
**“THE ADVENTURES OF CIPOLLINO” OF GIANNI RODARI TRANSLATED IN THE
ALBANIAN LANGUAGE BY GJERGJ ZHEJI**

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Abstract: Gianni Rodari (1920 - 1980) was an Italian writer and journalist, most famous for his children’s books. He won the Hans Christian Andersen award in 1970 and is considered to be the Italy’s most talented twentieth century children’s author. “*The adventures of Cipollino*” (1951) is one of the first books of Gianni Rodari, which made the writer famous. Cipollino, as character, appeared in Italy for the first time in 1950, in a story that was published in the weekly magazine “*The pioneer*” in collaboration with the illustrator Raul Verdini (1899 - 1981). The book was launched in 1951 under the title “*The novel of Cipollino*”. Since 1957, its republications have been titled “*The adventures of Cipollino*”.

There are two contrary characters in this book, Cipollino, a clever and cunning boy who cannot endure injustice, and on the other hand the Prince Lemon, an unfriendly, evil and illogical leader. Their conflict symbolizes the struggle for freedom of the entire people, consisting of pumpkins, prunes, beans, etc., all vegetables, fruits and animals. The good ones who live in cruelty and under the inconsistent laws of the tyrant Limon, having Cipollino as their leader they managed to defeat the enemy by using their humorous tricks and their genius plans without ever having to go through violent actions.

The book is still fancied nowadays by the children, because they identify themselves with the protagonist, Cipollino, a shameless, invincible and trustworthy hero.

“*The adventures of Cipollino*” was published in Albanian in 1958, with the translation of Gjergj Zheji. The novel has been republished four times in 1966, 1993, 2001 translated by Gjergj Zheji and in 2010 by Taulant and Eri Tafa. In this article we will bring some translation modalities of the novel “*The adventures of Cipollino*” translated by Gjergj Zheji.

Gjergj Zheji (1926 - 2010) has been a teacher and a padagogue, translator, editor and researcher of the folklore. The literary works translated by him are: *The rhinoceros* of Eugène Ionesco (1909 - 1994), *The tale of Tsar Saltan* of Alexander Sergeyevich Pushkin (1799 - 1837), *The metaphysics of love* of Arthur Schopenhauer (1788 -1860), *Existentialism is a humanism* of Jean-Paul Charles Aymard Sartre (1905 - 1980) etc., whereas amongst the children’s books we may mention: “*The adventures of Helkelber Flint* of Mark Twain (Samuel Langhorne Clemens / Mark Twain, 1835 - 1910) and *The adventures of Cipollino* of Gianni Rodari.

Keywords: Gianni Rodari in the Albanian language, the novel “*The adventures of Cipollino*” in the Albanian language, translation modalities of the novel.

1. THE MODALITIES OF THE NOVEL’S TRANSLATION

The characters of the novel *The adventures of Cipollino* are vegetables, fruits and animals whose names are usually translated into Albanian by the translator with their respective names, such as: Dardha (Pear), Rrushi (Grape), Prasi (Leek), Domatja (Tomato), Fasulja/Bizelja (Bean), Boronica (Blueberry), Rrepa (Radish), Majdanozi (Parsley), Miu (Mouse), Urithi (Mole), Limoni (Lemon), Luleshtrydhja (Strawberry), Vishnja (Cherry), etc. In the course of the translation there are also some special names that have not been translated in their direct meaning, but have simply adapted to the laws of the Albanian language phonetics and the morphological changes, according to the gender and sex flexion. This is the name *Karçof* (*Carciofo*) in Albanian *Argjinari* (*Artichoke*) and with the name of the main character *Çipolino* (*Cipollino*) in Albanian *Qepujka* (*Little Onion*), which Gjergj Zheji translated in the footnotes of the first page of the 1st chapter:

1) *Çipolinoja ishte i biri i Çipolones* (Cipollino was the son of Cipollone).

çipolino – italisht i thonë qëpujkës” (cipollino – in Italian means little onion).

(Xhani Rodari, “*Aventurat e Çipolinos*”, translated by Gjergj Zheji, Phoenix, Tiranë, 1993, p. 3.)

Rodari uses many diminishing and contemptuous diminishing suffixes, which in the Italian language are very rich in comparison to the Albanian one. Although, Gjergj Zheji in many cases tried to adapt the suffixes of the Italian language to the Albanian ones (Limonthat, Bizeluqi, Fasuluqi etc.) was generally obliged to use them as in the

original, which has also led to the loss of meaningful nuances. Below we are illustrating this statement with an example:

“Cipolinoja ishte i biri i Cipolones. Gjithsej këta qenë shtatë vëllezër: Çipoletto, Cipoloto, Çipoloça, Cipoluça e kështu me radhë, të gjithë emra që s’ke ku i gjen më të bukur për një familje të nderuar qepësh.” (Xhani Rodari, “Aventurat e Çipolinos”, cited, p. 3.)

“Cipollino era figlio di Cipollone e aveva sette fratelli: Cipolletto, Cipollotto, Cipolluccio e così di seguito, tutti nomi adatti a una famiglia di cipolle.”

“Cipollino was the son of Cipollone and had seven brothers: Cipolletto, Cipollotto, Cipolluccio and so on, all names suitable for a family of onions.” (Gianni Rodari, “Le avventure di Cipollino”, Einaudi Ragazzi, Edizioni EL, San Dorligo della Valle, Trieste, 2010, p. 7.)

The proper nouns: Cipollino, Cipolletto and Cipolluccio, suffixes of the Italian language: –ino, –etto and –uccio, mean in the Albanian language: *little*, so all these words would be in the Albanian language: *little onion*, while the suffix –one, in Cipollone, means *big*, so this word would be in the Albanian language: *big onion*.

Another characteristic of Gjergj Zheji’s translation is the inconsistency, in most cases, of the translation of the messages that convey the titles of the original. The matching of headline messages occurs in a few cases, more specifically in chapters 4, 11, 12, 16, 17 and 22. Also, in the Albanian language titles there is no verb as in the original, and the sentences are generally nouns, except for a few cases.

Gjergj Zheji has chosen not to make a literal translation, which would damage the meaning of the original text, but to remain faithful to the spirit, style and meaning of the text in the Italian language. There are many cases when the translator has added words, or even sentences, and has also removed such, resulting in loss or profit of meaning. Below are some examples:

EXAMPLE 1

“Një ditë prej ditësh princ Limonit vetë, që ishte zot e i parë i vendit, na i teket të kalojë andej. Oborrtarët u shqetësuan si asnjëherë tjetër nga ky vendim i princit të tyre, se mendonin – dhe kishin të drejtë për besë – që era e qepës do të vriste flegrat e holla të hundës nazike të madhërisë së tij.”

– Kush e dëgjon pastaj princin, kur t’i bjerë në hundë era e rreckamanëve! bisedonin ata e i qanin hallin njëri-tjetrit.

– Në më dëgjoni mua, ne duhet t’i spërkasim të varfërit me livando, – u hodh e tha kryeshambellani i oborrit.” (Xhani Rodari, “Aventurat e Çipolinos”, pp. 3–4.)

“Una volta doveva passare di là anche il Governatore, il Principe Limone. I dignitari di corte erano molto preoccupati.”

– Che cosa dirà Sua Altezza quando sentirà questo odor di poveri?

– Si potrebbe profumarli, – suggerì il Gran Ciambellano.”

“Once the governor, Prince Lemon, had to go beyond. Court dignitaries were very worried.”

– What will His Highness say when he smells this smell of poor people?

“You could smell them,” suggested the Grand Chef.” (Gianni Rodari, “Le avventure di Cipollino”, cited, p. 7.)

EXAMPLE 2

“– Fort të dashur e të shumëvyyer shtetasit tanë! Madhëria e tij princi, ju falënderon nga thelbi i zemrës për shprehjen tuaj të shkëlqyer të besnikërisë së pashoqe, që i rrëfyet duke shtyrë, shqelmuar e coptuar njëri-tjetrin. O burra, shtyhuni dhe më tepër, shqelmohuni dhe më fort, coptohuni dhe më shumë!”

– Mos u bëj merak se do të vijë radha ta provosh dhe ti vetë në kurriz, mor derdimen matuf! – foli Çipolinoja me një zë që mezi dëgjohej.” (Xhani Rodari, “Aventurat e Çipolinos”, cited, p. 6.)

“– Amatissimi sudditi, Sua Altezza vi ringrazia per il vostro affetto e per le vostre spinte. Spingete, cittadini, spingete più forte!”

– Ma vi cascheranno addosso! – si provò a dire Cipollino.” (Gianni Rodari, “Le avventure di Cipollino”, cited, p. 9.)

“– Beloved subjects, His Highness thank you for your affection and for your efforts. Push, citizens, push me harder!”

– But they’ll catch you! – tried to say Cipollino.”

EXAMPLE 3

“– E si të duken ty, a mjaftojnë për një shtëpi?”

– Në më pyetsh mua, s’ mjaftojnë.”

– E po qysh t’ia bëjmë atëherë?”

– Kjo është puna jote. Kur s’ mjaftojnë për një shtëpi, bëj atëherë një fron e rri.” (Xhani Rodari, “Aventurat e Çipolinos”, cited, p. 10.)

“– E bastano per fare una casa?”

- *Io direi di no.*
 – *E allora?*
 – *E allora che vuoi da me? Se non bastano per fare una casa, farai una panchina.*” (Gianni Rodari, “Le avventure di Cipollino”, cited, p. 14.)
 “– *Is it enough to make a home?*
 – *I would rather say no.*
 – *So what?*
 – *So what do you want from me? If they are not enough to make a home, you'll make a bench.*”

In the first example the *Governatore* (The Governor) word has been replaced with the expression: *zot e i parë i vendit* (the lord of the country); meanwhile there are added: *na i teket të kalojë andej* (abruptly changed his mind to pass on the other way), *si asnjëherë tjetër* (like never before), *nga ky vendim i princit të tyre* (by their prince's decision), *se mendonin* (they thought), *dhe kishin të drejtë për besë* (and they were incredibly right), *që era e qepës do të vriste flegrat e holla të hundës nazike të madhërisë së tij* (that the smell of the onion would kill the nostrils of his majesty), *bisedonin ata e i qanin hallin njëri-tjetrit* (they used to talk and discuss on their life issues), *në më dëgjoni mua* (if you are paying attention to me), *të varfërit me livando* (the poor in lavender).

In the second example there are added: *e të shumëvryer* (priceless), *tanë* (our), *princi* (the prince), *nga thelbi i zemrës* (from the bottom of the heart), *për shprehjen tuaj të shkëlqyer* (for your excellent expression), *së pashoqe* (unparalleled), *që i rrëfytet* (to whom it is related), *shqelmuar e coptuar njëri-tjetrit* (kicked and broke one another), *o burra* (hurray), *mos u bëj merak se do të vijë radha* (do not worry that your turn will come), *mor derdimen matuf* (you stupid men), *me një zë që mezi dëgjohej* (whispering).

In the third example there are added: *e si të duken ty* (how do you find it), *qysh t'ia bëjmë* (how could we help it?), *e rri* (keep calm), the phrase *po atëherë ç'do nga unë?* (what do you want from me?) is replaced with: *kjo është puna jote* (this is your job), while the word *panchina* (bench) is replaced with the word *fron* (throne).

The following verses, adapted from Gjergj Zheji, are worthy to compete with the original ones. If it had been done literally, they would not have the elegance they actually transmit. Following is a verbal translation of Rodari's verse to point out the talent of the translator and his creative ability:

Our translation	Gjergj Zheji's translation
Në shtëpinë e kumbar Kungullit dora e djathtë është në kuzhinë dora e majtë është në kantinë, këmbët në dhomën e gjumit dhe koka del përmbi çati.	<i>Ohihi e ohoho! Kumbar Kungullin shiko: ka një dorë në kuzhinë e ka tjetrën në dhom' të gjumit, këmbët jashtë në prag i rrinë edhe hunda, ohihi! i ka dalë përmbi çati</i>
In the house of the godfather Pumpkin the right hand is in the kitchen the left hand is in the cellar, the legs are in the bedroom and the head comes out of the roof.	<i>Ohihi, ohoho! Look at the godfather Pumpkin he has one hand in the kitchen and the other in the bedroom his legs come out of the door, as well as his nose, ohihi! came out of the roof”</i>

In the translation of Gjergj Zheji punctuation is not respected and the number of sentences of different paragraphs is not preserved. There are many instances when the translator merges two sentences into one or divides a long sentence into two such as in the following examples, where it is noted the division of a long phrase of the original into two shorter sentences in Albanian:

Example 1

“*Besojmë se ju do ta keni kuptuar me kohë që konteshat Vishnje ishin pronaret e tërë fshatit me tokë e shtëpi bashkë. Bile edhe kisha e vogël me këmbanoren pranë, ishte pronë e tyre.*” (Xhani Rodari, “Aventurat e Çipolinos”, cited, p. 33.)

“*È tempo ormai che diamo un'occhiata al Castello delle Contesse del Ciliegio, le quali, come avete già capito, erano le padrone di tutto il villaggio, delle case, della terra, della chiesa e del campanile.*” (Gianni Rodari, “Le avventure di Cipollino”, *vepër e cituar, fq. 39.*)

“*It's time for us to look at the Castle of the Cherry Countesses, which, as you have already understood, were the owners of the whole village, the houses, the land, the church and even of the bell tower.*”

Example 2

“*Atë ditë që Çipolinoja shpuri në pyll shtëpinë e kumbar Kungullit, në kështjellën e konteshave kishte lëvizje të madhe. Zonjave të shtëpisë do t'u vinin kushërinjtë.*” (Xhani Rodari: “Aventurat e Çipolinos”, cited, p. 33.)

“Il giorno che Cipollino fece trasportare nel bosco la casa del sor Zucchina, al Castello c'era una gran confusione, perché erano arrivati i parenti.”(Gianni Rodari, “Le avventure di Cipollino”, cited, p. 39.)

“The day Cipollino carried the house of Mr. Pumpkin to the woods; there was a great confusion at the Castle, what for the relatives had arrived.”

The vocabulary and the idioms of the Albanian language enrich and give embellish the translation of Gjergj Zheji. Some of the most beautiful idioms used by the translator are: *rrallë e tek* = once in a blue moon, *për bela* = what a mess, *të mbushur buzë më buzë* = brim, *me kuç e me maç* = overcrowded, *u shkulën nga ishin e nga s'ishin* = everyone included, *u erdhi shpirti në majë të hundës* = fed up, *i ranë në vesh* (dëgjoi) = learned by chance, *ia nguli sytë* = glanced at, *të kanë lënë veshët* = become deaf, *iu kanos duke shtrënguar dhëmbët* = threatened, *i vrasin sytë* = dazzle, *mjaft lllapët e bluat gjepura* = gossiping, *fryu jashtë* (iku) = ran away, *u vuri fshesën* (pastroi) = cleared away, *ngriti zërin* = raised the voice, *asnjë qime më poshtë/asnjë fill kashte më lartë* = exactly, *djersët i kullonin çurk* = tired to death, *kishte lindur me këmishë* = lucky, *qesh mirë kush qesh i fundit* = to be confirmed, *e pa me bisht të syrit* = glance at somebody secretly, *e vuri në lojë* = tease at somebody, *zuri t'i qajej* = complain, *ç'heq unë i ziu* (vuaj) / *heq të zitë e ullirit* = suffer, *do të më merrni në qafë* = do wrong to somebody, *punët i shkonin mbroth* = progress, *i ka marrë koka erë* = abnormal, *iku helm e vrer* = worried, *qëndroi sus* = keep calm, *po prishej menç* = get upset, *s'la shenjt e shenjtorë pa zënë në gojë / për qiell e për dhe* = vows, *kur ra dielli* = in the sunrise, *i qëndisi një letër* = he wrote her a letter, *i zuri derën* = went there uninvited, *i vuri dërmën* (e mbaroi) = finished it, *u nis marsh* = left immediately, *dha e mori* = tried hard, *iu hodh në grykë* = stand against, *i vuri drumë* = expel, *pesë me hiç* = nothing, *mbajti frymën* = breathless, *i mbeti qejfi* = was regretted, *u kishte hyrë frika në palcë* = were terrified, *plasën nga të qeshurat* = laughing out loud, *pa një e pa dy* (menjëherë) = immediately, *do ta shtrëngo* (do ta detyroj) = I will force it, *i bëhej zemra mal* = was delighted, *do më bjerë në këmbë* (do të më përulet) = he will beg me, *s'u zinte besë syve* = couldn't believe his eyes, *plasi nga inati* = get extremely angry, *më ra rasti* = it happened, *i bëri sytë katër* = focused, *iu përvesh punës* = started working hard, *vari buzët* = got angry, *u dha zemër* = encouraged, *i mbajti ison* = comply with, *vuri buzën në gaz* = smiled, *ikën me të katërta* = ran away scared etc.

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