Faculty of Arts
Palacky University Olomouc
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Winnie the Pooh: A Comparative Analysis of Two Czech Translation Versions

Bachelor Thesis

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Study program: English for Translators and Interpreters
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Olomouc 2023

Filozofická fakulta Univerzity Palackého v Olomouci
Katedra anglistiky a amerikanistiky

Winnie the Pooh: A Comparative Analysis of Two Czech Translation Versions

Medvídek Pú: Komparativní analýza dvou českých překladových verzí

Bakalářská práce

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Olomouc 2023

I declare that I have worked on this thesis independently and that I have listed all primary and secondary sources.

In Olomouc   ....

Acknowledgement:

I would like to express my gratitude to my supervisor, Mgr. Jitka Zehnalová Ph.D., who guided me throughout this project, for valuable help and advice.

Metadata

Author:	Daniela Gardavská
Department:	Department of English and American Studies, FF UP
Title in English:	Winnie the Pooh: A Comparative Analysis of Two Czech Translation Versions
Title in Czech:	Medvídek Pú: Srovnávací analýza dvou českých překladových verzí
Supervisor:	Mgr. Jitka Zehnalová, Ph.D.
Number of Pages (characters/1800):	38
Number of characters:	68 805
Number of Attachments:	1
Language:	English

Abstract

The present thesis examines the translation strategies used in two Czech translations of Winnie-the-Pooh, with a focus on elements typical for children's literature. The author analyses the translations of Zdenka Mathesiová and Hana Skoumalová and compares their approaches to the adaptation of the text to suit child readers. The theoretical part of the thesis provides a critical review of the literature on translating for children, while the practical part offers a comparative analysis of the two translations. The study reveals significant differences between the two translations, with Mathesiová exhibiting greater fidelity to the source text and Skoumalová adopting a more liberal approach. The thesis provides insights into the translator's role in adapting children's literature for a target audience.

Keywords: comparative analysis, translation strategies, children's literature, translating for children, Alan Alexander Milne

Anotace

Tato práce zkoumá překladatelské strategie použité ve dvou českých překladech Medvídka Pú se zaměřením na prvky typické pro dětskou literaturu. Autorka analyzuje překlady Zdenky Mathesiové a Hany Skoumalové a porovnává jejich přístupy k adaptaci textu pro dětského čtenáře. Teoretická část práce přináší kritický přehled literatury zabývající se překladem pro děti, praktická část nabízí srovnávací analýzu obou překladů. Studie odhaluje významné rozdíly mezi oběma překlady, přičemž Mathesiová vykazuje větší věrnost výchozímu textu, zatímco Skoumalová volí volnější překlad. Práce poskytuje vhled do role překladatele při adaptaci dětské literatury pro cílového čtenáře.

Klíčová slova: komparativní analýza, překladatelské strategie, dětská literatura, literatura pro děti, překlad dětské literatury, Alan Alexander Milne

List of Abbreviations

- ST – source text
- TT – target text
- TT1 – Mathesiová's translation version
- TT2 – Skoumalová's translation version
- CSI – culturally specific items

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1. Introduction

To say that Winnie the Pooh is famous would be an understatement. Winnie the Pooh is a phenomenon. The stories about this bear have been adapted and reworked many times in many ways. Apart from the original book and its translations, there are adaptations in the form of books for little children, encyclopaedias, cookbooks, movies, series, theatre plays, puppet shows, music albums and videogames. I would also like to mention the introduction of Taoism for Westerners, *The Tao of Pooh* (1982), which became quite famous on its own. This book by Benjamin Hoff uses quotes and stories from the original *Winnie-the-Pooh* collection to explain the principles of Taoism.

The beginning of 2022 marks the expiration of A. A. Milne's copyright for the work, legally transitioning the original *Winnie-the-Pooh* into the public domain. This end of copyright allowed the making of a *Winnie-the-Pooh*-inspired horror movie - *Blood and Honey* (Wyre, Robbins, and Welsh 2022).

The original book became very popular in Great Britain. Only a month after its publication (1926), an article in the Journal of Education appeared, stating that "[i]f the reader does not know Christopher Robin, he is too illiterate to become literate without reading [*Winnie-the-Pooh*]", further describing the book as possibly the best gift book to appear before Christmas (The Journal of Education, 1926). In 2016 (the year of Pooh's 90th anniversary) a survey researching favourite fictional bears in the UK was conducted, with Winnie the Pooh taking first place among 22% of respondents (Statista 2016). Another poll from the same year showed Pooh to be the favourite character in childhood books, surpassing J. K. Rowling's Harry Potter (Flood 2016). A recent survey focusing on fame (heard of) and popularity (liked by) featured 1193 respondents, 93% of whom were familiar with Winnie the Pooh, while 73% disclosed being fond of him (YouGov PLC. 2022).

It is important to note what helped Winnie the Pooh reach such popularity. In 1961, five years after the death of A. A. Milne, Disney acquired the rights to Winnie-the-Pooh, dropping the hyphens in the name (Wyre, Robbins, and Welsh 2022). Before creating the first Winnie the Pooh movie, Walt Disney also obtained U.S. marketing rights to the characters of *Winnie the Pooh* for merchandising purposes. In 1966 Disney released a short featurette: *Winnie the Pooh and the Honey Tree* (Finch 2011, 35). In this short movie, Winnie the Pooh turned into a classical Disney character. Along with the other protagonists, he was redesigned to facilitate animation – this meant creating a full outline instead of the broken lines typical for Shepard's illustrations (Finch 2011, 42). While the animators tried to stay faithful to the original, one distinctive change has been made. The modern Winnie the Pooh is wearing a red T-shirt. The premise for this seems to be one of the original illustrations, where Pooh is hunting a Woozle in the snow, wearing a shirt to protect him from the cold (Finch 2011, 44). This new Disney version of Pooh has since then been used in all *Winnie the Pooh*-related merchandise ranging from toys, clothes, accessories and school supplies to cosmetics or tableware.

After *The Honey Tree*, Disney featured several more movies and series. The recreation of a book into an audio-visual form begs a question of the level to which Disney stayed

true to the original. Zemanová suggests that the stories gradually deviate from Milne's book (2015, 17) and it seems it could make for an interesting research topic. Another source for Disney's retelling of *Winnie-the-Pooh* is Oittinen's article *From Thumbelina to Winnie-the-Pooh* (2008, 81-84). The film adaptation is, however, beyond the scope of this thesis.

Pooh is not a phenomenon only in its source culture, he is famous all around the world. The original book (*Winnie-the-Pooh*) was translated into at least 74 languages, including Latin (The Many Translations - of Winnie-The-Pooh 2020). Due to Pooh's popularity, he is also a frequent subject of academic attention. There are hundreds of theses, dissertations (i.e., Dušek 2007, Krajovanová 2008, Zemanová 2015), reviews and studies scrutinizing *Winnie the Pooh* from various points of view – from psychology, philosophy, gender roles, education, or logic to language studies.

My thesis belongs to the latter category. I am going to look at A.A. Milne's *Winnie-the-Pooh* (1926) from a textual perspective. More specifically, I will be interested in *Winnie-the-Pooh* in two Czech translation versions. In Souborný katalog ČR, there are 275 entries for "Medvídek Pú/Pů", but only Skoumalová and Mathesiová were translating the original Milne's version, other entries are translations of different adaptations, mostly by Disney (Národní Knihovna ČR, 2014).

This popular children's book has been translated by two women: Zdenka Tůmová-Mathesiová in 1931 and Hana Skoumalová in 1938. Skoumalová's translation has been published 17 times over the following decades, with the latest edition published by Albatros in February 2022 (her translation also features the second book, *The House at Pooh Corner*, which will not be included in my analysis). I will be using the latest edition from 2022 with the most recent revision of Skoumalová's translation from 1958 (Milne [1926] 2022, imprint) and Mathesiová's only published edition from 1931. According to the imprint in the 2022 edition, the translation from 1958 has been used. The imprint does not comment on any changes made since the translation version from 1958. A comparison of different translation editions is not the goal of this thesis.

It is also worth noting that Skoumalová's different translation editions were accompanied by different illustrations by Kubašta, Zápal, and Shepard successively, while Mathesiová's translation is illustrated with Shepard's drawings only (Databazeknih.cz 2022). Riitta Oittinen points out that "[i]llustrations are of major importance in children's literature" and they may even hold greater importance than words when it comes to picture books (2000, 5). Further information on illustrations in *Winnie the Pooh* can be found in *The Art of Winnie the Pooh* (Campbell 2018).

My thesis aims to find out to what extent did each translator adapt the text to suit the child reader and what strategies they used for this purpose.

In the theoretical part, I will provide a critical review of the literature on translating for children to identify its key principles and translation strategies. These will then be applied in the analytical part. I will also introduce the author, the original text, and the translators with their translation versions briefly. For the analytical part, the following research questions have been set up:

1. How did the translators approach the translation of specific features of children's literature?
2. How do these approaches differ in the two translation versions?
3. What shifts of translation occurred in the two translation versions?

The research questions will be answered at the end of my thesis based on the comparative analysis of the two translation versions. The analysis should provide some insight into the approaches of the two translators and allow me to determine the differences between them.

2. Children's Literature or Writing for Children

Before delving deeper into the subjects of children's literature and translating for children, I would like to take a look at different definitions presented by scholars in this field.

The definition of children's literature has always been a point of discussion. Wall points out that many scholars in the past lamented the lack of a proper definition of a children's book (1991, 1), while Oittinen questions whether there is a reason to give children's literature a definition at all, and if it is even possible (2000, 66). As Lathey states in the introduction of her book *Translating Children's Literature*, "[d]efinitions of children's literature are plentiful, ranging from a pragmatic focus on texts intentionally published for children to the unlimited scope of any text read by a child" (2016, 2).

Scholars tend to describe children's literature in one of two ways. According to Oittinen, it is either considered 1) literature produced and intended for children, or 2) literature read by children (2014, 35). While these two approaches may seem very similar, the scope of the actual literature falling into each category could be wildly different, as children often like to read books not primarily intended for them. Many scholars also try to look at children's literature from several different points of view, but they often do not seem to come to a clear conclusion.

There is also some dispute about the term "children's literature" itself. In *The Narrator's voice*, Wall makes a distinction between "children's literature" and "writing for children". According to her, the term children's literature is not exact enough. It is a loose category that encompasses a wide range of works. The term writing for children, on the other hand, is focused on the audience:

> If a story is written to children, then it is for children, even though it may also be for adults. If a story is not written to children, then it does not form part of the genre writing for children, even if the author, or publisher, hopes it will appeal to children ... (so) [i]t is not what is said, but the way it is said, and to whom it is said, which marks a book for children. (Wall 1991, 2)

Oittinen agrees with Wall's point of view. When talking about translation of children's books, she prefers the term "translating for children" over "translating children's literature", arguing that what is important for translators is, yet again, the audience (2000, 69).

In their textbook *Essentials of Children's Literature*, Lynch-Brown and Tomlinson define children's literature as good quality storybooks about topics relevant and interesting to children through prose, poetry, fiction, and non-fiction. They argue that the way the book is written also defines children's literature. According to them, children's books are forthright, humorous, suspenseful and emphasize hope for a better future (1999, 2).

In her paper, García de Toro gives a whole range of definitions of writing for children: 1) literature specifically written for children and considered appropriate for them, or 2) texts about children, 3) literature (re)claimed by children, or 4) literature written by

children (which, of course, is a very narrow group of texts that is very rarely published). But in her further research, she prefers "literature written for children" (2020, 463).

She also points out that there is difficulty even when trying to define child and childhood itself, as there are different definitions of childhood in different cultures, but also within a single culture: from legal and biological point of view, or the points of view of children's rights (2020, 463). Hunt is another scholar who points out the difficulty that arises from trying to define the word "children" in children's literature (2005, 3).

With another definition, de Toro cites Cecilia Alvstad, a professor in translation studies: "Children's literature is... understood as picture books, novels, short stories, drama, theatre, poetry, rhymes, songs, comics, and similar material that target children and young adults" (Alvstad 2018, in García de Toro 2020, 463-464).

A Swedish pedagogue and specialist in children's literature, Göte Klingberg, sees children's literature simply as literature produced specifically for children (Klingberg in Oittinen 2000, 61).

In general, scholars in the field of children's literature describe this body of texts as books that are written for/to children. It is also necessary to take into account that children often read books considered adult literature just the same as adults sometimes read books labelled as children's.

There is no doubt about *Winnie-the-Pooh* being a book for children. According to Encyclopaedia Britannica, it is "a collection of children's stories" (Lowne and the Editors of Encyclopaedia Britannica 2023) and Wikipedia describes it as "a 1926 children's book" (Wikipedia Contributors 2022). The language of the book is rather simple with a lot of dialogue accompanied by illustrations. It is not, however, considered a picture book. Oittinen and O'Sullivan mention the indivisibility of the text and illustrations when defining picture books (Oittinen 2003, 130; O'Sullivan 2010, 133). This is not the case with Winnie-the-Pooh. Of course, the illustrations complete the story, but they are not essential, only complementary. It is also quite typical for a children's book to star animal and child protagonists. The features of the book will be further explored in the analysis of this paper.

Children's books are usually defined from an adult point of view. It is adults, who approve of certain kinds of literature for children and the whole "genre" of children's literature is based on adults' decisions, points of view, likes and dislikes (Oittinen 2000, 68-69). I will therefore take a closer look at the role adults play in writing for children.

2.1. Adults and Children's Literature

As children are not usually involved in the process of creating, translating, and distributing books, adults take on an important role in the industry of children's literature. The communication in writing for children is therefore asymmetrical: "[The] adult investment in children's literature – whether creative, financial or affective – results in an asymmetrical power relationship between writer and reader that affects every level of the writing process" (Lathey 2016, 2).

"[At] every stage of literary communication (in children's literature), we find adults acting for children... (But) without adult authors, publishers, intermediaries and so forth,

there would be no communication; children cannot act independently in the literary market". (O'Sullivan 2005, 13)

Due to this heavy involvement of adults, children's books often have dual audience. Many books are read aloud to children by their parents, and this reality is not lost on the authors of children's books. The parents/adults are therefore also addressed in these books which often include jokes or witty comments only the adults will understand. The children's preferences and tastes are not the only ones considered when writing and translating for children (García de Toro 2020, 465), which puts this body of texts into a unique position.

2.1.1. Adult Literature vs. Children's Literature

To further specify what children's literature is, it might be useful to look at the differences between adult and children's literature.

Three basic features distinguish children's literature from adult literature. Children's books are often illustrated, they are meant to be read aloud and they have dual audience (Oittinen 2014, 35). These features are frequently mentioned in academic writing focused on children's literature.

According to O'Sullivan, children's literature is regarded as literature that must adapt to the requirements and capabilities of its audience. The key difference between children's and adult literature is that the language, subject matter, formal and thematic features are written or specifically adapted for children (2005, 12-13). Peter Hunt shares a similar opinion. He says that children's literature and adult literature have different audiences with different respective skills, needs and ways of reading (2005, 3).

In an article in the journal *Children's Literature in Education*, Myles McDowell uses a quite fitting analogy to compare children's and adult literature. He imagines the two units of literature as green and orange paints spilled on the floor. Where the two pools of paint meet, they form an undefined brown. But where they do not mix, they are still green and orange. McDowell argues that it is possible to distinguish between adult and children's literature, even though there are some grey (brown) areas (1973, 50-51).

He also attempted to describe children's literature and its specifications:

[C]hildren's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure. (McDowell 1973, 51)

Lathey disagrees with McDowell's comparison of children's and adult literature. She states that McDowell's definitions "fail to encompass the variety of children's literature currently available" (2016, 2-3). McDowell's definitions are indeed too specific to take into account all texts that could be considered children's books. According to Lathey, "[the] boundaries between children's and adult literature are fluid and regularly breached

by both adults and children" (Lathey 2016, 1). A similar opinion had been expressed by Wall: "'[children's] literature' is incapable of having a definition, just like 'adult literature'" (1991, 2). She believes that books written for adults can very well be called 'children's literature' if children wish to read them (1991, 1-2). This is called crossover fiction and goes both ways. Some common examples of crossover fiction are Swift's *Gulliver's Travels* or J.K. Rowling's *Harry Potter*.

In the introduction of his book *Understanding Children's Literature*, Peter Hunt points out that we should not judge children's books by the same set of values as adult books, because in comparison with adult literature, they will always be viewed as *lesser*. Children's literature has been marginalised and somewhat overlooked. But according to Hunt, this puts children's literature into a special position – it is a set of books that does not belong into any group or discipline (2005, 1-3). Oittinen also mentions the status of children's literature. From adults' point of view, children's literature appears to be less demanding, and therefore less valuable than other bodies of literature (2000, 67). She adds that the Nobel prize has never been awarded to a children's books author and that just a few decades ago, authors of children's books used pen names to avoid hurting their reputation (2000, 68).

2.2. Illustrations

Many children's books are accompanied by illustrations, which play an important role when translating children's literature. It is necessary to interpret both the verbal and the visual. "The visual is a key element of the picture book and should be translated" (Oittinen 2000, 103). Illustrations help the reader visualize the scene, characters, and setting (2000, 100). This means that translators of children's books should be able to read pictures, too (2000, 101). They should understand the language of illustrations. Oittinen believes that translation of illustrated literature should be a special field for people specializing in translation and art, for example. But the process of translation often overlooks illustrations (2000, 114).

> [The] visual of a story always adds to the storytelling by giving extra information: details about setting in time, place, culture, society as well as characterization and the relationships between the characters. The visual details of a story give a background and place the characters in homes and milieux. The visual information always complements and amplifies the verbal narration. (Oittinen 2008, 84)

The original *Winnie-the-Pooh* was illustrated by E.H. Shepard and new illustrations were provided by Disney. Various translation versions are accompanied by their own illustrations made by local artists. The Russian version, for example, had a great number of different illustrations by various people, as the Shepard and Disney versions were banned (due to Walt Disney being allegedly anti-communist) (Tashlitsky 2008, 5). The Czech version also has its own illustrations. They were drawn by Jaromír Zápal in 1978. Illustrations in *Winnie-the-Pooh* could serve as a research topic on its own. This paper is, however, concerned only with the text itself and illustrations are not part of my research.

3. Translating for Children

As I have already mentioned, adults take on a significant role in the production of children's literature. And it is also the adults who pick books to be translated, translate them, buy them, and often read them aloud (Oittinen 2014, 36). This involvement is also related to the already mentioned dual audience. Translators need to take this into account and translate all the witty or knowing comments intended for the adults accordingly (Lathey 2016, 2). They should also consider that the function of the translation may differ from the original, i.e., Gulliver's travels' original was intended for adults, but most of the translations were targeted at children (Oittinen 2000, 63).

The status of children's literature also plays a role in the translation process. According to Shavit, translators of children's literature have much more liberty with the text than adult book translators, because of "the peripheral position of children's literature within the literary polysystem" (1987, 112). They can manipulate the text by changing, enlarging, abridging, or deleting or adding to it (Shavit 1987, 112). "[The] lower the status of a text, the more freely is it treated" (O'Sullivan 2005, 84).

3.1. Adaptation for the child reader

When writing for children, the authors adjust the text for their readers. According to Shavit, there are two general principles the writers usually follow:
1) The adjustment of the text to make it appropriate and useful for children.
2) The adjustment of the plot, characterization, and language to the child's level of comprehension.

These two principles are usually complementary but may even contradict. Translators must be aware of these principles and should adhere to them as well (Shavit 1987, 113).

O'Sullivan argues that "[we] cannot speak of 'the child reader', any more than we can speak of 'the reader' in general. The literary competence of every child depends on their individual affective and cognitive development, influenced by factors of the maturing process and the child's social background, education, etc." (2005, 79).

García de Toro also thinks that when writing for children, we must consider the needs, interests, reactions, and degree of comprehension of the reader. And since the text should be comprehensible for children, it should be adapted to the child's linguistic and cognitive levels. The main elements that are often adapted include literary references, foreign words, historical references, proper names, weights and measurements, flora and fauna and culture-bound references (García de Toro 2020, 466).

According to Oittinen, one reason for a translator to adapt a text is trying to stay loyal to the child reader (2000, 76). "The assumption is that we must not adapt, abridge, or alter children's literature in any way while translating, but we must keep to the same level of accuracy as we do when translating for adults" (Oittinen 2000, 81). But Oittinen does not fully agree with this assumption. She points out that the meaning and text are always interpreted in a specific situation. She stresses the importance of looking at the text as a whole and translating it as such (2000, 81). But by treating the text this way, individual translators may come to different translation solutions, as their view of the story might be

different. Varying translation strategies, different translation briefs and general views can also cause varying translation results (Oittinen 2014, 36).

O'Sullivan questions how much explanation is needed for the child reader and what kind of explanation should take place. "Translators of children's literature decide, therefore, what young readers can or cannot understand; they make assumptions about elements of foreign cultures that in their view are not part of the readers' repertory" (O'Sullivan 2005, 83-84).

Lathey mentions different stylistic approaches when writing for children: "Necessary adjustments for the younger child reader should not, however, lead to a deliberate simplification of language in the process of translation. A translator has to assume that the author of the source text has good reasons for introducing vocabulary or concepts that may seem demanding: children must, after all, learn as they read." (2016, 7-8)

A specialist on children's literature, Göte Klingberg, is often cited in scholars' works on this topic. He saw cultural and language-specific references in children's literature as the main sources of deviations from the original (Klingberg 1986, in O'Sullivan 2005, 80). Klingberg draws a clear line between translation and adaptation. According to him, adaptation means the author's/publisher's consideration of the child's (supposed) interests, needs, reactions, knowledge or reading ability (1986, 11 in Oittinen 2000, 88). He believes that when a text is adapted to a high degree, it is then easy to read. While a text with a low degree of adaptation is hard to read. In this case, however, he talks about the author, not the translator. He does not specialize in translation, so he understands it as producing "sameness" and believes that the function of the original and of the translation is always the same (Klingberg in Oittinen 2000, 89). "The translation should not be easier or more difficult to read, be more or less interesting, and so on" (Klingberg 1986, 85-86, in Oittinen 2000, 89). Klingberg is convinced that any alteration at the translation stage is negative, as it manipulates the word of the original (Klingberg in Oittinen 2000, 89).

He defines adaptation in terms of deletion, addition, explanation, simplification, and localization (and antilocalization = foreignization) (Klingberg in Oittinen 2000, 89). He introduces the concept of "purification", sanitizing values in translation through deletion and addition. Purification conflicts with one of the aims of translation (internationalization of concepts for the young reader) and should be avoided (Klingberg in Oittinen 2000, 90-91). In general, Klingberg sees adaptation as negative. Oittinen does not see the point in deciding whether an adaptation is negative or positive. She believes the "issue is the purpose of the whole translation project, the translation situation, and the translator's child image" (Oittinen 2000, 91). When it comes to abridgements, however, Oittinen agrees with Klingberg and Shavit's concern that abridgement could negatively affect the reading experience of the child (Oittinen 2000, 93).

Klingberg created an exact system to determine whether a translation is a hidden abridgement or a "real translation". His method consists of counting the words of the original and the translation and comparing them. He does try to consider differences between languages. But Oittinen does not think this is the appropriate way of assessing abridgement (Klingberg 1986, 73-80, in Oittinen 2000, 93-94). According to her, the main problem with Klingberg's assumptions is his view of translators as repeaters of the original's author's ideas. Translators are professionals who make decisions in favour of

domesticating or foreignizing in unique situations (Oittinen 2000, 97). "Translation is production... not reproduction" (Godard 1990, 90, 93, in Oittinen 2000, 97).

3.1.1. Exoticization or Domestication

One of the main concerns in the field of translating for children is whether the text should be domesticated, or exoticized. Domestication brings the text closer to the reader, it is adapted by replacing foreign elements with familiar ones. Exoticization, on the other hand, brings the reader closer to the text by preserving the foreign components.

In children's books, domestication is more common than exoticization. There are different reasons for domestication, such as political pressure, censorship, or a different set of moral values (Oittinen 2014, 42).

It is possible to domesticate almost anything: from names, the setting, genre and historical events to cultural and religious rites and beliefs (Oittinen 2014, 42-43). The process of domestication is seen even at the very beginning of the translation stage – when choosing certain books for translation while leaving other out. The most common means of domestication are abridging (shortening) and creating a new version for different media (Oittinen 2014, 43), for example, a book made into a movie or TV series.

One of the scholars who prefer foreignization over domestication is an American translation theorist Lawrence Venuti. He has been frequently criticised for being too black and white. Oittinen points out that children may not be willing to read foreignized books, seeing them as too strange. What would then be the purpose of translating books, if there would be no one to read them? (Oittinen 2014, 43).

Oittinen argues that translators are always domesticating in one way or another because they carry their own childhood image in their minds (Oittinen 2014, 43). She sees domestication as an essential part of translation, as translators bring the text closer to the target reader by transferring it into a familiar language (Oittinen 2000, 84).

O'Sullivan believes that translation is usually a combination of foreignization, neutralization, and domestication (2005, 84-85). Translators could be compared to ropewalkers: they are balancing between adaptation for the child reader and preservation of the foreign. And this balancing is determined by editors'/translators' assessment of child readers (O'Sullivan 2005, 64). She also mentions the paradox of translating for children: books are translated to enrich children's literature and introduce children to new cultures, but the foreign elements that would serve this purpose are often domesticated (O'Sullivan 2005, 64).

3.1.2. Censorship

Censorship of children's books can be viewed as deletion of elements regarded as unsuitable or inappropriate for children in the target culture (O'Sullivan 2005, 71). It is adults who censor children's books based on their view of what is or is not appropriate for them and what they expect other adults to view as such. Censorship occurs at different stages of book production, from publication to translation to reading and is based on adults' concepts of childhood (Oittinen 2000, 52-53).

In some cases, the source and target cultures are so different that it is considered a better solution to not translate the book at all:

> While the translation process acts as a filter in the transference between foreign but culturally close areas, major deviations from the norms of the target system when the cultures are both foreign and culturally distant can lead to a book not being translated at all. (O'Sullivan 2005, 73)

In some totalitarian states, children's literature seemed so important that it underwent severe censorship (Hunt 2005, 4). West expressed an interesting view on the censorship of children's books:

> Throughout the history of children's literature, the people who have tried to censor children's books, for all their ideological differences, share a rather romantic view about the power of books. They believe, or at least profess to believe, that books are such a major influence in the formation of children's values and attitudes that adults need to monitor nearly every word that children read. (West 2004, II, 689, cited in Hunt 2005, 5)

Children's literature is constantly manipulated by adults to conform to what they consider appropriate for children. They censor violence, political, religious, and racist references, sensitive themes such as suicide, and sexual references (García de Toro 2020, 466).

O'Sullivan mentions some examples of censorship in children's books: "changes of characterization and conduct, toning down the mention of physical functions, 'correcting' the creative use of language in translation (including deliberate misspellings), and toning down certain linguistic registers that do not conform to the stylistic norms of children's literature in the target culture, often in translation of varieties of humour" (2005, 71). Oittinen proposes the possibility that the violation of these taboos in children's books may be one of the reasons these kinds of books are so popular among children (i.e., Pippi Longstocking) (Oittinen 2000, 92).

Misspellings, for example, are a favourite source of humour in children's literature. It makes children feel superior because they can recognize the mistakes they probably no longer make. *Winnie the Pooh* is an example of a book full of humour based on misspellings. O'Sullivan focused on the comparison of the original and the German version of *Winnie-the-Pooh*. According to her, a lot of the misspellings were corrected in the German translation because they seemed inappropriate (O'Sullivan 2005, 75-76).

"Stylistic elements that are particularly popular with child readers or listeners sometimes go unrecognized as such by translators, or are removed because they offend against the prevailing stylistic norms of the target literature" (O'Sullivan 2005, 76).

O'Sullivan demonstrates this phenomenon on the repetitions of "buzzing" in this excerpt of *Winnie-the-Pooh*:

> That buzzing-noise means something. You don't get a buzzing noise like that, just buzzing and buzzing, without its meaning something. If there's a buzzing-noise, somebody's making a

buzzing-noise, and the only reason for making a buzzing-noise that I know of is because you're a bee. (Milne 2009, 13)

The repetitions are omitted, or at least reduced in most translation versions. The first German translation from 1928, for example, tries to avoid repetition and only uses the German equivalent of "buzzing noise" three times (O'Sullivan 2005, 76).

I have decided to explore how did the Czech translators, Mathesiová and Skoumalová, deal with this particular translation problem, and whether they stayed faithful to the original, or chose the path of adaptation in the form of censorship.

Czech version 1 (Mathesiová): "Tohle bzučení něco znamená. Přece takové bzučení není jen tak samo sebou, jenom tak, aby to dělalo bz a bz a nic to neznamenalo. Když je tu bzučení, pak někdo bzučí, a jediný důvod, o kterém vím, aby někdo bzučel je, když 'někdo je včela'."

Czech version 2 (Skoumalová): "To bzučení něco znamená. Takovéhle ustavičné bzučení vždycky něco znamená. Když slyšíme bzučení, musí někdo bzučet, a pokud já vím, bzučet mohou jedině včely."

Mathesiová's version stayed more faithful to the original, while Skoumalová omitted two occurrences of "buzzing" in comparison with the original. However, we should take into account that Skoumalová's translation of this excerpt is almost halved in terms of number of words. Skoumalová's version has 24 words, while Mathesiová's 45.

When translating children's literature, the target text can become an adaptation as it goes through censorship. Xenia Tashlitsky, in her paper on the English-to-Russian translation of *Winnie the Pooh*, shows evidence of censorship. While the original *Winnie-the-Pooh* is clear on the fact that Pooh is British, the Russian version omits this. The preface by Milne about the origin of Pooh in the London Zoo is not present in the Russian translation. Moreover, typical Briticisms recurring throughout the book (Hallo, luncheon, stoutness, bother) are also omitted (2008, 3). The influence of censorship could also be analysed in the Czech translation of *Winnie-the-Pooh*. Especially the translation version by Hana Skoumalová could present a solid base for research, as it has been published many times and it would be interesting to compare the changes in different editions. This, however, is beyond the scope of my work. This topic has been touched upon by Krajovanová in her master's thesis, where she looked at the development of Skoumalová's translation versions from 1938 to 2005 (2008, 21-27).

4. The Original and its Two Czech Translations

In this chapter, I am going to introduce A. A. Milne and the original work, *Winnie-the-Pooh*, and the two Czech translators and their translation versions – Zdenka Mathesiová and Hana Skoumalová.

At this point, I would also like to stress that the scope of my thesis is only concerned with the short stories collection *Winnie-the-Pooh*. My research is not dealing with any adaptations, but with Milne's original text only.

4.1. Winnie-the-Pooh

Pooh made his first appearance on Christmas Eve in 1925 in the London Evening News. He was the protagonist of a story called *The Wrong Sort of Bees* (New York Public Library 2022). In 1926, the first book dedicated to Pooh was published.

Winnie-the-Pooh is a collection of stories for children written by Alan Alexander Milne. Milne wrote those stories mainly for his son, Christopher Robin, who appears in the book as the narratee. The main protagonist of the book is Winnie the Pooh, Christopher Robin's teddy bear. Other Christopher's toys appear in the stories as well: Piglet, Eeyore, Owl, Rabbit, Kanga, and Roo. In the second book, *The House at Pooh Corner* (1928), Tigger joins the group. The adventures of Winnie the Pooh and his friends are narrated as bedtime stories.

An integral part of the narrative are the original Shepard's illustrations. I am, however, concerned with the textual aspect only.

4.1.1. Alan Alexander Milne

A. A. Milne was born as the third son of the headmaster at Henley House School in 1882 in London. He studied at Westminster School in London and later at Trinity College, Cambridge on a mathematics scholarship. While studying he also edited and wrote for the student magazine *Granta*. After graduation in 1903, he moved to London and began his freelance writing career. In 1906 he joined the literary magazine *Punch*, writing humorous verses and essays. In 1913 he married Dorothy de Sélincourt.

In 1915 Milne joined the military and served in World War I as a signalling officer. During his time in service, he had written his first play, *Wurzel-Flummery*. After the war he was not rehired by *Punch*, so he continued his freelance career as a playwright. His light comedies, such as *Mr Pim Passes By* (1921) or *The Dover Road* (1921) gained considerable success. He also wrote a detective novel, *The Red House Mystery* (1922) and a stage adaptation of Kenneth Grahame's classic children's book *The Wind in the Willows*, titled *Toad of Toad Hall*. In 1924 Milne published his first collection of poems for children *When We Were Very Young*, followed by a second volume *Now We Are Six* (1927). The poems in Milne's works could make for another interesting research topic.

Despite previous achievements, his greatest success turned out to be two collections of stories for children *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928) which remained popular to this day.

In the 1930s, Milne returned to writing for adults. He published novels, short story collections and an anti-war book *Peace with Honour*. In 1939 he wrote an autobiography, *It's Too Late Now*. Milne died at his home in East Sussex in 1956. (Biography.com Editors 2014)

4.2. The First Czech Translation

The first Czech translation of *Winnie-the-Pooh* was published in 1931 under the title *Dobrodružství Medvídka Pů*. It is no longer in print and can be rather tricky to get a hold of. This first translation version did not get much attention and unfortunately, there is not a lot of research focused on this translation.

4.2.1. Zdenka Mathesiová

Zdenka Tůmová, born in 1898, was an actress, reciter, and literary translator from English, Russian and German. The available information about Zdenka is, unfortunately, quite limited.

She got married twice. First in 1917 to Eugen Hais, and her second husband was a known poet and translator Bohumil Mathesius. There are two versions of Zdenka's married surname: Mathesiová and Mathesiusová. At first, she and Bohumil lived together from the money Zdenka's father provided, but after the funds were exhausted, they parted ways, and both started working independently (Mathesius 2017, 17).

Mathesiová appeared in two movies. First was a silent film *Mořská Panna* (1926). Her second appearance was rather short as one of the customers in the movie *Skalní ševci* (1931). Here is a list of Mathesiová's translations:

- Albert Londres: *Šílící Čína* (1927)
- Lewis Wallace: *Ben Hur* (1928)
- Winifred Darch: *Emigrantská princezna* (1930)
- L. Pantělejev (Alexej Ivanovič Jeremejev): *Republika Škid* (1930)
- A. A. Milne: *Dobrodružství medvídka Pů* (1931)
- Edward Phillips Oppenheim: *Dům pokladů* (1932)
- Joseph Alexander Altsheler: *Stopaři přední stráže* (1939)

Even though she was the first one to take on the challenge of translating *Winnie-the-Pooh* into Czech, her translation version does not seem to get much attention. Her translation is not mentioned on Winnie-the-Pooh's Czech Wikipedia page, nor in any articles mentioning Pooh's Czech translation:

"V Československu Medvídek Pú poprvé vyšel v roce 1965 v geniálním překladu Hany Skoumalové". (djo 2021)
"Český překlad medvídka Pú pořídila Hana Skoumalová, poprvé vyšel v roce 1938". (Lidovky.cz 2015)

"V Česku Medvídek Pú poprvé vyšel v roce 1958 ve vynikajícím překladu Hany Skoumalové" (Geatwick 2021)

We should note, however, that the authors of these articles do not seem to have done much research regarding the publication of the first Czech translation of *Winnie the Pooh*, as they all state different years (the correct year of the first publication of Skoumalová's translation version is 1938). In her review essay, Kratochvílová (2014) also completely disregards the existence of Mathesiová's translation version.

In 1933 Zdenka tragically died at the age of 34 when she choked on carbon dioxide fumes from the stove (JA.RO.KO. 2022). According to Bohumil's cousin, Vilém Mathesius, she committed suicide (2017, 17).

4.3. The Second Czech Translation

Skoumalová's translation of *Winnie-the-Pooh* (*Medvídek Pú*) was first published in 1938 and has been republished every few years ever since, with the last edition from February 2022. An overview of her translations can be found in the reference section.

4.3.1. Hana Skoumalová

Hana Duxová was born in Český Brod in 1903. She studied English and Czech at Charles University (1923-1928) and spent two years at Vassar College in the USA (1924-1926). Afterwards, she worked as a high school Czech and English teacher in Ostrava and Prague and worked on literary translations. Here is a list of some of her translation works:

- Samuel Butler: *Cesta všelikého těla* (1957)
- Gertrude Stein: *Tři životy* (1961)
- Walter Scott: *Wawerley aneb Před šedesáti roky* (1962)
- John Hersey: *Kupec dětí* (1962)
- Alan Alexander Milne: *Medvídek Pú* (1965)
- David Herbert Lawrence: *Panna, cikán a jiné povídky* (1966)
- Virginia Woolf: *Mezi akty* (1968)
- William Beckford: *Vathek* (1970)
- Ann Radcliff: *Sicilský román* (1970)
- Elizabeth Bowen: *Schody zarostlé břečťanem* (1972)
- Edward Morgan Forster: *Rodinné sídlo* (1982)

She married a literary critic and translator from German and English Aloys Skoumal (1904-1988), with whom she collaborated on several translations:

- Thomas Edward Lawrence: *Bouře nad Asií* (1935)
- Katherine Mansfield: *Zahradní slavnost* (1952)
- Lewis Carroll: *Alenka v kraji divů a za zrcadlem* (1961)
- John Steinbeck: *Ryzáček* (1962)

- Rudyard Kipling: *Knihy džunglí* (1965)
- Henry James: *Co všechno věděla Maisie* (1971)
- Thomas Hardy: *Lesáci* (1975)

Hana and Aloys had two children, Jan and Ludmila, who both followed in their parent's footsteps and became translators. Hana died at the age of 96 in Prague (CCN plus s.r.o. 2016).

5. Methodology

My thesis is concerned with the two Czech translation versions of A. A. Milne's *Winnie-the-Pooh*: *Dobrodružství Medvídka Pů* (Mathesiová) and *Medvídek Pú* (Skoumalová). Skoumalová's translation version also includes the second Winnie-the-Pooh book, *The House at Pooh Corner*, but as it has not been translated by Mathesiová, it is not a part of this analysis. The *Winnie-the-Pooh* original version I am working with also has an additional preface and table of contents not present in either of the translations, therefore I excluded the front matter from my analysis as well.

I would also like to stress that I am working with Milne's original work and its translations. My thesis is not concerned with any reworks or adaptations.

The analysis is based on the methodology proposed by Zehnalová and Kubátová (2021). I am using the textual analyses from their methodology of translatological and sociological cooperation that I tailored to suit my research. Zehnalová and Kubátová's textual analysis is based on two sets of indicators: quantitative ones and qualitative ones, and I follow the same pattern while focusing on selected items typical for children's literature. I include Table 1 with metadata of the original text and both translation versions.

Table 1: Metadata of analysed books

	ST	TT1	TT2
Author/translator	A.A. Milne	Zdenka Mathesiová	Hana Skoumalová
Title	Winnie-the-Pooh	Dobrodružství Medvídka Pů	Medvídek Pú
First publication	1926	1931	1938
Edition under analysis	2009	1931	2022

My analysis aims to uncover translation strategies used by each translator and to determine to what extent did they adapt the text for the child reader in terms of the selected items. The indicators for my analysis were chosen based on a pilot translation analysis of the ST, objective of which was to determine items that 1) are typical for children's literature, 2) are frequently present in the ST and 3) provide enough room for the translator's decision-making process. The analysis is divided into a quantitative and qualitative analysis.

The quantitative analysis consists of easily quantifiable phenomena typical for children's literature. In this category, I chose to focus on diminutives and onomatopoeias. The quantitative analysis was performed on a 25% sample. The basis for this sample was the ST from which I selected 5535 words, which correspond to 25% of the whole text (22 133 words). I then found the corresponding part of text in both TT1 and TT2.

The qualitative analysis also consists of items and phenomena typical of children's literature. In this case, I did not only focus on the number of occurrences, but also the strategy each translator used to render these items into Czech. I indicate whether the selected strategy was used by the translator at all throughout the book and if so, how many times. This part of the analysis consists of the categories of the translation of the main title and chapter titles, proper names, culturally specific items, occurrences of intentional misspellings and the translation of puns and humour. The quantitative analysis was

performed on the whole text. The length of the ST is 80 pages, the length of the TT1 is 126 pages and the length of the TT2 is 104 pages.

6. Comparative Analysis

This chapter presents the results of the comparative analysis in terms of the indicators described in the previous category. An overview of each part of the analysis is presented in Table 2 and Table 3.

6.1. Quantitative Indicators

This part of the analysis focuses on quantitative indicators. I have decided to include diminutives and onomatopoeia, as these are items commonly found in children's literature.

In case of quantitative indicators, I performed the analysis on a 25% sample. The basis for this sample was the ST from which I selected 5535 words, which equals 25% of the whole text (22 133 words). Then I found the corresponding stretch of text in both TT1 and TT2.

The overview of the results is in Table 2 below. A more detailed analysis can be found in the respective sheets of the excel file attached. The table shows the number of occurrences of the respective qualitative indicators in the original text and both translation versions.

Table 2: Quantitative indicators

Quantitative indicators: 25% sample	ST	TT1	TT2
Diminutives	23	84	87
Onomatopoeia	56	47	38

6.1.1. Diminutives

Figure 1: Diminutives: 25% sample analysis
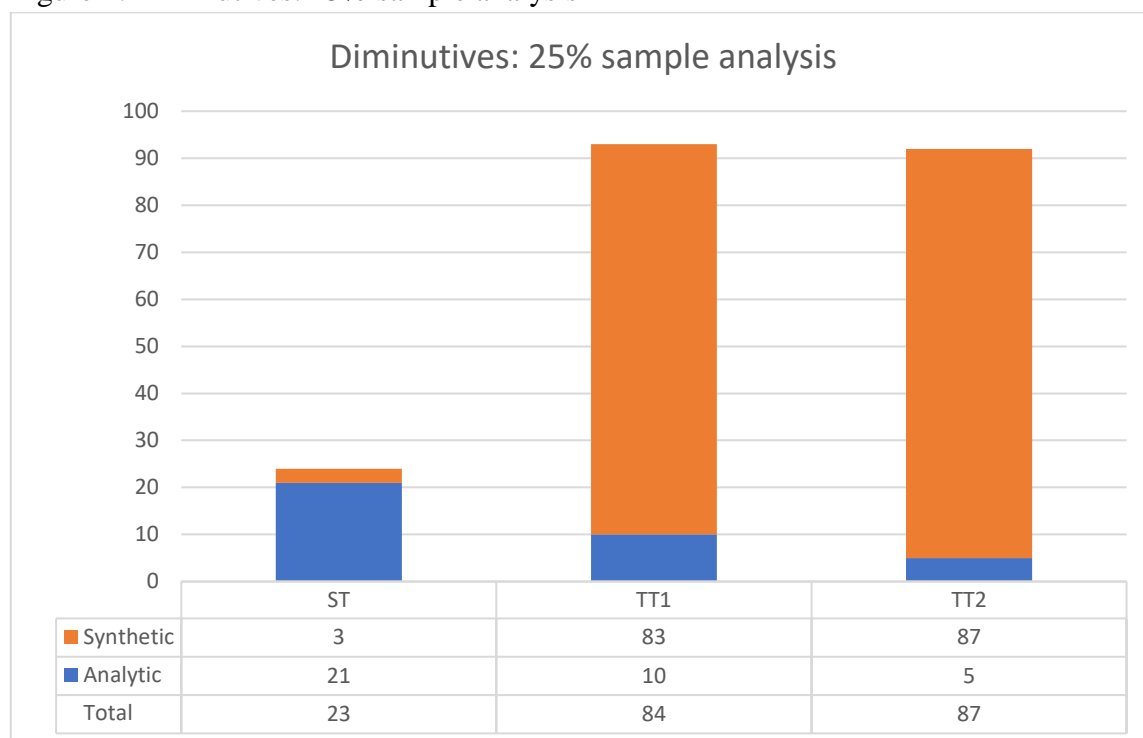
The 25% sample for this part of the analysis has been chosen based on a preparatory analysis of quantitative indicators. It has been determined that chapters 6 and 7 were the richest in diminutives, therefore the 25% sample has been taken from chapters 6 and 7 (a small additional part of chapter 8 has been included to reach the 25% threshold).

The preparatory analysis also showed that a great number of occurrences of diminutives was represented by proper names. To avoid distortion of the results, I have decided to disregard proper names in this part of the analysis. I have, however, included the occurrences of proper names with an additional diminutive (1), (3), and also cases in which either ST, TT1 or TT2 contained a diminutive (that is not a proper name), but one of the translators decided to replace it with a proper name (2). The translation of proper names is a separate category in the quantitative part of the analysis.

(1)
little Roo (ST)   *malý Kane* (TT1)   *Klokánku* (TT2)

(2)
dear (ST)   *drahoušku* (TT1)   *Klokánečku* (TT2)

The ST sample contained 23 occurrences of diminutives, while TT1 contained 84 and TT2 87. There were also some diminutives that fall into both the analytic and synthetic category (3), (4).

(3)

31

Little Piglet (ST)	*malý Prasínku* (TT1)	*Prasátko* (TT2)

(4)

Very Small Animal (ST)	*Docela maličké zvířátko* (TT1)	*Malé zvířátko* (TT2)

Both translators used diminutives much more frequently than the original, which can be accounted for by the fact that English is an analytical language, while Czech is a synthetic language. As Knittlová (2010, 63) explains, in English, expressivity is often communicated only via context, while Czech renders emotions mostly lexically and via morphology.

Figure 1 shows a category of analytic diminutives. The premise was that ST would be richer in analytic diminutives, while the Czech versions would contain more synthetic cases. This has been confirmed, but not all English diminutives were analytic. There were three cases in which the English sample also contained synthetic diminutives (5).

(5)

dearie (ST)	*božininínku* (TT1)	*ouvej* (TT2)

Mathesiová's translation version sample contained 10 instances of analytic diminutives (1), (3), (4), (6), while Skoumalová's version only contained five (4), (6), (7). The ST sample had 21 occurrences of analytic diminutives.

In seven out of the ten cases of analytic diminutives in TT1, the analytic diminutives are accompanied by a synthetic diminutive (3), (4), (6). In TT2, all five instances of analytic diminutives were accompanied by a synthetic diminutive (4), (7). This could be viewed as redundant in some cases (6), (7).

It is notable, that the Czech translators only used analytic diminutives when translating English diminutives that were analytic.

(6)

small jar of honey (ST)	*malý hrneček medu* (TT1)	*maličkou láhev medu* (TT2)

(7)

little piece (ST)	*básničku* (TT1)	*malou básničku* (TT2)

There were also several instances in which the English diminutive was not translated as a diminutive in one (8), (9) or both (10), (11) translation versions.

(8)

Bear of Very Little Brain (ST)	*medvěd s velmi malým mozkem* (TT1)	*Medvěd s nepatrným rozumem* (TT2)

(9)

small jumps (ST)	*malé skoky* (TT1)	*skákat* (TT2)

(10)

|		
little cough (ST)	*odkašlal* (TT1)	*odkašlal* (TT2)

(11)

little while (ST)	*chvíli* (TT1)	*chvíli* (TT2)

The number of diminutives in TT1 and TT2 is comparable, and they both reflect the difference between English and Czech. In neither of the translation versions is the greater number of diminutives disrupting and it should not negatively impact the reader's experience, rather it brings the text closer to the Czech audience.

6.1.2. Onomatopoeias

Figure 2: Onomatopoeias: 25% sample analysis
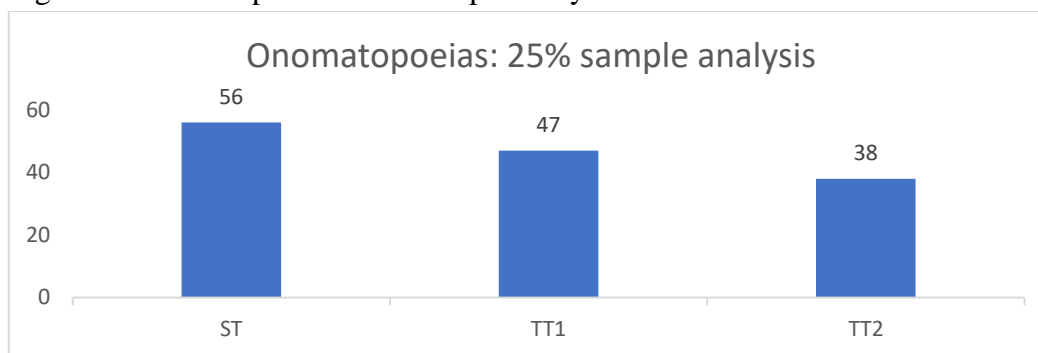
The 25% sample for this part of the analysis has also been chosen based on a preparatory analysis of quantitative indicators. I determined that chapters 1 and 8 contained the most onomatopoeias, so these chapters (plus a small part of chapter 2 to reach 25%) have been included.

In translating onomatopoeias, ST contained more onomatopoeias than TT1 and TT2. ST contained 56 occurrences, TT1 47, and TT2 38. Again, the difference between the number of occurrences in the original and the translations can be explained by the fact that Czech does not use onomatopoeia as frequently as English does (Knittlová 2010, 70).

The differences between specific translation solutions were not markedly significant. Mathesiová's translation stayed closer to the original in 3 instances (12), (13), (14), the same number as Skoumalová's version (15), (16), (17).

(12)

bump (ST)	*bum* (TT1)	*bác* (TT2)

(13)

splash (ST)	*šplouchnutí* (TT1)	*žbluňk* (TT2)

(14)

scuffling noise (ST)	*šoupavý zvuk* (TT1)	*cupitání* (TT2)

(15)
bump, bump, bump (ST) | *buch, buch, buch* (TT1) | *bum, bum, bum* (TT2)

(16)
bump-bump-bump (ST) | *buch, buch, buch* (TT1) | *bum-bum-bum* (TT2)

(17)
grumbled (ST) | *mumlal* (TT1) | *bručel* (TT2)

There were also 18 instances of both translators having the exact same solution (18), (19).

(18)
buzzing-noise (ST) | *bzučení* (TT1) | *bzučení* (TT2)

(19)
grumbling (ST) | *bručel* (TT1) | *bručel* (TT2)

In the rest of cases, the translators generally translated onomatopoeias similarly, just in a different form (20), (21).

(20)
buzzing (ST) | *bz* (TT1) | *bzučení* (TT2)

(21)
hum (ST) | *pobroukávat* (TT1) | *broukat* (TT2)

Although the translation solutions were not too far off from each other, the number of occurrences suggest a difference in the translators' approaches. While TT1 use less onomatopoeias than the ST, it reflects the difference between English and Czech. TT2, however, contained significantly less onomatopoeias than the ST. This could have a negative effect on the child reader, as onomatopoeias are generally viewed as an enjoyable part of literature for young children.

6.2. Qualitative Indicators

The second part of the analysis is focused on qualitative indicators. After I gathered the data, I analysed them and noticed that some patterns in terms of translation strategies started to occur. I refocused on translation strategies and put the attained findings into charts. This enabled me to quantify the data I gathered.

Table 2 shows which category of qualitative indicators I reviewed, which translation strategies were used by each translator and how many times.

For some items, more than one translation strategy has been used, for example: Kanga > paní Klo (literal + addition) which was taken into account in the analysis.

I arranged the translation strategies alphabetically for greater clarity. Concrete examples with commentaries will be included in respective chapters. The rest of the analysis can be found in the excel document attached.

Table 3: Qualitative indicators

Qualitative indicators	Translation Strategy	TT1	TT2
Main title and chapter titles	Addition	Y (1)	Y (1)
	Explication	Y (2)	Y (4)
	Graphic change	Y (11)	Y (11)
	Literal	Y (7)	Y (2)
	Naturalization	Y (1)	Y (1)
	Omission	Y (12)	Y (2)
	Paraphrase	N	Y (1)
	Phrase structure change	Y (1)	Y (2)
	Punctuation change	Y (10)	N
	Synonymy	Y (1)	N
	Transposition	Y (1)	Y (1)
Proper names	Addition	Y (3)	Y (7)
	Calque	Y (2)	Y (4)
	Exoticization	Y (1)	N
	Explication	Y (3)	Y (3)
	Generalization	Y (1)	N
	Literal	Y (3)	Y (2)
	Naturalization	Y (5)	Y (9)
	Neologism	Y (4)	N
	Omission	Y (1)	Y (1)
Culturally specific items	Exoticization	Y (1)	Y (4)
	Literal	N	Y (1)
	Naturalization	Y (4)	Y (2)
	Omission	Y (2)	N
	Paraphrase	Y (1)	Y (1)
	Reduction	N	Y (1)
	Retention	Y (1)	Y (2)
	Trope change	Y (1)	N
Intentional misspelling	Graphic change	Y (6)	Y (2)
	Omission	Y (7)	Y (4)
	Punctuation change	Y (5)	N
	Reduction	Y (1)	Y (5)
	Retention	Y (3)	Y (3)
	Substitution	Y (2)	Y (3)

Puns and humour	Abstraction change	Y (1)	Y (2)
	Addition	Y (1)	Y (1)
	Antonymy	Y (1)	N
	Calque	Y (1)	N
	Explication	Y (1)	Y (2)
	Literal	Y (1)	Y (1)
	Naturalization	Y (2)	Y (2)
	Neologism	N	Y (1)
	Omission	Y (3)	Y (4)
	Paraphrase	Y (10)	Y (9)
	Reduction	Y (6)	Y (5)
	Retention	Y (11)	Y (10)
	Scheme change	N	Y (1)
	Simplification	Y (1)	N
	Substitution	Y (3)	Y (3)
	Synonymy	Y (3)	Y (1)
	Transposition	N	Y (1)

6.2.1. Translation Strategies

In this subchapter, I am going to give an overview of all the strategies the translators used to transfer these specific phenomena from English to Czech. This set of strategies is based on Chesterman's classification (2016, 91-109), but it has been adapted to suit my research and cover all strategies used.

Chesterman's classification includes abstraction change, addition, antonymy, calque, exoticization, explication, generalization, literal translation, naturalization, omission, paraphrase, phrase structure change, scheme change, substitution, synonymy, transposition, and trope change. I, therefore, find it unnecessary to give definitions of these rather widely known strategies. I will, however, describe the strategies that were altered or added to this classification.

In my analysis, I have decided to use the category of addition as an umbrella term for any kind of added information that was not present in the original text (22), (23).

(22)

Bear, Pooh Bear, Winnie-the-Pooh, F.O.P. (Friend of Piglet's), R.C. (Rabbit's Companion), P.D. (Pole Discoverer), E.C. and T.F. (Eeyore's Comforter and Tail-finder) (ST, 83)

Eduard Medvěd, *Medvěd Pů, Pů, P. P. (přítel Prasínkův), K. K. (Králíkův kamarád), O. T. (objevitel točny), I. T. a N. O. (Ijáčkův těšitel a nálezce ocasu)* (TT1, 119)

*Medvídek, Medvídek Pú, **Michal Pú**, P. P. (Přítel Prasátkův), S. K. (Soudruh Králíčkův), O. S. T. (Objevitel Severní Točny), I. U. a N. O. (Ijáčkův Utěšitel a Nálezce Ocasu)* (TT2, 101)

(23)

| *Winnie-the-Pooh* (ST) | *Dobrodružství Medvídka Pů* (TT1) | *Medvídek Pú* (TT2) |

But the most examples can be found in the category of Proper Names, such as expressiveness change (usually the addition of a diminutive (24), (25)), gender specification (25), addition of an informal element (26) or alliteration (27).

(24)

| *Rabbit* (ST) | *Králík* (TT1) | *Králíček* (TT2) |

(25)

| *Piglet* (ST) | *Prasínek* (TT1) | *Prasátko* (TT2) |

(26)

| *Owl* (ST) | *Sůva* (TT1) | *Sova* (TT2) |

(27)

| *Alexander Beetle* (ST) | *František Brouk* (TT1) | *Bartoloměj Brouk* (TT2) |

Graphic change is a strategy in which the translator manipulates the visual elements of the text. This mainly refers to the change in capitalization of letters (28), or to a graphic change of text that is part of an illustration (other than translation) (29).

(28)

| *CHAPTER TWO IN WHICH Pooh Goes Visiting and Gets into a Tight Place* (ST, 22) | *Pů jde na návštěvu a dostane se do úzkých.* (TT1, 21) | *Kapitola 2, ve které jde Pú na návštěvu a dostane se do úzkých* (TT2, 21) |

(29)

| *NORTH POLE DISCOVERED BY POOH POOH FOUND IT.* (ST, 75) | *>>Severní to – tyčna objevena Půem – Pů ji našel.<<* (TT1, 108) | *SeVerŇí TočnA OBjEvENÁ PÚem PÚ ji NaŠEL.* (TT2, 91) |

Neologism refers to the creation of a new word or phrase. They are often formed by combining existing words together. This strategy has been mostly used in the category of Proper Names (30).

(30)

Woozle (ST)	*Dlakovlk* (TT1)	*Kolčavice* (TT2)

Punctuation change refers to any changes in punctuation marks, including deletion or addition (31).

(31)

CHAPTER THREE IN WHICH Pooh and Piglet Go Hunting and Nearly Catch a Woozle (ST, 28)	*Pů a Prasínek si vyjdou na lov a takřka chytí Dlakovlka.* (TT1, 31)	*Kapitola 3, ve které Pú s Prasátkem málem chytí Kolčavici* (TT2, 29)

For a few categories where I deemed it relevant, I included three specific translation strategies: reduction (32), retention (32), and substitution (29). These strategies were observed in the categories of culturally specific items, intentional misspellings and puns and humour. I wanted to be able to express whether the translators retained the items fully or only partially or whether they chose to substitute them elsewhere.

(32)

HIPY PAPY BTHUTHDTH THUTHDA BTHUTHDY. (ST, 52)	*>>Moho toho knanimani zaryzary ma maa niniminini.<<* (TT1, 68)	*MNOMO HOHO ŠETĚSETÍ.* (TT2, 59)

Simplification refers to lowering the complexity of a part of a text (33).

(33)

Winnie-the-Pooh. When I first heard his name, I said, just as you are going to say, "But I thought he was a boy?" "So did I," said Christopher Robin. "Then you can't call him Winnie?"	*"I don't." "But you said-" "He's Winnie-ther-Pooh. Don't you know what 'ther' means?" "Ah, yes, now I do," I said quickly; and I hope you do too, because it is*	*all the explanation you are going to get.* (ST, 12)

Je to medvídek Pů.
Když jsem po prvé
uslyšel jeho jméno, řekl
jsem stejně jako vy
chcete říci: „Já myslel,
že je to chlapec!"
Ale Krištof Robin mne
ujistil, že je to medvídek,
a tak jsem se musil s tím
*spokojiti a vám to též*
musí stačiti. (TT1, 7)

Ale už je dole a čeká,
abychom vám ho
představili.
Když přijde Medvídek Pú
dolů, někdy si chce na
něco hrát. (TT2, 9)

Table 4: Translation strategies – overview

Translation strategy	TT1	TT2
Abstraction change	1	2
Addition	5	9
Antonymy	1	0
Calque	3	4
Exoticization	2	4
Explication	6	9
Generalization	1	0
Graphic change	17	13
Literal	10	7
Naturalization	12	14
Neologism	4	1
Omission	19	7
Paraphrase	11	11
Phrase structure change	1	2
Punctuation change	15	0
Reduction	7	11
Retention	15	15
Scheme change	0	1
Simplification	1	0
Substitution	5	6
Synonymy	4	1
Transposition	1	2
Trope change	1	0

6.2.2. Main Title and Chapter Titles

Figure 3: Main title and chapter titles
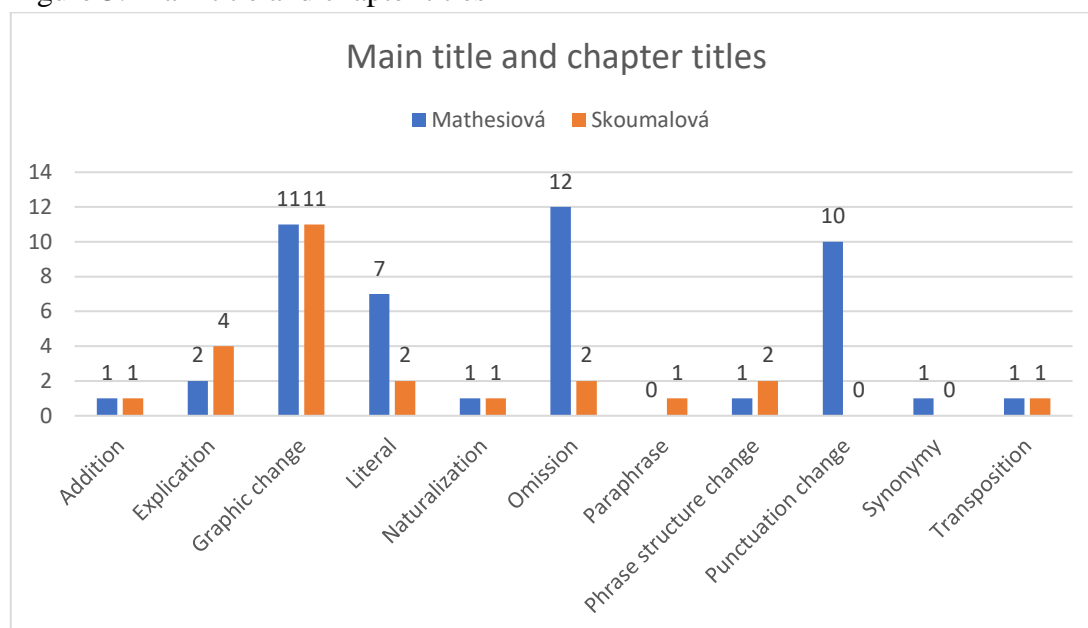
In this part, I analysed the translation of the main title and individual chapter titles. Figure 3 shows that each translator used a somewhat different set of strategies.

The most used strategy overall in this category is graphic change. This strategy was used by both translators in every instance of this category. Both translators, therefore, made certain changes in terms of the graphic stylization of the text. Neither of the translators retained the use of capitals at the beginning of chapter titles. In ST, each chapter begins with "CHAPTER NUMBER IN WHICH...". Mathesiová's most frequented strategy in this category was omission, which is mostly referring to the omission of chapter numbers. She also did not follow the repetitive structure of the ST. Skoumalová only used omission twice. She retained the repetitive structure of ST but used numerals instead of spelled out numbers.

(34)

CHAPTER ONE IN WHICH We Are Introduced to Winnie-the-Pooh and Some Bees, and the Stories Begin (ST, 12)	*Medvídek Pů se představuje.* (TT1, 7)	*Kapitola 1, ve které se seznámíme s Medvídkem Pú a včelami; a vypravování začíná* (TT2, 9)

Mathesiová's third most used strategy was punctuation change. She added a full stop after each of the chapter titles, changing them into full sentences. She also resorted to literal translation much more often than Skoumalová. She used literal translation seven times, while Skoumalová used this default strategy only twice.

Neither of the translators retained the hyphen in the main title *Winnie-the-Pooh*. Skoumalová used the localized full name of Winnie the Pooh: *Medvídek Pú*. Mathesiová

added the noun "Dobrodružství", changing the title to *Dobrodružství Medvídka Pů*. It is interesting to note that each translator used a different "u". This does not change the pronunciation of the word, just the written aspect. If we were to look at this situation in terms of grammaticality, Mathesiová's version, "Pů", would be the regular grammatical spelling.

Skoumalová's second most used translation strategy was explication, which she used four times in this category. She tends to give the reader some information explicitly, rather than leaving it implicit. In some cases, this could spoil the plot of a chapter (35).

(35)

CHAPTER FOUR IN WHICH Eeyore Loses a Tail and Pooh Finds One (ST, 33)	*Ijáček ztratí ocas a Pů nějaký najde.* (TT1, 39)	*Kapitola 4, ve které Ijáček ztratí ocas a Pú ho zas najde* (TT2, 35)

I also took note of some awkward literal translations by Skoumalová, when she stayed too close to the original, resulting in an unidiomatic translation (36), (37). Mathesiová's translations of these parts were much more eloquent.

(36)

CHAPTER SEVEN IN WHICH Kanga and Baby Roo Come to the Forest, and Piglet Has a Bath (ST, 57)	*Paní Klo a děťátko Kan přijdou do lesa a Prasínek se vykoupá.* (TT1, 75)	*Kapitola 7, ve které se přistěhuje do Lesa Klokanice s Klokánkem a Prasátko dostane lázeň* (TT2, 65)

(37)

|		
CHAPTER TEN IN WHICH Christopher Robin Gives Pooh a Party, and We Say Good-bye (ST, 85)	*Krištof Robin pořádá hostinu na počest Půa a my se loučíme.* (TT1, 123)	*Kapitola 10, ve které dává Kryštůfek Robin večírek na počest Púovu a my se rozloučíme* (TT2, 103)

While TT2 respects the original more closely in terms of graphic stylization and the general repetitive structure, it is TT1 that uses the strategy of literal translation more often than TT2, therefore stays closer to the original semantically. A pattern is starting to form that Mathesiová's version stays closer to the original, while Skoumalová makes more changes which may not always be desirable for the child reader.

6.2.3. Proper Names

Figure 4: Proper names
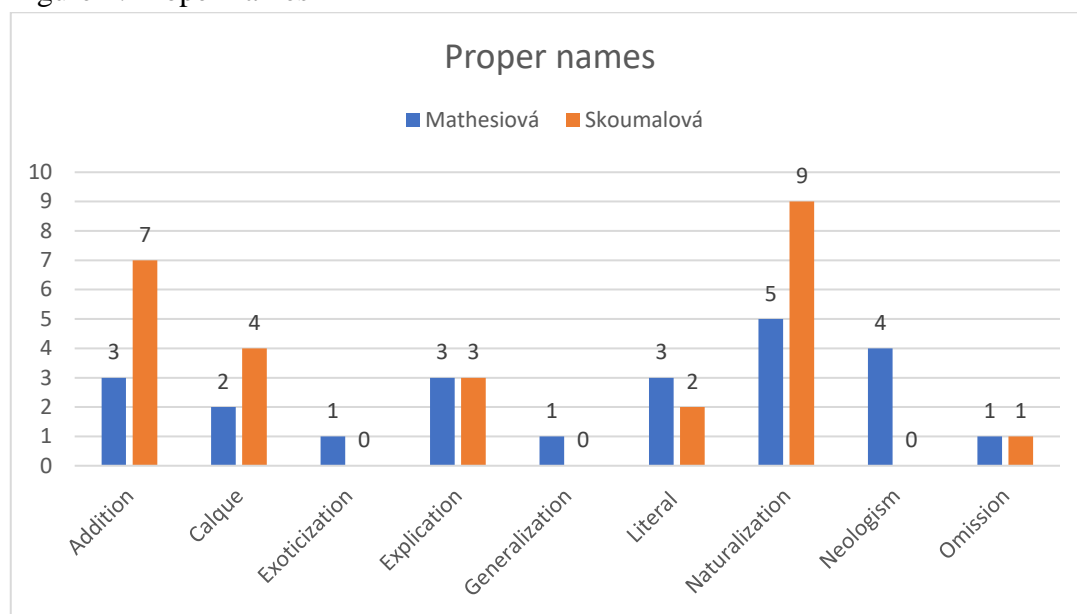
In this category, Mathesiová used a wider range of strategies than Skoumalová, while Skoumalová adhered to fewer strategies, but used them more frequently.

Mathesiová's most used strategies were naturalization and neologism. Generally, in cases where Mathesiová created a neologism, Skoumalová resorted to different translation strategies, such as calque (39), (40), literal translation (38), (39), or explication (39), (41).

The TT2 continues to follow the pattern of making more changes, however, the use of neologisms in TT1 may be received more favourably by the child readers who generally enjoy more creative solutions, as it encourages imagination.

(38)
Piglet (ST) | *Prasínek* (TT1) | *Prasátko* (TT2)

(39)
Woozle (ST) | *Dlakovlk* (TT1) | *Kolčavice / Lasička* (TT2)

(40)
Wizzle (ST) | *Dlakovlčice* (TT1) | *Kolasice* (TT2)

(41)
Heffalump (ST) | *Slochobot* (TT1) | *Slonisko* (TT2)

Skoumalová used addition, calque, explication, literal translation, naturalization, and omission. She preferred naturalization and addition in this category.

Naturalization was generally much more popular than exoticization. While naturalization was used 14 times in total, exoticization appears only once.

42

Curiously, Skoumalová used alliteration twice, although it is not a strategy used by Milne in the original text at all (42), (43). It is a strategy that could be received in a positive light, as it might make the names more memorable for the child reader.

(42)

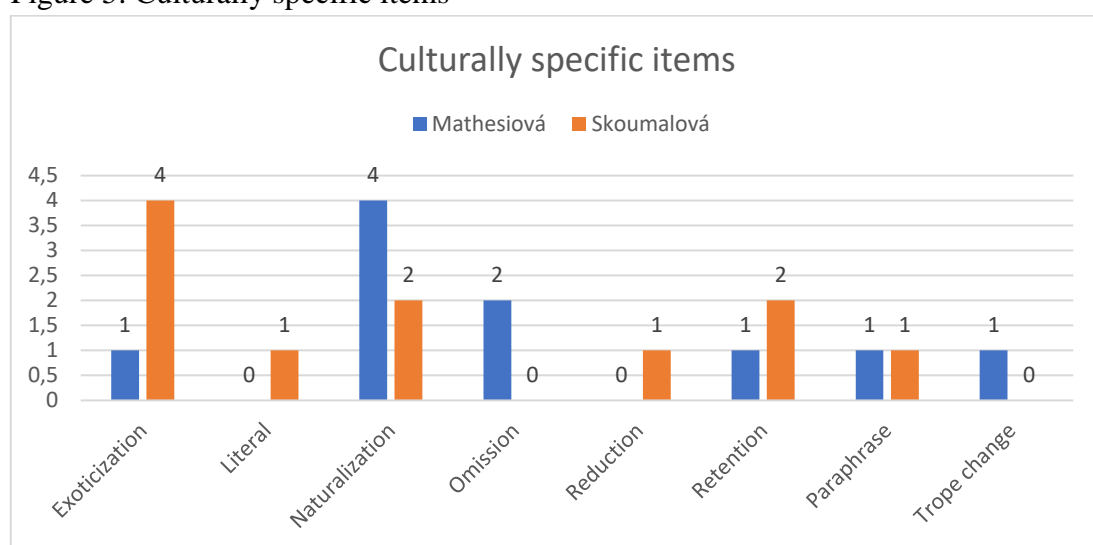| *Edward Bear* (ST) | *Pan Medvěd* (TT1) | *Michal Medvěd* (TT2) |

(43)

| *Alexander Beetle* (ST) | *František Brouk* (TT1) | *Bartoloměj Brouk* (TT2) |

6.2.4. Culturally Specific Items

Figure 5: Culturally specific items

The category of CSI consisted of just a small number of items (8 in total). These were mostly measuring units and a few examples of set phrases or nursery rhymes. In this case, I only took account of references to English nursery rhymes and songs mentioned in the dialogues, not Milne's original songs. These are quite numerous and could be analysed in research on its own. In the case of these references, it seemed that both translators somewhat struggled to grasp the intended meaning (44), (45).

(44)

| *"Nothing, Pooh Bear, nothing. We can't all, and some of us don't. That's all there is to it."* *"Can't all what?" said Pooh, rubbing his nose. "Gaiety. Song-and-dance.* **Here we go round the mulberry bush**.*" (ST, 48)* | *„Nic, medvěde Pů, nic. Všichni nemůžeme, a někteří z nás nechtějí. A to je všechno.“* *„Všichni nemůžeme co?“ řekl Pů, a třel si nos. „Veselí. Zpívat a tančit.* **Tady chodíme kolem horké kaše**.*“ (TT1, 61-62)* | *„Nic, Medvídku Pú, nic. Každý zkrátka nemůže a někdo zas nemá. To je vše.“* *„Co každý nemůže?“ řekl Pú a podrbal se na nose. „Mít zábavu. Zpěv a tanec.* **Obejdeme tady ten morušový keř**.*“ (TT2, 53)* |

(45)

|		
*"That's right," said Eeyore. "Sing. Umty-tiddly, umtytoo. **Here we go gathering Nuts and May**. Enjoy yourself."* (ST, 49)	*„Tak je to dobře,"* řekl Ijáček. *„Zpívej. Umti-tidli, umti-umti-tu. Bav se!"* (TT1, 63)	*„To je správné,"* řekl Ijáček *„Jen si zpívej. Tidly dům, tidly tam. **Kvete máj, pojd'me v háj! Bud' veselý!"** (TT2, 55)

The most frequent translation strategies in this category were naturalization and exoticization. It is interesting to note that Mathesiová and Skoumalová preferred the use of opposing strategies, with Mathesiová favouring naturalization and Skoumalová exoticization. The rest of the strategies was used rather sparsely. This category breaks the pattern of TT1 staying close to ST and TT2 making more changes, as the strategies are reversed.

When it comes to measuring units, it is notable that in most cases of naturalization, the conversion was done incorrectly (10 feet translated as 2 metres, 30 feet as 5 metres and so on). But the inaccurate conversions do not have any impact on the story itself. It should also be noted that while Mathesiová favoured naturalization, her translation is less consistent, with one occurrence of exoticization.

6.2.5. Intentional Misspellings

Figure 6: Intentional misspellings
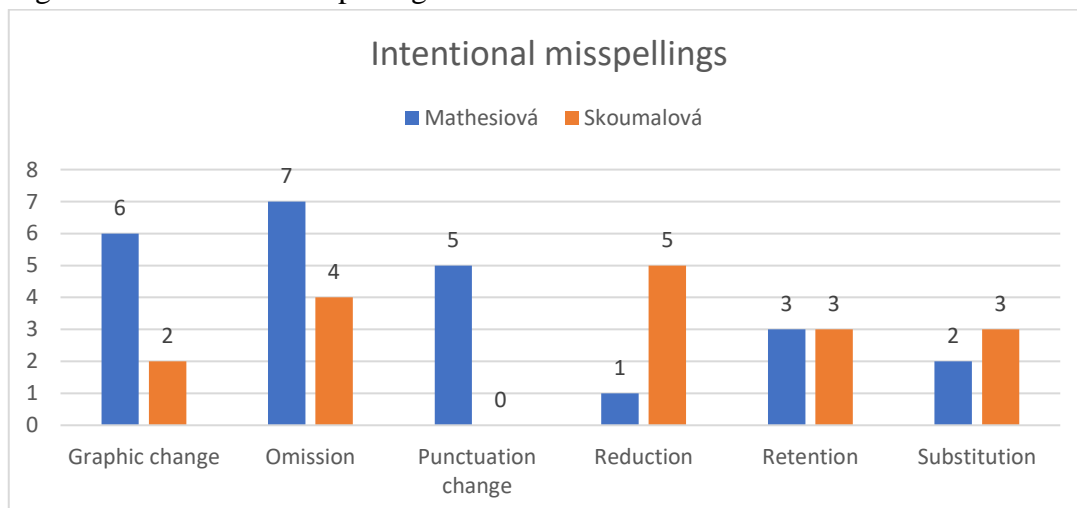
I included the category of intentional misspellings because I consider it to be an important part of Milne's authorial style and it is another element frequently present in children's literature. There are fewer strategies used due to the nature of this translation problem, mainly omission, reduction, retention, and substitution.

Mathesiová's most common strategy was omission. And while she did omit most of the occurrences of intentional misspellings, in cases she did include them, her translations

were closer to the original than in Skoumalová's case (46), (47). She resorted to reduction only in one instance.

(46)

Help, help, a Herrible Hoffalump! Hoff, Hoff, a Hellible Horralump! Holl, Holl, a Hoffable Hellerump! (ST, 45)	*Pomoc, Pomoc, stošlivý Srochobot! Sro - sro - srošlivý snochlobot! Sno - sno - slišavý Schobolod!* (TT1, 59)	*Pomoc, pomoc, Strašlivé Slonisko! Pomoc, pomoc, Slonivé Strašisko!* (TT2, 51)

(47)

HIPY PAPY BTHUTHDTH THUTHDA BTHUTHDY. (ST, 52)	*>>Moho toho knanimani zaryzary ma maa niniminini.<<* (TT1, 68)	*MNOMO HOHO ŠETĚSETÍ.* (TT2, 59)

Skoumalová did not resort to omission as often as Mathesiová, but her translations were usually reductions. Both omissions and reductions could be viewed as negative, as it takes from the possibility of the child reader deciphering a "riddle" (46), (47), (48), (49). The omission and reduction of intentional misspellings could even be considered censorship, as it robs the child reader of an element from the original text. The misspellings could serve as an interesting stimulus for the child reader.

(48)

PLES RING IF AN RNSER IS REQIRD. (ST, 35)	*>>Prosím zvonit, je-li odpověď nutna.<<* (TT1, 41)	*PROSIM ZVNOIT DYŠ ČEKÁTE OTPOVĚŤ.* (TT2, 38)

(49)

PLEZ CNOKE IF AN RNSR IS NOT REQID. (ST, 35)	*>>Prosím klepat, není-li odpověď nutna.<<* (TT1, 41)	*PROSIM KELEPEJTE DYŠ NEČEKATE OTPOVĚŤ.* (TT2, 38)

While analysing this category, I also noticed that Mathesiová used the French version of quotation marks, and she omitted capitalization in every instance. This is factored into the analysis via the strategies of graphic change and punctuation change. Skoumalová, on the other hand, did retain the use of capitals just like in the original (47), (48), (49). Once again, the pattern in this category seems to be that TT2 stays closer to the ST in terms of formal elements, while TT1 is semantically closer to the ST.

There are also three instances where both translators omitted less evident examples of intentional misspellings, which could be possibly accounted for by an oversight (Haycorns, spleak painly, missage).

It is interesting to note that while both translators chose to omit misspellings a several times, they also decided to substitute them in places the original didn't use them at all (50), (51), (52). Though in some cases, the original text contained a different element, such as a pun (50), (51).

(50)

| *You have found the* ***North Pole****! (ST, 74)* | *Ty jsi našel* ***severní tyčnu****! (TT1, 106)* | *Našel jsi* ***severní tyčnu****! (TT2, 88)* |

(51)

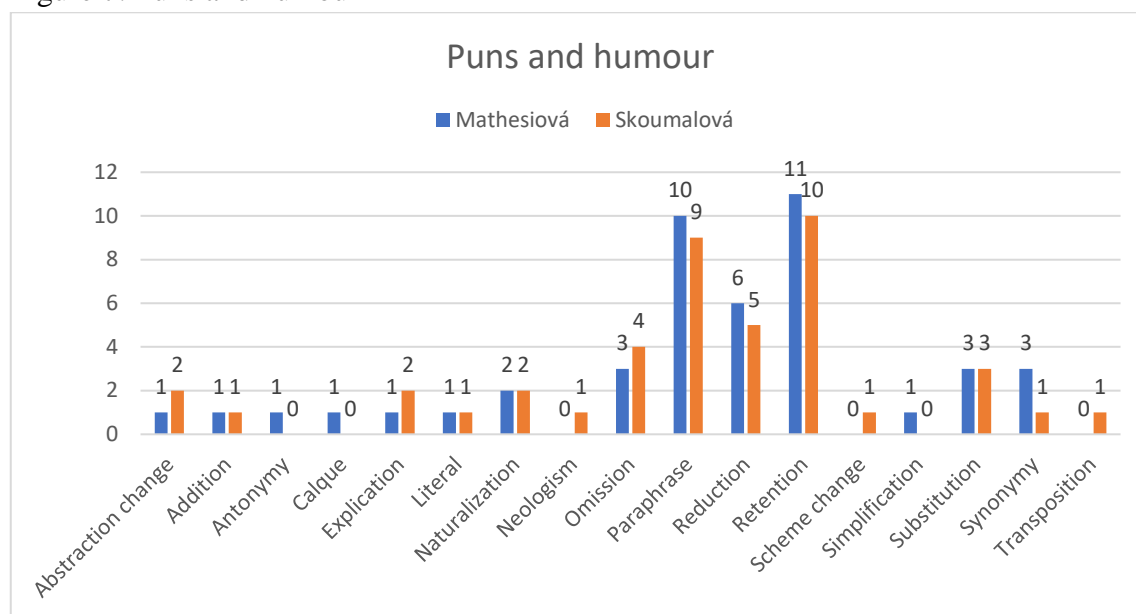| ***NORTH POLE*** *DISCOVERED BY POOH POOH FOUND IT. (ST, 75)* | *>>****Severní to - tyčna*** *objevena Půem - Pů ji našel.<< (TT1, 108)* | ***SeVerŇí TočnA OBjEvENÁ*** *PÚem PÚ ji NaŠEL. (TT2, 91)* |

(52)

| *HELP! PIGLET (ME) IT'S ME PIGLET, HELP HELP. (ST, 78)* | *Pómóc! Prasínek (já). To jsem já, Prasínek, pomóc, pomóc! (TT1, 112)* | *POMOC!* ***PRASÁDKO*** *(já) To sem já* ***Prasádko****, pomoc, pomóc! (TT2, 94)* |

6.2.6. Puns and Humour

Figure 7: Puns and humour

The category of puns and humour contained the greatest number of different translation strategies. I have decided to include the strategies of retention, reduction and substitution used in the previous categories of CSI and misspellings, too.

The most frequent strategies are the same for both Mathesiová and Skoumalová with retention taking first place and paraphrase second. The only difference is that Mathesiová used both strategies once more than Skoumalová did. It should be noted, however, that jokes and humour in general are difficult to assess objectively.

There is one instance of antonymy used by Mathesiová, which is arguably a mistranslation. Nevertheless, in this context, it is not nonsensical (53).

(53)

*"Drink up your milk first, dear, and talk afterwards." So Roo, who was drinking his milk, tried to say **that he could do both at once**…* (ST, 89)	*„Nejdříve pij mléko, drahoušku, a pak můžeš mluvit." Kan pil mléko a pokoušel se říci, **že obojí najednou nemůže dělat**-* (TT1, 127)	*„Nejdřív vypij mlíčko, milánku, potom můžeš povídat." A Klokánek, který pil mlíčko, chtěl říci, **že to dovede obojí najednou**…* (TT2, 108)

This category is also unique in that Skoumalová used omission more frequently than Mathesiová (54), (55), (56). In all the other categories, it was Mathesiová who preferred the use of omission.

(54)

47

And we're going to discover a Pole or something. Or was it a Mole? (ST, 69)	*A objevíme prý nějakou točnu, či něco takového. Nebo to snad byla kvočna.* (TT1, 96)	*A půjdeme objevit točnu nebo co.* (TT2, 81)
(55) *"He just said it had an 'x',"* *"It isn't their necks I mind,"* (ST, 69)	*„Řekl jenom, že to nemá žádné a po pé." „Víš, nebojím se jejich apopé,"* (TT1, 96-97)	*„Jenom, že to má ix." „Toho já se nebojím;"* (TT2, 81)
(56) *"Sure to be a pole," said Rabbit, "because of calling a pole, and if it's a pole, well, I should think it would be sticking in the ground, shouldn't you, because there'd be nowhere else to stick it." "Yes, that's what I thought."* (ST, 73)	*„Jistě je to tyč," řekl Králík, „protože jmenuje se to točna, a to je skoro totéž, jako tyčna. A tyčna znamená asi tyč. Nu, pak myslím, že jistě bude někde zabodnutá do země, protože kam jinak by se mohla zabodnout?" „Ano, také si myslím."* (TT1, 102)	*„Jistě to bude tyč, a mělo by se to jmenovat tyčna," řekl Králíček. „Taky jsem si to myslel,"* (TT2, 86)

In the last category the pattern seems less clear again, as the strategies used by both translators were comparable.

6.3. Analysis Summary

This chapter serves as a summarization of the analysis and its results, while attempting to answer my research questions.

At the beginning of my thesis, I set up three research questions that I hoped to answer by performing the comparative analysis:

1. How did the translators approach the translation of specific features of children's literature?
2. How do these approaches differ in the two translation versions?
3. What shifts of translation occurred in the two translation versions?

In the following subchapters, I attempt to answer my research questions based on the findings of my analysis.

6.3.1. Translation of Specific Features of Children's Literature

To give an answer to the first research question, I provide a summarization of the comparative analysis results.

The first category of my analysis was the category of diminutives. Both TT1 and TT2 contained a significantly higher number of diminutives than the ST. The number of diminutives in TT1 and TT2 is comparable, and it reflects the differences between Czech and English without oversaturating the text. The strategy of both translators is to bring the text closer to the audience in this case.

There were generally more onomatopoeias used in the original than in the translation versions. Again, this reflects formal differences between the two languages. Mathesiová's strategy suggests a greater attempt at preserving the original, while Skoumalová's version is trying to bring the text closer to the Czech reader by adhering to the conventions of their native language. However, since TT2 contained significantly less onomatopoeias than the ST, it could be viewed as depriving the child reader of an element they enjoy. The age of the audience would play a role in deciding which is the case.

In terms of the main title and chapter titles, varying strategies were employed by each translator. Skoumalová's approach adheres to the graphic stylization and repetitive structure of the source text, while Mathesiová remains more semantically faithful to the original. Skoumalová attempts to adapt the text to be more comprehensible for the young audience, though this approach may not be always desirable, as it might divulge an unnecessary amount of information.

When translating proper names, both translators favoured naturalization to exoticization. The TT2 follows the pattern of making more changes and bringing the text closer to the reader, nevertheless, the use of neologisms in TT1 might be better received by young readers as it can stimulate their imagination better. Skoumalová's translation also contains alliteration, which, although not utilized in ST, could be viewed in positive light, as a creative element and an aid to memorize the names easier.

The category of culturally specific items breaks the pattern of TT1 staying close to ST and TT2 making more changes. In this case, the strategies are reversed. Mathesiová favoured naturalization, while Skoumalová preferred exoticization.

In terms of intentional misspellings, neither of the translators retained all of the occurrences, they were often reduced (Skoumalová), or omitted completely (Mathesiová). This could be viewed as a form of censorship, as it removes an element that was present in the original. This category also validates the pattern of TT1 staying closer to ST semantically, while TT2 retains the formal elements.

In the category of puns and humour, the highest number of different strategies was used, and they were comparable in both TT1 and TT2. Notably, Skoumalová used omission more frequently than Mathesiová, which is in contradiction with the rest of the categories. Otherwise, the results of this category are irresolute.

6.3.2. Differences between the Two Translation Versions

The second research question is concerned with the differences between the two translation versions. In some categories, the strategies of Mathesiová and Skoumalová are comparable (the categories of diminutives and puns and humour), however, in most cases, there are significant differences between the two translation versions. Except for some exceptions (the category of CSIs), Mathesiová's translation is generally staying closer to the original, while Skoumalová makes more changes and tries to bring the text closer to the child reader. However, it is TT2 that retains the formal elements of the ST more closely. Skoumalová's version, on the other hand, adheres to the original semantically.

6.3.3. Shifts of translation

The last research question focused on shifts of translation in TT1 and TT2. In the case of diminutives and onomatopoeias, the shifts of translation were mostly caused by the differences between English and Czech. However, the decisions of each translator also played an important role in how the final text was formed. In terms of onomatopoeias, Skoumalová decided to significantly reduce the number of occurrences in her translation version, which might deprive the reader of an enjoyable element of children's literature. There were also many cases of omission and reductions in both translation versions, which might be viewed as censorship. TT2 generally contained more shifts of translation than TT1, as Mathesiová adhered more closely to the original. Skoumalová often included additional information for the child reader. This decision might be viewed as desirable or not based on the age of the audience.

6.3.4. Discovered Patterns

Although the results of my analysis are not entirely clear-cut, some patterns do emerge. The overall results suggest that both Mathesiová and Skoumalová preferred the use of naturalization to exoticization, which is a common theme in children's literature. The analysis also shows that Mathesiová resorted to omission much more often than Skoumalová, while Skoumalová preferred reduction. This could be viewed as an attempt at censorship, which is also common in translating literature for children.

The translation categories of onomatopoeias, titles, and proper names demonstrate a consistent pattern where Mathesiová tends to adhere more closely to the original text, while Skoumalová makes more changes. Skoumalová often employs explication and tries to bring the text closer to the child reader, with the exception of the category of culturally

specific items, where the strategies are reversed. However, it is important to note that this category only contains a small number of occurrences.

Another pattern emerged in the categories of titles and misspellings. Skoumalová adheres to the original text in terms of formal elements, while Mathesiová's translation is closer semantically.

The categories of diminutives and puns and humour did not bring clear results, as the strategies used by Mathesiová and Skoumalová are comparable in these cases.

7. Conclusion

In this thesis, I performed an analysis of translation strategies used in two Czech translation versions of Winnie-the-Pooh with a focus on elements typical for children's literature. The aim of my thesis is to analyse the translation strategies used by Mathesiová and Skoumalová and to determine how did each translator adapt the text to suit the child reader.

My thesis is divided into two main parts, a theoretical part, and a practical part. The theoretical part provides a critical review of the literature on children's literature and translating for children (i.e., Oittinen, Hunt, Lathey, O'Sullivan, Wall, Klingberg) and identifies its key principles. First, I describe what children's literature is and focus on some important points of discussion in the field, such as the role of adults in literature written for children. The next part is concerned with the translation of children's literature with a focus on the most used strategies, exoticization, and domestication. The role of adults in children's literature relates to censorship, to which I also dedicated a subchapter.

The following chapter provides a brief introduction of the original text and its author A.A. Milne, the first Czech translation and the translator, Zdenka Mathesiová and the second Czech translation and its translator, Hana Skoumalová. I give some basic information and comments about the books and a biography of the author and translators.

The second part of the thesis is concerned with the comparative analysis of the two Czech translation versions. The first chapter covers the methodology used in the analysis. The methodology is based on the textual analysis by Zehnalová and Kubátová (2021) that I tailored to suit my research. I selected several indicators typical for children's literature that would presumably show some patterns in Mathesiová's and Skoumalová's translations. These indicators are divided into two categories: quantitative indicators and qualitative indicators. The quantitative analysis consists of easily quantifiable phenomena, diminutives, and onomatopoeias. The qualitative analysis is concerned with a number of indicators in more detail. For this part of the analysis, I selected the translation of the main title and chapter titles, proper names, culturally specific items, occurrences of intentional misspellings and the translation of puns and humour. Each category of qualitative indicators is expanded my selected relevant examples with my commentaries.

To facilitate greater clarity, the preliminary findings of the analysis are presented in the form of tables and graphs. It should be noted that the scope of my analysis was limited by a selection of indicators that could be extended to perform a more detailed analysis with more precise results.

Although some instances were observed where both translators employed similar translation strategies, the divergences between the two target texts were substantial. Specifically, a discernible trend was identified whereby Mathesiová exhibited greater fidelity to the source text, whereas Skoumalová adopted a more liberal approach, frequently aiming to enhance the readability of the target text for children. This result shows the importance of the translator's input and their general approach to the text.

The purpose of this thesis is not to provide an evaluation of the quality of the translations, and it is not possible to draw definite conclusions about the quality of the translations based on this study.

Each of the translations examined in this study was distinguished by the individual decisions and interpretations of the respective translators. While TT1 exhibited greater adherence to the source text, it could be deemed comparatively less accessible to child readers, given its relatively limited accommodations for younger audiences. Conversely, TT2 incorporated more modifications to enhance the comprehensibility of the target text, often by explicating implicit information present in the source text. These observations suggest that each translator catered to a distinct readership. Mathesiová's translation, for instance, appears to target an older child audience, whereas Skoumalová's version caters to a slightly younger age group.

If one were to subjectively assess the translations based on the analyses and my observations, Mathesiová's version may be preferred over Skoumalová's. Although the latter may evoke sentimental value among readers who encountered it during childhood, Mathesiová's translation demonstrates greater creativity and more effectively preserves Milne's original authorial style. It is regrettable that Mathesiová's translation remains relatively unknown to most readers.

8. Závěr

V této práci jsem provedla analýzu překladatelských strategií použitých ve dvou českých překladových verzích Medvídka Pú se zaměřením na prvky typické pro dětskou literaturu. Cílem mé práce bylo analyzovat překladatelské strategie použité Mathesiovou a Skoumalovou a zjistit, jak jednotlivé překladatelky přizpůsobily text dětskému čtenáři.

Práce se dělí na dvě hlavní části: teoretickou a praktickou. V teoretické části poskytuji kritický přehled literatury o dětské literatuře a překládání pro děti (např. Oittinen, Hunt, Lathey, O'Sullivan, Wall, Klingberg) a identifikuji její hlavní zásady. Nejprve popisuji, co dětská literatura zahrnuje, a zaměřuji se na některé důležité body diskuse v této oblasti, jako je role dospělých v literatuře psané pro děti. Další část se zabývá překladem dětské literatury se zaměřením na nejpoužívanější strategie, exoticizaci a domestikaci. Role dospělých v literatuře pro děti souvisí s cenzurou, které věnuji samostatnou podkapitolu.

V následující kapitole stručně představuji původní text a jeho autora A. A. Milne, první český překlad a jeho překladatelku Zdenku Mathesiovou a druhý český překlad a jeho překladatelku Hanu Skoumalovou. Uvádím základní informace a komentáře k výchozímu textu a oběma cílovým textům a životopisy autora a obou překladatelek.

Druhá část práce se zabývá srovnávací analýzou obou českých překladů. První kapitola představuje metodiku použitou při analýze. Metodika vychází z textové analýzy Zehnalové a Kubátové (2021), kterou jsem přizpůsobila svému výzkumu. Vybrala jsem několik ukazatelů typických pro dětskou literaturu, u kterých předpokládám, že ukáží vzorce v překladech Mathesiové a Skoumalové. Tyto ukazatele jsou rozděleny do dvou kategorií: kvantitativní ukazatele a kvalitativní ukazatele. Kvantitativní analýzu tvoří snadno kvantifikovatelné jevy, zdrobněliny a onomatopoie. Kvalitativní analýza se zabývá řadou ukazatelů podrobněji. Pro tuto část analýzy jsem vybrala překlad hlavního názvu a názvů kapitol, vlastních jmen, kulturně specifických prvků, výskyt záměrných pravopisných chyb a překlad slovních hříček a humoru. Každou kategorii kvalitativních ukazatelů rozšiřuji o vybrané relevantní příklady s vlastním komentářem.

Pro větší přehlednost jsou dílčí zjištění analýzy prezentována formou tabulek a grafů. Je třeba poznamenat, že rozsah analýzy byl omezen výběrem ukazatelů, které by bylo možné rozšířit a provést podrobnější analýzu s přesnějšími výsledky.

Ačkoli v některých případech obě překladatelky použily podobné překladatelské strategie, rozdíly mezi cílovými texty byly značné. Konkrétně byl zjištěn zřetelný trend, kdy Mathesiová projevovala větší věrnost výchozímu textu, zatímco Skoumalová zaujímala volnější strategii a často se snažila přiblížit cílový text dětskému čtenáři. Tento výsledek poukazuje na důležitost vkladu překladatele a jeho celkového přístupu k textu.

Účelem této práce není poskytnout hodnocení kvality překladů a na základě této studie nelze vyvozovat jednoznačné závěry o jejich kvalitě.

Každý z překladů zkoumaných v této studii se vyznačuje individuálními rozhodnutími a interpretací příslušných překladatelek. CT1 sice vykazoval větší věrnost výchozímu textu, ale vzhledem k poměrně omezené přizpůsobivosti mladším čtenářům jej lze považovat za relativně méně přístupný mladším dětem. Naopak CT2 zahrnoval více úprav, které zvyšovaly srozumitelnost cílového textu, často prostřednictvím explikace implicitních informací přítomných ve VT. Tato pozorování naznačují, že každá překladatelka se

zaměřila na odlišnou čtenářskou skupinu. Zdá se například, že překlad Mathesiové cílí na starší dětské publikum, zatímco verze Skoumalové je určena o něco mladší věkové skupině.

Pokud bych měla subjektivně hodnotit překlady na základě provedených analýz a vlastních pozorování, dala bych přednost verzi Mathesiové. Překlad Skoumalové je mezi veřejností sice mnohem rozšířenější, avšak překladová verze Mathesiové vykazuje větší kreativitu a lépe zachovává původní Milneův autorský styl. Je škoda, že tento starší překlad zůstává většině čtenářů poměrně neznámý.

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