poses problem for translators. The type of language chosen in the process of translation should be somewhere between adult and infantile levels, a language that makes sense and is understood but without any need to be childish. Isabel Pascua Febles in her work *Translating Cultural Intertextuality in Children's Literature* speaks about this problem.

> The type of language chosen should be shared between both adult and infantile levels; the sort of language which is able to make sense, without any need to be limited or made babyish; on the contrary, it should be stimulating and help the child-reader to progress. (126)
>
> Here is an example of how the translator managed not to sound childishly:
>
> "Well," said Owl, "the customary procedure in such cases is as follows."
>
> "What does Crustimoney Proseedcake mean?" said Pooh. "For I am a Bear of Very Little Brain, and long words Bother me."
>
> "It means the Thing to Do." (45)
>
> "Dakle, uobičajeni je postupak", započne Sova, "u ovakvim slučajevima sljedeći."
>
> "Reci, što to znači uobličeni poštipak", reče Pooh. "Jer ja sam Medo kratke pameti, pa me dugačke riječi zbunjuju."
>
> "To označava sve ono što obično u nekom slučaju valja uraditi." (59)

This translated text contains language which is somewhere between adult and infantile language, but in the same way it is not childish although it might have been very easily since Pooh's question is a sort of question a child would ask in their own childish language.

Translated text should always be fluent and natural and any semantic elements that come from different sociocultural environment require "adaptations, clarifications or explanations" (Pascua Febles 127). Therefore, there should be a constant dialogue between the author and the translator, because the translator needs to go through the same creative process as the author did, or at least a similar one, in order to create faithful translation.

One of the major problems in translating for children, and for adults, is the fact that translations are based on many different factors. Every time texts are translated they take on a new language, a new culture, new readers, and a new point of view. The need for translation is a cultural one because it influences the exchange between cultures and also broadens child's knowledge of the world in a way that a child learns new words. Therefore, "adopting some 'protective cultural measures', while translating for children, becomes essential especially if the source and target cultures are far distinct and belong to two different cultural systems" (Khwira 19), meaning that children, being the most vulnerable ones considering their level of comprehension and the ability to understand the world, need to be protected from the certain cultural elements accepted in the culture of the original texts but not quite recognisable in the target text culture.

If references are not obscure or difficult for the original audience, they should not be obscure or difficult for the new audience. Of course there are real limits to the extent to which it is possible to make such references familiar, but certain simple

tricks can contextualize them for the reader without damaging their experience of the book. (Paul 50)

Those simple tricks suggest that some translators of children's texts introduce changes in order to fit with certain beliefs dominant in the target culture. If the model of the original text does not exist in the target system, the text is changed by "deleting such elements in order to adjust it to the model which absorbs it in the target literature" (Shavit, *Translation* 172). Just like in the following example:

"He's Winnie-ther-Pooh. Don't you know what *'ther'* means?" (1)

"On je Medo Winnie *zvani* Pooh. Zar ne znaš što to znači?" (18)

The accent is put on a completely different word because Croatian does not contain pronouns like this. This problem is avoided quite smart, by putting the whole 'meaning' into another perspective. Although it does not have the same impact as the original and the focus is not put on the same matter, there was no other way but to make those adjustments in order to fit into different grammatical system.

Taking into consideration that Winnie the Pooh is a piece of work that can be read by different age groups, translator did not use the language specified for the youngest readers, but raised the register using words such as *zastrugati, ustanoviti, strmi sprudovi, proniknuti* and so on, that are additionally explained on each side of the page. This can be a great indicator of improving children's vocabulary, by using the words they do not understand, but can very easily learn. This is not seen in all translated children's book, but it is seen in this one.

4.2. "Manipulation" of the Text

One of the most difficult problems in the process of translation, including the translation of children's literature, is the adaptation to different language and culture. Sometimes, in the process of creating a faithfully translated text, translators need to make certain changes, i.e. manipulate the text by altering the elements that would not be easily understood by the readers. Zohar Shavit mentioned the concept of manipulation in his work *Poetics of Children's Literature.*

> Unlike contemporary translators of adult books, the translator of children's literature can permit himself great liberties regarding the text, as a result of the peripheral position of children's literature within the literary polysystem. That is, the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it. Nevertheless, all these translational procedures are permitted only if conditioned by the translator's adherence to the following two principles on which translation for children is based: an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend. (112-113)

There is no argument that certain changes must be done in the source text so that the target text would be acceptable, but it should not only be centred around what society recommends and thinks is appropriate. Rather, it should depend on scientific research about child's reading skills, comprehension and ability to understand the text. On the other hand, there is an opposite opinion described also by Shavit.

Yet it is possible that the two principles might not always be complementary: sometimes they might even contradict each other. For example, it might be assumed that a child is able to understand a text involved with death, and yet at the same time the text may be regarded as harmful to his mental welfare. (*Poetics of Children's Literature* 113)

An example of adjusting the text according to the child's level of comprehension and his abilities is next:

"Pooh couldn't because he hasn't any brain." (17)

 "Pooh ga nije mogao uloviti, jer on je Medo kratke pameti." (33)

However, problems found in children's translations are no different from those found in adult translations, but have to be solved in a different way, meaning that the translator is an adult who has to make a good translation that is at the same time suitable for children. He/she should not hide behind the author but take responsibility for the target text he/she is writing, and in order to do such a thing he/she has to manipulate the text to avoid possible translation mistakes. The translator should thus "intervene in the text applying certain 'protective measures' by first selecting an acceptable text for translation, then purifying it" (Khwira 4).

The main problem is to decide up to what point the translator should change the text, and to what extent does the act of manipulation go. "The degree of intervention, therefore, depends on the degree of strangeness the readers can deal with (Landers, 2001:108)" (Khwira 4).

Manipulation of the text is best seen in these examples:

"How sweet to be a Cloud

Floating in the Blue!

Every little cloud

Always sings aloud.

How sweet to be a Cloud

Floating in the Blue!

It makes him very proud

To be a little cloud." (14)

"Kako je divno oblačić biti,

Plavetnilom nebeskim slobodno letjeti!

Oblačić svaki na nebu plavetnu,

U beskraj pjeva svoju pjesmicu.

Kako je krasno oblak biti,

Plavetnim nebom letjeti slobodan!

Svaki je oblačić maleni

Neobično sretan i na se ponosan." (30)

As this example shows, songs and poems are perhaps the best examples of how much adjustment an original text has to take on in order to be translated as faithfully as possible. Rhyme and rhythm are the hardest parts to translate. Sometimes, like in this case, the same word is translated differently in order to maintain the fluency of the song, e.g. *sweet* as *divno* and *krasno*, floating as *lebdjeti* and *letjeti*. Croatian language allows translating one word into several forms since it is rich with synonyms.

"Christopher Robin, you must shoot the balloon with your gun. Have you got your gun?" (15)

"Christophere Robine, morat ćeš pucati u balon iz svoje puške. Imaš li tu onu svoju puškicu?" (31)

Here the translator diminishes the strength of the word *gun* by saying *puškica* and adding *onu svoju* to present a deadly weapon as something like a toy. It can also be seen as an example of adjusting the text according to what is appropriate to the level of child's development and also to purify the text from violence that is not appropriate in children's books.

4.3. Cultural Context Adaptation

One of the most difficult problems in translation of children's literature as well as all other types of text is the issue of adaptation of cultural context. As it has already been said, works differ greatly from source to target culture and language, and therefore translators often need to adapt their text in order to ensure adequate understanding of the text they are producing in the target language. Cultural context adaptation refers to the fact that target text readers have different background from that of a source text so the translator has to alter the text to maintain the degree of adaptation in translation.

In his work *Children's Fiction in the Hands of the Translator* Klingberg cites nine forms of this kind of adaptation: added explanation (when further information is needed in order to understand the text better), rewording (rephrasing), explanatory translation (translation by using descriptions), explanation outside the text (convey culture specifics as closely to the original as possible but enabling the reader to understand the foreign elements), substitution of an equivalent in the culture of the target language, substitution of the rough equivalent in the culture of the target language, simplification[1], deletion

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[1] It can easily be seen in the example of characters. In children books, characters are either good or bad, there is nothing in between (no good character that sometimes has bad thoughts or is in the bad mood). Also, this applies to texts that have two or more plot layers, e.g. irony. Ironic elements are completely deleted so it leaves the text with simple story.

(deleting certain elements) and localisation (adjustment of the culturally foreign to the target culture to various degrees) (18).

In *Medo Winnie zvani Pooh,* I was able to find an example only for the concept of localisation which means transferring the whole text to a country, language or epoch which is more familiar to the target language readers. It is the most radical form of cultural context adaptation. Attention must be completely paid to the storyline or the reader will find some illogical elements.

"Can't all what?" said Pooh, rubbing his nose.

"Gaiety. Song-and-dance. Here we go round the mulberry bush." (65)

"Što to ne možemo svi", upita Pooh trljajući njušku.

"Biti veseli, pjevati i plesati, uživati u različitim zgodnim igrama, kao na primjer 'Ide maca oko tebe.'" (80)

Round the mulberry bush as obviously a sort of game which best equivalent in Croatian culture would be "Ide maca oko tebe". Similar as this one:

"That's right," said Eeyore. "Sing. Umty-tiddly, umpty-too. Here we go gathering Nuts and May. Enjoy yourself." (68)

"Samo daj", reče Njar. "Samo ti pjevaj. Hopa-cupa,noge skupa. Pleši kolo-naokolo. Ha-haj uživaj." (83)

5. Levels of Loss

As mentioned in previous chapters, translation is a method of conveying a text from one language to the other, from one culture to another. Since two languages that express the same thing in the same way, by using the same words do not exist, and word for word translation is often not achievable, a small or even large number of elements crucial for understanding the text may be lost. This happens when the translator fails to find an appropriate equivalent in the target language.

In every textual adaptation, translation being one of them, there is a certain degree of elements that are lost or intentionally deleted. Two kinds of loss in translation are inevitable loss and avertable loss.

First, "inevitable loss: it occurs because of the divergent systems of two languages regardless of the skill and competence of the translator who cannot establish equivalence and therefore resorts to compensatory strategies" (As-Safi 68). An example of inevitable loss is the word "Bother!" that Pooh constantly uses. Since it represents a kind of a swear word, although a mild one it does not have an equivalent in Croatian language. Translator had a hard task translating it, so the translator used a mild swear word "Sto mu pčelica!", sometimes "Sto mu zujavih pčelica!" which is a solution that came out of the consideration of all the motives in the story and the choice of the one thing that really bothered Pooh – the bees (pčele).

The same thing occurs in translating pronouns, e.g. "Owl hasn't exactly got Brain, but he Knows Things." (118) being translated as "Pa na primjer, Sova, ona zapravo nije odviše pametna, ali prilično toga zna" (132). The noun "Owl" is masculine in English, but translated into Croatian it becomes a feminine noun. It would have been awkward to try to keep it masculine, so the translator took the freedom of changing the concept of the whole

story by adding a female character while there are all male in the original story. By changing the sex of the animal it gave a different perspective to the story itself.

The second kind of loss is avertable loss. It happens in when the translator could not find the best equivalent so he used a similar one. The problem is that when comparing the original text and the translated one, the mistake can easily be found. Avertable loss is also defined as translator's "failure to find the appropriate equivalence" (As-Safi 68). As is the case in this example:

"The little dry ditches in which Piglet had nosed about so often had become streams, the little streams across which he had splashed were rivers, between whose steep banks they had played so happily, had sprawled out of his own bed (…)" (117,118) where the rain flooded everything and made rivers (by making rivers it made river banks). In the translated text there is a different picture: "Uski isušeni jarci po kojima je Praščić tako često njuškao pretvorili su se u potočiće, a mali potočići u kojima se obično brčkao postali su rječice, a rječica na čijim su se strmim obalama svi oni onako radosno igrali nabujala je (…)" (131-132), in which it seems as they were playing on the river banks, but actually they were playing between them while it was dry. Similar was made here: "He (Pooh) took it out (the paper) and looked." (123), by being translated as "Izvadi papirić i pročita ga" (137). Translator should have been aware of the fact that Pooh cannot read so the verb *look* should have been translated as "pogleda ga", "promotri" or something similar. The choice translator made is contradictory to the story.

5.1. Omission and Addition

As mentioned already, in order to make a good translation, translator need to make some alternations in the translated text. Those alternations vary from manipulation strategies to several sorts of adjustments. Some of those adjustments include omission of certain elements, i.e. leaving some of them out, and addition of elements that do neo exist in the original text.

Omission and addition of elements are the two most important strategies as mention by Zohar Shavit (*Poetics of Children' Literature* 119-120). Translator needs to be equipped with enough knowledge about the source text and the target culture in order to decide which parts or elements of the source text to omit and replace with something more appropriate, and which one need more explanation. Therefore, the translator needs to decide what to add to the target text and at the same time be careful about not interfering in the text more than he/she is allowed to. The simplest way, according to Shavit, to correctly assimilate the text in the target culture is simply by deleting undesirable elements or even whole paragraphs. But in the case they are indispensable, they need to be modified in order to suit the target text and culture (*Poetics of Children' Literature* 34).

However, the process of adjusting the text to the target culture involves not only the omission of elements but the addition as well. Although addition can be used as a tool for the manipulation of the text, it is rather used as the adjustments of the text in order to avoid larger explanations.

> One of the most interesting manifestations of text adjustment are those elements that translators find necessary to add to the original. These added elements are the best indicators of the force of constraints on the model, since adding new elements to an already shortened text implies that the translator regards them as indispensable to the model. Additions are thus needed to reinforce the model, and

their inclusion reveals even more than deletions do which elements are considered obligatory for the target model. (*Poetics of Children' Literature* 120-121)

Also, in order to "adjust the text to a certain model the translator is sometimes even forced into adding to the model elements which do not exist in the original text, but which are considered obligatory in the target model and are thus needed to strengthen the model" (*Poetics of Children's Literature* 173). Added elements that are considered obligatory refer usually to small explanations that can be put in brackets or inserted words that help reader understand the story better.

As an example of addition there is a paragraph that explains the reason why Pooh was named like that: "…and whenever a fly came and settled on his nose he had to blow it off" (17), being translated as "…i kad bi god naišla kakva muha i sletjela mu na nos, morao je puhati i otpuhivati na sve moguće načine ne bi li je otjerao." (33)

Other examples of addition are:

"What was it (Heffalump) doing?" asked Piglet.

"Just lumping along," said Christopher Robin. (51)

"Što je radio", bio je praščić radoznao.

"Samo je onako teško trapao i toptao i sve pod sobom lomio", reče Christopher Robin. (66)

In this example one verb (lump) is translated by using three different verbs in Croatian language which are then additionally explained on the left side of the page as being too complicated for children to understand.

"I suppose it's just a pole stuck in the ground." (110)

"Ja mislim da je to jednostavno neka poluga koja je zabijena u zemlju, pa samo pol nje viri van, a drugi joj je kraj skriven u zemlji." (124)

In this example the translator used further explanation of what a pole looks like when stuck in the ground, which is not necessary in this case. Just like in the next example in which this added part is not necessary for understanding the story better.

But Pooh was getting something. Two pools below Roo he was standing with a long pole in his paws, and Kanga came up and took one end of it, and between them they held it across the lower part of the pool; and Roo, still bubbling proudly, "Look at me swimming," drifted up against it, and climbed out. (112)

Ali evo ga, to nešto donosio je Pooh. Dva bazenčića niže od onoga u kojem se sada praćakao Kan, stajao je Pooh držeći u šapama dugačak pol, zapravo polugu, to jest jednu podužu, tanju ali čvrstu granu, a Klo je prešla s druge strane i prihvatila drugi kraj pola. Tako su ga oboje držali nisko iznad bazenčića, a Kan, kojega je u neprekidnu veselu i ponosnu vrckanju i žagorenju: "Gledaj me, ja plivam", rijeka nanijela baš na pol, lijepo se za nj prihvatio pa ispentrao iz vode na suho. (126)

6. Foreign Elements in the Translated text

Since the original and the translated text differ greatly according to the culture they are written in and the language that is used, it is unquestionable that the culture and the language of the original text consist of a lot of elements that the members of the target culture and language will find foreign and strange. Translators are faced with a problem of first determining which elements sound foreign to the readers, and then coming up with the best solution for it.

Translation of literary texts from one language to another assumes that a large number of elements presented in the original text are going to be foreign in the target

culture. Although foreignness and strangeness may be expected in literary translation for adults, it is not so in translation for children. Here, the tolerance tends to be much lower.

If a book contains many foreign elements, the child reader may be unwilling to read the translated text, finding it too strange. There is also a correlation between the age of the readers and their capability of adopting strange and foreign elements. It is also saind in Elviea Camara Aguilera's work *The Translation of Proper Names in Children's Literature* where she made this connection between age and acceptance of "foreignness" saying that the lower the age, the lower the level of embracing the foreign elements.

The differences among the groups are marked by a greater or lesser development of intellective capabilities, which is closely related to previous knowledge of the world in the target reader. Those capabilities are necessary to be able to interpret the facts presented. So, the lower the age the lower the capability of understanding, therefore, the acceptability of foreignizing elements. (5)

An example of adjusting foreign elements and making them understandable is next one:

"He turned and walked slowly down the stream for twenty yards, splashed across it, and walked slowly back on the other side." (65)

"Okrenuo se i polako otkoračao dvadesetak metara nizvodno, pa se, pregazivši rječicu, vratio laganim korakom natrag." (80)

In this example the word "yard" is considered foreign in Croatian language and metric system, so the translator translated it into meters giving an approximate, not accurate, length.

7. Translation of Proper Nouns

Alongside with all previously mentioned difficulties that occur in the process of translation like the translation of foreign elements, or strategies translators use for the purpose of transferring the original text into an accurate translation, one of the dilemmas that translators also face with is the translation of proper nouns. Considering the fact that each text consists of roles, whether human or animal ones like in the case of *Winnie the Pooh,* a problem lies in the fact that not all names are used in all languages. Sometimes, names are to be translated so they could be understood better by the readers. In this chapter, the reasons for and against translating proper names will be explained.

Proper nouns are nouns that have specific reference. They denote people, animals, plants, cities, days and so on. There has been a discussion whether names are meaningful or not; some believe that names are indifferent to the notion of meaning, their primary function does not have to mean anything to fulfil their meaning. On the other hand, names in literary fiction are specific and it is thought that behind every name there is an author's intention, as Anna Fornalczyk says in her work *Anthroponym Translation in Children's Literature-Early 20th and 21st Century*. Further on, she says that proper names in literature fulfil identifying, fictionalizing and characterising functions, as well as descriptive role and they reveal the existence of the "cultural other". Names can be either translated, left as they are, transplanted and transliterated (95).

The question for many translators is whether proper nouns should be translated or not. An unwritten rule is that names which do carry some meaning should be translated in order to avoid misunderstandings (Camara Aguilera 6). On the other hand, names which do not carry some sort of meaning could stay as they are. By doing so, children are getting closer to different cultural elements. In this particular case, Winnie the Pooh case, animal names are translated mainly because there is an equivalent for all of them in Croatian

language: Winnie the Pooh – "Medo Winnie zvani Pooh", Piglet – "Praščić", Owl – "Sova", Rabbit – "Zekoslav" (although it could have been "Zec" or "Zeko", but translator made the connection with another famous rabbit – "Zekoslav Mrkva"), Eeyore – "Njar" (according to the sound a donkey does), Kanga and baby Roo – "mama Klo" and "mali Kan" (which makes a complete word "klokan" meaning kangaroo), Woozle as "Lusica" and name that is made wrong on purpose: Heffalump – "Slom". The one name that stayed faithful to the original is Christopher Robin which was not translated in the target language – the only human character.

There is also an opposite opinion by which names do not have an effect on the story so there is no need for them to be translated. That differs according to different age groups according to Khwira in his work *Strategies and Motivation in Translated Children's Literature* in which he denotes reasons why is that so.

Since names do not affect the plot and events of any literary text, they can be preserved except for very little children who would not be interested to read about foreign people and strange names that they would not be able to pronounce. For older children, like teenagers, the situation is different since they start to accept and even like to read about people other than themselves. (55)

Elvira Camara Aguilera in her work *The Translation of Proper Names in Children's Literature* states that there are four ways of translating proper names.

They can be copied, i.e. reproduced in the target text exactly as they were in the source text. They can be transcribed, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be substituted in the TT for any given name in the ST [...] and insofar as a proper name in the ST is enmeshed in the lexicon of that language and acquires 'meaning', it can be translated. (3)

Furthermore, Camara Aguilera notes that the combination of these four is possible, and that translator can also explain it in the footnote. Also, she mentions other two ways of doing so: non-translation, i.e. the deletion of a source text proper name in the TT, and the replacement of a proper noun by a common noun. There is also the insertion of the name in the target text where there is none in the source text (3).

Interestingly, not all genres demand the same translation strategy. For example, fairy tales, because of the addressee they are written for, tend to have proper names translated (e.g. Snow White as *Snjeguljica*).

8. Illustrations

All problems and difficulties mentioned in the previous chapters refer to language components, words and sentences, explanations and language adjustments. Although not mentioned so much in the process of translation, illustrations that can be found in children's books carry some meaning and help children understand the book better. Illustrations also make the book more adoptable. The main reason why illustrations are a problem for translators is that they carry meaning that influences the story but do not contain any words that have to be translated.

Illustrations contain certain notion of content, just like words do, and content is defined as "everything presented to children including values, experiences and skills that suit the children's needs and guide them" (Khwira 16). Just like words are used in the text, illustrations should correspond to child's comprehension skills and knowledge about the word, and illustrations should follow the story.

Like words, they should be selected and dealt with much censorship of what fits or does not fit the societal norms of the source and the target culture. Translators should pay attention to them as they are considered as another form of translation. (Stolt, 2006:82) (Khwira 57)

Translators should make illustrations and text complement each other because they are bounded by meaning. So, text alternations that somehow change something in the story demand that illustrations that refer to that part of the text change as well. Illustrations need to follow the story.

Illustrated children's book are not the only form of book meant for children that contain images. There is a difference between children's books that are illustrated and the ones that are called picture books. What makes a picture book distinctive is that it conveys its message through a series of pictures with only a small amount of text (or none at all). Nonetheless, both tend to be translated since illustrations are as important as, or even more important, than the text in conveying the message. "There is no doubt whatsoever that the visual message has an influence on the verbal traits and vice-versa; the characters and plot are enhanced by illustrations" (Pascua Febles 125).

In this particular research illustrations are left as they are in the original. There was no colour added, but are left black and white. Also, illustrations are placed in the translated text at the exact place as they are in the original, following the story and acting as helpful added explanation.

9. Other Translation Challenges

Alongside translational challenges and difficulties mentioned in previous sections such as manipulation of the text, adjustments needed in order to help the readers understand the text better, there are other elements in the original text that can cause problems to translators. Although they may seem minor, they do have an effect on the target text itself. Those elements would consider humour, dialect and even slang words. Paul Gill in his work *Translation in Practice* refers to some of these problems.

> Areas that could present some difficulty in translation and, indeed, in the editing process, could include extensive use of dialect, humour, poetry or literary conceits, all of which will need to be approached in a systematic and pre-agreed manner Will another translator or native speaker be called in to help get the dialogue right? Will humour be translated into English equivalents? Will poetry be translated at the same time, or will the translator look for existing English translations? (33-34)

Another issue regards the translation of titles. Since the title carries the first impression of the book, its translation should be taken into account.

> Literal translations of titles will often fail to grab the prospective audience for the book. Sometimes a complete change is required to make the book saleable in English-speaking countries, and difficult decisions may have to be made. Ultimately, the title is a commercial decision on which the publisher will have the final say, but creating a bland new title in order to avoid alienating readers is not good practice. (Paul 42)

Winnie the Pooh is translated as *Medo Winnie zvani Pooh* although the original tittle would not pose problems for children. Also, rarely anyone refers to the book by its translated version, but rather uses the original tittle in everyday conversation.

One of the translational issues is the concept of irony. Ironic elements can best be seen in capitalised words that Milne uses to put particular emphasis or irony on certain events or emotions. These ironic elements are completely erased in the translated text:

"If I know anything about anything, that hole means Rabbit," he (Pooh) said, "and Rabbit means Company," he said, "and Company means Food and Listening-to-Me-Humming and such like." (21)

"Ako znam išta na ovome svijetu, ova rupa ovdje znači da je tu negdje zacijelo i Zekoslav. A Zekoslav znači društvo. A društvo znači: bit će nečega za jelo i netko će me poslušati kako pjevam i sve što ide uz to." (37)

As well as I the next example:

"All right," said Eeyore. "We're going. Only Don't Blame Me." (105)

"U redu", reče Njar. "Idemo. Ali nemojte mene okrivljavati ako što pođe po zlu". (119)

As it can be seen in this example, capitalising draws the attention of the reader to these words and adds irony, emphasising the trivial nature of something taken extremely seriously by animals. Irony is also seen this example, but the difference is that is completely preserved and still maintained the ironic elements:

"What does 'under the name' mean?" asked Christopher Robin. "It means he had the name over the door in gold letters, and he lived under it." (2)

"Što to znači 'pod imenom'", upitao je Christopher Robin.

"To znači da mu je ime Sanders bilo ispisano zlatnim slovima iznad kućnih vrata te da je stanovao ispod tog natpisa," (18)

In addition, humour is also a problem for translators. It might be that something that is funny in one language does not work in other languages, so a certain equivalent

should be made. The most successful translation of jokes are more likely to be replacements than literary translations.

"The thing to do is as follows. First, issue a Reward. Then – "

"Just a moment," said Pooh, holding up his paw. "*What* do we do to this - what you were saying? You sneezed just as you were going to tell me."

"I *didn't* sneeze."

"Yes, you did, Owl."

"Excuse me, Pooh. I didn't, you can't sneeze without knowing it."

"Well, you can't know it without something having been sneezed."

"What I *said* was, 'First *Issue* a Reward'."

"You're doing it again," said Pooh sadly. (45)

"Valja nam učiniti sljedeće. Najprije treba rasp*cih*ati nekakvu nagradu. Zatim…"

"Samo čas", prekine je Pooh podigavši šapu u vis. "*Što* to treba učiniti s tom…kako si ono rekla? Upravo si kihnula kad si mi to htjela reći."

"Ma *nisam* kihnula."

"Jesi, jesi, Sovo, rekla si *apciha*."

"Oprosti, Pooh, ali ja nisam kihnula. Ta ne možeš kihati, a da za to ne znaš."

"Pa ja to ne bih mogao znati da ti nisi kihnula."

"Dobro, *rekla sam* "'Najprije valja *raspcihati*…'""

"Opet si to učinila", tužno će Pooh. (61)

Plays on words fall into the same category. Sometimes they do not work and need to be cut, and sometimes a whole new plays need to be invented.

"To discover what?" said Piglet anxiously.

"Oh! just something."

"Nothing fierce?"

"Christopher Robin didn't say anything about fierce. He just said it had an 'x'."

"It isn't their necks I mind," said Piglet earnestly. "It's their teeth." (103)

"Otkrivati, a što to", uznemireno će Praščić.

"Ah, pa tako…nešto."

"Ništa okrutno, nadam se!?!"

"Christopher Robin nije govorio ništa o okrutnima. Samo je rekao da se ta riječ izgovara sa 'ks', dakle nema ničega sa 'kr', prema tome nema ni okrutnih…"

"Ne zabrinjava me njihov izgovor", reče Praščić sav ozbiljan, "nego hoće li biti gladne." (117)

In this example, we can see that play on words works differently in Croatian and in English. Since the word "vrat" meaning "necks" wouldn't work in the translated text, the translator had to find something else, in this example the word "okrutno" to maintain the same idea as the original text.

10.Conclusion

The main interest of this work was to present the process of translating children's literature and to emphasise main problems that come across during the process as well as all the difficulties that this kind of translation, translation of children's literature, brings to the translators.

Starting with children's literature in general, it's historical development and its position regarding to the other types of literary works, this B.A. thesis gave a short introduction of the book for children *Winnie the Pooh* and its translated version *Medo Winnie zvani Pooh* which were used as a source of examples for different translation issues found in the translation of children's literature

Theoretical analysis was based on the works of authors specialized in this matter and it consisted of the explanations and definitions of the translator's task, cultural aspects and the use of language that affect translational strategies. Furthermore, manipulation of the text which includes all sorts of adaptations, adjustments, translational strategies such as omission and addition of element was elaborated. The problem of translating proper nouns, foreign elements and the concept of illustrations was interpreted and corroborated with additional examples.

All in all, on the example of one of the famous children's books – *Winnie the Pooh* most of the problems and difficulties that translators have to deal with in the process of translation can be seen. Marina Leustek, a Croatian translator, did an excellent job while translating this book. She successfully managed to overcome all those problems so that *Medo Winnie zvani Pooh* does not sound as if it had been translated from another language, but rather makes an impression as if it is an original text. This is the main goal of all translators, especially the ones who translate children's book, because no reader would want to read something that does not sound right.

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Problemi i teškoće kod prevođenja dječje literature:

Winnie the Pooh

Marija Jurlina

Sažetak

Literatura za djecu, i prevođenje iste, temelji se na kulturološkim, socijalnim i ideološkim aspektima. Prevođenje knjiga koje su namijenjene za najmlađe čitatelje donosi mnogo problema, te stvara dosta poteškoća za prevoditelje, između kojih je prevođenje vlastitih imena, ironija pa i humor. Ovaj rad donosi pregled naistaknutijih metode prevođenja te pokušava odgovoriti na pitanja koja se odnose na upravo ovaj naizazovniji tip prevođenja, a to bi bila: Koji je primarni cilj prevoditelja? Koji je najbolji način za prevođenje kulturoloških elemenata koji se teško prevode? Kolika je prihvaćena razina manipulacije i koliko daleko prevoditelj može ići a da ne kompromitira već osjetljiv dječji um? Odgovori i teze koje se vezuju na gore rečeno predstavljeni su na primjeru jedne od najpoznatijih dječjih knjiga: *Medo Winnie zvani Pooh.*

Ključne riječi: dječja literature, metode prevođenja, prevođenje, prevoditelj, knjige za djecu, *Medo Winnie zvani Pooh*