



Translation, Retranslation, Imagology: Representations of Englishness in *A Bear Called Paddington* and Its Hungarian Retranslation

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Abstract. The present study investigates the stereotypical cultural and linguistic manifestations of Englishness in Michael Bond's book for children entitled *A Bear Called Paddington* as source text and its Hungarian retranslation by Miklós Gábor Kövesdi *Paddington megérkezik* 'Paddington arrives' as target text. The paper draws on insights from translation studies and imagology, especially focusing on the verbal cues employed in the two texts, considered as a parallel corpus consisting of eight stories in each volume. Due to the fact that the specific target audience of the texts are children, both the writer's and the translator's aim is to educate and to amuse. Through a close microanalysis of the source text, the recurrent representations of Englishness are first identified (e.g. culture-specific vocabulary, different levels of formality, indirectness, forms of politeness, understatement, and humour). Then, as a second step, these elements are traced in the Hungarian retranslation, trying to answer the question whether the image of stereotypical Englishness is perpetuated or domesticated in the translation.

Keywords: retranslation, imagology, Englishness, verbal manifestations, literature for children

Introduction

Although coming from different research domains, translation studies and imagology have lately been cross-fertilizing each other. "Translation Studies has [...] shown a growing interest in national and cultural characterization and stereotyping, including the selection and potential manipulation procedures involved..." (Flynn et al. 2015: 3). On the other hand, imagology, the study of cultural and national images as represented in textual discourse, can also offer translation studies a methodological apparatus, concepts, insights that reinforce

its multidisciplinary character. The present study aims to broaden the list of this interdisciplinary line of research.

Since the early years of the 21st century, a “retranslation wave” can be experienced in world literature and in children’s literature as well. One of the reasons for this phenomenon is the release of Hollywood adaptations of the stories. Publishers of literature for children see a great opportunity to benefit from the popularity of these films. Suffice it to mention the Hungarian (re) translations of the *Doctor Doolittle* books by Miklós Gábor Kövesdi, C. S. Lewis’s *The Chronicles of Narnia* translated by Szilvia Liskay, or Lewis Carroll’s *Alice’s Adventures in Wonderland* retranslated by Dániel Varró and Zsuzsa Varró.

As Farkas and Seres (2017) note, with the advent of the new retranslations, more and more precise translations have emerged, which thus follow the “retranslation hypothesis” (cf. Bensimon 1990: 1, Gürçağlar 2009, Berman 2012), according to which the newer translations are closer, more faithful to the source text, leaving less space for the translators to play with language. However, these new, more accurate retranslations are not to be stylistically of worse quality than the earlier translation(s). In this sense, the audience can witness the growing up and coming of age of the literature for children. This means that translators and editors assume that today’s child-readers are able to estimate the spatial and temporal distance between the initial target readers of the original English text and themselves, and are able to read or listen to the target text whilst being aware of this distance.

1. The image of England and Englishness in *A Bear Called Paddington*

Imagology deals with the cultural construction and literary representation of national character (Beller and Leerssen 2007, Leerssen 2016). It is the theory and transnational culture-historical study of national stereotypes.

According to imagological studies (cf. Spiering 2007), the image of the English is described as emerging from two well-known, opposing personifications. On the one hand, it is based on the image of the gentleman, who is morally upright, honest, and phlegmatic, i.e. not displaying emotion (cf. the character of the phlegmatic detective and agent, e.g. Phileas Fogg in Jules Verne’s *Around the World in 80 Days* or the characters of Sherlock Holmes or James Bond) (cf. Pagama et al. 2022). On the other hand, it also includes the image of the uncultivated, coarse, vulgar, and choleric John Bull (based on *The History of John Bull*, 1713), who tends to be lower class, easily angered, ready to fight his enemies, characterized by directness and love of freedom. So, it can be concluded that a high regard for honesty and liberty are shared values of the two images.

When Michael Bond started to write his stories about Paddington, the main character was conceived as an anthropomorphized bear with human and – alongside this – English character traits; or, as the actor Stephen Fry called him, “he is amusingly English and eccentric. He is a great British institution.” Paddington has all the stereotypical features of an Englishman: he is polite, trustworthy, and reasonable, a combination of both personifications of Englishness described above. Therefore, it can be claimed that Englishness is an integral factor of the stories. In fact, the writer himself claimed, “I am constantly surprised by all the translations [that have emerged], because I thought that Paddington was essentially an English character.”

A Bear Called Paddington is the initial volume of the Paddington series published in 1958. It is here that the reader encounters the small bear who has just arrived in England, having emigrated from “Darkest Peru” after a long journey by sea as a stowaway. After the Brown family find him in London’s Paddington station, they instantly “baptize him” with the name of the station and accept him as a family member. In the process, he slowly gets acquainted with a new and strange culture. With the help of the family members and newly acquired friends, such as Mr Gruber, an immigrant himself, Paddington finds his way in London and experiences several aspects of British life. In England, the little bear encounters the image of a realist middle-class London, an urban British culture, full of stereotypical cultural representations of Englishness. As a result, the book abounds in verbal and cultural references to Englishness.

The titles of the eight stories in the volume suggest different scenes of English life and culture: e.g. *A Bear in Hot Water* describes a British home and its bathroom (with separate taps for hot and cold water), *Paddington Goes Underground* tells about how to find (or lose) one’s way in the London tube, *A Shopping Expedition* suggests ideas about what an English supermarket looks like. *A Visit to the Theatre* or *Adventure at the Seaside* describe Paddington’s exploits at the theatre and at the seaside and, indirectly, introduce young readers to how to behave at such places, all these with the background of the 1950s England.

2. Research questions

Translating always involves making transfer choices, and these choices are never neutral (Flynn 2015). So, an initial, general question is how decisive the selection and transfer processes can be in representing national images.

As for the rendering of Englishness in the translation, the question arises: How can this image of England and the verbal manifestations of stereotypical English characters be rendered in another language, in our case, in Hungarian? Our intuition leads us to the assumption that these can be flawlessly translated

into the target language, thus creating a similar image in the Hungarian readers as the one intended for the original target readers of the Bond book.

However, subtler linguistic pragmatic manifestations of Englishness can also be detected in the source text, such as linguistic politeness, indirectness, typical English interjections, specific phrases, local dialect (Cockney accent), and slang. The question is whether these more covert verbal cues to Englishness can be rendered in Hungarian or, if they cannot, whether there are ways they can be compensated.

3. Corpus and methodology

In order to answer these questions, a parallel corpus was set up consisting of the eight stories in *A Bear Called Paddington* (1958) as the source text (ST) and its latest Hungarian retranslation entitled *Paddington megérkezik* ‘Paddington arrives’, translated by Miklós Gábor Kövesdi (2024) as the target text (TT). As a methodology, certain verbal manifestations of Englishness have been selected, based on our earlier imagological research (cf. Ajtony 2015, 2018; see also Spiering 2007), such as: lexical cultural references, specifically English realia (topographic elements, names of foods and drinks, currency, weights, and measures). Further selected categories include more complex linguistic manifestations typical of Englishness and different verbal manifestations of indirectness such as negative politeness strategies, hedges, understatements, slang expressions, regional dialect (Cockney English). These elements are compared to their counterparts in the Hungarian retranslation in order to establish whether a similar or a different image of England and Englishness emerges as a result of the translation.

The chart below (*Table 1*) shows the two existing Hungarian translations of *A Bear Called Paddington*, the first Paddington book of the series.

The target audience’s image of England and Englishness greatly depends on the translation through which they encounter it, perhaps for the first time (Wright 2018). In Tandori’s first translation, the image of England and Englishness is greatly altered, as it is determined by the translator’s idiosyncratic style. As it has been concluded in Ajtony (2024), Tandori’s translation contains massive amounts of additions to the TT, extra sentences being frequently added to the Hungarian text. At times, misunderstanding, and therefore mistranslating, the ST can also be detected. As a result, Tandori’s text is a heavily domesticating translation – it departs in great detail from the original, so it is an ingenious recreation of the English text rather than its mere translation.

Table 1. Hungarian translations and retranslations of *A Bear Called Paddington*

Year of publ.	English original	Year of publ.	Hungarian translations	Translator
1958	<i>A Bear Called Paddington</i> . London: Collins.	2008	<i>A medve, akit Paddingtonnak hívnak. A legsötétebb Peruból jött medve igaz története</i> ‘The bear called Paddington. The true story of the bear coming from Darkest Peru’. Budapest: Ciceró.	Dezső Tandori
		2017	<i>A medve, akit Paddingtonnak hívnak. A legsötétebb Peruból jött medve igaz története</i> ‘The bear called Paddington. The true story of the bear coming from Darkest Peru’. Budapest: Ciceró. ¹	Dezső Tandori, revised by Katalin Till
		2024	<i>Paddington megérkezik</i> ‘Paddington arrives’ Budapest: Kossuth.	Miklós Gábor Kövesdi

According to the retranslation hypothesis (see above), the first translation of a literary text is more TL-oriented, so a domesticating tendency can be traced. On the other hand, retranslations are nearer to the ST, leaving room for an inclination to foreignization (Cadera and Walsh 2013, Ajtony 2021). Tandori’s first Hungarian translation of *A Bear Called Paddington* is highly domesticating, moving the text away from English culture and altering its Englishness. The present study aims to discuss to what extent the retranslation, i.e. Kövesdi’s Hungarian text, follows the retranslation hypothesis.

In the following subchapters, we will discuss examples of the verbal manifestations of Englishness in the ST and their Hungarian rendition in the retranslated TT.

1 The 2017 edition is a revised version of Dezső Tandori’s 2008 translation.

4. Stereotypical representations of Englishness in *A Bear Called Paddington* and their Hungarian rendering

4.1. Specific English cultural references (realia)

According to Pedersen (2007), in the taxonomy of translation strategies, two major extralinguistic cultural references (ECR) transfer strategies can be distinguished: (1) Minimum change and (2) Intervention. Minimum change includes a further subdivision: (a) the inclusion of the *official equivalent* into the target text (TT), (b) *retention*, which means that the original cultural reference is retained, i.e. taken over from the source text (ST) unchanged into the TT, and (c) *direct translation*. Intervention includes (a) *specification* (addition and completion), (b) *generalization* (hyponymy and paraphrase), and (c) *substitution* (cultural and situational) (taxonomy taken over from Pedersen (2007), but also see Tellinger (2003, 2007a–b)). (For an earlier discussion of the problems regarding the translation of realia, see Ajtony (2015).)

In Bond's selected stories, English cultural references and their Hungarian counterparts include:

a) topographic elements: *London*, with iconic place names: *Paddington Station* – *Paddington pályaudvar* 'Paddington railway station'; street names: *Windsor Gardens*, *Portobello Road*; *Brightsea*, the seaside resort; *Barkridges*, the shopping centre, all maintained in the TT via direct transfer;²

b) elements of stereotypical English food and drink: tea – *tea*, toast – *pirítós*, marmalade sandwiches – *narancslekváros szendvics* 'sandwiches with orange jam';³ bun – *puffancs* 'puff'. Readers can even find the description of a typical full English breakfast: "There was a half grapefruit in a bowl, a plate of bacon and eggs, some toast, and a whole pot of marmalade, not to mention a large cup of tea" (Bond 2022: 45). In Hungarian, this description is translated precisely: "Volt ott fél grapefruit, szalonna tükörtojással, pirítós, egy egész üveg narancslekvár, és mindezek tetejébe egy nagy csésze tea." 'There was a half grapefruit, bacon with fried eggs, toast, a whole jar of orange jam, and, above all, a big cup of tea' (Kövesdi 40).⁴ While the ST mentions only 'eggs', the Hungarian TT contains an explicitation and specification: the term *tükörtojás* 'mirror egg' is used to

2 For the purposes of the present study, we employ Leppihalme's (2001, 2011) classification of translation strategies for realia.

3 See the discussion of the difference between the Hungarian *marmaládé* (thick jam of mixed fruit) and *narancslekvár* 'orange jam' in Ajtony (2024).

4 In the case of examples from the Hungarian translation, the translator's name is given as reference.

signal one specific type of the prepared egg, as traditionally an English breakfast typically includes either fried, poached, or scrambled eggs.

c) currency names: *pounds* – *font*, *sovereigns* – *aranyfontok* (lit. ‘gold pounds’). In this case, the official equivalent of the English currency name is used in the TT, while the term *sovereign* (meaning ‘gold coin’, no longer in circulation at the time of writing the stories) is explicited, specifying the material it is made of.

d) weights and measures: *pounds* – *font*, *ounces* – *uncia*. The TT contains the official Hungarian equivalents.

For the Hungarian young target reader, there is no extra clarification regarding the two different meanings of the homograph *font* (currency and weight measurement), but they can make a distinction based on the context.

As seen in the examples above, in Kövesdi’s translation, the English culture-specific references are taken over and maintained, with some explication in the TT, which gives the Hungarian text a great deal of foreignness. With their help, the child target reader/audience gets acquainted with typical English referential markers.

This foreignization tendency is supported by the maintenance of English first names and surnames: *Mr* and *Mrs Brown*, head of the family and his wife, *Mrs Bird*, their housekeeper, *Judy* and *Jonathan*, *Mr Gruber*, Paddington’s friend and *Mr Curry*, the mean and nosy neighbour. These names are also transposed unaltered into the TT, maintaining the English address forms (*Mr* and *Mrs*) as well. All these elements contribute to the declared aim of children’s literature, i.e. its formative function, proving to be “valuable sources for studying various schemata, including national attributes, which may be acquired at that stage” of a child’s life and development (O’Sullivan 2007: 290).

Other lexical references found in the corpus can be seen in *Table 2* below.

Table 2. *Culture-specific lexical items*

Lexical items typical for English culture	Kövesdi’s Hungarian translation	Back translation, explanation
scrapbook	rajzfűzet	notebook for drawing – simplification, domestication
stool	hokedli	seat without any support for the back or arms – domestication
eleven ⁵	tízórai	meal at ten a.m. – domestication
duffle coat ⁶ with toggles	düftinkabát ovális gombokkal	duffle coat with oval buttons – domestication

5 A drink and small amount to eat between breakfast and lunch: <https://dictionary.cambridge.org/dictionary/english/elevenses> (Last accessed: 15 May 2025).

6 A coat made of thick wool that has toggles (cylinder-shaped buttons) and a hood: <https://dictionary.cambridge.org/dictionary/english/duffel-coat> (Last accessed: 15 May 2025).

Lexical items typical for English culture	Kövesdi's Hungarian translation	Back translation, explanation
bush hat ⁷	búrkalap ⁸	lit. 'Boer hat'
bowler hats, sun hats, trilby hats, berets, and even a very small top hat	keménykalap, szalmakalap, trilby kalap, svájci sapka, még egy kis cylinder is	bowler hat, straw hat, trilby hat, Swiss hat, and even a little top hat – equivalents; trilby – calque
tip-up seat ⁹ behind the driver	lehajtható pótülés	downfoldable extra seat – explicitation
big tea (cf. high tea) ¹⁰	nagy zsúr ¹¹	big afternoon social gathering – domestication
wanted on voyage ¹²	kézipoggyász	hand luggage – in TL, the modern term is used
"But wouldn't you like a nice new one, Paddington?" said Mrs Brown hastily, "for best !" ¹³ "I'll have one for worst if you like", he said. "That's my best one!"	– Na de nem akarnál egy szép újat, Paddington? – kérdezte Mrs. Brown gyorsan. – Egy kimenőset ? ¹⁴ A mackó elgondolkozott. – Velehetünk egy bemenőset, ha szeretné – közölte. – Ez a kimenős kalapom!	'But wouldn't you like a nice new one, Paddington?' asked Mrs Brown quickly. 'One for going out?' The little bear was thinking. 'We could buy one for going in, if you like,' he said. 'This one here is my hat for going out!'

7 A broad-brimmed hat worn originally as part of the Australian military uniform: <https://www.merriam-webster.com/dictionary/bush%20hat> (Last accessed: 15 May 2025).

8 Note that while the *bush hat* is part of the Australian army uniform, *búr kalap* 'Boer hat', its Hungarian equivalent present in the translation was originally part of the uniform of the South African gendarmerie and has become part of the Scout uniform (see also *cserkészkalap* 'scout hat'): <https://nagyszotar.nytud.hu/dictsearch.html?query=b%C3%BAr> (Last accessed: 15 May 2025).

9 A seat that can be pulled down for sitting on and returns to an upright position when not in use: <https://www.collinsdictionary.com/dictionary/english/tip-up-seat> (Last accessed: 15 May 2025).

10 A light meal eaten in the late afternoon or early evening that usually includes cooked food, cakes, and tea to drink: <https://dictionary.cambridge.org/dictionary/english/high-tea> (Last accessed: 15 May 2025).

11 A social gathering in the afternoon organized at a house, with snacks. The term derives from the French *jour*, marking the day designated to receive guests: <https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-etimologiai-szotar-F14D3/zs-F4571/zsur-F45B2/> (Last accessed: 15 May 2025).

12 Traditional shipping label used on designation tags for some of the passengers' baggage on a ship, meaning the item is needed on the ship during the voyage to be at hand (today: hand luggage), i.e. what you wanted with you for the journey, while everything else went into the ship's hold.

13 One's best clothes to wear on special occasions: <https://dictionary.cambridge.org/dictionary/english/sunday-best> (Last accessed: 15 May 2025).

14 *Kimenő* ('going out'), as in *kimenő cipő*, *kalap* 'shoes, hat for going out' is an outdated adjective denoting a piece of clothing usually only worn on holidays or when leaving home and going out, newer, better, smarter than one's other(s), e.g. best shoes, hat, clothes.

Instead of the generally accepted Hungarian counterpart of the term *scrapbook* as *emlékkönyv* ‘book for memories’, i.e. an album used for gathering family photos, letters, printed material, manuscripts, this translation simplifies and slightly alters the meaning of the original, using the noun *rajzfűzet* ‘notebook for drawing’.

The Hungarian term of the Austrian origin *hokedli* (Ger. *hockerl* = small chair without support for the back and arms) covers the same concept as the ST *stool*.

For the meal called *eleveneses*, the common Hungarian equivalent is *tízórai* ‘(a meal) at ten o’clock’, although it literally translates as ‘tizenegyórai’, i.e. a meal at eleven o’clock.

The Hungarian *dűftin*, standing for the English *duffle*, is an international term referring to a type of textile, based on the French *duvetin* (pronounced düvтин), deriving from the French noun *duvet* ‘puff’. Of special interest is the rendering of the noun *toggle*¹⁵ as *ovális gomb* ‘oval button’, the object needing circumscription, having no equivalent in the TL.

The hat types are translated via their Hungarian equivalents: *búrkalap* (lit. ‘Boer hat’) for *bush hat*; *keménykalap* (lit. ‘hard hat’) for *bowler hat*; *szalmakalap* (lit. ‘straw hat’) for *sun hat*; *cilinder* (lit. ‘cylindrical hat’) for *top hat*. The phrase *trilby hat* is taken over unchanged (perhaps some explanation might be useful to specify its form), while the noun *beret* is not translated with the same international word *berett* but rather with its typically Hungarian synonym *svájci sapka* (lit. ‘Swiss cap’).

In the translation of the *tip-up seat* as *lehajtható pótülés* ‘downfoldable extra seat’, it is interesting to note the difference in emphasis in the direction of the seat’s movement.

The traditional British social event called *tea* is not rendered in the TT as *teázás* ‘having tea’ due to the fact that the context suggests that it is organized on the occasion of Paddington’s birthday in the afternoon, so the term *zsúr* is used as the best match to describe the same type of event.

For the outdated phrase *wanted on voyage*, the Hungarian translator employed the more general term *kézipoggyász* ‘hand luggage’ to distinguish it from other items not necessary during a voyage, i.e. checked baggage.

While shopping for Paddington, Mrs Brown suggests buying a new hat for the bear *for best*, i.e. to wear on special occasions (see the phrase ‘Sunday best’). However, as Paddington misunderstands the metaphorical meaning of the phrase, he uses it literally (the old hat being the most preferred, ‘best’ one, the new hat being one *for worst* occasions). The ST contains a pun (play on the antonymy of *best* vs *worst*), which is ingeniously domesticated in the TT with a similar pun based on a similar contradiction (*kimenő* ‘going out’ vs *bemenő* ‘going in’),

15 A toggle is a small bar of wood or plastic used to fasten something by being put through a hole or loop: <https://dictionary.cambridge.org/dictionary/english/toggle> (Last accessed: 15 May 2025).

maintaining the context of clothes, and the play on the literal and metaphorical meaning of the adjectives.

The text also contains further culture-specific pieces of information: in English bathrooms, there are two different taps, for hot and cold water, and the fact that the queen has two birthdays a year, one in the summer and one in the winter. These do not present any outstanding difficulties in their Hungarian translation – they are translated with the same vocabulary as the ST.

Table 3. *Concepts typical for English culture and their rendering in Hungarian*

Concepts typical for English culture	Hungarian translation	Back translation
You'll find two taps, one marked hot and one marked cold.	Két csap lesz, az egyik a meleg víz, a másik a hideg.	There will be two taps, one is for the hot water, one is for the cold.
...he was told that bears had two birthdays every year – one in the summer and one in the winter. "Just like the Queen", said Mrs Bird.	...azt mondták neki, hogy a medvéknek minden évben két születésnapja van: az egyik nyáron, a másik télen. - Pont, mint a királynőnek – állapította meg Mrs. Bird.	...he was told that bears have two birthdays every year: one in the summer and one in the winter. 'Just like the queen', claimed Mrs Bird.

4.2. ST Cockney accent/standard lexis vs TT informal lexis

The characters of lower social rank (taxi driver, ticket inspector on the tube, lifeguard at the seaside) present in the stories are also characterized by a special regional (Cockney) accent. As there is no similar accent or dialect in Hungarian, it is a special challenge for the translator to find other means to compensate for it. In the Hungarian retranslation, these phonetic features are rendered via lexical items: Kövesdi's strategy is to employ informal lexis as a way of compensation, as seen in *Table 4* below.

In the first two examples above, the dropping of the word-initial *h* sound can be noticed in the words '*op* (hop) and '*ear* (hear), phonetic features of the Cockney accent. Besides these, there are further non-standard grammatical characteristics in the ST that are to be rendered in the TT. The missing of the modal verb *should* in *come off* and the use of the accusative case pronoun *me* instead of the possessive adjective *my* (*interior*) are compensated for in the Hungarian text by the informal verb *pattanjanak be* 'jump in', the rest of the fragment using standard lexis and phonetics.

Table 4. *Regional accent in ST and informal lexis in TT (1)*

	Regional (Cockney) accent	Hungarian translation	Back translation
1	The driver hesitated. "All right, 'op ¹⁶ in. But mind none of it come off on me interior."	A sofőr habozott. - Jól van, pattanjanak be . De ajánlom, hogy ne kenjék össze a kocsimat.	The driver hesitated. 'Fine, jump in. But I suggest that you should not mess up my car.'
2	" Can't 'ear you, " he shouted.	- Nem hallom – kiabálta.	'I can't hear it', he shouted.
3	"What's all this? You haven't been anywhere yet. "	- Ez meg mi? – kérdezte a férfi. – Maga még nem is vót sehun .	'What is this?' the man asked. 'You haven't even been anywhere yet.'
4	What have you got to say to that, young feller me lad ?	Mit tud ehhez hozzátenni, barátocskám ?	'What do you have to add to this, my little friend?'

However, in example (3), it is interesting to note the use of standard English in the ST, while its Hungarian rendering employs regionalisms, archaic folk terms to suggest the speaker's non-standard accent: *Maga még nem is vót sehun* 'You haven't even been anywhere yet'. Finally, the last example (4) above contains a regional form of address, *young feller me lad*, addressing a young man or boy, that has a slightly patronizing tone, with friendly, casual register. The translator resorted to a lexical element that has the same condescending meaning: *barátocskám* 'my little friend'.

A similar phenomenon can be detected in the following example, where the ST speaker's regional accent and slang is transposed into the TT via slang lexis.

The non-standard phonetics in the ST (contracted form of *perhaps*, dropping of the word-initial *h* in '*undreds* and '*issself* and word-final *t* in *swep*'), as well as the slang lexical elements *chap* and *chum* all suggest lower register. In the TT, they are compensated by similar slang nouns *koma*, here: 'buddy' and *fickó* 'chap', as well as the contracted form of the phrase *azt mondják* 'they say' in *aszongyák*. In these examples, a slight imbalance between the ST and the TT can be perceived in the sense that there are less non-standard elements in the latter, and the lower register of the ST speaker is hardly noticeable.

It is possible that exactly in order to compensate for these losses, in several other occasions, the translator resorts to the use of informal language, while the ST uses standard English, as displayed in the examples below:

16 Words in bold are my emphases (Zs. A.).

Table 5. *Regional accent in ST and informal lexis in TT (2)*

Regional (Cockney) accent	Hungarian translation	Back translation
5 “ P’raps he didn’t get swept ’ out to sea,” said the lifesaving man, helpfully. “ P’raps he’s just gone on the pier or something.... What’s going on at the pier, chum ?” “ Chap just crossed the Atlantic by ‘ isself on a raft. ‘ Undreds of days without food or water so they say! ”	- Tán nem sodorta el a tenger – szólalt meg a vízimentő. – Tán csak kiment a mólóra. ... Mi van a mólón, koma? (...) - Egy fickó átkelt egyedül az Atlanti-óceánon egy tutajon. Aszongyák , több száz napig volt étel és víz nélkül!	‘Perhaps he was not swept away by the sea’, said the lifeguard. ‘Perhaps he just went out to the pier... What’s on the pier, buddy?’ ‘A chap crossed the Atlantic Ocean by himself on a raft. They say [regional] he was without food and water for several hundreds of days!’

Table 6. *Standard ST vs informal TT*

Standard language	Informal Hungarian phrases	Back translation
6 He was also very bad-tempered, and was always complaining about the least little thing which met with his disapproval. In the past that had often included Paddington.	Amellett indulatos is volt, és mindent szóvá tett, ha csak a legkisebb mértékben is nem tetszett neki. Paddington is sokszor kihúzta nála a gyufát a múltban.	He was also short-tempered and would speak out about anything he didn’t like in the slightest. Paddington had also pulled the trigger on him many times in the past.
7 Fancy you being taken in by a bear	Vicces, hogy kibabrált veled egy mackó, Charlie.	It’s funny that you’re being fooled by a teddy bear, Charlie.
8 He saw an untidy man	egy szakadt pasast látott	he saw a shabby guy
9 the prompt boy was missing	a súgó felszívódott	the prompt boy went off the grid
10 (At the theatre) “I thought the first half was rotten . That man kept on forgetting his lines.”	- Remélem, a második felvonás jobb lesz az elsőnél – jegyezte meg Jonathan. – Az első pocsék volt szerintem. Az az ürge folyton elfelejtette a szövegét.	‘I hope the second act will be better than that first’, noted Jonathan. ‘In my view, the first one was lousy. The guy kept forgetting his text.’

These changes in register in the TT can be considered as a series of compensations for loss of meaning while not being able to transpose the regional accent. The reason for this phenomenon might be the fact that the translator intends to create a lighter, more informal tone for the Hungarian stories (than the original English ones) in order to make them more accessible for the young audience of the 21st century, who are more accustomed to the informal language of everyday conversations.¹⁷

4.3. Indirectness, impersonal style

According to the literature on typical pragmatic features (cf. Brown and Levinson 1987, Stewart 2005), the English culture is characterized by a general tendency to employ linguistic indirectness, including impersonal style and negative politeness strategies (e.g. the use of softeners and understatement). The Bond text abounds with such verbal means, as the examples below show. As these pragmatic features are manifest on discourse level, they do not pose special challenges for the translator, and they have literal translations:

Table 7. *Indirect ST vs (in)direct TT*

	Indirectness in ST	(In)directness in TT	Back translation
11	“Would you like to come and stay with us?” he asked. “That is,” he added, hastily, not wishing to offend the bear, “if you’ve nothing else planned.”	– Szeretnél velünk jönni? – kérdezte. – Persze csak akkor – tette hozzá sietve, mert nem akarta megbántani a medvét – ha nincs más terved.	‘Would you like to come with us?’ he asked. ‘Of course’, he added hastily, as he did not want to offend the bear, ‘only if you don’t have any other plans’.
12	“Ignorance of the law is no excuse,” said the inspector ominously. “Not in court! Persons are expected to abide by the regulations. It says so.”	– A törvény nem ismerete nem mentesít a következmények alól – válaszolta az ellenőr baljóslatúan. – A bíróságon semmiképp! Az embernek be kell tartania a törvényt! Ez a rend!	‘Ignorance of the law does not exempt you from the consequences’, the inspector replied ominously. ‘Not in court! One must obey the law! That’s the order!’
13	I think perhaps you ought to try something a little less dangerous next time, Paddington.	Azért (...) következőnek próbálkozz valami kevésbé veszéllyessel, Paddington.	So (...) try something less dangerous next time, Paddington.

17 See a parallel tendency in the series of “translations” by Ádám Nádasdy of 19th-century Hungarian literary works (*Bánk bán* and *Az ember tragédiája*) into 21st-century language.

	Indirectness in ST	(In)directness in TT	Back translation
14	It's a bit untidy...	Kicsit rendetlen...	A bit messy...
15	"Well, said Mr Gruber. 'It's only a small present, I'm afraid, Mr Brown."	- Ugyan – felelte a barátja, Mr. Gruber. – Csak egy kis apróság, Mr. Brown.	'Don't worry', replied his friend, Mr. Gruber. 'Just a little something, Mr Brown.'

Indirectness can be traced in example (11) where Mr Brown invites Paddington to their home. He uses a polite question, in actual fact, a directive (an order), but makes it softer in the form of a polite request. This is completed by a conditional statement (*if you have nothing else planned*), a negative politeness strategy (Brown and Levinson 1987), which gives the interlocutor space, freedom of action, not to feel imposed by the speaker. These negative politeness strategies are maintained in the TT, and thus the target reader can sense a certain kind of foreignness, such kind of strategies less typical in Hungarian.

A similar phenomenon can be detected in example (13), where Mr Brown gently reprimands Paddington for having done a dangerous magic trick on the expense of their neighbour, Mr Curry, and having broken his watch. The ST introduces the suggestion with softeners (*I think, perhaps, little*), and employs the modal verb *ought to* that signals a mild suggestion. Again, this indirect speech act, replacing a directive is rendered in the TT by a direct speech act (an overt directive), in its typical grammatical form, in the imperative (*próbálkozz* 'try').

In example (12), the ST contains the ticket inspector's impersonal statement (*Ignorance of the law is no excuse*) referring to a general law regarding a citizen's duty to be aware of and follow. The impersonality of the utterance is further continued in a passive construction (*Persons are expected to abide by the regulations*), with no specific reference to the addressee. The same meaning is rendered in the TT – here, a similar impersonal statement is employed (*A törvény nem ismerete nem mentesít a következmények alól* 'Ignorance of the law does not exempt you from the consequences') completed by the use of the generic subject *az ember* ('man', 'one'): *Az embernek be kell tartania a törvényt!* 'One must obey the law!' The two exclamation marks in the TT make the utterance even more compulsory and urging (see also the use of the modal verb *kell* 'must'), standing for the ST *are expected to* with just one softener, *azért* 'still', this kind of direct way of communication being more characteristic to Hungarian.

Example (14) brings an understatement, i.e. a statement that something is much smaller, less important, or less serious than it really is, also characteristic of English culture, often used for emphasis or effect. In the present case, the Browns' bathroom is turned upside down while Paddington taking his first bath, its disastrous state being described as being *a bit untidy*. For the same humorous effect, the TT maintains the understatement *egy kicsit rendetlen* 'a bit messy'.

Finally, the understatement can be accompanied by softeners like in example (15). The introductory discourse marker *well*, as well as the statement *I'm afraid*, function as hedges, which regularly introduce bad news. In this case, however, they precede a positive message in the form of an understatement, referring to Mr Gruber's precious birthday present for Paddington. In the TT, the understatement *csak egy kis apróság* 'just a little something' is maintained, introduced by a similar discourse marker, *ugyan*, here: 'don't worry', used to express appeasement and reassurance.

Conclusions

The present study aimed to investigate the interdisciplinary domain between translation studies and imagology, more specifically it proposed to discuss stereotypical linguistic features of Englishness in Michael Bond's book entitled *A Bear Called Paddington* and in its Hungarian retranslation *Paddington megérkezik* 'Paddington arrives' by Miklós Gábor Kövesdi.

In order to carry out the comparison of the two texts, a parallel corpus was set up containing an inventory of the linguistic manifestations of Englishness in the ST and their realization in the TT, not forgetting that the target audience of the texts are children, and therefore both the writer's and the translator's aim is to educate and to amuse.

The discussed manifestations included culture-specific references (realia), special regional (Cockney) accent, but also less obvious, more sophisticated forms of Englishness such as pragmatic indirectness, impersonal style, negative politeness strategies, comprising softeners, hedges, and understatement.

After a thorough investigation of the parallel examples presented above, it can be concluded that Kövesdi's retranslation is a faithful, precise one, close to the ST, due to its foreignization tendency (maintaining its indirectness, softeners, and understatements). However, in the analysed examples, the negative politeness strategies employed in the ST have been occasionally altered, and more direct ways of addressing could be detected, a feature more characteristic of the TT. This tendency is reinforced by the domestication of certain culture-specific references which do not have their counterpart in Hungarian, as well as of the use of informal language in the TT in those cases where formal language is used in the ST, in order to make it more accessible for the 21st-century young readers, in spite of the fact that there still remain several (outdated) lexical elements in the text that might not be used by or even understandable for today's readers.

All in all, we can claim that the 2024 Hungarian retranslation of the first Paddington stories, nearly seventy years after the publication of the original, offers a very similar image of England as the ST does, an image that teaches

young readers about a different country and culture but also reassures them of its similarity with their own.

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