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The Visual Text Importance in Translation and the Text Manipulations: Case Study of Works by Rodari Translated into Albanian Language

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ABSTRACT

Empirical studies in the field of children’s literature translation in the last decades seem to be getting the attention they deserve. How important is it well translating children’s literature? Although at first glance it seems to belong to a simple genre, it is completely the opposite. First, children’s literature is a challenge for the translator himself, and secondly, it is important for the child, since the literary work he reads will enable his first contacts, not only linguistic, but also visual and auditory ones. Among the issues of interest and less studied are illustrations, which undoubtedly are one of the most significant dimensions of literary production. One of the main problems is related to their interpretation: the issue becomes difficult when we are dealing with early translated works where publishers often decided for various reasons to retain the source text illustrations and sometimes not. Early translations serve as a very useful source of information to analyze various aspects such as graphic modifications or their adaptation to the target language. In the event that these illustrations are retained, there is a possibility that the text and images may not be fully compatible. Therefore the question arises, has there been interference in the images and have they been properly adapted? In this paper, we will show how important illustrations are in the translation of children’s literature and what aspects we should take into consideration during translation. The object of our study is Rodari’s works in which we found graphic modifications.

Keywords: Translation; Illustrations; Graphic Modifications; Fidelity; Coherence; Adaptation

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1. Introduction

Comparative studies in the field of children's literature translation have demonstrated a significant increase in interest over the past three decades. Although children's literature was once considered marginal and often categorized as "B-category," scholars have increasingly addressed the complexities involved in its translation. In fact, the translation of children's literature is considered one of the most challenging tasks, requiring specialized skills. This is because translators encounter difficulties related to language transfer, culture-specific elements, and the need to account for the age, emotional, and developmental maturity of the young readers. George Mounin^[1] compares the difficulty of translating children's texts to that of theatrical translation, emphasizing the intricate nature of this task.

One of the challenges related to the translator's (re)creative skills is the inclusion of illustrations, which Pederzoli^[2] identifies as a crucial dimension of children's literary works. According to Pederzoli, illustrations are assessed based on how they support the text, playing a decisive role, particularly for young children^[2]. In this comparative study, we will first explore the theoretical landscape and the importance of illustrations in children's literature, examining how they influence translation and the strategies used by translators.

Before presenting the study corpus, we find it necessary to contextualize the reception of Rodari's works in Albanian, with a focus on his early translations. Illustrations, as part of the paratext^[3], play a crucial role not only by accompanying the text but also by helping children understand it better. They provide a space for the translator's voice, albeit limited. However, illustrations serve more than this function; they must often be adapted to linguistic and cultural differences to align with the translated text. The works we will analyze reveal a lack of information regarding whether the original illustrations were preserved or replaced. From the translations of Rodari's works before the 1990s that we have reviewed, it appears that illustrations were generally copied from the original texts. This practice was often influenced by the publishing houses' decisions and priorities. Nonetheless, cover illustrations were given importance, typically presented in color with the author's name prominently noted. Demiri^[4] observes that although translated books often retained the original illustrations, their use fosters a closer connection between the reader and the work. She notes that while illus-

trations have been a constant in world literature, Albanian publishing houses are only recently beginning to accord them the space they deserve, addressing the gap that existed for years and decades.

Through the examples presented in these two works, we will highlight how the illustrations are handled and adapted for readers. Specifically, we will examine whether the style and character of the illustrations have been preserved and if they are integrated in a coherent and comprehensible way for children.

Theoretical Framework: The Importance of Illustrations in Children's Literature

Language conveyed through images is universal and capable of transcending linguistic and cultural boundaries. Initially, a child's first contact with a book often begins with the illustrations before engaging with the text. As the scholar Bishqemi^[5] points out in his theoretical book on children's literature, "the illustration is an important element in bringing the reader closer to the literary work, helping them understand the content, igniting their imagination, and enhancing the humorous aspects of the text." He states that "the illustrator's task is to break down the content, capture key moments of the literary work, introduce the reader to the world of events, connect them with the characters, and make these elements more tangible and concrete." (*ibid*). Usually, the illustrator's mission is to enhance the work both externally and internally, making it more appealing to the reader, and to interpret through images what is perceived while reading. Illustrations, or the visual text, play a crucial role, particularly in the personification of characters within the work. The Italian author of children's books, Roberto Denti^[6], explains that illustrations help children develop their creative abilities by asserting that "what is most important is the creativity that induces in the child a sequence of images through both fantasy and temporal logic." According to him, children learn through images while listening to what mothers usually read to them. This combination of auditory and visual input helps cognitively in decoding the message of the text.

The issue of illustrations is particularly significant in contemporary children's literature publications. An entire team is often involved in curating the book's visual presentation and marketing it. Lathey^[7] asserts:

Illustration, together with the visual impact of lettering and text, has been a significant aspect of children's reading matter from the earliest days of a separate literature for children. Book-sellers, publishers and authors have long been aware that pictures, decorative additions or a striking page layout will attract and retain the attention of young readers.

Riitta Oittinen^[8] also considers the translation of illustrated books to be a distinct field within translation studies. She supports the idea that illustrations are interpretations that can alter the reading experience, affect the audience, and make the experience more engaging by adding special meaning to certain texts^[9]. Moreover, it is important for the illustrator to be meticulous in interpreting the message to avoid inconsistencies, given the significant impact that visual images have on a child's memory. Therefore, establishing a strong relationship and cooperation with the translator is crucial. While some scholars view illustrations merely as sequences of images that complement the text, O'Sullivan^[10] supports this perspective, considering them a non-engaging activity:

The more intricate the interplay between words and pictures the more complex the task of translating. Difficulties arise when pictures and words tell different stories or when the text consistently does not refer to what can be seen in the pictures^[11].

However, it is important to remember that one of the most significant differences between children's literature and adult literature is the visual element. As we have stated, the role of illustrations in the translation of children's literature is crucial and represents a major challenge, as it involves what Jakobson refers to as intersemiotic translation which means "an interpretation of verbal signs through a non-verbal sign system"—in other words, the interpretation of linguistic signs using non-linguistic sign systems. Given the different communication codes according to Eco^[12] involved in intersemiotic translation, the strategy naturally involves selecting the most characteristic elements of the work. In the case of translations for children, the intersemiotic translator is required to divide the original text into segments and adapt a

series of visual sequences for each segment. O'Sullivan^[10] asserts:

The translator's reading of the original pictures-book is one that takes words (A) and the images (B); the reception is of the combined synergetic effect (C), which is more than the sum of A+B. When faced with the task of translating the verbal text (A), it is not always easy for him or her to disentangle the elements that contributed to the overall reception (of C). The result can be problematic: the pictures may stimulate the creative linguistic originally only evident in the pictures. In other words, intentional gaps in the source text may be filled by translators in the target text that shift the balance of the interaction between the elements.

It often happens that the visual text serves as a reference point for the translator. However, each translator and reader may evoke subjective interpretations of words and images^[13]. Since the original work can generate various interpretations—due in part to issues of untranslatability or adaptations—the effectiveness of intersemiotic translation depends on how the work is adapted for the reader in the target culture. Careful attention must be paid to how it is interpreted by readers in the target culture.

The reason that often leads to the modification of illustrations is equivalence. Mona Baker^[14] discusses the challenge of non-equivalence in translation and the various strategies for addressing it. She highlights that the choice of an equivalent depends on linguistic and extra-linguistic factors, as well as the context of both the source and target languages. Baker emphasizes that there are no absolute guidelines for handling non-equivalence; translators must navigate factors such as the reader's expectations, cultural context, and external constraints. The focus then shifts to non-equivalence at the word level, explaining that when the target language lacks a direct equivalent for a source term, the translator must choose strategies based on the type of non-equivalence and the specific context of the translation (*ibid*). Some of the main causes of non-equivalence according to Baker are:

- a) Culture-specific concepts
- b) The source language has no lexical equivalent in the

target language

c) The source language word is semantically complex

d) The source and target languages make different distinctions in meaning

e) The target language lacks a superordinate term

f) Differences in form and meaning, etc.

The significance of the images in the original text aids the translator in codifying the data and interpreting the events. According to Oittinen^[15], the translator can gain insights into various aspects such as the setting, culture, atmosphere, character appearances, and their expressions, which assist in choosing the appropriate translation strategy. However, a potential issue is over-interpretation, where the translator may be influenced by the images, which can provide more information than what is explicitly written in the text. O'Sullivan also confirms that this sometimes leads translators to add words or fragments that are not present in the original text, potentially resulting in an overload of information and diminishing the overall effectiveness of the translation^[10]. The translator's approach also affects the illustrations. If the goal is to make the work as culturally familiar as possible for the target audience, the translator must ensure consistency with the original illustrations, which are often preserved in translation. This is important because retaining the source text illustrations, *topographical elements such as street names, addresses, and shop names*—presented in the source text language—must be considered. However, this decision does not depend entirely on the translator; it also involves choices made by editors and publishing houses, influenced by factors such as time constraints, publication schedules, and economic considerations^[16]. Besides the names, there are also imitations of sounds, onomatopoeia, clothes, buildings or specific elements of a culture. However, retaining the source text illustrations, regardless of the translation strategy used, helps preserve the identity of these elements in the target culture, aiding in the understanding of the text.

To conclude, we must acknowledge that theoretical studies on illustrations in the translation of children's literature are still largely within the realm of empirical research. What is needed are translation studies that integrate both the verbal elements, which transition from one language system to another (i.e., from the source language to the target language), and the visual elements, which are an integral part of the original work. According to O'Sullivan^[11], the interplay

between text and pictures presents a challenge for the translator: the more sophisticated the connection between the image and the text, the more complex the translation process becomes. Illustrated books test the translator's linguistic, cultural, and creative abilities, as the message conveyed involves a combination of both verbal and visual elements in the source and target languages.

Based on this context, we will examine how the visual texts accompanying the Albanian translations of Gianni Rodari's works in our study corpus have been adapted.

2. Materials and Methods

In this comparative study, the selected corpus will be bilingual, featuring the original Italian texts and their Albanian translations. For readability, the Albanian text will be translated into English. The study will examine the following aspects: (1) whether the original illustrations in Rodari's works have been modified, (2) if there have been issues with language adaptation and coherence with the illustrations, and (3) the translators' approaches to cultural aspects and how these are presented. By employing a comparative method and identifying specific examples, this study aims to facilitate accurate interpretations.

Another crucial aspect, often taken for granted when analyzing the language of both the source and target texts, is the consideration of the temporal distance and historical-geographical context of the literary work. In our view, this aspect is essential for our study: firstly, it aids in gathering accurate information, and secondly, the comparison would be incomplete without accounting for these chronotopic coordinates. As Osimo^[17] defines, a text possesses *chronotopic* coordinates that situate it within a specific time and place. This means that when the work is introduced into the target culture, it may or may not retain these coordinates. For instance, works by Rodari, which have enjoyed widespread popularity in Russia and other communist countries, have sometimes been more widely read there than in his country of origin. Also, according to the study by Tirana^[18], this is partly because many cultural references or toponyms were omitted, either due to insufficient adaptation or because of the translation strategies employed by the translators. The cases under consideration will be two: the Albanian translation of Gianni Rodari's *Il libro degli errori*^[19] (1964) (Book

of Mistakes) and a well-known poem entitled *Gli odori del mestiere* (What do crafts smell like), from *Filastrocche in cielo e in terra*^[20] (1960) (Nursery Rhymes in Heaven and on Earth) .

Before beginning the analysis, it is also necessary to clarify the details of our study corpus:

-Il libro degli errori:

Il libro degli errori: *is the original title of the work and was first published in 1964*^[19] by *Collana Libri per ragazzi n.15, Turin, Giulio Einaudi editore*. This book is illustrated by Bruno Munari, a renowned Italian artist and illustrator.

Reprint and Additional Information:

- **Reprint of the Book:** We are using the reprint from Edizione El, San Dorligo della Valle, 2011. This edition preserves the original illustrations by Bruno Munari, which are integral to the book and enhance both its style and visual experience.
- **Structure and Content:** The book contains 143 pages, and includes an overview of the subject at the end. The table of contents helps orient the reader and provides a clear overview of the book's topics and structure.

-Libri i gabimeve (Book of Mistakes):

Book of Mistakes was translated by Eqrem Biba in 1973^[21] and published in Tirana by the "Naim Frashëri" publishing house. This edition contains 131 pages and has a circulation of 12,000 copies. The book is intended for children aged 7 to 9 years and serves as a valuable resource for studying translation strategies in children's literature.

Release Notes:

1. **Missing Information:** This edition lacks some important details. The illustrator and editor's names are not included in the published information, and the original title of the book, as well as the language from which it was translated, are not mentioned.
2. **Illustrations:** The book contains illustrations, but only the name of the cover illustrator is specified at the end of the book.

The book we are considering is an early version of the translated text and offers a valuable opportunity to study how the original material was adapted for the Albanian public. Despite the gaps in information, this version is important for our analysis and comparison with the original book.

-Gli odori del mestiere

Gli odori del mestiere is a nursery rhyme (filastrocca) included in the collection *Filastrocche in cielo e in terra*, published by Einaudi in 1960^[20].

-Ç'erë kanë zanatet? (What do crafts smell like):

In the Albanian translation, *Gli odori del mestiere* has been adapted into a 13-page booklet, with modifications to the structure of the poem to suit the context and needs of the target language readers. This adaptation illustrates how a literary work can be altered from the original text. The work was translated by Llazar Siliqi in 1966^[22] and published as a small illustrated book in Tirana by the Ministry of Education and Culture, Student's Library. The book, with a circulation of 20,000 copies, contains 14 pages and is illustrated by M. Deliu. It was used as supplementary reading and is recommended for children aged 8–9 years.

3. Reception of Rodar's Works in the Albanian Language

Before examining concrete cases of interventions in the visual text and their interpretation, it is important to briefly address the contextualization of Rodari's literature in Albania.

Rodari is a widely translated author into Albanian language. Our research has revealed that the online catalogs of the National Library list over 60 titles, including fairy tales, nursery rhymes, story collections, and novels for children. These include both his earliest works and lesser-known titles. Gianni Rodari's work for children is both varied and of high quality, encompassing both prose and poetry. Our readers have had the opportunity to engage with his works through the translations of true masters, such as Gjergj Zheji with *Aventurat e Çipolinos* (*The Adventures of Cipollino*)^[23] and *Rrugat e vegjël* (*Little Wanderers*)^[24]; Llazar Siliqi with *Ç'erë kanë zanatet* (*What do crafts smell like*)^[22]; Eqrem Biba with the *Libri i gabimeve* (*Book of mistakes*)^[21]; Adelina Abazi with *Udhëtimi i shigjetës së kaltër* (*Journey of the Blue Arrow*)^[25]; Dhimitër Pako with *Aventurat e Tonino të padukshmit* (*The Adventures of Tonino the Invisible*)^[26], etc.

What piqued our curiosity was understanding why this selection of his works was made, especially given the diversity of his literary production at the time. In fact, his works

have not been translated into Albanian since the 1970s^[27] until after the transition period following the end of communism. Based on our analysis of the texts, we found that most of these books were translated from Russian rather than from the original literary work. Although this is not indicated on the covers of some of these books, exceptions include *The Journey of the Blue Arrow* and *The Adventures of Tonino the Invisible*. A possible explanation is the significant influence of Russian literature and the fact that Rodari enjoyed considerable popularity in the countries of the former Soviet Union^[28]. Additionally, Rodari's works and the themes they addressed were in line with the ideology of the time^[18]. It is important to emphasize that this does not diminish the value of this great writer; rather, we aim to explain the types of texts that were accepted by censors during the regime. In book translations for children, interventions and modifications are frequently made as deemed necessary. Zohar Shavit^[29], a key researcher in the field of children's literature translation, supports this view. Drawing on Iltamar Even-Zohar's^[30] polysystem theory, Shavit highlights how the translation of children's literature is affected by its peripheral position within a culture's literary system. Typically, the dominant culture influences the translators' choices and approaches. This has been the case with our translation tradition, which predominantly followed the Russian model. Shavit^[29] argues that the translation of children's literature is often oriented to achieve a higher level of acceptability within the host culture. She also notes that translators have considerable freedom to alter the original text, including deleting parts or adding elements to enhance acceptability and readability^[29]. This tendency is evident, for instance, in the translation of the poem *Ç'erë kanë zanatet* (*What do crafts smell like*) where we observe interventions and modifications to adapt the text and images. Additionally, topics with moralizing content were preferred at the time. Although *The Book of Mistakes* does not convey strong political or moralistic messages, it is noted for its significant educational value. However, it is treated as such. According to the bibliography of literature for children and young people from 1972, as noted by Tabaku and Kosturi^[31]:

At first glance, it seems that through this book,

the author teaches children to write their native language correctly. However, the real purpose is to expose the capitalist ruling order of Italy through these nursery rhymes and stories. The author highlights the suffering of the people due to the lack of bread, housing, electricity, medicines, and water. Children are depicted as performing heavy labor...

As can be seen, there was a tendency to portray Rodari as having an ideological inclination, which facilitated the acceptance of his work. From our analysis of the works, we conclude that the translation is well-executed. However, our focus is not on evaluating the translator's skills. Instead, we concentrate on how the illustrations have been adapted, specifically examining the alignment of the text with the illustrations. This is particularly interesting because the work blends humor and fantasy with grammatical aspects, making it somewhat unique.

4. Results

4.1. Concrete Examples of Cases of Interventions in the Visual Text

Libri i gabimeve (Book of mistakes):

Lathey claims:

When a translator is working on an edition of illustrated stories where images are as important as written text, for example a picture book edition of a single fairy tale, the challenge lies in coordinating text and illustrations. Everything depends on which scenes the artist has chosen to illustrate and how these moments are spaced throughout the narrative. If the translation is longer or shorter than the source text, some manipulation of the relationship between text and images may be necessary.

Not everything interpreted from the source language translates identically. In the case of the poem titled *Per colpa di un accento*, we observe that the accompanying illustration

¹It should be clarified that the translation of Rodari's literary work began in the 50s and he was quite popular as an author. Then, mostly due to the tendencies and philosophy of the regime, there was complete silence towards him, which is reflected by the time gap between the years '74-'89. After the 1990s, Rodari has been translated a lot and is still present in his works translation.

is omitted. This is because the phonetic effect created in the original Italian cannot be replicated in Albanian. Phonetic differences arise because homonymous words in one language often lack equivalent counterparts in another. For example, in the original poem, Rodari highlights mistakes in pronouncing homonymous words like *pero* (pear) and *però* (but). Achieving the same effect in Albanian or other languages is impossible. Thus, the translator and graphic editor face the challenge of ensuring that adaptations do not distort the poem's overall meaning and that a strong connection between the image and the translated text is maintained.

Typically, translators of poetry exercise more freedom, resulting in a more subjective version of the text. This freedom can also influence whether the original illustrations are retained. A pertinent question arises: if the translator had been required to adhere strictly to the original illustrations, would the same content have been preserved? The outcome might have been problematic, as a literal translation could lose the original connotations, leading to an irretrievable loss of meaning. In this context, what Eco^[12] refers to as a “negotiation” occurs. Biba, for instance, creates a replacement that serves a similar function in the target language, employing different stylistic and phonetic elements to achieve the desired effect. This version incorporates the idea of changing alliteration and rhyme structure as part of the translation process. As can be seen, translating Rodari's poetry remains one of the most challenging tasks for a translator. His language is also characterized by puns, nonsense, rhymes, sound play, and metaphorical figures, all of which must be carefully considered. Nasi^[32], who specializes in the translation of children's poetry and rhymes, asserts: “Children's literature

offers a wealth of exemplary texts to translate, necessitating careful consideration of which translation strategies to employ. Translating Rodari's poems presents a small challenge, but one that provides valuable opportunities for reflection.”

Therefore, we believe that a literal translation would be the biggest mistake for a translator. In the case of Biba, we observe that the translation is somewhat compatible with the original from both a linguistic and adaptation perspective, although in some instances it is not. Consequently, the illustrations, which are taken from the original, have undergone minor but significant modifications.

4.2. Visual Text Adjustments to Equivalence

4.2.1. L'insalata Sbagliata (The Wrong Salad)

One of the most challenging aspects to adapt is cultural terminology^[33], especially when it pertains to a country's culinary traditions. Lathey^[7] demonstrates how cultural terms, which may not be familiar to young readers, can be adapted or replaced through illustrations. In such cases, the translator might either adapt these terms or find an equivalent that resonates with the target audience. Maintaining formal equivalence, as defined by Nida^[34], can be difficult in translation. Illustrations play a crucial role in clarifying and making the content more understandable for the reader.

The case of the poem titled *L'insalata sbagliata* (*The wrong salad*): The purpose of the translator was to remain faithful to the author's main intention: highlighting the common spelling mistake of writing “olio” as “oglio.” Of course, the translator chose a different semantic equivalent to convey the same effect in the target text, opting for *vinegar* instead of *oil*.

Guardò meglio nell'ampolla
dell'olio e inorridì:
gli avevano servito ^[f]_{SEP}
un «**OGLIO**» con la «g»!

Bobo, në etiketë
një gabim prapë sheh
uthullën e shkretë
të shkruar me «f».

He looked more closely at the bottle
of the poor vinager and was
horrified: they had served him a
“uthull” with a “f”!

Rodari, Il libro degli errori,^[19] 1964, p. 38. Rodari, Book of mistakes, 1973,^[21] Our version

With this choice, Biba manages to convey two communicative functions of the author: first, by raising awareness about correct and error-free writing (he compensates for the target text by finding a typical error in the word “ufull” as a replacement), and second, by highlighting a gastronomic tradition of a country. Here we are dealing with the strategy

of substitution with an approximate equivalent in the culture of the target language.

In the source text illustrations, **Figure 1a** depicts a glass bottle with the letter «g» written on the label. This illustration isolates the error to highlight that the letter «g» is out of place. In the Albanian variant, **Figure 1b** retains this illus-

tration because it aligns with the concept of “wrong”—as it visually corresponds with the beginning of the phrase used in the title: “the wrong salad.”

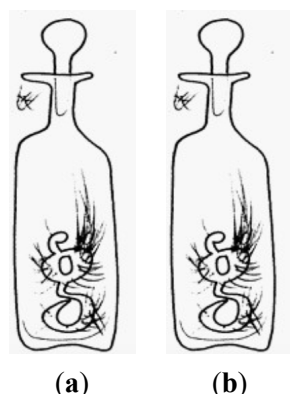


Figure 1. L'insalata sbagliata from *Il libro degli errori*, 1964. (a) Illustration from *Il libro degli errori*^[19] by Gianni Rodari, 1964, p. 127. Copyright © Bruno Munari. (b) Illustration from *Libri i gabimeve* (*Book of mistakes*)^[21] by Gianni Rodari, 1973, p. 40. unnamed illustrator.

4.2.2. Essere o Avere (To Be and to Have)

Margherita Ippolito^[35] points out that “Usually, translators cannot modify illustrations. They can intervene only on the verbal text but, at the same time, they must not overlook any interactive influence between the verbal and visual codes”. The example we will examine is a typical case.

To understand the complexity of the work, it is important to note that the message Rodari aims to convey does not lie solely in identifying errors. He even classifies the types of errors by their significance. Regardless, through this humorous story, the author aims to highlight a common mistake in using the auxiliary verb *avere* (to have) with the past participle *andato* in the perfect tense of the indicative mood, specifically: *ho andato*. Although the plot of the nursery rhymes revolves around linguistic problems and languages vary in their rules, it is important to note that conveying the same concept across languages can be challenging. This presents a separate issue. The translator, of course, strives to find a solution that aligns with the grammatical rules of their own language system whenever possible. Therefore, the translator provides a language variant that is uniquely possible in the Gege dialect: *Me qenë dhe me pas* (to be and to have). On the contrary, if the translator had chosen to translate the verbs *kam* (have) and *jam* (be) into standard language, it would have been impossible to provide the correct equivalent because the infinitive form is not preserved

in standard Albanian language. What is interesting in the visual text is the modification made to the image: the verb *essere* (to be) in the third person singular “è” in **Figure 2** is replaced by the letter “Q” in **Figure 3**.



Figure 2. Illustration from *Il libro degli errori*^[19], by Gianni Rodari, 1964, p. 16. Copyright © Bruno Munari.



Figure 3. Illustration from *Libri i gabimeve* (*Book of mistakes*)^[21] by Gianni Rodari, 1973, p. 11, unnamed illustrato.

4.2.3. Un Carattere Pacifico (A Peaceful Character)

In the case of the translation of the poem A Peaceful Character, Biba’s choices of adaptations and content of the visual text are very interesting and show a careful and creative approach. In the original version, the character Goicondo Corcontento uses the word “arrabbiato” (angry) by misspelling it with a “b” (**Figure 4**). This is also reflected in his peaceful character, which gets along well with everyone. In the Albanian translation, Biba decided to replace “arrabbiato” with “hate” and used an “r” instead of a “b”. This change retains the concept of typo, but fits better with the Albanian language and culture using a similar connotation. In this way, the translator is faithful to the author’s style, bringing a similar linguistic effect. This is also reflected in the illustrations of the **Figure 5**.



Figure 4. Illustration from *Il libro degli errori*^[19], by Gianni Rodari, 1964, p. 15, Copyright © Bruno Munari.



Figure 5. Illustration from *Libri i gabimeve (Book of mistakes)*^[21] by Gianni Rodari, 1973, p. 7, unnamed illustrator.

4.2.4. Il Biglietto Perduto (The Lost Ticket)

Retaining the textbook illustrations in the translated text also considers topographical elements such as street names and addresses which are in the source text language^[16]. In many cases, cultural references can be omitted, especially if they are not essential and do not affect the overall meaning of the text. One strategy for handling such references is deletion, in order to minimize foreign elements. However, the translator has adhered to the principle of preserving the cultural identity of the original work, which is evident in the careful intervention made in the illustrations. The Lost Ticket is a short story in which the author guides the reader through descriptions of the canals of Venice, creating a vivid image of the place using topographical details such as *Saint Mark's Square* (Figure 6). The translator demonstrates fidelity to these geographical references by translating the toponyms into Albanian while retaining their original form and adapting them phonetically to conform to the norms of the Albanian language (Figure 7).

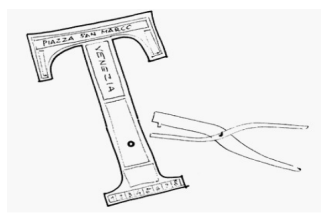


Figure 6. Illustration from *Il libro degli errori*^[19], by Gianni Rodari, 1964, p. 18, Copyright © Bruno Munari.

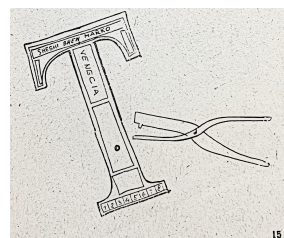


Figure 7. Illustration from *Libri i gabimeve (Book of mistakes)*^[21] by Gianni Rodari, 1973, p. 15, unnamed illustrator.

4.2.5. Comunicato Straordinario (Extraordinary Press Release)

Rodari has always been attentive to delicate themes such as war and technological development. In his works, he aimed to indirectly convey messages of peace and solidarity. According to Pietro Greco^[36], we observe an evolution in the author, who dedicated himself entirely to children's creativity. He is seen as a revolutionary thinker and a pioneer of science fiction literature, anticipating future developments in science through his boundless imagination and creations. In this context, the translator skillfully adapts Rodari's verses to preserve their meaning. Rodari describes rockets being sent to the planet Mercury, which is in danger of drifting out of its orbit after being hit by a rocket named "Q" (Figure 8). As a master of wordplay, Rodari combines the Italian word "Mercurio" (Mercury) with the letter "Q" for the rocket. However, in the Albanian version, this combination is removed (Figure 9), and the translator instead employs different wordplay with "Mars" and "Marc".

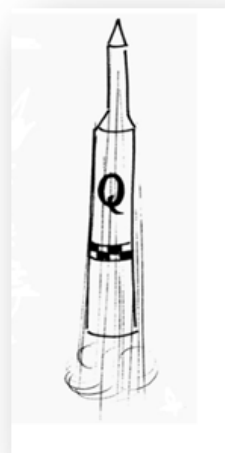


Figure 8. Illustration from *Il libro degli errori*^[19], by Gianni Rodari, 1964, p. 45, Copyright © Bruno Munari.

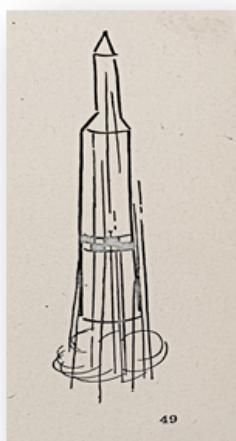


Figure 9. Illustration from *Libri i gabimeve (Book of mistakes)*^[21] by Gianni Rodari, 1973, p. 49, unnamed illustrator.

4.3. Ç'erë Kanë Zanatet (What Do Crafts Smell Like)?

In this section of the study, we will examine the modifications and adaptations made in the translated text of the poem *What Do Crafts Smell Like?* and how these changes impact the integration and transformation of the accompanying illustrations. This process serves as an important example of how a translated text can be adapted to reflect the needs and context of the target culture. As indicated by the corpus data, Rodari's poem is transformed into the format of a small book in the translated version. Unlike the original, which is not divided into stanzas and is short and rhymed, the translated version presents the poem differently.

Io so gli odori dei mestieri:
di noce moscata sanno i droghieri;
sa d'olio la tuta dell'operaio;^[SEP]
di farina il fornaio;^[SEP]
sanno di terra i contadini;
di vernice gli imbianchini;^[SEP]
sul camice bianco del dottore;^[SEP]
di medicine c'è un buon odore.^[SEP]
I fannulloni, strano però,^[SEP]
non sanno di nulla e puzzano un po'.

(Gianni Rodari, *Gli odori del mestiere* from *Filastrocche in cielo e in terra*^[20], 1960, p. 134)

The translated version is more extended than the original. Structurally, the poem is organized into eight stanzas, with added words, expanded phrases, and rhymed stanzas.

Here are some of the stanzas:

Mban erë prej stuku	Mban pastiçeri
Çdo xhamadar ^[SEP]	Erë që t'kënaqesh,
Dhe bojaxhiu	Manteli i mjekut ^[SEP]
Bojnash gjithfarë.	erë të kandshme ilaçesh
Bluza e shoferit	mbajnë peshkatarët
mban erë benzine	erë peshku e deti,
rrobja e punëtorit	Vetëm përtaci
vajnash maqine.	S'mban erë, i shkreti!

(Gianni Rodari, *Ç'erë kanë zanatet (What Do Crafts Smell Like)*^[22], 1966, p. 1–9)

The author's message highlights the importance of professions and the value of every individual's role in life. In the translated version, the translator introduces new professions for each stanza that are not mentioned in the original, such as janitor, fisherman, pastry chef, and driver. This addition expands on the author's words. The trend of that time was to create more moralistic literature, which transformed the poem into something resembling a political manifesto^[37]. This case of translation illustrates a distortion of the original text, showing a lack of fidelity to it. Regarding the illustrations, the original work clearly conveys its message, reinforced by illustrations representing each profession. In the translated version, the replacement of professions does not necessarily dilute the author's meaning, but it introduces different words and interpretations that go beyond the original text. For example, the cover background features an image of a fisherman on the seashore catching fish, and the author's name is not mentioned on the cover, nor is it indicated that it is a translated work. Based on the data and content, this situation seems similar to cases of French translations described as "la belle infidèle"—beautiful but not faithful. As O'Sullivan^[38] asserts:

Criticism of literature in translation—both for children and adults—often focuses on 'changes,' 'omissions,' or 'additions' in the translations without identifying the agent responsible for these alterations. A translator is never truly invisible, despite the prevailing ideology of translation that insists otherwise.

In conclusion, the approach chosen by the translator also impacts the integration of illustrations within the text

(Figure 10). In the case of Siliqi, the translation enriches the text in the target language. As Eco^[12] notes, some translations wonderfully enrich the target language and manage to convey more than the original. However, while a translation that adds additional meaning can be a significant work in its own right, it may not necessarily be a faithful translation.

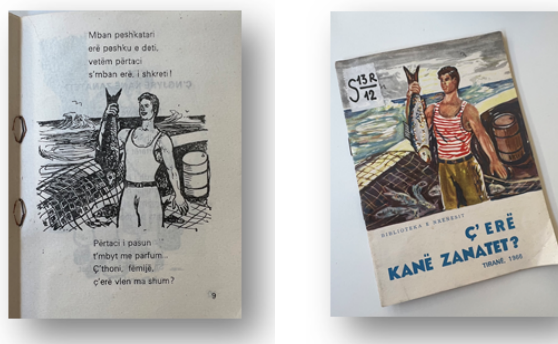


Figure 10. Illustration from *Ç'Erë kanë zanatet?* (*What do crafts smell like?*)^[22] by Gianni Rodari, 1964, p. 19, Copyright © M. Deliu.

5. Discussion

The interventions made on the graphic side of the visual text are intended to align the text with the images. From the examples we have examined, it is clear that changes were made by the translator and the illustrator only where deemed necessary. In cases where they could not adapt the image, it was removed entirely. Generally, the text is adapted to fit seamlessly with the illustrations. In other translated prose works, illustrations are often copied without presenting similar issues. They serve to support and contextualize the narrative, providing information and helping the reader visualize the characters, setting, and culture. However, in nursery rhymes, as seen in the cases under review, significant attention is required, as illustrations cannot always be perfectly aligned with the author's words. In such cases, the translator's role demands special skills and expertise. For example, Biba not only reads and comprehends the translated text but also interprets the images from the source text and attends to typographical details. In the case of Siliqi, new illustrations are introduced, which reflects a form of subjectivism. The alteration of Rodari's verses also leads to a corresponding alteration in the interpretation of the images.

Manipulations in illustrations may be necessary to fit the cultural context or to address changes in the text. How-

ever, these alterations should be made carefully and in alignment with the author's vision and artistic goals. If changes significantly affect the overall meaning of the work or specific parts of it, this can be problematic. It is crucial for translators and publishers to have clear agreements and adhere to legal and ethical guidelines to ensure that any modifications comply with copyright laws. During the period when these works were published, there was no regulatory body or discussion of such rights. The case of illustrations requires special attention, especially when the original images are preserved, to avoid mismatches between text and images. Recently, many Albanian publishing houses have been reissuing classic works, reflecting the growing need for retranslations. Therefore, it is important that the role of the translator remains central and is not excluded from editorial decisions. To conclude, it is useful to consider some of the strategies suggested by Lathey^[7] for translating picture books:

Strategies for Translating Visual Texts

- In an illustrated book, examine the role and placement of illustrations in the source text and make suggestions to potential editors concerning the replication of that relationship in the translated version.^[SEP]
- When working for a publisher who has commissioned a new set of illustrations, discuss at the start of the project the possibility of collaboration with the illustrator.^[SEP]
- Before translating a picture book for the first time, read prize-winning examples of the genre in languages to which you have access and, if possible, share them with children.^[SEP]
- When translating a modern picture book, take into account the harmony or counterpoint between text and image on each double spread of the source text.^[SEP]
- Take care not to add text to a page where the author and/or illustrator deemed it to be unnecessary, and avoid the temptation to insert text to explain what is happening in the pictures.

6. Conclusions

The role of illustrations in relation to the text is crucial. Our study shows that the integration of verbal and visual elements must be harmonious to ensure that the information

is not distorted. Therefore, cooperation between the translator and the illustrator is essential. The comparison between Rodari's original works and their corresponding translations reveals that, although the illustrations maintained coherence between image and text in the translated version, they were subject to modifications that violated copyright. The translation approach and strategy also influence interpretation, leading to two opposing tendencies: On the one hand, Biba tends towards foreignization, striving to stay as close as possible to the culture of the country of origin. However, it is noted that when confronted with issues related to equivalence, the strategy shifts. On the other hand, Siliqi leans towards domestication, creating the impression that the poem is not a translation. As Oittinen^[15] asserts, this approach may lead to misunderstandings and result in a translation that deviates from the original author's intent, as seen with Siliqi. Therefore, it is crucial to be cautious about how a text is interpreted. When new illustrations are introduced, there is a tendency to become as subjective as possible. This not only risks betraying the author's words but also influences interpretation through the illustrations.

This is also evident in the illustrations of new publications, which sometimes feature more exaggerated forms, a topic that will be the focus of our future studies. Currently, publishing house policies require the purchase of all rights, including those for illustrations. However, this does not mean that the translator is excluded; on the contrary, the translator's role is crucial. They often provide suggestions to the editors and decide how the illustrations should be positioned to maintain harmony and connection between the text and the images. Proper positioning of illustrations is essential for understanding the narrative. Editors may deliberate on this to offer readers a pause or to reveal information that climaxes the narrative. The examples presented in this paper highlight, first, the importance of coherence between text and images, and second, they contribute to the field of children's literature translation by emphasizing the significance of illustrations. We recommend that, regardless of the approach taken by the translator, caution is exercised when publishers decide to use the source text illustrations.

Author Contributions

Both authors contributed to the conception, design, and data analysis of this study: I.T. contributed to the concep-

tualization, investigation, acquisition and interpretation of data and drafted the manuscript; I.T. also contributed to the writing—original draft preparation; D.B. contributed to the methodology, supervision, interpretation and provided critical feedback on the manuscript; D.B. contributed to the writing—review and editing; All authors have read and agreed to the published version of the manuscript.

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Not applicable.

Data Availability Statement

The books we used to deal with the theoretical aspects of the paper are available physically and online. Some of the data that make up the corpus of our analysis are not available online, but are available in the University library in hard copy. This is because our analysis is focused on early translation variants, which are not available online. For each data we have specified the necessary bibliography.

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Conflicts of Interest

The authors declare no conflict of interest.

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