

# Translating Humour in Winnie - the - Pooh

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**TRANSLATING HUMOUR IN *WINNIE-THE-POOH***

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## Sažetak

Prevođenje dječjih knjiga oduvijek je bio zahtjevan zadatak. Uzimajući u obzir sve elemente književnoga djela koje se prevodi, na prevoditelju/ici je da izabere metode prevođenja kojima će moći premostiti moguće prepreke. Jedna je od karakteristika dječje književnosti koja može predstavljati problem prevoditeljima zasigurno humor. Još uvijek prilično neistražena značajka dječje književnosti, humor je u velikoj mjeri usko vezan uz pojedini jezik, zbog čega je teško prenijeti ga u druge jezike i kulture. Ovaj diplomski rad iznosi pregled hrvatskih prijevoda jedne od najpoznatijih dječjih knjiga – A. A. Milneovu zbirku priča *Winnie-the-Pooh*. Naglasak je na prevođenju četiriju glavnih elemenata specifičnih za knjigu *Winnie-the-Pooh*: duhovite pjesme, igre riječima i dosjetke, šaljivi dijalози te humor temeljen na vizualnom doživljaju. Analizirana su dva prijevoda knjige *Winnie-the-Pooh* na hrvatski jezik: *Medo Winnie zvani Pooh* iz 1986., prevoditeljice Mie Pervan-Plavec, nastao u suradnji sa Zvonimirom Balogom, te *Medo Winnie zvani Pooh* iz 2005. godine, prevoditeljice Marine Leustek. Prvi dio rada (poglavlja 1. – 3.) uvodi u svijet prevođenja humora u dječjoj književnosti. Posljednje poglavlje stavlja naglasak na pregled sličnosti i razlika između dvaju prijevoda knjige *Winnie-the-Pooh* u Hrvatskoj koristeći se brojnim primjerima iz prethodno spomenutih izdanja.

Ključne riječi: dječja književnost, prevođenje, humor, *Winnie-the-Pooh*

## Summary

Literary translation of children's books has always been a difficult task. Taking into account all the elements that need to be translated, it is up to the translator to choose his/her own methods of translation in order to overcome possible obstacles. A prominent feature of children's literature which can create problems during translation is certainly humour. Still quite unexplored, this constituent of children's literature is most often language-specific, which makes it difficult to recreate in different languages and cultures. This thesis presents a study of Croatian translations of one of the most popular children's books of all time – A.A. Milne's *Winnie-the-Pooh*. The focus is on translations of four main factors specific of *Winnie-the-Pooh*: humorous poems, word play and puns, humorous dialogues, and visual humour. Two Croatian translations that have been analysed are *Medo Winnie zvani Pooh* from 1986, translated by Mia Pervan-Plavec and Zvonimir Balog, and *Medo Winnie zvani Pooh* from 2005, translated by Marina Leustek. The first part of the thesis (chapters one to three) consider the theme of translating humour in children's literature. The fourth chapter is focused on portraying similarities and differences between the two translations of *Winnie-the-Pooh*, supported by numerous examples.

Keywords: children's literature, translation, humour, *Winnie-the-Pooh*

## Introduction

Since the time children's literature became an acknowledged field of research, a whole new academic field has been established. There are plenty of aspects to consider, including humour. It is a specific element of children's literature which is quite difficult to study. According to Lance Salway, Ogden Nash once observed that

‘In this foolish world there is nothing more numerous / Than different people's senses of humorous.’ This is very true, of course, but there is nothing more numerous either than attempts by psychologists and philosophers (Freud and Kant and Aristotle among them) to define and explain humour, and to establish exactly what it is that makes people laugh, and why. (Salway, 2014, p. 1)

Because of numerous attempts to define and explain humour, there is an abundance of theories about humour and what makes people (and children) laugh. It is children's literature that has often been associated with words such as humorous or educational. However, it is not only difficult to *explain* humour – another challenge concerning humour is its translation. Translating books is a demanding job; translating humorous books made for children seems like an impossible task. And still, there is a number of translated humorous children's books which make it possible for children all over the world to read some of the most notable works of art. In her dissertation, Gabriele Thomson-Wohlgemuth (1998, p. 37) refers to Tiina Puurtinen's opinion on claims that translating for children is simple:

Puurtinen disputes this, stressing that writing and translating for both adults and children is not an easy job; she judges the translation of ChL as even slightly more difficult, since the translator has to meet all the demands made of him/her by the intermediary groups (e.g. parents, publishers), as well as meeting the standards of translation theory, linguistics, and, of course, the children.

This thesis is focused on translating humour in children's literature or, to be more specific, the translations of humour in A. A. Milne's *Winnie-the-Pooh* (which will later on be referred to as source text, ST) in Croatian. *Winnie-the-Pooh* is translated to Croatian by two different translators – Mia Pervan-Plavec (target text, TT1) and Marina Leustek (target text, TT2)<sup>1</sup>. Both used various translation strategies in order to translate *Winnie-the-Pooh* and bring Croatian children a bit closer to A.A. Milne's fantastic world. In order to explain methods used in translating humour of

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<sup>1</sup> In order to present differences between the two translations more clearly, references involving books analysed in this thesis will be indicated to the acronyms ST (source text) and TT1/TT2 (target texts).

*Winnie-the-Pooh*, this thesis embraces numerous examples which will help readers understand the difference between the original and the translations and the impact that different translations may have on the reader.

## 1. WINNIE-THE-POOH

Alan Alexander Milne was born in 1882. He was a known British writer and journalist, but he gained recognition after publishing a world-famous book for children, inspired mostly by his son Christopher Robin and his toys, *Winnie-the-Pooh*, published in 1926.

*Winnie-the-Pooh* is one of the most admired books in children's literature. This famous book which follows adventures of a teddy bear called Winnie-the-Pooh and his friends, got its sequel *The House at Pooh Corner* in 1928. Both books were illustrated by Ernest Howard Shepard, who created the characters' recognizable appearances. Its playful anthropomorphised toy and animal characters and their simple, yet humorous adventures with a boy called Christopher Robin quickly made the book beloved and widely popular. *Winnie-the-Pooh* consists of ten chapters describing different adventures in which there are messages about friendship, loyalty, and life.

*Winnie-the-Pooh* is a universal book for children. Even though it is characterized as a children's book, it also offers adult audience enjoyment in simple, silly adventures, sarcastic and ironic humour and characters' realistic but amusing flaws and virtues. Its specificity is in the fact that it has double or even multiple addressees. Besides children of different ages as addressees, adults also discern hidden messages written for the adult audience (parody of human behaviour). O'Sullivan (2005: 16) claims that the status of adult readers as addressees can have two variants:

(...) one is regressive, in which adult readers revert to a remembered or imagined childhood while they read, aiming to take a childlike pleasure in the text and excluding 'adult' reflections; in the other, adults, aware of their adult status, long for or look back to an idealized childhood, at the same time knowing how impossible it is to realize this longing.

So, as to present the potential effects of humour in *Winnie-the-Pooh* on the Croatian audience, the following section provides an overview of its translations in Croatia.

### 1.1. Translations of *Winnie-the-Pooh* in Croatia

There are two Croatian translations of *Winnie-the-Pooh* published eight times in total (Table 1).



**Table 1** Translations of Winnie-the-Pooh in Croatia (Kujundžić & Milković, 2018b)

Year of publication	1986	1991	1996	1998	2005	2007	2012	2017
Translator	Mia Pervan - Plavec		Mia Pervan	Marina Leustek				
Transcreator of poems	Zvonimir Balog		Zvonimir Balog					
Illustrator	Ernest H. Shepard		Nevenka Macolić			Ernest H. Shepard		
Annotations	N/A		N/A		Jadranka Županić			
Publisher / Place of publication	Mladost / Zagreb		Katarina Zrinski / Varaždin					
Edition	1 <sup>st</sup>	2 <sup>nd</sup>	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
Publishing series	Vjeverica [Squirrel]		Pčelica [Little Bee]		Pčelica. Metodička obrađena lektira [Little Bee. Recommended reading with didactic suggestions.]		ABC. Metodička obrađena lektira [ABC. Recommended reading with didactic suggestions.]	

The first Croatian translation (TT1 – target text 1) was published in 1986, 60 years after the first publication of the ST (source text). The book titled *Medo Winnie zvani Pooh* was published in publishing series “Vjeverica” by Mladost. It was translated by Mia Pervan-Plavec and published with the original illustrations by Ernest H. Shepard. The interesting fact about the first Croatian translation is that all the poems were translated by Zvonimir Balog, a famous Croatian children’s poet. Poems are very loosely translated, keeping only the motifs and humour efficient in the Croatian language. The exception is the poem *Cottleston Pie* which is not translated but written by Balog in the spirit of Croatian language and in his well-known style. This is the first translation addressed in this thesis.

The second translation taken into account was first published in 1998. However, I decided to analyse the 3<sup>rd</sup> edition of the 2<sup>nd</sup> translation which was published in 2005 (TT2 – target text 2) as it is very often used in schools as recommended reading. Both versions (1998 and 2005) contain the same text, but the translation from 2005 (TT2) includes didactic suggestions in order to help pupils understand the book. It was translated by Marina Leustek and illustrated by Nevenka Macolić.



Figure 1 The illustration by Nevenka Macolić implies that Eeyore is a real donkey (TT2: p. 41)

The two translations (and editions) are quite different. Starting with the illustrations – TT1 used original illustrations which served as a direct connection to ST. TT2 contains illustrations by Nevenka Macolić (Figure 2), which are quite different from the original. One of the main problems which can occur if the original illustrations are replaced with new ones is that the relationship between the words and the illustrations is completely changed. In this case, the illustrations which depict toy characters as anthropomorphised animals (wearing clothes) give preference to the fantasy world, rather than the realistic world which is expressed in the original illustrations. (Narančić Kovač, forthcoming) In TT2 there is a major difference in comparison with the ST, which completely changes the meaning of the text. Characters in the book are mostly toys (Winnie-the-Pooh, Piglet, Eeyore, Kanga and Roo), but there are also real animals, which are Owl and Rabbit. (Narančić Kovač, forthcoming) Illustrations by Nevenka Macolić depict toys as real animals, which is a serious change in the book. One of the illustrations shows Eeyore as a real donkey (even though he is a toy in the story). This puts the whole situation where he loses his tail (Pooh finds it and attaches it back on) in question (Fig. 1) (Narančić Kovač, forthcoming). Also, TT2 contains a list of words on each page with their definitions (Fig. 3), which makes it less authentic but helps children understand the book better. As the book is used in

schools as recommended reading, it is useful for introducing new and maybe complicated vocabulary to children of younger age, that is, schoolchildren.



Figure 2 Illustration of Winnie the Pooh (TT2: p. 25)

#### MEDO WINNIE ZVANI POOH

*Kako je krasno oblak biti,  
Plavetnim nebom letjeti slobodan!  
Svaki je oblačić maleni  
Neobično sretan i na se ponosan.*

Pčelice su i dalje zujale sve sumnjičavije i sumnjičavije. Čak su neke od njih napustile i košnicu, pa počele oblijetati oko oblačića baš kad je ovaj počeo pjevati drugu kiticu svoje pjesmice; jedna je čak načas oblačiću na njušku sjela, ali zatim je ponovno uzletjela.

— Christophere... auuu!... Robine — dozivao je oblačić.

— Molim?!

— Baš sam razmišljao, pa sam zaključio nešto vrlo važno. *Ovo nije prava vrsta pčelica.*

— Zaista?

— To uopće nije prava vrsta pčelica. Zato mislim da im ni med neće biti pravi, što ti misliš?

ponosan - onaj koji je jako zadovoljan sobom i svojim postupcima

košnica - mjesto koje su izgradile pčele za svoje stanovanje  
oblijetati - kružno letjeti oko oblaka  
kitica - stihovi u pjesmi (tj. jedan red u pjesmi) koji čine cjelinu

zaključiti - doći do nekog zaključka

Figure 3 Medo Winnie zvani Pooh (TT2: p.23)

## 2. HUMOUR IN CHILDREN'S LITERATURE

Discussing humour is a tricky business, due only in part to the difficulty of being interesting while explaining why something is funny. An equally important obstacle concerns the widespread misconception that humour is not significant, does not mean anything – is only a joke. (Alberghene, 1989, p. 224)

Since the early ages, humour has been disregarded as a meaningful part of human life. Negative aspects of humour were taught by some of the most famous philosophers such as Plato, Aristotle and Descartes. There was also a division between humour and education. Laughter was considered contradictory to good education and culture as it was related to the loss of self-control or breaking social rules. Not until the 20<sup>th</sup> century have philosophers and other theorists started to acknowledge the importance of humour for human existence: “Our sense of humour and the capacity to laugh at ourselves are beneficial in that they help us keep things in perspective so that we can focus our energies on the most important matters of life” (Gordon, 2012, p. 12). Humour can provide an interesting and enjoyable mood that can help us deal with the serious tasks of everyday life.

Even though the value of humour and laughter has been recognized, it still has a marginal place in academic research, especially regarding its position in literature. According to Janice M. Alberghene (1989), studies of humour and children's literature have taken three directions, (1) approaches focused on a single author or (2) a handful of books, or (3) approaches focused on the nature of humour and/or nature of children's responses to humour without looking in detail at books which result in these responses.

Furthermore, it is a popular belief that humorous books are desirable reading material only because they serve as a “hook” for children before they can proceed to reading more “serious” literature:

[...] most critics agree that children enjoy playing with words from an early age. Their enjoyment starts with the way words sound, progresses to puns, and culminates with appreciation of repartee and allusion. Adults, however, often fail to recognize young people's mastery of the latter... (Alberghene, 1989, p. 241)

According to Kerry Mallan (1993), main elements in humorous literature for children are humorous characters, situations, discourse and verse. These are the elements which will be further explored in the following chapters.

## 2.1. Humorous characters

One of the widespread techniques of creating a humorous character is by exaggerating human traits and flaws. This device is easy to spot in *Winnie-the-Pooh*, where most characters are created in that way. A good example is Eeyore, whose sadness and melancholy, combined (in some cases) with egoism, make perfect mockery of human kind. A.A. Milne exaggerated such flaws so that his text became satiric and amusing not only to children, but also to adults. In the story “In which Piglet is entirely surrounded by water”, Piglet perfectly explains the characters’ main flaws and virtues (ST: pp. 129-130):

“There’s Pooh,” he thought to himself. “Pooh hasn’t much Brain, but he never comes to any harm. He does silly things and they turn out right. There’s Owl. Owl hasn’t exactly got Brain, but he Knows Things. He would know the Right Thing to Do when Surrounded by Water. There’s Rabbit. He hasn’t Learnt in Books, but he can always Think of a Clever Plan. There’s Kanga. She isn’t Clever, Kanga isn’t, but she would be so anxious about Roo that she would do a Good Thing to Do without thinking about it. And then there’s Eeyore. And Eeyore is so miserable anyhow that he wouldn’t mind about this. But I wonder what Christopher Robin would do?”

On the other hand, *Winnie-the-Pooh* and Piglet are perfect examples of “innocent” characters which go through adventures caused by misunderstandings. Such characters are often easy to identify with because of their honesty, simplicity and innocence which make it hard to present them as humorous at the same time. While introducing *Winnie-the-Pooh*, Milne often addresses him as “A Bear of Very Little Brain” which makes it hard for readers to mock him as a character – it could be said that the reader laughs with him, not at him.

## 2.2. Humorous situations

In order to create a humorous situation, writers frequently use nonsense. A situation which is usually neutral and common can provoke laughter with just a bit of nonsense. Humorous and nonsensical situations are specific for Milne’s *Winnie-the-Pooh*.

Chapter entitled “In which Pooh and Piglet go hunting and nearly catch a Woozle” is one of the chapters which offers an obviously nonsensical situation. As the title of the chapter suggests, Pooh and Piglet are trying to catch a Woozle and then a Wizzle, by following tracks. What they do not realise is that the Woozle’s tracks are

actually their own tracks as they are going in a circle. This creates a humorous situation because they start to get scared as there are more and more tracks each time they make a circle.

Another nonsensical situation can be found at the beginning of the book where Pooh tries to take some honey from the bees. Being “A Bear of Very Little Brain”, Pooh tries to take some honey acting like a cloud. Winnie-the-Pooh decides to take a balloon and fly to the top of the tree, near the bee hive. In order not to make bees suspicious, he takes a blue balloon (as the sky) and rolls himself in mud so that he could act as a small black cloud. To make situation even more nonsensical, Pooh sings a song about being a cloud so that bees would not suspect anything. Humour created by nonsense is especially appealing to small children who may still not have developed competence needed to comprehend word play, satire or irony. Nonsensical humour is attractive to smaller children mostly because of their previous experience with incongruity. Children’s play at an early age can often be incongruous, which is something that makes adults laugh. Following their example, children learn that something can be humorous if it does not fit into the situation (such as adult pretending to suck a baby’s bottle) (Mallan, 1993, pp. 3-4).

### 2.3. Humorous discourse

Humorous discourse often comprises name calling, slang, word play, puns and parody. A.A. Milne’s *Winnie the Pooh* consists of a number of different instances of humorous discourse, which will be explained in more detail in the following chapters. Milne’s subtle humour in discourse is more appropriate to children of older age. By means of puns and word play Milne created a bit more “sophisticated” humour – humour which requires another level of comprehension in comparison to the situational humour. Milne achieves humour by means of sarcasm in the following example (ST: pp. 124–125):

“As I expected,” he said. “Lost all feeling. Numbed it. That’s what it’s done. Numbed it. Well, as long as nobody minds, I suppose it’s all right.”

[...]

“Hullo, Eeyore,” said Pooh, coming up to them with his pole.

“Hullo, Pooh. Thank you for asking, but I shall be able to use it again in a day or two.”

“Use what?” said Pooh.

“What we are talking about.”

“I wasn’t talking about anything,” said Pooh, looking puzzled.



“My mistake again. I thought you were saying how sorry you were about my tail, being all numb, and couldn’t you do anything to help?”

“No,” said Pooh. “That wasn’t me,” he said. He thought for a little and then suggested helpfully: “Perhaps it was somebody else.”

“Well, thank him for me when you see him.”

The book is rich in sarcastic dialogues and comments which may be more appealing to older children and adults than to very young children.

## 2.4. Humorous verse

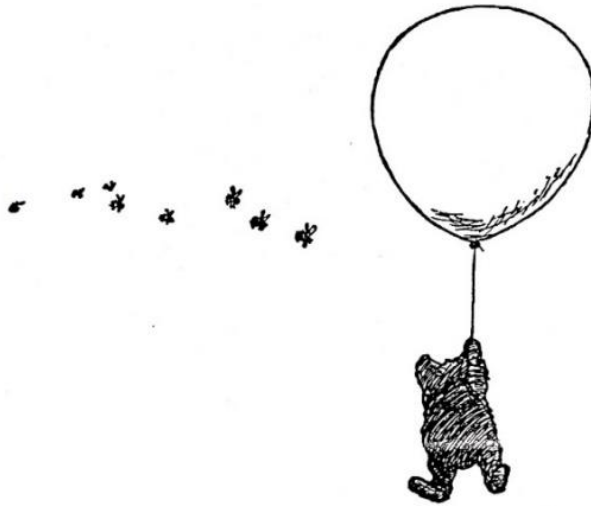
Mallan (1993) states that, “In just a few short lines poetry has the potential to capture comic effects in memorable form” (p. 43). Humorous poetry is one of the elements that makes *Winnie-the-Pooh* amusing, comical and re-readable. Each chapter consists of numerous whimsical poems by Pooh which make every situation even more hilarious. Aforementioned adventure with bees in which Pooh pretends to be a cloud is followed by Pooh’s poem about being a cloud (Fig. 4) (ST p. 15):

How sweet to be a Cloud  
Floating in the Blue!  
Every little cloud  
*Always* sings aloud.

“How sweet to be a Cloud  
Floating in the Blue!”  
It makes him very proud  
To be a little cloud.

The mere situation of Pooh floating in the air attached to a blue balloon, pretending to be a cloud so the bees would not be *suspicious* is comical enough, but Milne wants to emphasise it by adding Pooh’s poem. Throughout the book, there are plenty of poems by Winnie-the-Pooh which make the text light-hearted, easy to read and entertaining. Pooh’s humorous verses are especially appealing due to the poems’ simplicity and rhythm. According to Cheetham (1999) “Milne’s children’s poems, like his children’s stories, have a most remarkable staying power, a most remarkable popularity, and importantly, a most remarkable popularity with adults as well as with children” (p. 103).

How sweet to be a Cloud  
Floating in the Blue!  
Every little cloud  
*Always* sings aloud.



“How sweet to be a Cloud  
Floating in the Blue!”  
It makes him very proud  
To be a little cloud.

Figure 4 ST p. 15



### 3. TRANSLATING CHILDREN'S LITERATURE

Literary translation – as much as literature itself – draws on experience from diverse fields of human experience, and its discursive operations overlap with those of other kinds of translation. Literature combines cultural and aesthetic values, and this makes its translation so difficult and challenging, but also so urgent (Weissbort & Eysteinnsson, 2006, p. 2).

Children's literature is a specific field for translators and, while translating, they have to keep in mind issues such as reading aloud, the connection of the verbal and the visual, domestication or foreignization. Such questions are just a tip of the iceberg which awaits translators of children's literature. According to Maria Nikolajeva (1996) children's literature is non-translatable because "children's semiotic experience does not allow them to interpret the signs of an alien semiosphere" (p. 27). Translated work is often criticised by people who have read both a translated book and the original. However, sometimes translators use different techniques and strategies in order to overcome problems that can occur during translation. Also, it is essential that translators of children's literature have in mind their audience – children. "Behind every act of translation are assumptions about future readers of the translation – for our purposes, the reading and listening children" (Oittinen, 2000, p. 76). Having that in mind, they have to choose proper vocabulary, length and type of sentences, and adapt it to the presumptive readers.

### 3.1. Translation techniques and strategies

Ivana Milković (2015) points out that there are two main translation techniques: foreignization and domestication. Both translation techniques consist of five translation strategies. The short preview of strategies according to translation techniques will be presented in the following sections. Typical translation strategies are generally divided into two groups of methods or techniques by different Translation Studies scholars. Ivana Milković summarises the main strategies as follows (2015, pp. 163–165):

#### **Foreignisation**

##### 1. Repetition

The translators will try to maintain the same literal items as the ones from the source text.

##### 2. Orthographic adaptation (transcription and transliteration)

If the original text contains different alphabet than the one of the target language, translators chose procedures such as transcription and transliteration. It can comprise written pronunciation in the target text (often in brackets) following the *problematic* word.

##### 3. Linguistic (non-cultural) translation

The translator decides to replace the original word with the one very similar to it in the target language, but still containing clear reference to the source culture.

##### 4. Extratextual gloss

This is the strategy which is often used in children's books with didactic intention. It includes notes, footnotes and endnotes which are used to describe in more detail and explain unfamiliar term to the reader.

##### 5. Intratextual gloss

Similar as the extratextual gloss, this strategy is used to define unknown terms, but in this case it is not done in the shape of notes. The translators include the explanation of the term in the text, so as to be an indistinct part of the text.

#### **Domestication**

##### 1. Synonymy

The culture specific item is replaced by a synonym or a different type of parallel reference to the original item.

## 2. Generalisation

Generalisation can be limited and absolute and it is used when the culture specific item is too complicated for readers. When using limited generalisation, translators decide to replace the item with the less specific word which may be more familiar to readers. On the other hand, using the absolute generalisation, translators omit foreign connotations and replace it with a more neutral reference.

## 3. Naturalisation

It is most often used in translation of language (culture) specific idioms, metaphors, and collocations. The translator will choose the equivalent from the target culture which is natural for the target language.

## 4. Deletion

As the name states, the culture specific item is completely omitted. In some cases, translators can choose to omit only a word, but they can also omit whole sentences or even paragraphs.

## 5. Autonomous creation (addition)

Contrary to the previous strategy (deletion), this strategy is defined as adding cultural references to the source text.

Many of aforementioned strategies are used by Mia Prevan-Plavec and Marina Leustek. However, strategies which are most commonly used by both translators are repetition, synonymy, universalisation, naturalisation, deletion and addition. Summing up the most commonly used strategies, it can be easily seen that the translators decided to use strategies of domestication to a much greater extent than strategies typical for foreignisation. The more detailed use of translating strategies in *Winnie-the-Pooh* can be seen in the following chapters.

#### 4. TRANSLATING HUMOUR IN *WINNIE-THE-POOH*

As explained by Gill Paul (2009), “A translation should have the same virtues as the original, and inspire the same response in its readers. It must reflect cultural differences, while drawing parallels that make it accessible and it must achieve a fine balance between the literal and the suggestive, the story and its melody” (p. 1). However, such a delicate balance is challenging to achieve in translations which include use of dialect, humour, or poetry.

Both poetry and humour are abundant in children’s literature, which provides readers with lots of fun, laughter and amusement. Yet, it also presents an obstacle for translators of children’s books. A problem when translating humour is that it is often language-specific. Every language has its own jokes, types of humour and language systems which make it difficult to adapt them to another language. According to Paul (2009), “[...] the most successful translations of jokes are more likely to be replacements than literal translations—replacing jokes from the original language with a comparable joke in the new one” (p. 49). A way in which any type of humorous discourse is translated depends on the translator – he/she can choose simply to translate it (with the risk of losing the humour), adapt it to the target language, or try to find an existing equivalent in the target language. Still, translators need to pay attention to humour, puns, names of characters and places, and cultural references. “Robbing a book of its significant differences does it an injustice, and this should be avoided at all cost” (Paul, 2009, p. 56).

Humour in A. A. Milne’s *Winnie-the-Pooh* is greatly language-specific. As already mentioned, types of humour that can be seen in children’s literature can be divided into that kind which is achieved by humorous characters, situations, discourse and verse. As the focus of this thesis is translation, aforementioned types humour (humorous situations, discourse and verse) and their appearances in translations of *Winnie-the-Pooh* into Croatian will be more closely explained. Translations of humour in *Winnie-the-Pooh* will be studied in more detail and divided into translations of: humorous poems, word play (puns), humorous dialogues, and visual humour.

#### 4.1. Humorous poems

Translating poems belongs to most demanding tasks for translators and there are plenty of problems which can appear during the translation of a poem. “The barriers that emerge can, to a great extent, be avoided in the process of introducing a work into the target culture, although this may sometimes result in producing a ‘new’ text rather than a ‘translation’” (Aas, 2004, p. 17). An example of “creating a new text rather than a translation” can be found in TT1. While parts in prose were translated by Mia Pervan-Plavec, poems were entrusted to Zvonimir Balog, who chose to loosely translate Milne’s poems, and thus created practically new verses. Poems written by Balog have different meaning and present somewhat different images and concepts than those in the ST, but they are appropriate for Croatian children and target culture. Balog tried to present nonsensical and humorous poems to Croatian children in his own unique way. Despite having translated the poems rather freely, he managed to convey the important – the nonsensical humour which A. A. Milne is famous for.

On the other hand, in TT2 all poems are translated by Marina Leustek (who translated the whole book). She has decided to translate them (more or less) literally – to keep the same shape, meanings, images and concepts as those of the original ones. Of course, translating poems is complex because of the need to preserve rhyming and rhythm. As a result, Marina Leustek uses various strategies to overcome possible obstacles in translating poems, trying to preserve Milne’s humour and nonsense, as can be seen in Table 2.

The first poem, “It is a very funny thought” is a good example of such strategies – Leustek translated the verse “if Bears were Bees” trying to keep the general meaning into “da pčele se pretvore u rojeve medvjedića” (TT2, p. 17), the back translation: “if bees would turn into swarms of little bears”. Her translation would be acceptable if it were a prose text. However, considering it is a poem, her verses are quite long and she lost the rhythm which is characteristic for the original verses. Also, the humour of the poem is lost.

As can be seen in examples from Table 2, the difference between poems translated by Marina Leustek and those translated by Zvonimir Balog is unquestionable. Comparing translated poems from TT1 and TT2 is a perfect way to detect different ways in which poems were translated.

**Table 2** Translation of humorous poems in *Winnie-the-Pooh*

ST	TT1	TT2
<p>It's a very funny thought that, if Bears were Bees, They'd build their nests at the bottom of trees. And that being so (if the Bees were Bears), We shouldn't have to climb up all these stairs. (6)</p>	<p>Kako bi to sjajna stvar bila Kad bi medvjedi imali Krila. Kad god bi se sjetio Na medno bi saće sletio. Tada se ne bi morao Ovako verati I jedino krzno derati. (16)</p>	<p>Baš neobično: Zamislite da pčele se pretvore u rojeve medvjedića, Svoja bi gnijezda smještale ravno – u podnožje drveća. I kad bi tako bilo (da medvjedi mogu postati pčelice), Ne bi se uopće morali penjati uz tolike stepenice. (17)</p>
<p>How sweet to be a Cloud Floating in the Blue! Every little cloud Always sings aloud. How sweet to be a Cloud Floating in the Blue! It makes him very proud To be a little cloud. (15)</p>	<p>Krasno je oblak biti Iz jezera vodu piti, Bez krila nebom ploviti S braćom se svojom loviti, Ni na čemu jašiti, Gromom pčele plašiti. (25)</p>	<p>Kako je krasno oblačić biti, Plavetnilom nebeskim slobodno lebdjeti! Oblačić svaki na nebu plavetnu, U beskraj pjeva svoju pjesmicu. Kako je krasno oblak biti, Plavetnim nebom letjeti slobodan! Svaki je oblačić maleni Neobično sretan i na se ponosan. (23)</p>
<p><i>Who found the Tail?</i> "I" said Pooh, "At a quarter to two (Only it was quarter to eleven really), <i>I found the Tail!</i>" (53)</p>	<p>Tko je našao rep? <i>Pooh kaže: "Ja, u četvrt do dva."</i> <i>(Bilo je zapravo četvrt do jedanaest. Nije važno, al' nek se zna!)</i> <i>"Ja, ja, ja, u četvrt do dva!"</i> (63)</p>	<p><i>I tko je to na kraju pronašao rep?</i> <i>Pooh će vam reći: „Ja, U petnaest do dva. (Premda je zapravo bilo tek petnaest minuta do jedanaest.) U petnaest do dva Pronašao sam ga ja!“</i> (48)</p>
<p>It's very, very funny, 'Cos I <i>know</i> I had some honey; 'Cos it had a label on, Saying HUNNY.  A goloptious full-up pot too, And I don't know where it's got to, No, I don't know where it's gone – Well, it's funny. (61, 62)</p>	<p><i>Kako je lonac s medom mogao pobjeći strašno me zanima kad jedino uši ima. Da na ušima lonac prohoda to bi zbilja bila vrlo smiješna zgodna. Prije će biti, da su ga ukrade medokradice, da su ga prisvojile loncokradice.  Makar izvrnuo sva duplja I sve ladice Naći će Medo medokradice.</i> (71)</p>	<p><i>Ovaj je slučaj vrlo neobičan. Meda sam imao, u to sam siguran, Jer na vrču je lijepo pisalo: Ovdje unutra spremljen je – MED.  Slasna meda vrč do vrha je pun! A ja pojma nemam kamo je nestao. Ne, žalim, ali ja uopće ne shvaćam. Ovo je čudo nedokučivo!</i> (56)</p>
<p>Cottleston, Cottleston, Cottleston Pie.</p>	<p>Koke od žita jaje prave. Krave mlijeko rade od trave. Pčele od cvijeta</p>	<p><i>Kakva je to pita – pita pita- lica:</i></p>

ST	TT1	TT2
A fly can't bird, but a bird can fly. Ask me a riddle and I reply: "Cottleston, Cottleston, Cottleston Pie."	med čine medasti, a trutovi ne znaju jer su bedasti.  Leptir ne može živjeti u vodi. Riba ne može plivati u zraku.	„Let ne zna za pticu, al' ona letjet zna.“ Pitaj me što želiš, sve reći ću ti ja – Medo svaku pitu riješi u zalogaja dva.
Cottleston, Cottleston, Cottleston Pie. A fish can't whistle and neither can I. Ask me a riddle and I reply: "Cottleston, Cottleston, Cottleston Pie."	Odgovorite, koja ptica vidi samo u mrklom mraku? Zašto je tratinčica bijela a suncokret žut? Zašto je grožđe slatko a luk ljut? (82, 83)	O čemu govori ova pita pitalica? „Riba ne zviždi, to ne znam ni ja.“ Pitaj me što želiš, ja odgovor znam: Medo svaku pitu riješi u zalogaja dva. (62)
Cottleston, Cottleston, Cottleston Pie. Why does a chicken, I don't know why. Ask me a riddle and I reply: "Cottleston, Cottleston, Cottleston Pie." (72, 73)		

In Balog's translations, poems are translated thus that they seem completely natural to the Croatian audience (domestication). Leustek attempted to translate poems so to remain as similar as possible to the original. Both approaches have their positive and negative side effects. By means of domestication, Balog created poems which sometimes have just a few elements in common with the original ones, but he kept the humour and the nonsense. On the other hand, Leustek chose a different path – her translations of poems kept the meanings and contexts of the original ones, but because of that, she sometimes lost rhythm and humour.

The rendering of the poem "Cottleston Pie" in TT1 is, as mentioned above, the only poem in TT1 which is made up, that is, completely written anew by Zvonimir Balog. While reading the Balog's poem, Croatian audience can recognize its similarity with the widely known Croatian poem *Kako živi Antuntun* (written by Grigor Vitez). This and the fact that the other poems in TT1 are translated freely, indicates Balog's intention to domesticate "Cottleston Pie" and make it culturally familiar to Croatian readers. Even though most of the other poems seem like new pieces of poetry, they are actually only freely translated, keeping the motifs and the imagery of the original poems. However, there is only one item which is kept in Balog's translation of "Cottleston Pie" – fish:

“A fish can’t whistle and neither can I.” (ST: p. 73)

“Riba ne može plivati u zraku.” (TT1: p. 83)

**Back translation:** “A fish cannot swim in the air”.

Even though Balog kept the motif of “fish”, he still used the noun in a completely different context using the image of swimming in the air to replace whistling, but also omitting the comparison between the fish and the person who pronounces the verse. By comparing the translation of the same poem in TT2, it can be seen that Marina Leustek literally translated that line to “Riba ne zviždi, to ne znam ni ja.” (TT2: p. 62), as most of the other poems, with minor adaptations.

Leustek’s translations of poems in TT2 entitled in ST “LINES WRITTEN BY A BEAR OF VERY LITTLE BRAIN” and “ANXIOUS POOH SONG” (Table 3) are somewhat questionable because of the translator’s attempt at keeping verses similar in meanings to the original ones:

That what is which and which is what? (ST: p. 97)

*Da „što“ je „tko“, pa i obrnuto biti smije.* (TT2: p. 82)

Back translation: If “what” is “who” and that it could also be reversed.

If those are these or these are those (ST: p. 97)

*Jesu li „oni“ „ovi“ ili je sve to – ista tema.* (TT2: p. 82)

Back translation: Are “those” “these” or is all that – the same topic[?]

Examples above are attempts at a “faithful” translation of the original verses, which manage to keep both humour and rhythm of the poem. In this sense, both translations of poems in TT1 and TT2 are good representations of ST in style and humour, since they keep the nonsensical tone which provokes laughter while reading, despite using different strategies.

The combination of Balog’s poems and Pervan-Plavec’s translation of prose text in TT1 is a perfect combination of wittiness, humour and nonsense adapted to a Croatian audience. By not using substitution and changes (but using addition), Leustek created a valid poetic text (TT2), which, unfortunately, sometimes lost its humorous tone.



**Table 3** Translation of LINES WRITTEN BY A BEAR OF VERY LITTLE BRAIN and ANXIOUS POOH SONG

ST	TT1	TT2
LINES WRITTEN BY A BEAR OF VERY LITTLE BRAIN	STIHOVI MEDE KRATKE PAMETI	STIHOVI KOJE JE NAPISAO MEDO KRATKE PAMETI
On Monday, when the sun is hot I wonder to myself a lot: “Now is it true, or is it not, That what is which and which is what?”	Ponedjeljak je takav dan kad je najbolje iz stana izaći van.  U ponedjeljak treba što više skakati, što više ponedjeljkakati.	<i>U ponedjeljak, kad sunce zagrije ko ludo, Ja se pitam hoću li shvatiti to čudo: nek' mi netko kaže je li istina ili nije, Da „što“ je „tko“, pa i obrnuto biti smije.</i>
On Tuesday, when it hails and snows, The feeling on me grows and grows That hardly anybody knows If those are these or these are those.	U utorak sva je zgoda da se nastavi isti posao i da se neki skok doda. I da se stoji na jednoj nozi kao roda.	<i>U utorak, kad snijeg pršti ili tuča pada, Ja ne mogu se otresti sve gorčega jada Što, čini se, nitko uistinu pojma nema Jesu li „oni“ „ovi“ ili je sve to – ista tema.</i>
On Wednesday, when the sky is blue, And I have nothing else to do, I sometimes wonder if it's true That who is what and what is who.	Ne nastavite li u srijedu gdje ste u utorak stali znači da nešto s vama nije u redu. Držite se sredine kada dođe srijeda. Premda nije loše ni ako ste sprijeda.	<i>U srijedu, kad nebom se plavilo razlije, Ja katkad lutam tako besposlen I pitam se pitam može li biti to Da „tko“ je „što“ i, jasno – suprotno?</i>
On Thursday, when it starts to freeze And hoar-frost twinkles on the trees, How very readily one sees That these are whose - but whose are these?	U četvrtak... (106)	<i>U četvrtak, kad mrznut stane sve, I svjetlucavo inje prekrije drveće, Kako se samo lako tada čini Da „neki“ su „nečiji“ – al' čiji sam... ja?</i>
On Friday – (97,98)		U petak... (82)
ANXIOUS POOH SONG	PJESMA ZABRINUTOG POOHA	TJESKOBNA PJESMICA ZABRINUTOG POOHA
3 Cheers for Pooh! (For who?) For Pooh - (Why what did he do?) I thought you knew; He saved his friend from a wetting! 3 Cheers for Bear! (For where?) For Bear - He couldn't swim, But he rescued him! (He rescued who?) Oh, listen, do! I am talking of Pooh – (Of who?) Of Pooh! (I'm sorry I keep forgetting.)	<i>Tripud hura za Medu I njegovog djeda koji ne mogu bez krušaka, pogotovu bez meda! Tripud hura za njegovu strinu, za njegovu pamet i bistrinu! (Što se to sa mnom zbiva? Kao da mi se razum pomutio. Da sam ja Pooh, taj pametni medo nisam ni slutio.) Tripud hura za Medu koji je strašan podvig uradio. Praščića što se utapao, iz vode je izvadio. (Što, ja Medo da sam to učinio? Neka smjesta postanem dabar</i>	<i>Tripud hura za Pooha! (A tko je to?) Najhrabriji Medo pod kapom nebeskom. (Kakvo li je to junačko djelo izveo?) Zar niste znali?! On je svoga prijatelja iz poplave spasio. Tripud: hura, hura, hura, za Medu tog! (I gdje se to uopće zbilo?) Pitate gdje? A on ni plivat', jadan, nije znao, No za njegov je život sve od sebe dao! (Ta tko je koga zapravo spašavao?)</i>

ST	TT1	TT2
Well, Pooh was a Bear of Enormous Brain - (Just say it again!) Of enormous brain - (Of enormous what?) Well, he ate a lot, And I don't know if he could swim or not, But he managed to float On a sort of boat (On a sort of what?) Well, a sort of pot - So now let's give him three hearty cheers (So now let's give him three hearty whiches?) And hope he'll be with us for years and years, And grow in health and wisdom and riches! 3 Cheers for Pooh! (For who?) For Pooh - 3 Cheers for Bear! (For where?) For Bear - 3 Cheers for the wonderful Winnie-the-Pooh! (Just tell me, somebody - WHAT DID HE DO?) (147,148)	<i>ako sam znao da sam tako hrabar.) Triput hura za Medu, koji se žrtvovao i krzno dobrano skvasio da bi Praščića, svog druga, spasio. Podvig je to veći, ganuo je čak Kineze, kad se zna da Medo o plivanju nema blage veze. (To zbilja nema načina da ni sam nisam znao kakva sam junačina. Čemu se sad tužiti? Da bi se u budućnosti bolje poznao morat ću se više sa sobom družiti.)  Premda je Medo bio sila, njegov primjer nemojte slijediti. Ako ne znate plivati, ostanite na obali sjediti. (156)</i>	<i>Ma slušajte, molim vas! Medo Pooh je junak taj. (Tko, tko, ma reci, daj?) Medo Winnie zvani Pooh! (Oprostite, ime mu stalno zaboravljam jer pomalo je... neobično!) Pooh je stvorenje strašno mudro i pametno (Eh ovo je malo... sumnjivo) Zato je vječito nešto grickao, liskao i žvakao, I, kažem, ne znam je l' uopće plivati znao, Al' čak bi se na neki brod uspentrao (što je bio nalik na ćup.) (Kako je samo... mogao?) I zato u čast Mede Winnieja zvanog Pooh Od srca mu triput hura kliknimo. (Bi li to i on sam poželio?) Uz nadu da skupa još mnoga ljeta poživimo, U obilju zdravlja i mudrosti medne rastemo! Triput hura za Pooha! (A tko je to?) Medo Winnie zvani Pooh! Triput hura za Medu tog. (Za kog?) Za Medu pravog i Medu jedinog! Triput hura za Medu Winnieja našega predivnoga. (Nek' netko već kaže – ta što je taj medvjed tako slavno učinio???) (118,119)</i>

## 4.2. Word play

*Winnie-the-Pooh* is famous for its humour based on word play. There are different types of word play incorporated into the book, but puns stand out. However, such humour is extremely challenging for translators (Paul, 2009, p. 49):

Plays on words are obviously specific to their original language. An equivalent has to be found in the new language and sometimes these simply don't work or need to be cut, or a completely different play on words has to be invented to retain the liveliness of play. In such cases, the translator and editor might have to decide which is more important to the passage—the literal sense of the phrase or the playfulness that it brings to bear.

In Table 4 there are several examples of word-play in *Winnie-the-Pooh* and its translations in Croatian versions. For example, in the ST, Pooh misspelled the words ‘customary procedure’ which are obviously unknown to him, as it usually happens with children – if they do not understand the words, they try to produce something similar to the unknown word looking for a meaning. Misspelling of the word will provoke laughter and humour in readers, as well as empathy. However, in TT1 the misspelling of these words is omitted – Pooh only asks the Owl to explain words “customary procedure” ‘uobičajena procedura’. In this way, the humour is completely lost from the text. On the other hand, in TT2 the translator did include the misspelling of words “uobičajena procedura” as “uobličeni poštipak” which in fact sounds like something a child could produce and thus it is humorous. Still, as already mentioned, the edition of the translation TT2 from 2005 contains lists of more difficult words with explained meanings in each page. In this case, next to the words “uobličeni poštipak” found in the text, there is an explanation “**uobličeni poštipak** – krivi izgovor za uobičajeni postupak” ‘the wrong pronunciation of customary procedure’. ( TT2: p. 44) The translator “explained the joke” – regardless of whether the explanation is necessary. Jokes and humour in the book are not only there to make readers laugh – they have a more important role – to motivate readers to think about what they have read and to understand it. Many jokes, especially those containing word-play, require different levels of cognition and semantic knowledge. Through such types of humour children can learn to think in a different way and improve their literacy (Lems, 2013, p. 26):

Jokes based on word-play have additional benefits because they build metalinguistic awareness, or conscious awareness of the forms of language, and this, in turn, helps in learning more language. In particular, metalinguistic awareness boosts reading comprehension and encourages higher-order thinking.”

By giving readers an explanation (as the translator did in the aforementioned example in TT2), she made their reading a lot easier but took away the processing of the joke.

The second and third examples from Table 4 show different manipulation of source text by different translators. In TT2, even though the translator used addition while translating and added text that does not appear in the original, but kept humour and context in accordance with the Croatian language norms. In TT1, in the second

example, the translator conveyed different message than the original and in the third example she substituted “BB” (*brave bear*) with “MW” (*Medvjed Winnie* ‘Winnie Bear - WB’). Markings on pencils (B, HB, BB) are factory-made markings which signify thickness of graphite in pencils. Adding “MW” marking which does not exist in real life, the translator lost the main point of the original joke.

**Table 4** Translation of word play in *Winnie-the-Pooh*

ST	TT1	TT2
<p>“Well,” said Owl, “the customary procedure in such cases is as follows.”            “What does Crustimoney Proseedcake mean?” said Pooh.            “For I am a Bear of Very Little Brain, and long words Bother me.” (48)</p>	<p>- Čuj – reče Sova – uobičajena procedura u takvim slučajevima je slijedeća.            - Što ti to znači <i>uobičajena procedura</i>? – zapita Pooh.            - Znaš da sam ja Medvjed kratke pameti i da ne volim dugačke riječi. (58)</p>	<p>- Dakle, uobičajeni je postupak – započe Sova – u ovakvim slučajevim sljedeći.            - Reci, što to znači <i>uobličeni poštipak</i> – reče Pooh. – Jer ja sam Medo kratke pameti, pa me dugačke riječi zbunjuju. (44)</p>
<p>“But I can’t stay here for a week!”            “You can <i>stay</i> here all right, silly old Bear. It’s getting you out which is so difficult.” (28)</p>	<p>- Da, ali kako ću ostati ovdje čitav tjedan?            - I te kako ćeš ostati, blesavi moj Medo. Inače te nećemo moći izvući. (39)</p>	<p>- Ali ja ne mogu <i>ostati</i> ovdje tjedan dana!            - Šašavi moj Medo, jedino što možeš upravo i jest... ostati ovdje. Bilo bi mnogo teže izvući te van. (31)</p>
<p>There were pencils in it marked “B” for Bear, and pencils marked “HB” for Helping Bear, and pencils marked “BB” for Brave Bear. (155,156)</p>	<p>U olovke su bila urezana slova: ‘B’, to jest skraćeno ‘Borac’, ‘HB’, to jest skraćeno ‘Hrabri borac’, ‘MW’ to jest skraćeno ‘Medvjed Winnie’. (163)</p>	<p>U njoj je bilo olovaka označenih slovom ‘B’, što je bila oznaka za ‘Bravo’, zatim olovaka s oznakom ‘HB’ – to jest ‘Hura i bravo’, te olovke koje su bile označene slovima ‘BB’, a to je pak, upozoravalo na osobitu hrabrost te požrtvovnost izraženu dvostrukim hvalospjevom ‘Bravo! Bravo!’. (124)</p>

Another interesting example comes from the story “In which Christopher Robin leads an expotition to the North Pole”. The noun *ambush* is used in ST in correlation with the noun *gorse-bush* in order to create a humorous moment. As Pooh is unfamiliar with the word *ambush*, he is eager to prove that it has the same meaning as the word *gorse-bush*. The Croatian equivalent to the word “ambush” is the word

‘zasjeda’, which both translators used in TT1 and TT2. However, the second part created a problem for the translators. Pooh compared “ambush” to the “gorse-bush” because of the suffix *-bush*. Because of that, translators had a challenging task to find an equivalent in Croatian. In TT1 the translator used the noun “sjedalica” ‘chair’] because it has the same stem *sjed*. The whole misunderstanding is transferred to the word “sjedalica” ‘chair’ and because of that, the translator of TT1 had to add another sentence in order to explain why a chair is a surprise – you can trip on it. In this case, the translation works well. However, in the last part of the dialogue, Pooh explains that a chair jumped on him when he fell from a shelf (“reče da je na njega jednom skočila jedna sjedalica, kad je pao s police u smočnici”) which sounds a bit unusual in Croatian. The translator in TT2 chose a different option and used the verb “zasjesti” ‘sit’. In the rest of the dialogue she used “grm borovnice” ‘a blackberry bush’ in the same manner as in the original (“gorse-bush”). This translation kept both humour and the sense of the joke.

**Table 5** Translation of the word “ambush” in a dialogue between Owl and Pooh

ST	TT1	TT2
<p>“It’s just the place,” he explained, “for an Ambush.”</p> <p>“What sort of bush?” whispered Pooh to Piglet. “A gorse-bush?”</p> <p>[...]</p> <p>“An Ambush,” said Owl, “is a sort of Surprise.”</p> <p>“So is a gorse-bush sometimes,” said Pooh.</p> <p>[...]</p> <p>“If people jump out at you suddenly, that’s an Ambush,” said Owl.</p> <p>[...]</p> <p>Pooh, who now know what an Ambush was, said that a gorse-bush had sprung at him suddenly one day when he fell off a tree, and he had taken six days to get all the prickles out of himself. (116, 117)</p>	<p>- Ovo je kao stvoreno za zasjedu – rastumači on.</p> <p>- Za kakvu sjedalicu? – šapatom upita Pooh Praščića. – Kamenu?</p> <p>[...]</p> <p>- Zasjeđa – nastavi Sova – je neka vrst iznenađenja.</p> <p>- I zato ponekad može biti sjedalica. O sjedalicu se katkada spotakneš – dočeka Pooh.</p> <p>[...]</p> <p>- Kad netko iznenada iskoči ispred tebe, to ti je zasjeda – doda Sova.</p> <p>[...]</p> <p>Pooh, koji je sada znao što je zasjeda, reče da je na njega jednom skočila jedna sjedalica, kad je pao s police u smočnici, te da su ga nakon toga čitavih šest dana boljele kosti. (124, 125)</p>	<p>- Ovo je pravo mjesto – objasnio je ostalima – za zasjedu.</p> <p>- Što bi to moglo biti – šapnuo je Pooh Praščiću. – Da to nije kao kad zasjedneš na onaj igličavi grm borovnice?</p> <p>[...]</p> <p>- Zasjeđa je – nastavila je Sova – kao neko iznenađenje.</p> <p>- Pa i grm borovnice može katkad biti iznenađenje – reče Pooh.</p> <p>[...]</p> <p>- Kada netko iznenada skoči pred tebe, eto, to ti je zasjeda – reče Sova.</p> <p>[...]</p> <p>Pooh je sada znao što je zasjeda, pa im je ispričao kako je jednoga dana, kad je pao sa stabla, iznenada na njega nagrnulo grm borovnice, i kako je trajalo šest dana dok nije povadio iz sebe sve one bockave iglice.</p>

Table 6 contains examples of translation of word play which are appropriately adapted to the Croatian language and to Croatian children. Even though translators used different mechanisms and vocabulary, both translations convey the same message as the source text. For instance, in the third example both translators include mixed up letters in words and in the fourth example both introduce their own made-up words for the word “expotition” (“ekspoticija” in TT1 and “eksputicija” in TT2).

**Table 6** Successful translations of word play in *Winnie-the-Pooh*

ST	TT1	TT2
<p>“But you don’t get honey with balloons!” “I do,” said Pooh. (10)</p>	<p>- Ali kako ćeš se balonom dočepati meda? To je nemoguće! - <i>Meni</i> nije – odvrati Pooh. (21)</p>	<p>- Ali kako će ti za to poslužiti balon, balonom ne možeš doći do meda?! - Ja mogu – odgovorio je Pooh. (20)</p>
<p>“Ow!” said Pooh. “Did I miss?” you asked. “You didn’t exactly <i>miss</i>,” said Pooh, “but you missed the <i>balloon</i>.” (17)</p>	<p>- Joj! – jauknuo je Pooh. - Jesam li promašio? – upitao si ti. - Nije baš da si promašio – doviknuo je Pooh – ali si promašio <i>balon</i>. (27)</p>	<p>- <i>Auuu</i> – zajaukao je Pooh. - Zar sam promašio – upitao si ti- - Ma nije baš da si <i>promašio</i> – odgovori Pooh – ali promašio si <i>balon</i>. (24)</p>
<p>“Help, help!” cried Piglet, “a Heffalump, a Horrible Heffalump!” and he scampered off as hard as he could, still crying out, “Help, help, a Horrible Hoffalump! Hoff, Hoff, a Hellible Horralump! Holl, Holl, a Hoffable Hellerump!” (67)</p>	<p>- Upomoć! Upomoć! – zaskvičao je Praščić. – Traponog! Strašni, grozni Traponog! – te pojurio što su ga noge nosile, i dalje vičući: - Upomoć, upomoć! Stlašni Tlaponog! Ustomoć, ustomoć! Strešni Treponog! Umopoć, umopoć; Jedan strošni Trponog! (77)</p>	<p>- U pomoć, u pomoć – zavapio je prestravljeni. – Slom, Slom, odvratni trapavi Slom! – i dao se u bijeg glavom bez obzira, urlajući i skvičeći: - U pomoć, u pomoć, strahotni Strahoslom! Stomoć, stomoć, strapavi Trom! Trahoć, tropoć, slomavi Up! (59)</p>
<p>“Going on Expotition?” said Pooh eagerly. “I don’t think I’ve ever been on one of those. Where are we going to on this Expotition?” “Expedition, silly old Bear. It’s got an ‘x’ in it.” “Oh!” said Pooh. “I know.” But he didn’t really. (109)</p>	<p>- Krećemo u ekspoticiju? – oduševi se Pooh. – Na takvom mjestu još nisam bio. A gdje je ta ekspoticija? - Ma nije ekspoticija nego ekspedicija, blesavi moj Medo. Izgovara se sa “ks”, znaš. - Znam – reče Pooh smjerno. – Shvaćam. – A zapravo nije ni znao ni shvaćao. (117)</p>	<p>- Idemo na <i>eksputiciju</i> – sav ustreptao reče Pooh. – Mislim da nikad nisam bio na tako nečemu. A kako ćemo doći na <i>eksputiciju</i>? - Ma na eks-pe-di-ci-ju, šašavi moj Medo. Izgovara se sa “ks”. - Aha – dahnu Pooh. – Znam, to. – Ali zapravo mu ništa nije bilo jasno. (90)</p>
<p>“There’s a South Pole,” said Christopher Robin, “and I expect there’s an East Pole and a West Pole, though people don’t really like talking about them.” (131)</p>	<p>- Postoji i Južni pol – rekao mu je Christopher Robin – a valjda i Istočni i Zapadni pol, ali o njima ljudi nerado pričaju. (139)</p>	<p>- Postoji Južni pol – reče Christopher Robin – a mislim i Istočni i Zapadni pol, premda ljudi nerado govore o njima. (107)</p>

### 4.2.1. Puns

Puns represent a type of humour based on double meanings. Even though they are sometimes considered “the lowest form of humour” (Lems, 2013, p. 26), puns require lots of language knowledge in order to understand them (pp. 26-27):

Because they require processing the sound and meaning of words twice, puns demand considerable language agility. Unlike humor based on sight gags, funny facial expressions, or amusing visual arrangements, the humor of puns is based on language play.

According to Kristin Lems (2013), there are four main categories of puns: soundalike puns (homophones), lookalike puns (polysemous words), close-sounding puns, and texting puns (alphabetic, numeric, and simplified spelling). A. A. Milne’s work is famous for its word-play-based humour, especially for numerous puns. As mentioned above, this is one of the challenges for translators. A more detailed study of translations of puns in Croatian translations of Winnie-the-Pooh is presented in the following sections.

#### 4.2.1.1. Lookalike puns

As can be seen in Table 7, at the mere beginning of the story, Milne used a pun which is a polysemous word. Asking his father “What about a story?”, Christopher Robin wants to suggest him to tell him a bed-time story. However, in order to make a little joke with Christopher Robin, the father asks him “*What* about a story?”, emphasising the word *what* and asking him what he should *do* with a story, thus creating some confusion. In TT1, the confusion is omitted, but the relationship between the parent and the child is still established. Christopher Robin asks: “*Da pričamo priče?*” ‘Should we *tell* stories?’ which implies that *both* of them would tell stories, and we know that he just wants his father to tell him a story. With the intention of teasing his son, Milne asks him “*A tko će pričati?*” ‘And who will tell?’. In this translation the pun is omitted, but the original intention to make joke is kept (in this case aimed at Christopher Robin). In TT2, Marina Leustek repeats the word “*što*” ‘what’ which is a good translation, but humour is lost as well as tender parent-child relationship. On the other hand, in the second example from Table 6, both translators chose a very good option. In the original, the word “attached” has two meanings – its denotative meaning (Eeyore’s tail is literally connected to his bottom) and the connotative, metaphorical meaning (Eeyore is emotionally connected to his tail). In translations, both translators used Croatian word “vezan” which has the same



meanings as the English equivalent ‘attached’. This is an excellent solution for this pun as both the meaning and the witty humour are preserved.

**Table 7** Translation of lookalike puns in *Winnie-the-Pooh*

ST	TT1	TT2
<p>“What about a story?” said Christopher Robin.            “<i>What</i> about a story?” I said. (2)</p>	<p>- Da pričamo priče? – reče Christopher Robin.            - A tko će pričati? – upitah ja. (12)</p>	<p>- A <b>što</b> je s pričom – upita Christopher Robin.            - A <b>što</b> bi trebalo biti s pričom – odvratio sam pitanjem. (14)</p>
<p>“Eeyore. My dear friend Eeyore. He was – he was fond of it.”            “Fond of it?”            “Attached to it,” said Winnie-the-Pooh sadly. (50)</p>	<p>- Tugomilu! Mome dragom prijatelju Tugomilu. On ga je jako... jako volio.            - Kako to volio?            - Da, i bio vezan uz njega – tužno odvrati Winnie. (60)</p>	<p>- Njar. Moj dragi prijatelj Njar. On... on ga je strašno volio.            - Volio?            - Bio je neobično vezan za njega... - reče tužno Winnie zvani Pooh. (47)</p>
<p>“It’s – I wondered – It’s only – Rabbit, I suppose <i>you</i> don’t know, What does the North Pole <i>look</i> like?” [...]“I suppose it’s just a pole stuck in the ground?”            “Sure to be a pole,” said Rabbit, “because of calling it 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 stuck it.” (119)</p>	<p>- Znaš... ne znam... ovaj... Čuj Zeče, znaš li ti zapravo kako izgleda Sjeverni pol? [...] - Možda je to pola nečega, recimo neke motke, koja je pola u zemlji a pola iznad zemlje, i to na sjeveru.            - Jasno da je pola motke – odvrati Zec – jer da je cijela, ne bismo rekli Sjeverni pol nego Sjevni cijel. (127)</p>	<p>- Htio sam... Možda ti... Samo sam te htio... Zekoslave, znaš li ti možda kako <i>izgleda</i> Sjeverni pol? [...] - Ja mislim da je to jednostavno neka poluga koja je zabijena u zemlju, pa samo pol nje viri van, a drugi joj je kraj skriven u zemlji.            - Zacijelo je to taj pol kad mu je tako ime, a ako je pol, eh, pa, ja mislim da i mora viriti iz zemlje, zar ne, jer gdje bi drugdje i mogao biti zabijen? (97)</p>
<p>[...] the little streams across which he had splashed were rivers, and the river, between whose steep banks they had played so happily, had sprawled out of its own bed and was taking up so much room everywhere, that Piglet was beginning to wonder whether it would be coming into <i>his</i> bed soon. (128)</p>	<p>[...] potočići koje je nekad preskakao, postali su rijekama, a Rijeka na čijim su se strmim obalama tako veselo igrali, prelila se iz korita i stala zauzimati toliko mjesta oko sebe da se Praščić pitao neće li se uskoro uliti i u <i>njegovo</i> korito, njegov krevet. (135,136)</p>	<p>[...] a mali potočići u kojima se obično brčkao postali su rječice, a rječica na čijim su se strmim obalama svi oni onako radosni igrali nabujala je i iz vlastita se korita prelila posvuda i prekrila toliko prostranstvo da je Praščić pobojavao hoće li mu uskoro zaći i u <i>krevet</i>. (103,104)</p>

#### 4.2.1.2. Close-sounding puns

Humour based on close-sounding puns comes from the confusion produced by similarly sounding words. In the example listed in Table 8, the confusion is generated



by abword sounding similar to the sound of sneezing (“Achoo!”). While discussing how to help Eeyore find his tail, Owl uses the word “issue” which is obviously not familiar to Winnie-the-Pooh, who mistakes it for “achoo” (the sound of sneezing). This is a “pun” which is difficult to reproduce in other languages. In TT1 the translator decided to change the perspective. In this translation, Pooh did hear Owl sneeze (even though she did not sneeze and there is not any similar sounding word that would imply sneezing), but Pooh used it as an excuse to ask Owl about an unfamiliar word which is “potjernica” ‘wanted circular’. Marina Leustek has taken a different approach in TT2 and kept the translation similar to the original as much as possible. She uses the word “raspisati” as “raspcihati” because word “apciha” is Croatian equivalent to ‘achoo’. In this case, Pooh’s ignorance is not in focus because Owl really did “sneeze”, and Pooh really did need an explanation because Owl did not use the correct word.

**Table 8** Translation of close-sounding puns in *Winnie-the-Pooh*

ST	TT1	TT2
<p>“The thing to do is as follows. First, Issue a Reward. Then – “Just a moment,” said Pooh, holding up his paw. “What do we do to this – what you were saying? You sneezed just as you were going to tell me.” “I <i>didn’t</i> sneeze.” [...] “What I <i>said</i> was, ‘First <i>Issue</i> a Reward’.” “You’re doing it again,” said Pooh sadly. (48)</p>	<p>- Evo što ti je činiti: prvo raspiši potjernicu. Zatim... - Čekaj časak – zaustavi je Medo, dignuvši šapu u zrak. – Što moram učiniti s tom... kako si ono rekla da se zove? Kihnula si baš dok si govorila, pa te nisam razumio. - <i>Nisam</i> ja kihnula. [...] - Ja sam samo rekla da prvo moraš raspisati <i>tjeralicu</i>. - Eto vidiš, opet govoriš u zagonetkama – rastuži se Pooh. (58)</p>	<p>- Valja nam učiniti sljedeće. Najprije treba <i>raspcihati</i> nekakvu nagradu. Zatim... - Samo čas – prekine je Pooh podignuvši šapu u vis. – Što to treba učiniti s tom... kako si ono rekla? Upravo si kihnula kad si mi to htjela reći. - Ma <i>nisam</i> kihnula. - Jesi, jesi, Sovo, rekla si <i>apciha</i>. [...] - Dobro, <i>rekla sam</i> “Najprije valja <i>raspcihati</i>...” - Opet si to učinila – tužno će Pooh. (46)</p>
<p>“Christopher Robin didn’t say anything about fierce. He just said it had an ‘x’.” “It isn’t their necks I mind,” said Piglet earnestly. “It’s their teeth. But if Christopher Robin is coming I don’t mind anything.” (112)</p>	<p>- Christopher Robin nije spominjao opasnost. Samo je rekao da se izgovara sa “ks”. - Ne bojim se ja ničega sa “ks”. Ja se plašim zuba. Ali ako će Christopher Robin poći s nama, onda se ne bojim ničega na svijetu. (120)</p>	<p>- Christopher Robin nije govorio ništa o okrutnima. Samo je rekao da se ta riječ izgovara sa “ks”, dakle, nema ničega sa “kr”, prema tome, nema ni okrutnih... - Ne zabrinjava mene njihov izgovor – reče Praščić sav ozbiljan – nego hoće li biti gladne. Ali ide li Christopher Robin, baš me zapravo briga. (92)</p>

#### 4.2.1.3. Puns in phrases and idioms

Puns in phrases and idioms are often hard to detect and comprehend. Because of a particularity of a language-specific pun, such puns are generally complicated to translate. One of the big questions which translators ask themselves is whether it is better to translate the phrase consisting a pun into the target language or to use naturalisation (using a different phrase which already exists in the target language) (Paul, 2009, p. 49). The assumption is that most translators would rather domesticate such spots by using naturalisation – but what if an equivalent phrase or an equivalent idiom does not exist in the target language? Such cases can be found in both Croatian translations of *Winnie-the-Pooh*. As can be seen in the first example in Table 9, Milne used the phrase “under the name” which is commonly used to say that something legally belongs to a person or to say that something (someone) has or uses the name of a specific person or simply a certain name. However, when Christopher Robin asks about the meaning of the phrase, the narrator explains it by its literal meaning – “It means he had the name over the door in gold letters and lived under it.” In Croatian translations, both translators use the phrase “pod imenom” which is a Croatian equivalent of the English expression. In the second example the word “after” is used in two different meanings:

1. “Trespassers after an uncle”, meaning that he got his name from his uncle who was called Trespassers.
2. “William after Trespassers”, meaning that the name William is placed behind the name Trespassers (Trespassers William).

In Croatian both translators used the preposition “po” to translate “after”, which can have the same meaning in phrases as “after” (such as “Krivolov po nekom starom stricu”, TT1). On the other hand, the preposition “po” in Croatian cannot have the meaning “behind in place” as “after” has in English, and because of that, this humorous pun has a different context in Croatian.

“Krivolov po nekom starom stricu a Zanislav po Krivolovu.“ (TT1: 42)

“Pristušek po jednom ujaku, a Abraham po Pristušku.“ (TT2: 34)

According to Kujundžić & Milković (2018a, p. 19) the expression “after someone” ‘po nekome’] is repeated in the literal meaning and as a result, the correct translation in Croatian would be “[jer je] poslije Pristuška”.

**Table 9** Translation of puns in phrases in *Winnie-the-Pooh*

ST	TT1	TT2
<p>Once upon a time, a very long time ago now, about last Friday, Winnie-the-Pooh lived in a forest all by himself under the name of Sanders.  <i>(“What does ‘under the name’ mean?” asked Christopher Robin.</i>  <i>“It means he had the name over the door in gold letters and lived under it.” [...] (2)</i></p>	<p>Jednom davno, prije puno puno godina, negdje tamo oko prošlog petka, živio je posve sam u velikoj velikoj Šumi Medo Winnie zvani Pooh, a pod imenom Sanders.  <i>- A što to znači ‘pod imenom’? – upita Christopher Robin.</i>  <i>- Znači da mu je ime bilo zlatnim slovima ispisano iznad kućnih vrata, a on pod njim živio. (12)</i></p>	<p>Jednom davno, odavno je prošlo već mnogo vremena, otprilike prošloga petka, živio je sam samcat u jednoj šumi Medo Winnie zvani Pooh pod imenom Sanders.  <i>- Što znači pod “pod imenom” – upitao je Christopher Robin.</i>  <i>- To znači da mi je ime Sanders bilo ispisano zlatnim slovima iznad kućnih vrata, te da je stanovao ispod tog natpisa. (14)</i></p>
<p>And his grandfather had had two names in case he lost one – Trespassers after an uncle, and William after Trespassers. (32)</p>	<p>Ponosno je isticao da mu je djed imao dva imena, za slučaj da jedno izgubi – Krivolov po nekom starom stricu a Zanislav po Krivolovu. (42)</p>	<p>A dva je imena imao za slučaj da jedno izgubi, tako da je bio Pristušek po jednom ujaku, a Abraham po Pristušku. (34)</p>

### 4.3. Humorous dialogues

Humorous dialogues frequently appear in *Winnie-the-Pooh*. They most often happen when characters in the story have a conversation with either Rabbit or Eeyore. The aim of (often) nonsensical dialogues is to make the reader laugh. Many of the examples of humorous dialogues are elicited by sarcasm. However, children can sometimes have difficulties in understanding sarcasm and irony. According to Kohn and Yarbrough (2010), even though a study found that children younger than seven can understand sarcasm because of the sentence intonation, children struggle to understand sarcastic contexts and implicature until the age of nine (p. 66). So as to help children understand humour conveyed through sarcasm, it is important that the adult reader uses appropriate intonation and sentence rhythm while reading to younger children. Still, humour in the shape of sarcasm is in interest of children of all ages considering its influence on the increase of children’s contextual awareness. Sarcasm is a significant component of humour in *Winnie-the-Pooh*, and it presents a challenge to translators. Table 10 enlists the examples of nonsensical and sarcastic dialogues in *Winnie-the-Pooh* with their translations into Croatian language found in TT1 and TT2.

**Table 10** Translation of nonsensical dialogues and sarcasm

ST	TT1	TT2
<p>“What I said was, ‘Is anybody at home?’” called out Pooh very loudly.            “No!” said a voice; and then added, “You needn’t shout so loud. I heard you quite well the first time.”            “Bother!” said Pooh. “Isn’t there anybody here at all?”            “Nobody.”            [...]                       “Hallo, Rabbit, isn’t that you?”            “No,” said Rabbit, in a different sort of voice this time.            “But isn’t that Rabbit’s voice?”            “I don’t <i>think</i> so,” said Rabbit.            “It isn’t <i>meant</i> to be.”            [...]                       “He has gone to see his friend Pooh Bear, who is a great friend of his.”            “But this <i>is</i> Me!” said Bear, very much surprised.            “What sort of Me?”            “Pooh Bear.”            “Are you sure?” said Rabbit, still more surprised.            “Quite, quite sure,” said Pooh. (22-23)</p>	<p>- Pitao sam ‘Ima li koga kod kuće?’ – gromko vikne Pooh.            - Nema – javi se neki glas, pa dometne: - Ne moraš urlati. Čuo sam te i prvi put.            - Sto mu gromova! – razljuti se Pooh. – Zar nema baš nikoga?            - Ni žive duše.            [...]                       - Hej, Zeče, nisi li to ti?            - Nisam – odvrati Zec izmijenjenim glasom.            - A nije li to tvoj glas?            - <i>Mislim</i> da nije – otpovrgne Zec. – Trudim se da ne bude.            [...]                       - Pošao je običi svoga prijatelja Medu Winnija zvanog Pooh. To je njegov veliki prijatelj.            - Pa to sam <i>ja!</i> – iznenadi se Pooh.            - Kakav <i>ja?</i>            - Medvjed Pooh.            - Jesi li siguran? – zaprepašteno će Zec.            - Sto posto – reče Pooh. (32-33)</p>	<p>- Pitao sam: “Ima li koga kod kuće” – viknuo je Pooh gromko.            - Nema – odgovori neki glas, pa još doda – Ne moraš tako vikati. Čuo sam te dobro i prvi put.            - Uff sto mu pčelica – ljutito reče Pooh – Zar ovdje nema baš nikoga?            - Nikoga.            [...]                       - Hej, Zekoslave, zar nisi to ti unutra?            - Nisam – ovaj je put Zekoslav izmijenio glas.            - Ali nije li ovo Zekoslavov glas?            - Ne bih <i>rekao</i> – reče Zekoslav.            - Barem nisam <i>htio</i> da bude moj.            [...]                       - Otišao je u posjet svomu prijatelju Medi Poohu; to je njegov veliki prijatelj.            - Ali, pa to <i>sam ja</i> – preneraženo uzviknu Medo.            - Koji točno “<i>ja</i>”?            - Medo Pooh.            - Jesi li siguran – reče Zekoslav još iznenađeniji-            - Veoma, veoma sam siguran – tvrdio je Pooh. (27-28)</p>
<p>“And how are you?” said Winnie-the-Pooh.            “Not very how,” he said. “I don’t seem to have felt at all how for a long time.” (43)</p>	<p>- A kako si ti? – dobaci Pooh. Tugomil odmahne glavom.            - Ne kako baš – odvrati Tugomil. – Čini mi se da se već dugo vremena ne osjećam ne kako baš. (53)</p>	<p>- A kako si ti – upita ga Winnie zvani Pooh.            Njar je stao odmahivati glavom lijevo-desno.            - Nisam baš bogzna kako – reče. – Mislim da već dugo vremena uopće nisam bio nekako. (40)</p>
<p>[...] they began to talk in a friendly way about this and that, and Piglet said, “If you see what I mean, Pooh,” and Pooh said, “It’s just what I think myself, Piglet,” and</p>	<p>Prašćić tada reče: - Ako me razumiješ što sam ti htio reći, Pooh... - na što Pooh odvrati: - To sam baš i ja mislio, Praščiću – na što Praščić doda: - No, s druge strane, Pooh, ne</p>	<p>Ovako reče Praščić:            - Ako znaš što mislim, Pooh...            A Pooh će:            - Ma upravo sam i ja to pomislio, Praščiću.            Na to je Praščić odgovarao:            - No, Pooh, valja znati...</p>

ST	TT1	TT2
Piglet said, "But, on the other hand, Pooh, we must remember," and Pooh said, "Quite true Piglet, although I had forgotten it for the moment." (55)	smijemo zaboraviti... - a Pooh brzo potvrdi: - Točno, točno, Praščiću, iako sam na to bio posve zaboravio. (65)	A Pooh će: - Istina je, Praščiću, premda sam to načas smetnuo s uma. (51)
"Your birthday?" said Pooh in great surprise. "Of course it is. Can't you see? Look at all the presents I have had." He waved a foot from side to side. "Look at the birthday cake. Candles and pink sugar." Pooh looked – first to the right and then to the left. "Presents?" said Pooh. "Birthday cake?" said Pooh. "Where?" "Can't you see them?" "No," said Pooh. "Neither can I," said Eeyore. "Joke," he explained. "Ha ha!" (74)	- Zar ti je zbilja rođendan? – začudi se Pooh. - Naravno. Zar ne vidiš? Pogledaj sve darove što sam ih dobio! – reče Tugomil i zamahne kopitom. – Ta, pogledaj mi rođendansku tortu! Sa svjećicama i ružičastim preljevom. Pooh se ogledao desno i lijevo, pa kako ništa nije vidio, upita: - Kakvi darovi? Kakva torta? <i>Gdje su? Gdje?</i> - Zar ih ne vidiš? - Ne vidim – zbunjeno će Pooh. - Ni ja – otegne Tugomil. – Samo sam se šalio – nadoda jetko. – Ha-ha-ha! (84)	- Tebi je rođendan – upita Pooh zgranuto. - Pa jasno. Zar ne vidiš? Pogledaj ove darove koje sam dobio. – Mahnuo je kopitom slijeva nadesno. – Pogledaj moju rođendansku tortu. Ima svjećice i ružičasti šecerni preljev. Pooh je pogledao – najprije na desnu stranu, pa na lijevu. - Darovi? Rođendanska torta? – u čudu je ispitivao Pooh. – <i>Pa gdje ti je sve to?</i> - Zar ne vidiš? - Ne. - Ni ja – reče Njar. – Malo sam se šalio – objasnio je. – Ha-ha! (63)
"Hallo, Rabbit," he said, "is that you?" "Let's pretend it isn't," said Rabbit, "and see what happens." "I've got a message for you." "I'll give it to him." (111)	- Zdravo, Zeče – pozdravi ga. – Jesi li to ti? - Hajde da se pravimo da nisam – odvrti Zec – da vidimo što će se dogoditi. - Nosim ti poruku. - Dobro, a ja ću je predati Zecu. (119)	- Zdravo, Zekoslave – reče mu – jesi li to ti? - Hajdemo se praviti da nisam, pa da vidimo što će se dogoditi. - Imam poruku za tebe. - Predat ću mu je. (91)
"I suppose none of you are sitting on a thistle by any chance?" "I believe I am," said Pooh. "Ow!" He got up, and looked behind him. "Yes, I was. I thought so." "Thank you, Pooh. If you've quite finished with it." (118)	- Možda netko od vas sjedi na nekom čičkovom grmu? - Čini mi se da sam to baš ja – reče Pooh. – Joj! – zajaukne, pa ustade i ogleda se. – Točno! To sam i mislio. - Hvala ti, Pooh – reče Tugomil. – Mislim, ukoliko više ne želiš sjediti na njemu – doda, priđe grmu i uze brstiti. (126)	- Sjedi li možda netko od vas kojim slučajem na grmu čička? - Ja mislim da ja sjedim – reče Pooh. – Auu! – On ustade pa pogleda iza sebe. – Da, sjedio sam. Tako sam i mislio. - Hvala ti, Pooh, to jest ako si gotov s tim grmom. (96)

“As I expected,” he said.  
 “Lost all feeling. Numbed it. That’s what it’s done. Numbed it. Well, as long as nobody minds, I suppose it’s all right.” [...] “Hullo, Eeyore,” said Pooh, coming up to them with his pole.  
 “Hullo, Pooh. Thank you for asking, but I shall be able to use it again in a day or two.” “Use what?” said Pooh. “What we are talking about.” “I wasn’t talking about anything,” said Pooh, looking puzzled.  
 “My mistake again. I thought you were saying how sorry you were about my tail, being all numb, and couldn’t you do anything to help?” “No,” said Pooh. “That wasn’t me,” he said. He thought for a little and then suggested helpfully: “Perhaps it was somebody else.” “Well, thank him for me when you see him.” (124,125)

- To sam i mislio – reče. – Posve se ukočio. Ništa više ne osjeća. Utrnuo je, odrvenio, eto što je. Da, kao da je ikoga za to briga! [...] - Zdravo Tugomile – pozdravi Pooh, prilazeći im s motkom u šapama.  
 - Zdravo Pooh. Hvala na pitanju, za koji dan ću se opet moći njime služiti.  
 - Čime ćeš se moći služiti? – upita Pooh.  
 - Ovim o čemu smo pričali.  
 - Ja ni o čemu nisam pričao – zbuni se Pooh.  
 - Eto, opet sam pogriješio! Mislio sam da govoriš kako ti je žao zbog moga repa, zato što se ukočio, i da me pitaš možeš li mi pomoći.  
 - Ne – odvrati Pooh. – To nisam bio ja. – Zatim malko promisli, pa u želji da bude ljubazan prema Tugomilu, reče: - Možda je to bio netko drugi.  
 - Ako jest, zahvali mu u moje ime kad ga ponovno sretnoš. (133)

- To sam mogao i misliti – reče. – Posve je beživotan. Sav je odrvenio. Eto što se dogodilo. Sasvim je utrnuo. No, ako to nikomu ne smeta, onda valjda i nije važno. [...] - Zdravo, Njare. – prišao im je Pooh sa svojim *polom*.  
 - Zdravo, Pooh. Hvala na pitanju, ali tek ću se za dan, dva moći služiti njime.  
 - Čime – upita Pooh.  
 - O čemu to razgovaramo.  
 - Ja ni o čemu nisam govorio – reče Pooh zbunjeno.  
 - Opet sam ja pogriješio. Mislio sam da mi govoriš kako ti je žao zbog moga repa, što je tako obamro i da bi rado učinio štogod da mi pomogneš.  
 - Ali ne – reče Pooh. – To nisam bio ja – Malo je razmislio, pa se onda dosjetio i uslužno rekao: - Možda je to bio netko drugi.  
 - Onda mu zahvali u moje ime kad ga vidiš. (101,102)

“I might have known,” said Eeyore. “After all, one can’t complain. I have my friends. Somebody spoke to me only yesterday. And was it last week or the week before that Rabbit bumped into me and said ‘Bother!’ The Social Round. Always something going on.” (155)

- To sam mogao i očekivati – turobno će Tugomil. – Uostalom, ne smijem se žaliti. I ja imam prijatelje. Jučer me, na primjer, netko nešto upitao. A pred tjedan dana ili možda dva, ne sjećam se, Zec je naletio na mene i rekao “Do vraga!”. Društveni život, to ti je. Povazda se nešto zbiva. (162,163)

- Mogao sam to i misliti – reče Njar. – Na kraju krajeva, ne mogu se potužiti. Imam ja prijatelje. Još je jučer čak netko sa mnom i razgovarao. I je li to bio prošli tjedan ili tjedan prije toga kad je Zekoslav slučajno naletio na mene, pa mi rekao “Sto mu mrkvica!” No eto, družimo se, odlazimo u posjete jedni drugima, uvijek se nešto zbiva. (122)

As can be seen in Table 10, the sarcastic dialogues are in most cases accurately translated in both TT1 and TT2 (preserving both humour and sarcasm from the source text). In certain situations, translators decided to use the strategy of addition in order to explain sarcasm to younger audience. For instance, in Table 10, in the fourth example from TT1, the translator uses the word “jetko”, ‘pungent’ or ‘caustic’, which

emphasised the sarcasm and pointed it out to the readers. In contrast to the previous example where the translator's addition helps the audience to understand sarcasm without changing the context of the dialogue, in the following example both translators convey inaccurate messages through their translations by replacing the original word:

“Bother!” said Pooh. “Isn’t there anybody here at all?” (ST: p. 22)

- Sto mu gromova! – razljuti se Pooh. – Zar nema baš nikoga? (TT1: p. 32)

- Uff sto mu pčelica – ljutito reče Pooh – Zar ovdje nema baš nikoga? (TT2: p. 27)

In the source text, the employment of simple words “said Pooh” in combination with the rest of the sentence implies Pooh’s disappointment that his friend Rabbit is not home. Both translators used words which have the meaning of angry, “razljuti se” ‘get angry’ in TT1 and “ljutito” ‘angrily’ in TT2, which clearly state that Pooh is angry about not finding anyone at home, whereas there is no such a hint in ST at all. Even though the strategy of addition can be a useful strategy, in this case it is not necessary and translators could have simply used the Croatian equivalent to the word “said” which is ‘reče’ (or any other synonym of that word). By adding aforementioned words (“razljuti se”, “ljutito”) the translators changed not only the context, but also Pooh’s characterisation (kindness, silliness, good nature, positive attitude, naiveté etc.).

#### 4.4. Visual humour

“[...] Winnie-the-Pooh is rich in visual print jokes (misspellings, homophones, etc.). These jokes are only fully understood by a reader that can comprehend the alphabetic codes and graphemes of the printed English language” (Kohn & Yarbrough, 2010, p. 59). Visual humour in *Winnie-the-Pooh* consists of illustrations and graphophonic mistakes. Illustrations in *Winnie-the-Pooh* have a great influence on the overall humour of the stories – plenty of illustrations contain graphophonic mistakes which are also mentioned in the verbal text. In the book, humour via spelling mistakes is achieved because incorrect spelling does not spoil semantic comprehension. The importance of the use of graphophonic mistakes in *Winnie-the-Pooh* is emphasised by Kohn and Yarbrough (2010: p. 68):

Advancing readers can learn, and instructors can discuss, the relationship between holistic language and graphophonics in episodes of Pooh where graphophonics devoid of semantic



comprehension are privileged for comic effect or, conversely, where incorrect spelling does not spoil semantic comprehension. Because the communicational indirection in this form of comedy exists in the graphophonemic level and not on the semantic level, this form of comedy provides less confusion on the semantic level for advanced readers; however, the emotional reaction to the characters' literacy mistakes is also part of a social literacy based in sympathy toward those not yet fully literate. This emotional literacy is yet another area identified by a pedagogy of comedy.

Another thing to bear in mind while considering visual humour is that it cannot be read aloud. Graphophonemic mistakes need to be seen in order to be understood because they are read in the same way as they would be read if they did not have any spelling mistakes.

“Christopher Robin can be the target of visual humor and literacy as well. When Pooh goes to see Owl, he has to read two signs. This joke is only effective if the reader looks at the book. If *Winnie-the-Pooh* is read out loud, and children’s books certainly are, then the reader would miss this joke.” (Kohn & Yarbrough, 2010, p. 69)

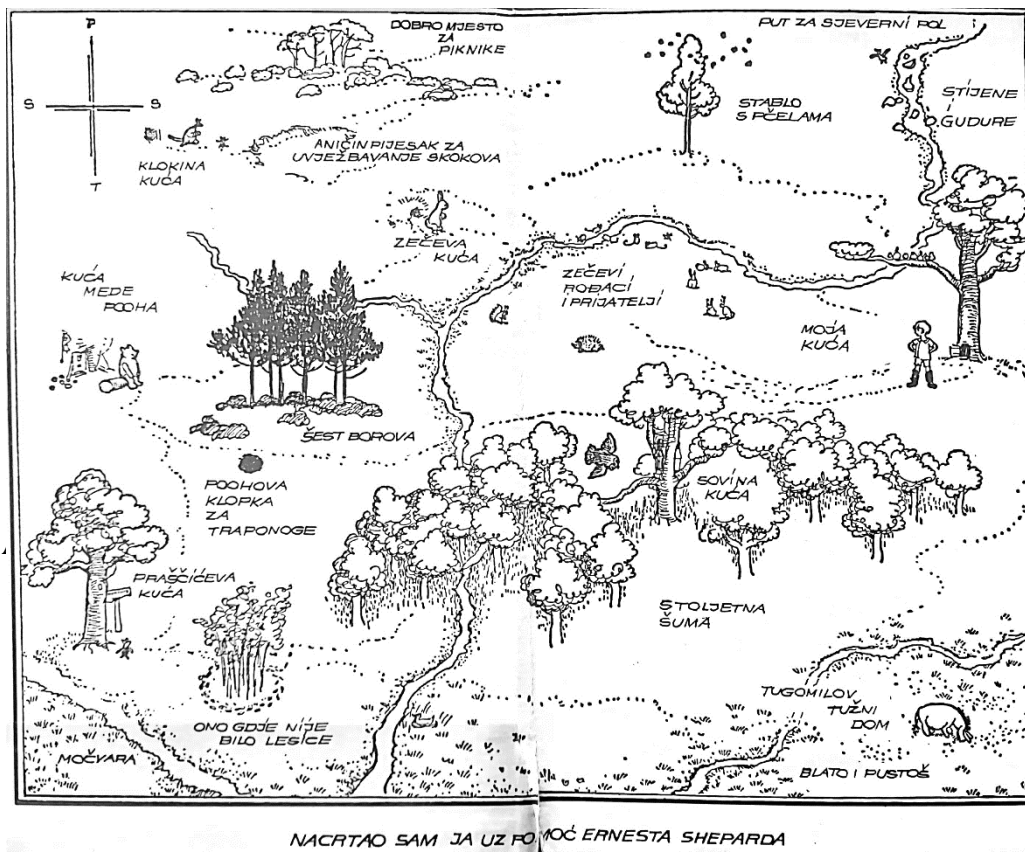


Figure 5 A map (TT1: Endpapers)

Wood with the names of places as endpapers. Places names, as well as the title of the map “100 Aker Wood”, are misspelled – which suggests an imitation of a child’s wrong spelling. In TT2 the map is lost, as original illustrations were not used,



therefore, the humorous beginning which introduces the reader into the silly world of anthropomorphised toys and animals is lost. In TT1, which keeps the original illustrations (Figure 5), the humour is likewise lost because all the children's expressions are replaced by regular expressions which do not convey any humour.

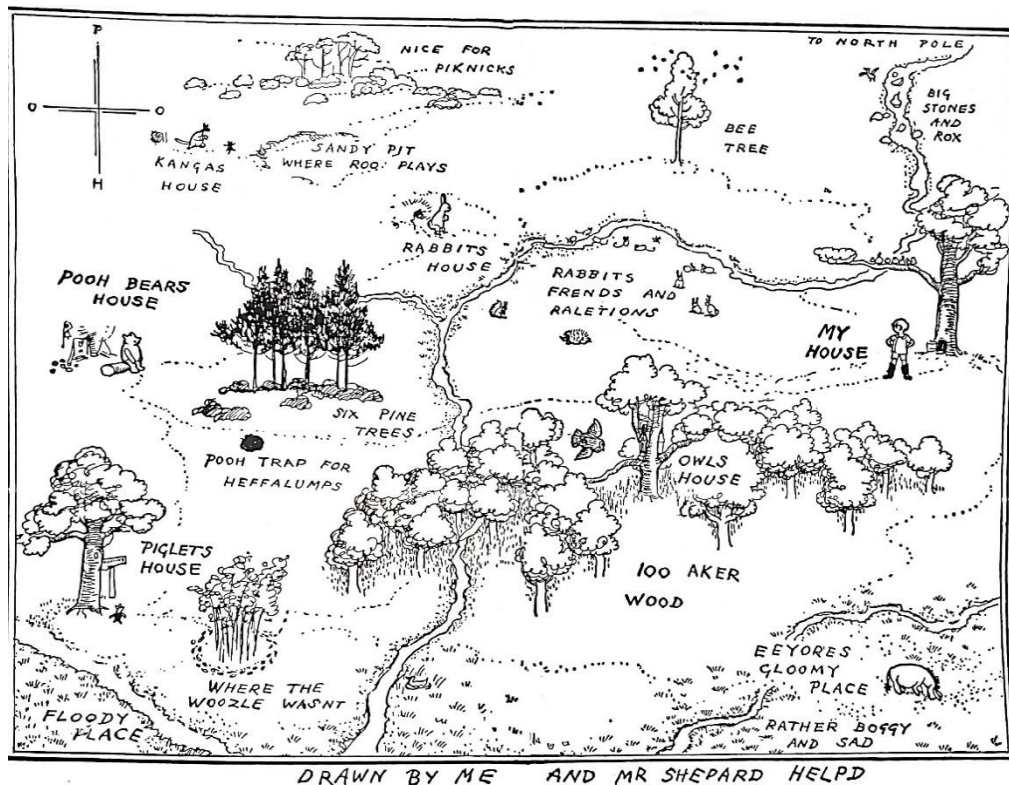


Figure 6 A map (TT2: Endpapers)

As can be seen in Table 11, both translators wanted to keep graphophonic mistakes in order to convey humour and to be as similar to the original as possible. Still, in some cases they have excluded it. For example, when Winnie-the-Pooh “discovered” North Pole, the characters put up a table saying “NorTH PoLE/ DICSoVERED By/ PooH/ PooH FouND IT” (ST: p. 125), which includes plenty of elements typical of children’s writing. However, in TT2, the playful and humorous tone of a child’s written text has disappeared. Some elements still exist, but no humour is preserved. TT1 has kept the children’s spirit in examples of writing to a much greater extent.

**Table 11** Translations of graphophonic mistakes in *Winnie-the-Pooh*

ST	TT1	TT2
WAYIN WAYOUT (ix)	ULAZ IZLAZ (7)	ULAZ IZLAZ (11)
PLES RING IF AN RNSER IS REQIRD (46)	MOLM ZVONI AK ŽELŠ ODGVR (56)	MOLM ZVONI AKO TRBAŠ ODGOV. (43)
PLEZ CNOKE IF AN RNSR IS NOT REQID (46)	MOLM KUCUJ AK NEŽELIŠ ODGVR (56)	MOLJM KUCI AKO NETRBŠ ODGVR (43)
WOL (46)	SOJA (56)	OSVA (44)
Haycorns (58)	žir (69)	žir (54)
HUNNY (61)	MED (71)	MED (55)
HIPY PAPY BTHUTHDTH THUTHDA BTHUTHDY (80)	SRTAN RETAN TI ROĐ TIROĐEN ŽDAN (90)	SRETE ENTAN ROĐENEN DENEN ROĐENENDAN (67)
Expotitition (109)	Ekspoticija (117)	Ekspucicija (90)
NorTH PoLE DICSovERED By PooH PooH FouND IT (125)	SjeverNI PoL OtkrIO Ga PooH PooH GAjE našAo (134)	SJEVERNI POL OTKRIO GA: MEDO POOH PRONAŠAO GA POOH (102)
HELP! PIGLIT (ME) IT'S ME PIGLIT, HELP HELP! (130)	UPOMOĆ! PRAŠĆICU (MENI) OVO PIŠEM JA, PRAŠĆIĆ, UPOMOĆ, UPOMOĆ! (138)	U POMOĆ! POMOZITE PRAŠĆICU (MENI) TO SAM JA, PRAŠĆIĆ, DOĐITE MI U POMOĆ. U POMOĆ. (105)

## Conclusion

“Translators, especially those translating for children, translate for some special audience(s), ‘superaddressees’” (Oittinen, 2000, p. 76). Translating for children is a challenging mission due to the problems a translator encounters in the process, related to poetry, humour, simple language and vocabulary, sentence length, relationship between the verbal and the visual, reading aloud, etc. This thesis has shown, based on an analysis of Croatian translations of the collection of stories about *Winnie-the-Pooh* by A. A. Milne, that this book includes texts which pose special difficulties for translators due to its different kinds of humour. *Winnie-the-Pooh* consists of humour in different forms, such as humour in poems, word-play, nonsensical, sarcastic dialogues and visual humour. Two editions of two existent Croatian translations of *Winnie-the-Pooh* have been analysed: the 1986 edition of the translation by Mia Pervan-Plavec and Zvonimir Balog (TT1) and the 2005 edition of the translation by Marina Leustek (TT2). The TTs generally differ as TT1 incorporates the original illustrations by E. H. Shepard, while TT2 comprises illustrations by Nevenka Macolić, a Croatian book illustrator. The lack of original illustrations results in a disappearance of humour contained in the graphophonic mistakes (in illustrations). Humorous poems were translated by Zvonimir Balog (TT1) and by Marina Leustek (TT2). Balog succeeded in composing humorous poems which preserve Milne’s whimsical tone. A.A. Milne’s humorous poems are amusing to children because of the combination of rhyme and rhythm, nonsense and word play. Balog’s renditions of the original poems contain shorter verses and his distinguished humour which is familiar to everyone who has read his work, in particular to school children. Dialogues in *Winnie-the-Pooh* are often sarcastic, which is generally considered to be more appropriate to older children and adults than to primary children. Both translators preserve the sarcasm in dialogues, although they use different translation strategies to overcome problems. Even though translation of humour in children’s literature is a difficult task, both translators manage to preserve it in their own unique ways.

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## IZJAVA

o samostalnoj izradi rada

Izjavljujem da sam ja, Katarina Kokanović, studentica Učiteljskoga studija s engleskim jezikom na Učiteljskom fakultetu Sveučilišta u Zagrebu, samostalno provela aktivnosti istraživanja literature i napisala diplomski rad na temu *Translating Humour in Winnie-the-Pooh*.

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