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Интертекстуальная отсылка к Винни Пуху: исследование влияния диснеевских и советских адаптаций на восприятие книги А. А. Милна

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Аннотация. Данное исследование основано на сравнительном интертекстуальном анализе произведений А. А. Милна «Винни Пух» и созданных по их мотивам диснеевских и советских мультфильмов. Цель настоящего исследования состояла в том, чтобы выяснить, как характер последующего чтения оригинального текста (книги А. А. Милна «Винни Пух») качественно и эмпирически отличается, если в качестве ур-текста (исходного текста) используется диснеевская или советская мультипликационная версия «Винни Пуха». Выявление указанного феномена подразумевало проведение сравнительного анализа произведения и соответствующих ему анимационных версий. В ходе анализа особое внимание уделялось персонажам, их внешнему виду и сюжету. Интертекстуальный анализ был дополнен историческим и генеалогическим обоснованием, что позволило получить ценные контекстуальные сведения, которые часто упускаются из виду в сравнительных исследованиях. Новизна данного исследования заключается в изучении персонажей, их внешнего вида и сюжета в этих адаптациях, что позволяет получить полное представление о том, как они интерпретируют и переосмысливают оригинальное произведение. В исследовании применяется уникальная методология, которая подразумевает использование диснеевских или советских мультфильмов в качестве первоисточника, в отличие от традиционного подхода, предполагающего опору на оригинальную книгу А. А. Милна. Важно отметить, что в работе также учитываются ограничения адаптации, допускается, что опора на мультфильмы может привести к частичному пониманию оригинального текста. Иными словами, результаты исследования показывают, что использование диснеевских или советских мультфильмов в качестве первоисточника может препятствовать полному восприятию и пониманию особенностей оригинального текста. Это может даже привести к восприятию оригинальных текстов в ином духе и характере. В целом новаторский подход и результаты данного исследования вносят вклад в развитие сравнительного литературоведения и адаптационных исследований.

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Intertextual reference to Winnie the Pooh: A study on the effects of Disney and Soviet adaptations on the perception of A. A. Milne's book

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Abstract. This research is grounded on a comparative intertextual analysis of A. A. Milne's "Winnie the Pooh" narrative and the Disney and Soviet cartoons inspired by it. The objective of the present study was to ascertain the way of a subsequent original source text reading (A. A. Milne's "Winnie the Pooh") nature differs qualitatively and empirically if a Disney or Soviet animated version of "Winnie the Pooh" is employed as the ur-text (source text). The identification of the phenomenon entailed conducting a comparative analysis of the narrative form and its corresponding animated versions. The analysis was undertaken with a particular emphasis on the aspects of characters, their appearance and plot. This intertextual analysis was further enriched by a historical and genealogical background, providing valuable contextual insights that are often overlooked in comparative studies. The novelty of the research resides in the examination of the characters, their appearance and plot in these adaptations, thereby providing a comprehensive understanding of how they interpret and reinterpret the original narrative. The study adopts a unique methodology by employing Disney or Soviet cartoons as the primary source material, diverging from the conventional approach of relying on A. A. Milne's original book. Importantly, the research also acknowledged

the limitations of adaptations, suggesting that reliance on cartoons can lead to a partial understanding of the original text. Put differently, the study's findings indicate that the utilization of Disney or Soviet cartoons as a primary source material may hinder a comprehensive perception and understanding of the original text features. Conversely, it can result in the perception of the original texts in a distinct spirit and nature. Overall, this study's innovative approach and findings contribute to the fields of comparative literature and adaptation studies.

Introduction

Intertextuality has become a pivotal concept in the evolution of adaptation studies, which underscore intertextuality as a foundational principle for theory and a sophisticated interpretive praxis (Allen, 2022, p. 204). The advent of this novel research field has been traced to the establishment of the International Association of Adaptation Studies in 2008 and the inauguration of the journal *Adaptation* by Oxford University Press in the same year (Allen, 2022, p. 204). Adaptations encompass a diverse array of cultural expressions, extending beyond films and novels. The fidelity model, which draws parallels between adaptations and their source texts (Carroll, 2009), has been critiqued for its failure to acknowledge the intertextual character of these texts (Geraghty, 2009, p. 94). The advent of digital technologies has profoundly impacted adaptation research by empowering audiences and fostering their engagement in the process of meaning-making. A notable strand of recent research has explored the intertextual nature of adaptation or reading, examining its role in children's literature. To illustrate this, in a particular study, the intertextuality of 'Dream Works' cartoons and children's literature in Spanish was explored (González, 2018), while in a different study, models for analyzing intertextuality in children's and adolescent literature were presented (Vouillamoz-Pajaro, 2024). An alternative study investigated the relationship between the poet A. Pallis and English children's poetry (Politis, 2023), while a separate study draws attention to the importance of intertextual reading for children and their interactions with teachers (Sever Serezli, 2024). A further study analyzed the intertextual relationship between the film adaptation of the Winnie the Pooh and the original source itself (Barros, Silva, 2024). Adaptation studies propose a re-evaluation of the boundaries between texts and contexts, considering cultural and technological changes. This re-evaluation becomes a study of the dynamics between texts, audiences and cultural consumption. Despite the significance of adaptation studies as a new academic discipline, further research is required to fully explore its potential. Intertextuality plays a pivotal role in adaptation studies and merits further investigation. In this context, the present study, which is a comparative analysis of *Winnie the Pooh* narrative, and its Disney and Soviet adaptations based on intertextuality, can be considered as a relevant research topic.

In order to achieve the above-mentioned research objective, the following tasks are to be completed:

- to highlight the historical and genealogical roots of the narrative in order to facilitate a more in-depth analysis of the topic;
- to conduct a detailed comparative analysis of the narrative *Winnie the Pooh* and its Disney and Soviet animated versions in terms of appearance, characters and plots;
- on the basis of the identified commonalities and divergences, to ascertain how the perception of the original source differs qualitatively and empirically after viewing Disney or Soviet animated films.

The research methods employed in the scrutiny encompassed a comparative approach, facilitating the identification of pivotal narrative components in *Winnie the Pooh* and its animated adaptations, both Disney and Soviet. Additionally, a textual analysis was utilized, entailing the comparative examination of passages, thereby enabling the investigation of alterations in intertextual references and meanings in different versions; as well as, visual and narrative structure analysis, which allowed the examination of alterations or retention of illustrations, animation styles, characters, and plots in the adaptations, thereby unveiling shifts in meaning; and reception theory, which was instrumental in the analysis of readers' perceptions of the original text and its adaptations.

The materials utilized in the study are presented in the following section:

- Milne A. A., Shepard E. H. *Winnie-the-Pooh Classic Collection*. L.: Egmont UK Limited, 2016;
- Винни Пух и день забот. 1972. https://www.youtube.com/watch?v=EMCtX6_-eQ8;
- Винни Пух идет в гости. 1971. https://www.youtube.com/watch?v=EMCtX6_-eQ8;
- Винни Пух. 1969. https://www.youtube.com/watch?v=EMCtX6_-eQ8;
- Winnie the Pooh and a Day for Eeyore. 1983. <https://www.youtube.com/watch?v=Re7laEZVPFc>;
- Winnie The Pooh and The Honey Tree. 1966. https://www.youtube.com/watch?v=nQt_YlavyRs.

The chosen cartoons are analyzed in terms of intertextuality based on the original story. It should be noted that this study juxtaposes Russian and English adaptations of the narrative. Accordingly, the corresponding parts of the cartoons were selected. Due to the shorter length of the Russian adaptation, it was chosen as the basis. The chapters of the book that served as the basis for the movies were also selected, but not the entire narrative.

The study also drew up information from the English dictionary to provide description of the term (Cambridge Dictionary. <https://dictionary.cambridge.org/>).

The theoretical framework of the study is rooted in literary studies, with a particular focus on the theory of intertextuality in children's literature. This theoretical framework underscores the impact of intertextuality on various aspects of literary analysis, including the comprehension and interpretation of written texts. Additionally, it places significant emphasis on the necessity of considering children's perspectives. These investigations delve into the intricate connections

that exist between children's literature and its intertexts, encompassing diverse themes and narratives by exploring how children interpret and perceive these intertextual relationships. A seminal study by H. Bromley (1996) illuminates the significance of intertextual references in picture books, underscoring their substantial impact on children's reading experiences. In addition, D. K. Hartman's (1995) research examines how intertextuality affects children's reading strategies, finding that proficient readers tend to recognize and use these links, resulting in improved comprehension and reading enjoyment. Furthermore, J. L. Lemke (1992) emphasizes the significance of intertextuality in the context of complex texts encountered by children. The studies also make theoretical contributions, with T. Cairney (1990) examining the complex meanings evoked by intertextual echoes and C. Wilkie-Stibbs (2018) summarizing the ideas about the interaction between child readers and intertextual elements in literature. In particular, C. Wilkie-Stibbs posits that children's exposure to other media, including film, television animation, and video, delays their exposure to the original source text. This results in a lack of awareness of the original written form text until it is read. In this study he examines the way the Disney animated version differs when it is employed as the 'ur-text'. Further, he describes Disney films of fairy tales as the way in which the stories of each generation, like a popular culture mill, adopted and promoted dominant sociolinguistic and cultural codes and values at a particular moment in history, emphasizing their significance for the intertextuality of children's literature (Wilkie-Stibbs, 2018).

The findings of the study carry practical implications for a variety of disciplines. From a literary perspective, the study sheds light on the process of adaptation, demonstrating how it reinterprets and modifies the original text, thereby contributing to ongoing debates on intertextuality. From a cultural studies standpoint, the study offers a more nuanced understanding of the influence of cultural values, ideology, and historical context on the depiction of narrative and characters. Moreover, the study's results can be employed in educational settings to facilitate critical analysis of texts and to explore the variations in adaptation styles and meanings. Furthermore, the study's findings are of considerable value in the domains of children's literature, as well as translation and localization studies. This is due to the fact that it contributes to a more profound interdisciplinary understanding of the original work and its adaptation. It is evident that the findings of this study have the potential to be utilized in a variety of academic disciplines, including but not limited to literature, with a particular focus on children's literature, as well as linguistics, comparative linguistics, intertextuality, and adaptation studies. Furthermore, these insights can be incorporated into the process of teaching and learning in various educational settings.

Discussion and results

Narrative's historical and genealogical roots

The character of Winnie the Pooh is one of those that almost all children are bound to encounter at some point during their formative years. Examples of the character's depiction include literary works such as the stories written by A. A. Milne, illustrations by E. H. Shepard, Disney productions, and Soviet cartoons, as well as the numerous toys that have been manufactured and sold in commercial establishments. In accordance with the definition proposed by Yu. N. Karaulov, the character can be defined as a literary hero who is recognized by both his predecessors and contemporaries (Карaulов, 2010, с. 216). The genesis of this narrative is replete with intriguing episodes, rendering it a topic of considerable debate (Butcher, 2000; Crews, 2006; Dohmen, 2016; Карпова, 2021). Nevertheless, the number of studies that examine the narrative itself remains limited. This study, in conjunction with existing research on literary work, employs a comparative approach to examine the intertextuality of the narrative *Winnie the Pooh* and the cartoons inspired by it.

The character of Winnie the Pooh was initially manifested in 1925 in London's *Evening News* in a story written expressly for children. However, a poem dedicated to him had been mentioned as early as 1924 in a collection of poems entitled *When We Were Very Young*, created by A. A. Milne under the name *Edward Bear*. In 1926, a collection of short stories entitled *Winnie the Pooh* was published, followed by *The House at Pooh Corner* in 1928.

Although written by a participant of World War I, the narrative *Winnie the Pooh*, in contrast to previous works of a similarly serious nature, fully embraces a humorous spirit. This work, which focuses on A. A. Milne's son, Christopher Robin, and his toy bear, can be seen "to reflect a sense of disillusionment with the pre-war world and its authorities" (Moynihan, 1973, p. 167). Nevertheless, the author sought to create optimistic stories for a mature audience, providing a means to escape from reality (Dohmen, 2016, p. 22).

The name "Winnie the Pooh" was derived from a black bear Winnie at London Zoo and a pet swan named Pooh (Fabry M. How Winnie-the-Pooh Got His Name // TIME. 14.10.2015. <https://time.com/4070681/winnie-the-pooh-history/>; The real-life Canadian story of Winnie-the-Pooh // CBC Kids Team. 17.01.2022. <https://www.cbc.ca/kids/articles/the-real-life-canadian-story-of-winnie-the-pooh>). Winnie the bear was donated to London Zoo by Canadian Lieutenant H. Colebourn. He purchased the bear from a hunter in White River, Ontario, during World War I, on the route to England, for the sum of 20 Canadian dollars. He named him Winnie in honor of the adopted city of Winnipeg. In addition, A. A. Milne provides an account of the circumstances surrounding the origin of this name in the preface to the narrative *Winnie the Pooh*: "If you happen to have read another book about Christopher Robin, you may remember that he once had a swan (or the swan had Christopher Robin, I don't know which) and that he used to call this swan Pooh. That was a long time ago, and when we said good-bye, we took the name with us, as we didn't think the swan would want it any more... So, as I have explained the Pooh part, I will now explain the rest of it.

You can't be in London for long without going to the Zoo... So when Christopher Robin goes to the Zoo, he goes to where the Polar Bears are... until at last we come to the special cage, and the cage is opened, and out trots something brown and furry, and with a happy cry of 'Oh, Bear!' Christopher Robin rushes into its arms. Now this bear's name is Winnie, which shows what a good name for bears it is..." (Milne, Shepard, 2016, p. vii-viii).

Furthermore, it is of interest to examine the context in which this narrative was formed. Since, the characters, including Christopher Robin, Winnie the Pooh and his friends, were inspired by the real toys that Robin had played with in his childhood. The sole exceptions were the characters of Rabbit and Owl, which were conceived by A. A. Milne. The setting of the narrative, the Hundred Acre Wood, was also inspired by the real Ashdown Forest, a 500-hectare wood in East Sussex, located approximately 30 miles from London. However, according to J. Campbell, E. H. Shepard's great-granddaughter's husband, the illustration of Winnie the Pooh created by E. H. Shepard for the narrative of the same name was not Christopher Robin's bear, but Graham's bear, Shepard's son, nicknamed Growler. This is indicated by several drawings that were subsequently discovered after Shepard's death, as well as by unpublished inscriptions and Pooh's initial drawings. According to J. Campbell, both E. H. Shepard and A. A. Milne considered the portrayal of Christopher Robin's bear to be somewhat crude and thus opted to seek an alternative representation for the illustration (Flood A. The real Winnie-the-Pooh revealed to have been "Growler" // *The Guardian*. 04.09.2017. <https://www.theguardian.com/books/2017/sep/04/real-winnie-the-pooh-revealed-to-have-been-growler>). Consequently, E. H. Shepard dispatched a sketch of his son's bear to A. A. Milne, who expressed satisfaction with it. Additionally, it is postulated that E. H. Shepard drew partly inspiration from his son for the portrayal of Christopher Robin (Flood, 2017).

A comparative intertextual analysis of the narrative Winnie the Pooh and its adaptations by Disney and the Soviet Union

In order to provide a more comprehensive account of the subject matter, the preceding section of the study presents a detailed account of the historical origins of the narrative, the underlying motivations, the rationale behind its creation, the period during which it was created, and the circumstances surrounding the writer at the time. The following section will analyze Disney and Soviet cartoons individually, based on the original source material. However, to facilitate a more comprehensive analysis, it is necessary to divide the discussion into several parts. In particular, the original source and the cartoons based on it will be examined in terms of plot, characters and appearance. Prior to analyzing the plot of the book and cartoons, it would be beneficial to consider the characters. It is therefore prudent to undertake an initial examination of their appearance.

Appearance of the characters

Christopher Robin's bear and Winnie bear at London Zoo are not identical to the characters depicted in the narrative and the Disney film. Nevertheless, it would be inaccurate to suggest that there is no resemblance between Christopher Robin's bear and the Vinny depicted in the Soviet film. It is important to note that the narrative is based on the experiences of A. A. Milne's son and his toys. Accordingly, all textual and artistic images in the narrative are based on them. In other words, the characters appear to become imbued with a quasi-magical quality, as if they were brought to life in a fantastical forest. However, the illustrator's imaginative images diverge from the narrator's artistic vision. Similarly, while A. A. Milne's narrative is grounded in his experiences with his son and his toys, E. H. Shepard's portrayal of Christopher Robin in the narrative draws partly inspiration from his own son and his son's toy bear, which served as the basis for the character Winnie the Pooh. Regarding the images in the story, all of the characters, with the exception of the images of Rabbit and Owl in the narrative *Winnie the Pooh*, are depicted as living toys (Figure 1 (The Project Gutenberg eBook of *Winnie-the-Pooh*. <https://www.gutenberg.org/cache/epub/67098/pg67098-images.html>)). The arms and legs are represented as flat and gaunt, while Rabbit and Owl are depicted as real animals in nature. This is because they are imaginary images, unlike the other characters. It is notable that in A. A. Milne's *Winnie the Pooh* narrative, the emphasis is placed on the characters' personalities and adventures rather than on their physical descriptions. While some characters are alluded to, for instance, Pooh's fondness for honey and Piglet's diminutive size, there are no detailed descriptions provided. E. H. Shepard's illustrations play a significant role in shaping readers' perceptions of the characters, contributing to the establishment of their iconic identities.



Figure 1. *The illustrations from the stories of Winnie the Pooh, created by E. H. Shepard*

The Disney adaptation of the narrative bears a striking resemblance to E. H. Shepard's original character designs (Figure 2). Such characters include Pooh, Piglet, Eeyore, and Roo. However, discrepancies are as well apparent. To illustrate, Christopher Robin is depicted as having long hair and a feminine appearance in accordance with

the character design of E. H. Shepard. In most shots he is depicted as shy, self-conscious, and sad, gazing at the ground. In a mere one or two shots, the viewer is presented with an image of Christopher Robin's countenance, albeit without any clear indication of whether he is experiencing surprise or displaying a smile. This is consistent with his real-life demeanor. Despite the dedication of the book to him and his depiction as the protagonist of the narrative, as well as his status as A. A. Milne's son, he does not consistently embody the same personality (Knudsen, 2012, p. 27). In the Disney film, however, a very different Christopher Robin can be seen. He is portrayed as a cheerful little boy with short hair (Figure 2 (Townsquare Media. <https://townsquare.media/site/442/files/2022/01/attachment-winnie-the-pooh.jpg?w=980&q=75>)).



Figure 2. The Disney cartoon characters

The Russian interpretation of the narrative is noteworthy for its originality and insight. It is notable that Soviet films did not feature Christopher Robin and other characters. In these cartoons, the viewer encounters only the characters of Vinny Pookh, Piglet, Eeyore, Rabbit, and Owl. They are depicted in a wholly distinct manner as illustrated in Figure 3 (Картинки, фото и арты. https://kartinki.pics/pics/uploads/posts/2022-09/thumbs/1662648231_55-kartinkin-net-p-pozdravlenie-ot-vinni-pukha-58.jpg; Дзен. https://avatars.dzeninfra.ru/get-zen_doc/1584893/pub_5de3cda1d5bbc300ae3bd228_5de3d11cc49f2900b166d725/scale_1200). In other words, the British fairy tale is reinterpreted through the lens of Russian culture. The character of Vinny Pookh bears a resemblance to the bear belonging to Christopher Robin, as well as to the Winnie bear from London Zoo. The ears, nose, legs and hands are identical to those of the Winnie Bear at London Zoo, and even the color is the same, being black. Conversely, he bears resemblance to the unassuming Christopher Robin's bear. Additionally, he is depicted in a more substantial form than the other Winnie the Pooh bears. Furthermore, Piglet is portrayed as considerably larger and more amiable than in the Disney's and E. H. Shepard's illustrations. The character also resembles a piglet more closely. The only character that is depicted with near-identical characteristics in both the narrative and the cartoons is Eeyore. His melancholy eyes and elongated ears are portrayed in a similar manner across all interpretations.

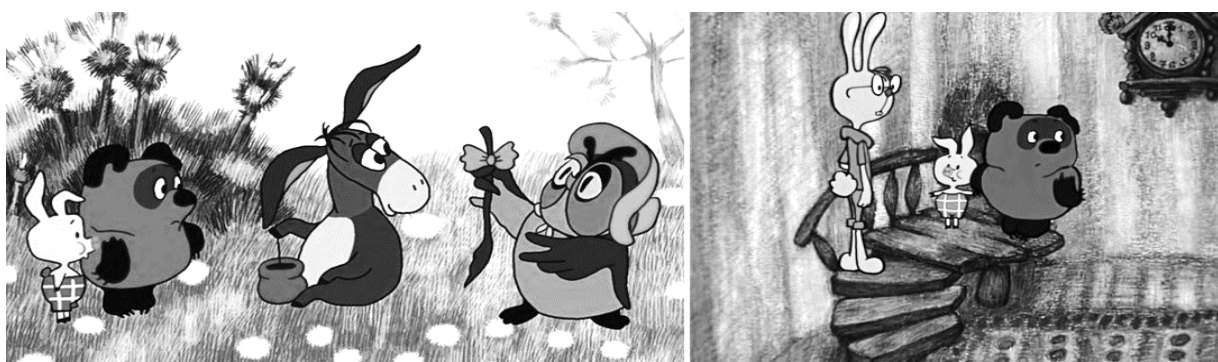


Figure 3. The Soviet adaptation of Vinny Pookh characters

Furthermore, the characters of Rabbit and Owl are depicted in a manner that differs from one interpretation to another. As the image of Rabbit in E. H. Shepard's story is presented in its typical natural form, it is somewhat challenging to provide a detailed description. In the Disney film, however, Rabbit is depicted as relatively mature and brightly colored. In contrast, the Soviet adaptation depicts the rabbit-hero as younger, taller, thinner, grey, and wearing glasses.

Owl in the narrative is depicted with a high degree of seriousness. In contrast, the Disney adaptation portrays a cheerful and polite Owl. Additionally, the Soviet film features a female Owl, a notable deviation from the other sources. Her distinctive appearance is characterized by a nose positioned at the top of her face, between her two eyes, and thick black eyebrows. If it weren't for her voice and pink hat, she would likely be perceived as a male owl.

Characters

It can be posited that the characters in the *Winnie the Pooh* narrative are personifications of various attributes ascribed to Christopher Robin. Such traits may be observed in the personalities of any typical child (Knudsen, 2012, p. 54). Firstly, the analysis of the character of Winnie the Pooh reveals that he is depicted as a friendly, simple, slow, as well as attentive and persistent bear. Despite the repeated use of pejorative epithets such as “a bear of very little brain” or “silly old bear,” his behavior consistently exhibits the opposite characteristics. For example, the fact that he was constantly composing and singing rhyming poems indicates that he possessed a sufficient level of intelligence. An alternative interpretation is that the subsequent phrases from the opening chapter of the book also indicate that he is not foolish or lacks intelligence: “We must be practical. The important bee to deceive is the Queen Bee. Can you see which is the Queen Bee from down there?” (Milne, Shepard, 2016, p. 14). Additionally, J. T. Williams asserts that Winnie the Pooh is a creature with a highly developed brain. In his research, he demonstrated that the wisdom of *Winnie the Pooh* and *The House at Pooh Corner* encapsulates the entirety of Western philosophy. To illustrate, upon hearing the buzzing of a bee, Winnie the Pooh initiates a contemplation process to ascertain the reason for that voice. This exemplifies Pooh’s capacity to employ Aristotelian logic, encompassing cause and effect, reason and purpose, and logical presuppositions in the knowledge of nature, as postulated by J. T. Williams (Williams, Shepard, 1996, p. 35-36). Furthermore, the character of Winnie the Pooh is depicted as a food-loving entity, with a particular affinity for honey. Consequently, he ascends the oak tree to procure honey or to pay a visit to Rabbit. Disney’s adaptation of *Winnie the Pooh* is created in harmony with the original character, as if Pooh in the story came to life in it. However, in the Disney animated version, Pooh is depicted as a chatty character with a soft voice and gentle movements. Nevertheless, the word “slow” is seldom employed in reference to Pooh in the original text. This word was more frequently employed to describe Eeyore’s actions. In the Soviet adaptation of the narrative, Pooh is depicted as considerably more rapid than his Disney counterpart. This is reflected in his physical movement, verbal expression, musical composition and even the accompanying background music, which is characterized by a more rapid rhythm. Additionally, Soviet Pooh is portrayed as a relatively self-assured character, in contrast to the simple, naive facial expression characteristic of Disney Pooh.

Piglet is regarded as Pooh’s most significant companion, following Christopher Robin. In the preface to the book, A. A. Milne dedicates a section to this character, highlighting his distinctive voice and physical stature. The author notes that Piglet’s voice is “squeaky,” and that he is notably diminutive, stating, “Piglet looked up and said in his squeaky voice, ‘What about Me?’” (Milne, Shepard, 2016, p. viii). Additionally, the text humorously depicts Piglet as so small that he can fit into a pocket. In his description of Piglet’s house, A. A. Milne refers to a broken plaque bearing the name of Piglet’s grandfather, which was located in the vicinity of the residence. However, in contrast to the surname ‘Senders’, selected for Winnie the Pooh, Piglet’s grandfather was named William Trespassers. It can be reasonably deduced that the name was not chosen at random, given that A. A. Milne’s grandfather was named William (Alan Alexander Milne (1882-1956) // Wiki Tree. <https://www.wikitree.com/wiki/Milne-806>). However, the rationale behind the choice of the particular surname remains opaque. Since, the word ‘Trespassers’ denotes ‘a person who trespasses on another’s land or space without permission’ (Meaning of ‘Trespasser’ in English // Cambridge Dictionary. <https://dictionary.cambridge.org/dictionary/english/trespasser>). It should be noted that A. A. Milne’s father was born in Jamaica, and that both his grandfather and great-grandfather were of Scottish origin. A. A. Milne was born in England. It is possible that these circumstances may have influenced the decision to select this particular surname ‘Trespassers’. Moreover, as the narrative progresses, Piglet discloses to Pooh the details of his grandfather’s life, including the circumstances surrounding his affliction with stiffness following a tracking incident and the respiratory difficulties he experienced in his final years. It is similarly conceivable that these details may be connected to A. A. Milne’s grandfather. This is because a significant proportion of the narrative is based on actual events. Nevertheless, there is currently no definitive proof of this hypothesis, particularly regarding the circumstances surrounding the death and the specific causes thereof of the grandfather in question. Additionally, Piglet is depicted as a character who exhibits cowardice, helplessness, and indecisiveness. In the third chapter of the book, the two protagonists, Pooh and Piglet, embark on a joint venture to hunt Woozles. However, as the number of footprints left on the ground increases, Piglet is prompted to consider the necessity of departing, given the possibility that Woozles could be four. Nevertheless, he can be regarded as a genuine friend. This is because, despite his apprehension towards Woozles, he only leaves Pooh after he hears Christopher Robin’s voice and ensures Pooh’s safety. In the Soviet interpretation of the narrative, Piglet is depicted as a straightforward, credulous, and veracious protagonist. Additionally, he exhibits unwavering obedience to Pooh, consistently adhering to his directives. In the Soviet cartoon, Piglet can be seen to exhibit characteristics comparable to those of Pooh’s younger brother. Upon their visit to Rabbit, Pooh proceeds to instruct Piglet on the appropriate course of action, even resorting to tying a towel around his mouth during their meal and wiping his mouth. As he departs, he grasps Piglet’s hand and proceeds to pull him along behind him. In the Disney adaptation, Piglet is depicted as an insecure, diminutive, and stuttering character. However, it is discernible from his voice that he is of a similar age to the other characters. In contrast, the voice of Soviet Piglet appears much younger.

In the narrative, Rabbit is depicted as a character of polite and hospitable disposition, with a penchant for culture and order. Additionally, he is notably cautious. Upon Pooh’s arrival, Rabbit initially declines to extend an invitation, citing a need to ascertain that it is indeed Pooh. Furthermore, Rabbit treats Pooh to a combination of honey and condensed milk. Despite the length of time Pooh spends at Rabbit’s residence, the latter is unable to dismiss him due to a sense of hospitality and politeness. However, the Disney Rabbit is depicted as a more sophisticated and ostentatious character in terms of its physical appearance and movements. Upon Pooh’s arrival at Rabbit’s residence, Rabbit is observed to be engaged in the act of consuming tea. Upon hearing the arrival of another individual, he promptly begins

to gather all the resources. Furthermore, the pot is employed to alter Rabbit's voice, informing Pooh that he is not at home. It is only when Pooh peers through the door and observes Rabbit that he awkwardly extends an invitation for him to enter. Additionally, when proffering Pooh food, Rabbit presents condensed milk initially and then tentatively offers honey. When Pooh, in a gesture of politeness, indicates that a small quantity of honey is sufficient, Rabbit adds a minimal amount of honey to the plate. Consequently, he is compelled to observe Pooh consuming the entire quantity of honey. Despite its elevated status and sophisticated demeanor, the Soviet version of Rabbit differs significantly from its Disney counterpart in terms of behavior and mannerisms. Unlike the Disney Rabbit, which is depicted as playful and carefree, the Soviet Rabbit is characterized by a more serious and poised demeanor, sitting at the table and eating with composure. However, when speaking, it employs a gentle and endearing tone, akin to that of rabbits in nature.

The character of Owl in the story is depicted as a serious, wise, succinct, and literate individual. He employs linguistic devices that are challenging for Pooh and the other characters to comprehend, such as the use of complex sentence structures and specialized vocabulary. For instance, he states, "The customary procedure in such cases is as follows..." (Milne, Shepard, 2016, p. 48). Additionally, he is the oldest character in the narrative. Due to the narrative, the residence of Owl, known as The Chestnuts, was an old-world property of considerable charm and grandeur, surpassing that of any other in the area. Consequently, when Eeyore was in difficulty, Pooh sought counsel from Owl rather than Christopher Robin. Despite his wisdom, Owl was not fully aware of all the circumstances. In particular, he was not aware that the rope that he found over the bush and hung on his doorbell was Eeyore's lost tail until Pooh informed him. Furthermore, Disney Owl is depicted as a chatty, humorous, and erudite character. Additionally, he is portrayed as an omnipresent figure, a departure from the original story's depiction of Owl. For instance, in both instances where Pooh becomes stuck in Rabbit's front opening and when Piglet runs to give Eeyore a large balloon, Owl consistently observes them from above. The Soviet Owl, like the Disney Owl, is a character that is not characterized by a serious demeanor. Nevertheless, in contradistinction to the character of Owl in the narrative and to the Disney version of the same character, the Soviet version of Owl appears as a somewhat mysterious character. To illustrate, when Vinny Pookh knocks on the door, Owl first peers through the opening and then, as briefly as possible, attempts to escape into the house. However, at Pookh's insistence, Owl acquiesces to inscribe a greeting on the pot, albeit in a manner that diverges from the Disney film and narrative. Rather than inscribing within the confines of the house, Owl opts to write outdoors.

Eeyore is the sole character to exhibit identical characteristics in both the narrative and cartoons. He is depicted as an exceedingly melancholic, lethargic, reticent hero. Additionally, he is a hero who derives pleasure from even minimal attention. Notably, he was gratified by the pot bestowed upon him by Pooh and Piglet's burst gift balloon.

The plot of the story and the cartoons

The initial chapter of the narrative commences with an image of Christopher Robin and his bear descending the staircase. Hence, the narrator delineates the characters of Christopher Robin and Winnie the Pooh, situating the narrative in the past, specifically on a Friday. The bear, referred to as "Sanders," resided in the fictional locale of Winnie the Pooh, situated in a forest. The name "Sanders" is inscribed in gold letters on the upper portion of the door. It seems reasonable to posit that this name was not chosen at random too. The rationale behind the choice of 'Sanders' as a surname is that it is derived from the name 'xander', which is in turn derived from the Greek word Alexander. The latter term signifies 'defender of the people' (Kimberly P. Where Did the Name Sanders Originate? // ThoughtCo. 04.02.2020. <https://www.thoughtco.com/sanders-last-name-meaning-and-origin-1422615>). It can be reasonably deduced that Milne's full name was Alan Alexander Milne, and that his great-grandfather was also named Alexander. This may be the reason why the name 'Sanders' was selected in preference to 'Edward Bear' or 'Winnie the Pooh' that is inscribed on the door of the bear's house. During the narrative, Pooh discovers a beehive in the wood and attempts to procure honey from the bees. During his initial attempt to climb a tree, he encounters an obstacle in the form of a branch, resulting in his descent to the ground. With the assistance of Christopher Robin and the use of a balloon, he endeavors to gain access to the hive by assuming the guise of a rain cloud. Nevertheless, the bees now exhibit indications of distrust. Winnie the Pooh posits that the bees responsible for producing the honey are not the ones he had assumed, and requests that Christopher Robin launch the balloon so that it will descend once more.

In Disney adaptation of the narrative, the opening and second sections of the narrative are depicted in a blended manner. The Disney film commences with an introduction to Pooh's residence, before abruptly moving on to the second chapter. Subsequently, the narrative returns to the initial chapter, wherein the progression of events continues in a manner consistent with the original story. A notable departure from the original source text and the Soviet film is evidenced in the Disney film through its incorporation of a plethora of supplementary scenes absent from the book. To illustrate, upon Pooh's arrival at Christopher Robin's assistance (in search of a balloon), Robin engages in discourse with the other characters. To be more precise, he reattaches Eeyore's tail. In addition to Eeyore, other characters present included Roo, his mother Kanga, and Owl. Subsequently, the narrative reverts to its original form, albeit with the introduction of minor embellishments. A further distinction between the Disney film and the original source text is that Robin does not possess a gun. Consequently, the balloon begins to descend not because of Robin's shooting, but due to its liberation from the string. Furthermore, deviating from the original narrative, Pooh does not descend to Earth; instead, Robin catches him. In the Soviet interpretation, the event is created to be as close as possible to the original source. The inscription above Pookh's door reads 'Vinny Pookh', rather than 'Sanders'. Furthermore, the sequence of events is identical to that depicted in the original source text. However, in this adaptation, the character of Christopher Robin is replaced by Piglet. Consequently, all of Robin's scenes are played by Piglet. Pookh seeks assistance from Piglet in retrieving the balloon, and the scenes involving the umbrella and the gun are as well played by Piglet.

In the second chapter of the narrative *Winnie the Pooh*, the protagonist visits his friend Rabbit. After a sumptuous breakfast provided by Rabbit, Pooh becomes aware that he is unable to re-enter the house through the same door.

Christopher Robin offers to withhold his food until Pooh loses weight and can re-enter the door. The lengthy weight loss process continues for a week, during which they read books aloud to accelerate the process. Ultimately, it takes the collective efforts of Christopher Robin, Rabbit and their associates to liberate Pooh.

As previously stated, the initial two chapters of the Disney film are depicted in a manner that is consistent with one another. To illustrate, when Pooh is unable to obtain honey from the beehive, he persists in his journey and, recalling his companion Rabbit, he visits him. The sequence of events that occur before Pooh is trapped in the rabbit's house is depicted in a manner consistent with that observed in the original source. Nevertheless, in subsequent scenes, a character named Gofer, absent from the original source material, makes an appearance and offers his assistance in rescuing Pooh. However, the assistance he offers is not impartial, but rather calculated. Furthermore, this character makes multiple additional appearances in later developments. A further distinction between the Disney film and the original source text is that, in the former, it is not the rabbits who rescue Pooh from Rabbit's house, but Kanga, Eeyore, Roo and Gopher. Additionally, following his escape from the rabbit house, Pooh finds himself trapped in a bee's hive situated at the summit of a tree. In the Soviet interpretation of the narrative, Pooh visits Rabbit accompanied by Piglet. Events subsequently transpire as in the original source, yet Pooh does not linger a few days before becoming stuck in the rabbit's house, as is depicted in other sources. Upon emitting a sneeze, Pooh experiences an improvement in his condition, requesting assistance from his friends in climbing out. With the aid of Rabbit and Piglet, Pooh exits the mouth of the rabbit house.

In Chapters Four and Six of the narrative, Pooh helps his companion, Eeyore. Pooh becomes aware that Eeyore is missing his tail and decides to assist him in locating it. He then approached Owl and proposed the dissemination of informational brochures regarding the missing tail. Owl exhibits the signal utilized for the bell rope to Pooh, which he identifies as Eeyore's tail. The tail was successfully recovered and returned to Eeyore. In chapter six, Pooh becomes aware that no one has remembered Eeyore's birthday and promptly sets about procuring a suitable gift for him. During his search, Pooh consumes honey from the pot he had intended to present to Eeyore as a gift but ultimately decides to deliver the empty pot to him. Piglet also attempts to present a gift to Eeyore, but his plan is unsuccessful. Eeyore gratefully accepts the deflated balloon from Piglet and places it in the pot.

The above-mentioned elements are situated within the same context in Soviet film. However, two chapters of the source material (the fourth and sixth chapters) are presented in a coherent manner in the Soviet adaptation. While Eeyore is engaged in introspection, Pooh approaches and observes that Eeyore is missing his tail. Additionally, he becomes aware of his friend's despondent disposition and the underlying causes thereof. He subsequently returns to his residence to search for a suitable gift, where he encounters Piglet in front of the house. As he searches his domicile for the above-mentioned gift, he discloses to Piglet the sequence of events that have transpired. The subsequent events proceed in a manner consistent with the original narrative. Subsequently, Pooh consumes honey, attempts to present Eeyore with the pot itself, visits Owl's residence to draft a wish, and Piglet endeavors to offer Eeyore a balloon. It should be noted, however, that the scenes involving Owl have undergone some modification. Furthermore, the film depicts Eeyore's tail being attached to Owl's bell, resulting in Owl's incessant sneezing due to an allergic reaction. Additionally, the film portrays Owl bestowing the tail upon Eeyore as a gift at the end of the film. The Disney adaptation of this narrative comprises a retelling of chapter six of both books, *Winnie the Pooh* and *The House at Pooh Corner*. The narrative proceeds with a sequence from the second volume of the series. In this interpretation, the characters Pooh, Piglet, Roo, and Rabbit are engaged in the activity of playing with Poohsticks when Eeyore makes an appearance. Tigger has caused him to fall into the river, and now Eeyore is awaiting assistance. In order to facilitate Eeyore's rescue, Pooh proposes the use of a rock to create a wave in the water, which will then pull him out. Upon launching the rock, it appears to make contact with Eeyore and subsequently propels him into the river. Fortunately, Eeyore dives into the water and is saved. The following events are presented in the same sequence as in the original source. These include Eeyore's depression, Pooh's visit to a friend, Eeyore's birthday, and Pooh and Piglet's presents. However, at the conclusion of the film, in contrast to the other sources, Christopher Robin and all the other characters commemorate Eeyore's birthday. Abruptly, Tigger makes an appearance, and then the group agrees to engage in a game of Poohsticks. After a designated period of time, the characters exhibit fatigue, and one by one, they depart. Only Robin, Pooh, and Piglet remain on the bridge, engaged in conversation.

A comparative analysis of the original source and the cartoons based on it has been conducted with regard to the plots, appearances, and characters. In light of the above-mentioned details, it can be observed that both works exhibit a combination of similarities and differences. While the images in the Disney film correspond to those in the original source material, the latter contains a greater number of extratextual elements. Furthermore, the film features character and events that are not present in the original source text. While the developments in Soviet film are in accordance with the original source in terms of sentence structure, phrases, and chapter titles, there are nevertheless numerous discrepancies. It is notable that the film in question was created without the inclusion of one of the principal characters from the original source text, namely Christopher Robin. We shall now recall the questions that were posed at the outset of this investigation. The objective of the research was to identify the following: If an animated version of Disney or Soviet cartoon *Winnie the Pooh* is used as the ur-text, how does the nature of later reading A. A. Milne's story *Winnie the Pooh* differ qualitatively and empirically? In accordance with the considerations, it is pertinent to examine the impression a reader might derive from encountering the original source material when Disney or Soviet cartoons are employed as the ur-source. It is a well-established fact that children and other human beings naturally retain more information when they watch something than when they read it. It is also to be expected that

children will watch cartoons on numerous occasions over a period of years and memorize the plots as a result. Let us assume that the reader grew up watching Disney or Soviet films before becoming familiar with the original source. That is to say, they perceive the latter to be the ur-source. Now, when they go out to school, they are exposed to the original source through the textbook. What impression does this situation make on the reader? It can be stated that an understanding of the original source may elicit a response from the reader that is at odds with their expectations. This is because the reader has already accepted the cartoons as the ur-source. Additionally, when reading the original source, the reader is likely to engage with it by imagining the cartoons or recalling the film. As previously stated, it can be assumed that they have committed to memory all the visual storylines and are therefore reading the text with the same degree of imagination. It is therefore possible that the reader may fail to perceive and comprehend certain elements in the original source, including its distinctive qualities within the context of British literature. To illustrate, the Disney film diverges from the original source material in that it does not feature British traits. As the organization was established by Americans, its output reflects that cultural perspective. The characters are depicted as exceedingly jovial and playful. Additionally, the American accents of the characters will be discernible to the audience, but not the British ones. Furthermore, the 'hums' of the main character, Pooh, in the original source have been transformed into a markedly different musical style in the Disney film. Additionally, a unique character, Gofer, has been introduced into the film, absent from the original source text. Conversely, another prominent character from the original text, Piglet, is notably absent from the first film, *Winnie the Pooh and The Honey Tree*, in a manner that differs from the portrayal of all other characters. Furthermore, when the Soviet film is taken as the ur-source, the reader may be prone to misinterpretations. Alternatively, the entire Soviet film may be erroneously perceived as an entirely distinct iteration of *Winnie the Pooh*, or as a Pooh tale that is not derived from the original source material. It is evident that the Soviet film did not reflect British characteristics in any way. Conversely, the film is consistently characterized by a distinctly Russian spirit from start to finish. All of the characters, the character space (including the forest and all of its constituent details), the background music in the film, Pooh's songs, his fast speech and quick movements are among the elements that have been retained. Given the paramount importance of visuality and clarity in Disney films, it is unsurprising that many aspects of the original source material are deviated from. In the Soviet film, while the approach to the original source and the mood to build on it are of a high standard, the film's distinctive expression has led to a deviation from the main aspects of the original source material too.

Conclusion

In conclusion, the narrative *Winnie the Pooh* serves as a prime illustration of intertextuality, a notion substantiated by the manifold artistic creations that have emerged from its narrative framework. A comparative analysis of A. A. Milne's original work *Winnie the Pooh* and its adaptations, including the Disney and Soviet animated versions, was conducted from the vantage point of intertextuality and the theory of children's literature. The study revealed the historical and genealogical origins of the work, thereby establishing a contextual framework for a comprehensive examination of its adaptations. Through a meticulous analysis of the evolution of *Winnie the Pooh* across various iterations, from Milne's original text to the Disney and Soviet animated versions, the study ascertained the manner in which cultural interpretations metamorphose elements of the narrative. It is noteworthy that each adaptation is reflective of its era, shaping perceptions of the original narrative through its emphasis on themes, character dynamics and visual storytelling.

A comparative analysis of the original *Winnie the Pooh* narrative and its animated adaptations has revealed intricate differences and similarities. The examination of characters, their physical appearance, and plot structure demonstrated the ways Disney and Soviet adaptations often diverged from Milne's original narrative intentions. For instance, while Disney emphasized commercial appeal and moral lessons wrapped in whimsical visuals (e.g. scenes pertaining to Gopher), the Soviet animations presented a more subdued, contemplative interpretation that reflected societal values prevalent during their production (e.g. scenes related to hospitality at Rabbit's house). This nuanced analysis underscores the notion that adaptations are not mere replications of source material, but rather reinterpretations that can significantly alter the narrative's core message and emotional resonance.

The findings of the research substantiate the assertion that viewers' perceptions of the original *Winnie the Pooh* vary qualitatively after engaging with either Disney or Soviet animated films. Those who approach Milne's text post-viewing often find themselves carrying the expectations and characteristics of the adaptations, leading to a complex interplay of recognition and reinterpretation. For instance, the Disney adaptation's cheerful and commercial nature fosters a playful interpretation, while the more introspective qualities of the Soviet version prompt viewers to delve into the more profound existential themes inherent in the characters' interactions. This divergence underscores the notion that reliance on these adaptations as primary sources can significantly influence emotional engagement and thematic interpretation in the original work.

A study in comparative literary studies and adaptation, employing Disney and Soviet cartoons as ur-texts, challenges conventional methods of investigating adaptation and narrative reception. The study emphasizes the importance of studying adaptations in a critical cultural context and also notes the limitations and potential of these adaptations, suggesting opportunities for further research into the impact of adaptations on literature, film, and other fields.

Potential avenues for future research include, but are not limited to, cultural adaptation, target audience identification, symbolism and motifs, character development, and visual elements. The methodological framework

encompasses literary analysis, comparative analysis, cultural studies approach, qualitative research, visual analysis and perception studies. The research process involves the formulation of research questions, selection of theoretical framework, collection and analysis of data, audience research, visual analysis, summary of findings and formulation of conclusions. The employment of mixed methods is expected to facilitate an in-depth understanding of this narrative.

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