Acta Universitatis Sapientiae, Philologica, **16**, 2 (2024) 245–263

DOI: 10.47745/ausp-2024-0027

Literature for Children in Translation: The Hungarian Public Encounters Michael Bond's *A Bear Called Paddington*

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Abstract. The aim of the present study is to investigate the Hungarian translation of children's literature in English, focusing on a prose text. The first and last books of Michael Bond's popular *Paddington Bear* book series (1958–2018) were translated into Hungarian by Dezső Tandori and published in 2008. The present article explores the question how the world of such a stereotypically British character like Paddington is rendered in Hungarian. After a brief outline of research on children's literature in translation, a thorough comparison of the source and target texts is carried out, highlighting the preservation or change of the stereotypical culture-specific elements in the target text, the marking of formal or informal address forms (Tu/Vous pronouns). Besides, as the ST abounds in wordplay and verbal humour, their rendering in the TL is also examined. As a result, it is concluded that through the translation of children's literature – the Paddington stories are no exception – youngsters can learn about cultural differences and gain access to one of the finest examples of English children's prose in their Hungarian mother tongue.

Keywords: children's literature, British stereotype, foreignization, domestication, humour, wordplay

1. Introduction

Since the first publication of *A Bear Called Paddington* in 1958, Michael Bond's Paddington series has become one of the most popular books for children in its home country. Over the past almost 70 years, the Paddington books have sold more than 35 million copies worldwide and have been translated into over 40 different languages, including Latin. Despite its huge popularity around the world, the first translations into Hungarian were only published to honour the

50th anniversary of the original. In spite of the relatively great bulk of research on the translations into such big languages as German (O'Sullivan 2005; House 2004, 2014; Pleyer 2023) and French (Frank 2007, 2009), no research can be found on the Hungarian translation of the Paddington books. The present article is meant to address this shortcoming.

2. The writer and his oeuvre

The Paddington stories were inspired by Michael Bond's own life (1926–2017). The figure of the toy bear goes back to the author's memories of children seen in newsreels, who, during the Second World War, had been evacuated from London to escape the Blitz to the safety of the countryside. These children carried little suitcases and a label around their wrist with their names on it.[1] The first waves of evacuees were followed by additional influxes of refugees (Jewish and Polish children threatened with deportation) arriving from continental Europe, following the *Kristallnacht* (the Night of Broken Glass). By the time the war began, around 10,000 children had fled to England (Zahra 2011).[2] A further source of inspiration was Bond's literary agent, Harvey Unna, who was also a refugee from Nazi Germany, and who inspired him in the creation of Paddington's best friend, Mr Gruber, the Jewish Hungarian immigrant, owner of an antique shop in Portobello Road.

The first Paddington book was followed by 28 further collections of stories published between 1958 and 2018, containing 6-8 short stories each. Besides these, Bond is the author of books about a guinea pig called Olga da Polga, a series of adult novels about a French detective turned food guide inspector, Monsieur Pamplemousse. In all, Bond wrote almost 150 books, including his autobiography entitled *Bears and Forebears*.

The Paddington stories are centred around the title character, the immigrant bear trying to find his way in his new home country, who gets into unpleasant situations usually stemming from a misunderstanding of the new cultural environment he is plunged into. Following his adventures, children can learn about how to find their way in everyday life situations like who to ask for help

1 The UK began to move British children out of London and other large cities, places likely to be bombed. The evacuation of London was called the Operation Pied Piper, with the intention of saving as many British children and their mothers as possible. *https://history.blog.gov.uk/2019/08/30/child-evacuees-in-the-second-world-war-operation-pied-piper-at-80/* (Last accessed: 11 May 2024). In this way, smaller towns would become children's temporary homes, Reading, Bond's hometown being one of these. In this process, around 3.5 million civilians were relocated.

2 These events inspired not only Bond's Paddington stories but also C. S. Lewis's book series entitled *The Lion, the Witch and the Wardrobe* (1950), the first book from *The Chronicles of Narnia*, and William Golding's *Lord of the Flies* (1954), all narrating situations where young children are removed from their homes without their parents.

in case they get lost on the beach, why not stroll away in a busy underground station, or how to behave in the theatre.

Having been hidden in a lifeboat as a stowaway, Paddington arrives in England from 'Darkest Peru' and is found by the Brown family in London's Padding railway station wherefrom he gets his name. The Browns take him home and, due to his excellent command of English, polite behaviour, and good manners, he soon becomes part of the family with two children, Judy and Jonathan, as well as Mrs Bird, their housekeeper. Having lost his own parents in an earthquake in Peru, he is raised and educated by his Aunt Lucy, who, as she needs to go to the Home for Retired Bears, sends Paddington to England.

While following his adventures, children get acquainted with English emblematic cultural items (buildings, the market in Portobello Road, semi-detached houses, small gardens, English tea, fireplaces, the underground) and characters (the taxi driver, the shop assistant and the policeman, in the last volume, even Harry Potter). In this way, the Paddington series becomes a guide to the lifestyle of the English middle class. The text is loaded with references to the British socio-cultural background: serving tea with sandwiches whenever necessary, politeness and good manners, indirectness when making requests, concern for others, idioms about the weather, English Christmas customs, and glimpses of English humour.

Having become a typical English icon, the Paddington books have been translated into several languages, including Hungarian. The question arises: How can these stereotypical English cultural features, verbal behaviour of the characters be rendered in the Hungarian translations of these books? In order to answer this question, in the present article, the first novel of the series entitled *A Bear Called Paddington* (source text, hereinafter ST) is compared to its Hungarian translation by Dezső Tandori, considering *A medve, akit Paddingtonnak hívnak* [The bear called Paddington] as the target text (TT), by looking at its vocabulary, typical English realia (esp. cultural items), negative politeness strategies, verbal humour, and wordplay. As a research hypothesis, it is assumed that, this set of short stories being the very first translation of the ST, the translator will tend to domesticate the original text, moving it towards the target culture readers, i.e. making it accessible for Hungarian children.

3. The Paddington books in Hungarian translation

In the history of Hungarian literary translation, there is a strong tradition of domesticating children's stories; this trend was mainly established by the first generation of writers and poets of the literary magazine *Nyugat*, who were

translators themselves.[3] The results of these endeavours became landmarks of Hungarian literature, including Milne's *Winnie-the-Pooh*, translated by Frigyes Karinthy as *Micimackó*, Lewis Carroll's *Alice's Adventures in Wonderland*, translated by Dezső Kosztolányi with the title *Évike Tündérországban* [Little Eve in Fairyland], later adapted by Tibor Szobotka as *Alice Csodaországban* [Alice in Wonderland], as well as Travers's *Mary Poppins* books, translated by Marcell Benedek entitled *A csudálatos Mary* [The Wonderful Mary].

This domesticating tradition is continued by Dezső Tandori (1938–2019) in the translation of *A Bear Called Paddington*. Tandori was himself a writer of several volumes of children's poems with the same topic, e.g. *Medvék minden mennyiségben* [Bears in All Quantities] (1977), *Medvetavasz és medvenyár* [Bear Spring and Bear Summer] (1979), *Játékmedvék verébdala* [Sparrow Song of Teddy Bears] (1981), *A felhúzható medveorr* [The Wind-up Bear Nose] (1990), *Medvetalp és barátai* [Bear Claw and His Friends] (2015).

His poetic oeuvre contains playful verses of philosophic depths. One of the greatest inventors of 20th-century Hungarian language, Tandori's linguistic ingenuity can also be traced in the six volumes of Paddington translations published between 2008 and 2009. With Tandori, the English text and its translator found each other, the TT equally abounding in humour and linguistic playfulness. The language of the translations is idiosyncratically Hungarian, with charmingly complicated phrases, malapropisms,[4] misunderstandings, and pragmatic failures. An avid bear-lover himself, Tandori considered the translation assignment to be a blessing to him.[5]

4. Translation of literature for children: A brief overview

An integral part of literary translation, the translation of literature for children (also called children's literature in translation, translation of children's literature) has a relatively short research tradition (cf. Oittinen 2000, O'Sullivan 2005, Tabbert 2002, Alvstad 2010, Van Coillie–McMartins (eds) 2020).

The term "children's literature" covers several types of texts: "[t]exts intentionally written for children, texts written for adults but subsequently appropriated for children, and texts that are addressed to or read by both children and adults" (Lathey 2011: 198).

The language of children's literature has been researched only marginally so far, with a few exceptions (Stephens 1992, Knowles and Malmkjaer 1996, Sunderland

3 For the chronology of Hungarian children's literature in translation, see Farkas–Seres 2017.

4 The habitual misuse of similar-sounding words, especially with humorous effect.

5 Consider his letter to the musician György Kurtág. *https://www.holmi.org/2012/07/tandori-dezso-kurtag-gyorgynek* (Last accessed: 18 March 2024).

2011). According to these findings, its main features include simplicity (both in vocabulary and syntactic structure) and didactic character, which stem from the asymmetrical nature of the communication between the reader and the writer: "A young reader's cognitive capacity, life experience, and linguistic skills are normally different from those of an adult writer… Some scholars claim therefore that children's literature is always adapted to the needs of its audience… involving subject matter as well as form" (Nikolajeva 2005: xv).

Similarly, there has been a relatively limited circle of research regarding the translation of children's literature. These studies highlight that a translator for children will need to pay attention to the same demands as those experienced by a translator for adults, i.e. accuracy, fluency, flexibility, register, and style. However, due to the special needs of a child audience, other considerations (e.g. the age level, appropriate illustrations, political correctness) also need to be taken into account. Special topics like death, sexuality, illness, family controversies, or divorce are to be handled with great care (Landers 2001: 107).[6]

One of the purposes of literature for children is to encourage and sometimes teach them to read (Landers 2001: 108), a path that translations of such texts also need to follow. Translators are supposed to adjust translation strategies to the requirements of a children readership. Oittinen (2000), for instance, is a strong supporter of a child-centred approach to translation. Other studies (e.g. Puurtinen 1995) stress the importance of readability and naturalness, as children's books, mainly for under teens, tend to be read by adults to a child audience.

A further viewpoint is the didactic nature of children's texts, considered to be sources of knowledge since the 17th century when societies became aware of childhood as a special period of life (Nikolajeva 1996: 3). This idea is also supported by House (2014), who claims, "[a]n important function of translations of children's books is to broaden their young readers' mental horizon, to lead children into the new and foreign discourse world and to stimulate their curiosity for things alien to them…" (House 2014: 16).

Interestingly, the demand for accessibility (i.e. adaptation to the needs of the child reader) goes against this requirement. It is assumed that it causes the emergence of translation universals, namely simplification, explicitation, and normalization (Čermáková 2018: 118). However, all these expectations (readability, naturalness, accessibility) may provide translators with more space for creativity.

Simplification also means the neutralization of culture-bound elements aiming to reduce the child reader's effort to decode the message. "On the one hand, translation primarily serves intercultural encounters, on the other hand, it is precisely the culture-specific elements that are usually omitted (referential

6 In the past recent decades, however, these issues tend to be more and more frequently attended to in children's literature and its translation as well.

adaptation), or sometimes replaced by more well-known ones, which questions the basic purpose of translation, namely introducing foreign culture to domestic readers"[7] (Sohár 2021).

The diverging tendencies for domestication (linked to the adaptation requirement) or foreignization (introducing the foreign culture to the child reader) have also been addressed in several studies (Puurtinen 1995; Frank 2007, 2009; Farkas 2014; Varga 2015; Kérchy 2020; Sohár 2021).

All in all, we cannot but agree with Sohár (2021) when saying that "the literary translator needs to navigate in the thick net of loyalties in such a way as to please everybody: the author, the young reader, the parent buying children's literature, the teacher, the bureaucrat prescribing obligatory or required readings, the producing publisher, the analysing critic, the researcher".

5. Translation issues in Dezső Tandori's *A medve, akit Paddingtonnak hívnak*

Based on the above enlisted demands regarding the translation of children's literature as well as Tandori's authorial stance, we assume that being the first translation of the original, *A medve, akit Paddingtonnak hívnak* is characterized by a strong domesticating tendency, a great extent of freedom and ingenuity in rendering the original into Hungarian. In the subchapters below, I will look at stereotypical English culture-specific vocabulary items, politeness issues, and pragmatic failure present in the ST, and how they are reproduced for the Hungarian public. As the ST and the TT have been read parallelly, the analysed examples are also presented side by side, completed by the possible English back translation of the Hungarian text.

5.1. Culture-specific vocabulary items

In order to make Hungarian child readers familiar with English culture, foreign person's proper names and address forms have been retained (Mr and Mrs Brown, Jonathan, Judy, Mrs Bird, Mr Gruber). The ever-presence of these vocabulary items stands at the basis of creating the image of an English world full of polite and well-mannered characters.

This image is further enlarged by the maintenance of typical English units of measurement (currency items like *pounds* and *pence*), although the latter used in the plural in the Hungarian translation, instead of the singular: *I bought it for 50 pence = 50 pence-ért vásároltam* (instead of '50 pennyért vásároltam'); *That bear*

7 English translations of Hungarian sources are all mine, Zs. A.

gets more for his ten pence than anyone I know = Ez a medve tíz pence-ért többet tud vásárolni, mint bárki a világon, instead of 'tíz pennyért'; etc.

The Peruvian currency *centavo* is also maintained in the TT, but in order to facilitate young readers' understanding, the translator resorts to explicitation, with two additional sentences in the TT, explaining the source of Paddington's knowledge of these coins.

Table 1. *Culture-specific items 1*

	EN	HU	Back translation
1.	And some centavos – they're a sort of South American penny.	Pár centavo. Tudod, olyan dél-amerikai penny. A „penny" szót a sofőrtől hallotta ugyanis!	A couple of centavos. You know, some kind of South American penny. He heard the word 'penny' from the driver.

However, there is also an instance of mistranslation (misprint?) of an English currency item: In the ST, we read *Penalty for Improper Use – £50*. However, in the TT this is rendered as *Szükségtelen használat esetén 0,50 font bírság fizetendő*. 'In the case of needless use, a fine of 0.5 pounds will be paid.' – which is a much smaller sum than in the ST.

Hat sizes are ingeniously transferred, keeping the numbers, but in a different structure: in the English version, hat size 4 7/8 is mentioned, which is non-existent in England, but the Hungarian text renders this as 47/8, which is an existent size.

Two further examples of stereotypical English realia can be found in the following excerpts.

Table 2. *Culture-specific items 2*

2.	"It's rather hard drinking out of a **cup**. I usually get my head stuck, or else my hat falls in and makes it taste nasty." Mr Brown hesitated. "Then you'd better give your hat to me. I'll pour the tea into a **saucer**[8] for you. It's not really done in the best circles, but I'm sure no one will mind just this once."	- Csak nekem nem könnyű dolog ilyen **csészéből** inni. Általában beszorul az ábrázatom, vagy épp a kalapom esik le, csupa víz lesz, vagy mi. - Hát jó, akkor add ide a kalapodat. Teát meg egy **bögrébe** töltök neked. Nem szokás, de talán nem nézi majd senki – így Mr. Brown.	'Only that it is not easy for me to drink from a **cup** like this. Usually my face gets stuck, or my hat falls, it gets full of water or something.' 'Well then, give me your hat. I will pour tea for you in a **mug**. It is not usual, but perhaps nobody will look', said Mr Brown.

8 The words in bold are my emphases, Zs. A.

3.	Mr and Mrs Brown and Judy sat in the back, while Paddington stood on a **tip-up seat** behind the driver so that he could see out of the window.	... a házaspár hátra, Judy külön ülésre, míg az **elülsőn** Paddington állt, hogy kilásson.	… the couple in the back, Judy on a separate seat, while Paddington was standing on the **front seat**, to be able to look out.

In Britain, tea is normally drunk from a teacup. However, Mr Brown pours tea into a saucer for Paddington in the restaurant, and he is embarrassed by the situation. In the Hungarian translation, Mr Brown offers to pour tea into a mug, but this is similarly difficult for a bear to drink from, and the additional explanation is also maintained, which gives young readers some idea of the traditional English tea-drinking rules and people's attitude towards them. Another possible explanation for Tandori's choice of the term *mug* is that Hungarian children associate bears' love for honey with a mug, and thus they appreciate Mr Brown's help. However, this explanation has nothing to do with English stereotypical tea-drinking habits.

The other culture-bound reference is the special *tip-up seat*[9] in the English taxi, situated behind the driver, in our fragment used by the bear wherefrom he can see out of the window. As such seats are non-existent in Hungarian taxis, the translator resorted to a different solution, placing Paddington standing on the *front seat*: *az elülsőn Paddington állt* 'on the front (seat) Paddington was standing'. From the TT version, Hungarian children can (wrongly) infer that in England children regularly sit/stand on the front seat so that they can look out of the window. Therefore, this translational solution is hardly the best, as it misleads the TT audience. It would have been a better option to render the ST realia as *lehajtható pótülés* 'foldable spare seat' or *gyermekülés* 'child seat'.

A further term is *scrapbook*, which denotes 'a book of blank pages for sticking clippings, drawings, or pictures in'. Regularly, it is translated into Hungarian as *emlékkönyv*, i.e. an album for memories. However, as it is a bear's possession, Tandori resorts to a noun coined by himself: *körmölőkönyv* 'scraping book', adding explicitation to it: *ebbe körmölgetek, jegyezgetek* 'this is where I scribble, take notes'. In the Hungarian term, one cannot help noticing the blend of two English morphemes: *scrap* (= small piece or portion, fragment) and scrape (= scratch, remove outer layer), which ingeniously renders the typical English object for young target-language readers.

A recurrent element of Paddington's life is marmalade.[10] Originally made of quince, the term denotes a soft substance with a sweet but slightly bitter taste,

9 A seat that is able to 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: 11 May 2024).

10 *https://dictionary.cambridge.org/dictionary/english/marmalade* (Last accessed: 11 May 2024).

made from citrus fruits, regularly oranges, by cooking them with sugar to preserve it. In the Hungarian text, however, we notice a different term, *marmeládé*, similar in form to the English one but having a different meaning. It is also called ***tömblekvár***[11] in Hungarian, i.e. thick fruit jam, in the form of a larger bar, made of different kinds of fruit. In spite of their difference in meaning, the translator transmits the same message to the TT readers as was the ST writer's intention.

Table 3. *Culture-specific items 3*

4.	Then I expect you like **marmalade**.	- Jó, de akkor, azt hiszem, szereted a **tömblekvárt**. A ***marmeládét***, ahogy nevezik. Igaz?	OK, but then, I expect, you like **bar jam**, **marmelade**, as they call it, don't you?
5.	**It** had been standing all by itself on a counter in the food store. The biggest one he'd ever seen. Almost as big as himself. "Please," he said. "I'd like one of those jars of **marmalade**. One of the big ones."	A közeli pulton lekváros köcsögök álltak. Bennük **marmeládé**. **GYÜMÖLCSÍZ**, ez volt rajtuk a felirat. De Paddington tudta, egy ilyen edényben nemcsak **íz** van. Hanem igazi **marmeládé**. - Uram – mondta hát –, ha lehetne, egy ilyen edény **lekvárt** kérnék. De a nagyobbik változatot.	On the counter nearby, jars of jam were standing. With ***marmelade*** in them. **FRUIT JAM** [lit. fruit flavour], this was the label on them. But Paddington knew that a jar like that did not only contain flavour. But real *marmelade*. 'Sir', he said, 'if it is possible, I would like a jar of jam like this. But the bigger version.'

Example (5) contains another term for marmalade in the TT: *gyümölcsíz* 'fruit jam', a compound noun the second element of which is made up of the noun *íz*, which in Hungarian is homonymous with another noun, meaning taste or flavour. The pun that derives from this overlap is developed in Tandori's addition: "But Paddington knew that a jar like that did not only contain flavour. But real marmelade."

Another item, iconically linked to Paddington's figure, is his *duffle coat* bought by Mrs Brown soon after he had become part of the family.

11 The Hungarian *marmeládé* also has the same origin as the English one, meaning quince jam, deriving from Spanish *marmelada*. *https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-etimologiai-szotar-F14D3/m-F2FC3/marmelad-F3087/* (Last accessed: 11 May 2024).

Table 4. *Culture-specific items 4*

6.	a nice **warm coat** for the winter. Something like a **duffle coat** with toggles so that he can do it up easily, I thought.	**télikabát**... Valami olyan bélelt micsoda, de kigombolható legyen a bélés, meg olyan is az egész, hogy könnyen fel lehessen húzni. Kiválasztott egy pirosas csíkozású és szegélyű úgynevezett „**düftint**"	a **winter coat**… Something lined but the lining should be unbuttonable, and the whole thing should be so that it can be pulled up easily. She selected a so-called '**duftin**' with reddish stripes and borders.

A *duffle coat*[12] is *made from duffel cloth, designed with toggle-and-rope fastenings, patched* pockets, and a large hood. In the Hungarian translation, this typical English item of clothing is generalized by the term *télikabát* 'winter coat' but completed with the explicitation of the term, highlighting the material it is made of: *düftin*, which resembles in form with the ST item.

5.2. Rendering relative social distance: Familiar and distant address forms

A typical reference to signalling social distance in verbal communication is by using forms of address. While in present-day English there are no distinct pronouns to express such differences, the only pronoun addressing the 2nd person is *you*, in Hungarian there are different forms of address to mark smaller or greater social distance between the speakers (*te* for Tu pronoun vs *ön* for Vous pronoun). Still, the dynamics of these changes are marked in both languages. Tandori found excellent solutions to do that, as it can be seen in the following examples.

As it can be seen in the above examples, in the English ST, the 2nd person singular pronoun *you* is used all through the conversation between the Browns and Paddington, the greater social distance and respect occasionally signalled by the introduction of formal address forms (*Mr* or *Mrs Brown*, *Mrs Bird*) and relatively closer distance marked by using the conversational partners' first names (i.e. Paddington, Henry). However, in the Hungarian TT, there is constant change: first, they employ the *Ön* 'Vous' pronoun as a sign of respect towards each other, then a mixture of *Vous* and *tu* pronouns, signalling the phase of the conversation when the speaking partners are in the process of adjusting themselves to the new, closer social distance, the final stage being when the adults use *tu* pronouns to address Paddington and the children, while Paddington employs *Vous* pronouns to address the adults but *tu* pronouns in addressing the children. This phenomenon was the accepted rule in Hungarian middle-class families until

12 *https://dictionary.cambridge.org/dictionary/english/duffel-coat* (Last accessed: 11 May 2024).

recently. This asymmetrical use of pronouns can be noticed in the last example as well, where Mrs Bird uses the *tu* pronoun in addressing Paddington, but the bear does not dare to use the same pronoun in addressing the elderly housekeeper, so the polite formal address *Mrs Bird* is maintained.

Table 5. *Rendering relative social distance*

7.	**You** are a very small bear.	**Ön** egy nagyon piciny medve!	**You** (**Vous**) are a very tiny bear!
8.	"We found you on Paddington station so we'll call you Paddington! (…) Paddington it shall be." Mrs Brown stood up. "Good. Now, **Paddington**, I have to meet our little daughter, Judy, off the train.	– Ez a pályaudvar... Paddington Station. Lehetne az ön neve Paddington netán? (...) Ez az, meg is van akkor. Paddington... mindenki benne van? – De akkor **hagyjuk ezt a rémes önözést**... – kérte Paddington. – Nem akarok tolakodó lenni, de mégis! – Jaj, hát szervusz, Paddington, isten hozott! – kiáltották Brownék egy emberként.	'This railway station… Paddington Station. Could your name be Paddington? (…) That's it, here we go. Paddington… is everybody in?' 'Then **let's leave these awful Vous pronouns**', P. asked. 'I don't want to be intrusive but still…' 'Of course, well, **hello, Paddington,** welcome!' the Browns exclaimed univocally.
9.	I'm sure **you** must be thirsty after your long journey, so **you** go along to the buffet with **Mr Brown** and he'll buy **you** a nice cup of tea.	Gondolom, a hosszú úton megszomjazott, hát **Mr. Brown** elmegy **önnel**... jaj, **Henry** elmegy **veled** a büfébe, vesz **neked** is egy csésze finom teát.	I think **you** (**Vous**) have become thirsty on the long way, so **Mr Brown** will go with **you** (**Vous**)… oh, **Henry** will go with **you** (**tu**) to the buffet, and will buy **you** (**tu**) a nice cup of tea.
10.	"After **you**, **Mr Brown**."	Csak **ön** után... **utánad**, **Henry**.	Only after **you** (**Vous**)… after **you** (**tu**), **Henry**.
11.	"It's all right, **Mrs Bird**," said Paddington.	- Ó, nekem semmi bajom, Mrs. Bird (...) akit **Paddington nem mert azért visszategezni.**	Oh, I'm fine, Mrs Bird **– Paddington did not dare call her by using the tu pronoun**.

5.3. Humour and wordplay

It can be noticed that whenever the author introduces a new, unknown word to the child reader, that is explained by additional sentences in the TT. Tandori

frequently resorts to explaining the word in Hungarian, often in the form of wordplay or humorous extra sentences, even extra dialogues, thus making the newly created text become less a translation but rather an adaptation of the ST. This adaptation tendency can be traced in the examples below.

Table 6. *Rendering humour and wordplay 1*

12.	"Darkest Peru. I'm not really supposed to be here at all. I'm a **stowaway**!" "A stowaway?" Mr Brown lowered his voice and looked anxiously over his shoulder. He almost expected to see a policeman standing behind him with a notebook and pencil, taking everything down. "Yes," said the bear. "I emigrated, you know."	- Az a hely a legsötétebb Peru. Onnan **emirgáltam**. – Újra kihúzta magát. – **Emirgáns** vagyok, **illegálánsan** vagyok itt. - Hogy micsoda? Ön emigráns? – kérdezte ámulva Mr. Brown. - Vagy úgy, igen, emigráns, mindig belebotlom ebbe a szóba. - És illegálisan...? – hápogott Mrs. Brown. - Vagy úgy, igen, úgy vagyok itt, illegálisan – dörmögte halkan, nagy zavarban már a medve.	That place is the darkest Peru. I **emirgated** from there, he straightened his shoulders again. 'I'm an **emirgant**, I'm here **illegallantly**.' 'What? Are you an emigrant?' Mr Brown asked greatly surprised. 'Oh, yes, emigrant. I always stumble into this word.' 'And illegally...?' Mrs Brown gasped. 'Well, yes, that is how I'm here, illegally', the bear murmured silently, greatly embarrassed.

In the above example, Paddington uses the term *stowaway* to refer to the way he travelled on the boat from Peru. The term denotes someone who hides on a ship or airplane in order to travel without paying or being seen. The ST does not express this meaning literally, but it explains it indirectly, by making reference to it as an illegal activity. This reference is completely omitted in the Hungarian text though the translator could have used the term *potyautas*, the regular counterpart of the word in Hungarian.

In the second part of the text, the verb *emigrate* is introduced, which might be unknown for a young child. Instead of using the Hungarian *emigrál*, Tandori resorted to wordplay, creating two idiosyncratic words, his own coinages formed with interchanged consonants, which can be considered mispronounced words: *emirgáltam* / *emirgáns vagyok, illegálánsan vagyok itt*. The mispronunciation of *emirgáltam* is more child-friendly, as it is easier to pronounce. The adverb *illegálánsan* was created from *illegálisan* 'illegally', but it also contains the adjective *gáláns* 'gallant', an ingenious reference to Paddington's good manners.

The TT in example (12) also contains the insertion of a full conversation between Mrs Brown and Paddington, which can be explained by the intention of the

translator to clarify the two mispronounced words. Mrs Brown cautiously rectifies the young bear using the correct form of these words in her replies (*illegálisan* and *emigrál*), drawing Paddington's attention to the correct pronunciation, which he acknowledges by repeating the words in their correct form and adding: *mindig belebotlom ebbe a szóba* 'I always stumble into this word'.

There are a number of cases where the ST does not contain humour or wordplay, but the Hungarian translation does, containing additional instances of puns. Due to lack of space, I will bring only one such example below.

Table 7. *Rendering humour and wordplay 2*

13.	"I'm sure we ought to report the matter to someone first," he [Mr Brown] said. "I don't see why, Dad," cried Jonathan. "Besides, he might get arrested for being a stowaway if we do that."	- Például én nem tudom, van-e ilyesmire törvény. Biztos jelentenünk kell a hatóságoknak, rövid időn belül – mondta Mr. Brown. - Miért kéne, papa? Nem is értem, miért – kiáltotta Jonathan (...) – Fogdába zárhatják, **karatéba**, vagy mi... **karanténba**. Illegális bevándorló, ráadásul állat. Kap fél évet.	'For instance I don't know if there is a law for something like this. We surely must inform the authorities in a short while', said Mr Brown. 'Why should we, papa? I don't see why?' cried Jonathan. 'He might get into prison, in **karate** or what… in **quarantine**. He's an illegal immigrant, furthermore, an animal. He'll get half a year.'

While the ST simply makes reference to the danger of taking Paddington into custody if the family fails to announce the officials about his arrival to the country and Jonathan heavily rejecting the idea, the TT contains further reasons (in the form of additional lines not present in the ST) supporting the argument, adding humour to the TT. Jonathan claims that Paddington might get into *karate* (as misuse of the term *karantén* 'quarantine', which he also adds as self-correction). The additional text also mentions the possible punishment for the offence, as a pattern commonly used in Hungarian everyday speech in connection with such crimes.

Last but not least, linguistic humour occurs when the translator introduces synonyms into the TT that have homophones in Hungarian and starts playing with the difference in meaning and spelling, as seen in example (14) below.

Table 8. *Rendering humour and wordplay 3*

14.	Sheepishly he pushed the **hood** of his duffel coat up over his head. They [the lights] hadn't gone out at all! His hood must have fallen over his head when he bent down inside the shop to pick up his case.	Hát biztos, ami biztos, magára akarta volna húzni nagykabátja kapucniját. **Csuklya**, ez is a neve… hát zárja ki, **csukja** ki őt a világból, ahol annyi baj éri, mert egymást érik a bajok. Csakhogy…a kapucni már a fején volt ... ő észre se vette, és ez **csukta** ki őt a fényből. A **csuklya**!	Well, to be sure, he wanted to draw the hood of his coat onto his head. Hood, this is its name. ... it should lock him out, close him out of the world, where he gets in so much trouble, as troubles come one after the other. However, ... the hood had already been on his head... he didn't notice it, and this locked him out of the light. The hood!

In this fragment, Paddington wears his new hooded duffel coat for the first time, and as he bends down, he thinks the lights have gone out. Then he realizes that the hood must have fallen over his head, which is why he could not see anything. The ST contains the keyword *hood* that becomes the trigger for the wordplay in the TT. The noun *hood* has two equivalents in Hungarian: *kapucni*[13] and *csuklya*, the latter having a homophone in Hungarian, a 3rd person singular subjunctive verb form: *csukja* 'should close'. The interplay between the two homophones and their different meanings stands at the basis of the wordplay added to the TT. Surrounded by darkness, Paddington wishes the hood should close him out of the world if there is so much trouble there. The second occurrence of this pair of homophones is not a perfect match: this time, the past tense of the verb is used (*csukta* 'closed'), but still the wordplay adds extra humorous effect to the TT not present in the ST.

5.4. Pragmatic failure

The linguistic education of young children also includes teaching them that metaphoric meaning is not to be interpreted literally. Although this argument is not present in the ST, Tandori's translation can be regarded as a means that serves this purpose. His text contains longer or shorter insertions deriving from the meaning of the translated phrases that divert the meaning of the ST so much that the TT becomes an adaptation of the ST rather than a faithful translation

13 Deriving from the German *Kapuze*, the latter probably coming from the Latin/Italian *cappa*, meaning hooded cloak or capote (*https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-magyar-etimologiai-szotar-F14D3/k-F287B/kapucni-F296B/*) (Last accessed: 11 June 2024).

of it. There are several instances in the TT that contain metaphoric insertions which Paddington interprets literally, and which leads to pragmatic failure, i.e. misunderstanding. However, these additions make significant alteration to the main character's verbal behaviour, thus adding to Paddington's clumsiness.

Table 9. *Rendering pragmatic failure 1*

15.	"Then you shall have it [marmalade] every morning starting tomorrow… And honey on Sunday."	- (...) itt mindennap része lesz önnek lekvárban – biztosította örömmel Mrs. Brown. – ... *Méz* pedig minden vasárnap **kerül asztalára**. - Asztalomra – nézett kicsit zavartan a medve. - Jó, **lesz hát asztalom**, mindig szerettem volna.	'You will have jam every day here', Mrs Brown assured him gladly. 'And you will **get** honey **on your table** every Sunday.' 'On my table', the bear looked a bit confused. – 'OK, **I will have a table then**, I've always wanted one.'

In example (16), the active sentence in the ST (*you haven't been anywhere yet*) is translated by a passive one in the TT, which is formulated in Hungarian with the use of a 3rd person plural subject implying 'this ticket hasn't been validated yet'. The unstated pronoun is inferred by Paddington as 3rd person plural pronoun with an unspecified referent (they); therefore, he asks for clarification but instantly realizes his failure to understand the passive and corrects himself. This pragmatic failure is only present in the TT, which means that the translator used the opportunity to introduce a new verbal blunder into Paddington's linguistic manifestations, thus adding to the humour of the main character.

Table 10. *Rendering pragmatic failure 2*

16.	"What's all this? **You haven't been anywhere yet**." "I know," said Paddington unhappily.	**- Ezzel a jeggyel még nem utaztak**. - Kik? – kérdezte Paddington. Homlokához kapott. – Vagy úgy, én.	'**They haven't travelled with this ticket yet**.' 'Who?', asked Paddington. He touched his forehead. 'Ah, I see, me.'

Finally, in example (17), the misinterpretation of the *we* pronoun in the Hungarian translation requires further clarification, which results in explicitation, again in the form of several sentences added to the Hungarian text.

Table 11. *Rendering pragmatic failure 3*

17.	"Now **you're going to meet** Mrs Bird," said Judy. "She looks after us. She's a bit fierce sometimes and she grumbles a lot but she doesn't really mean it. I'm sure you'll like her."	- Most akkor **megismerkedünk** Mrs. Birddel – mondta anyáskodva Judy. És P. ezt nem nagyon értette. Hogyan? És ki ez a Mrs. Bird, akit Judy sem ismer? Honnan tudja, hogy itt vár rájuk?	'Now **we are going to meet** Mrs Bird', said Judy in a mothering way. And P. did not quite understand this. How? And who is this Mrs Bird, whom Judy does not know? How does she know she is waiting for them?

While in the ST focus is placed on the addressee by using the 2nd person singular (*you're going to meet Mrs Bird*), the TT employs 1st person plural, in the sense of *exclusive we*, where the speaker implies the addressee. However, this is inferred by Paddington to mean *inclusive we*, implying that Judy is also included. That is the reason for the additional questions in Paddington's mind that completes the TT, for the sake of children's understanding of the pragmatic failure.

6. Conclusions

As it could be seen in the analyses above, the TT renders the message intended by the ST writer in presenting the adventures of a small bear to young readers, creating a book for children that introduces to Hungarian child readers a charming and humorous great British icon and the typical British world that surrounds him, thus enlarging the cultural horizon of the new target audience. The foreignizing tendency is traceable in the maintenance of the proper names, in the typically English forms of address (Mr and Mrs) and currency names.

However, based on research on first translations of a literary work, it has been assumed as working hypothesis that Tandori's translation of *A Bear Called Paddington* tends to be target-oriented. This assumption has been amply demonstrated with examples: the TT heavily domesticates the ST to such an extent that it can be considered an adaptation, as it bears the imprint of the translator's idiosyncratic style full of brilliantly inventive linguistic solutions. In the translation of these short stories, the translator is far from being invisible, his personal style being foregrounded in the TT. In several instances, the adaptation of the ST is manifested in massive additions whenever the translator finds a cue in the vocabulary of the TT that triggers his imagination towards creating a new text that is based on wordplay or is a result of explicitation, thus having an educating function. All these solutions can be considered domesticating strategies that lead to an inventive recreation of the ST.

As there are several such instances in the TT where the translator heavily interferes into the ST, Tandori's text can be considered less of a neat literary translation but much more as an adaptation of Bond's original. In my opinion, these interferences are acceptable as long as functional equivalence is achieved and the intention and functional aspects of the ST are not harmed.

Acknowledgements

I am grateful for the valuable and enlightening comments and suggestions of the two blind reviewers who helped me improve the quality of the manuscript.

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