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**TRANSLATING INNOVATION:  
REFLECTION ON THE (MIS)USE OF LANGUAGE –  
THE BFG AND ITS VARIANT IN ALBANIAN AS A CASE STUDY**

*This paper aims at reflecting on the way language anomalies expressed in the original are brought into the target language. The case study is based on the fascinating children's book *The BFG* and its Albanian translation. It is of special interest in translation theory and practice to study how language can be (mis)used to express meaning and how that meaning is transmitted across languages and cultures. Roald Dahl is known for his distinctive way of dealing with language and his attention to detail. Several examples of the original will be taken into analysis and will be compared to the Albanian counterparts, thus, a comparative approach will be used. Commentaries, assumptions and conclusions will contribute to a better understanding of the decision-making process during translation and its contributing factors.*

**Keywords:** *compensation, innovation, lexical, meaning, phonological, translation*

**Introduction**

*Translators for children, if they are not already children's writers themselves, have to make a transition to the child's mindset through the medium of the original writer's style*

**(Lathey 2006: 9)**

A world of magic lies with Roald Dahl and his books. Characters created by him come to life through the magical creativity of this innovative writer. We have focused on *The BGF* for this paper because in this book an entire world of words is introduced anew to readers who become fascinated each time they enter the wor(l)d of Dahl. *The BGF* speaks in such an odd and funny way that amuses readers, be they children or adults. The former will laugh and cheer each time the BFG (mis)uses words or expressions of English language, the latter will taste the individuality and innovativeness of the writer on a much deeper level. From a translation perspective, the book opens up a multitude of ways of analysis and comparison since the world of words so skillfully created by Dahl in English language would have to be brought in Albanian, thus, re-created for another audience. The translation process presents lots of challenges for translators since they would have to maintain almost the same playfulness with language as the original author does, but applying such a tendency to the Albanian language in order to let the Albanian readers "taste" the original fla-

vor of the writer and maintain coherence with his original purposes and intentions as well as coherence within the Albanian translation itself.

Roald Dahl is considered to be one of the most innovative writers for children in the latter half of the twentieth century (Zippes et. al. 2005: 359). An entire dictionary has been published as the *Gobblefunk Dictionary*, which includes a collection of two hundred made-up words and their explanations (Sullivan 2007 – 2008). The focus of the present paper is to outline the way the writer (mis)uses the language of the original, thereby resulting in innovations in different levels. Comparison of the original and the Albanian variant has revealed interesting insights into the process of translation, mainly indicating that the translator has fully identified the underlying purposes of R. Dahl and re-created them through the words and expressions of GjMM (the Albanian BFG), who can successfully speak incorrect Albanian language, with innovations being present at different levels. It is important to emphasize that *The BFG* has been translated into Albanian by the widely acknowledged writer and experienced translator *Naum Prifti* who has made the BFG speak Albanian (Dahl 1990: 5).

*Naum Prifti* has had a rich literary activity, including several fairy tales, short story collections, film scripts, comedies, novels, etc. He has also been intensively involved in writing for children as well as translating for them. His activity has been widely acknowledged beyond the Albanian boundaries also due to the fact that he is a member of the Albanian-American Writers Association that was founded in 2000 (Bishqemi 2009: 244). He has brought into Albanian *The BFG*, *Charlie and the Chocolate Factory* and *The Witches*, which has brought N. Prifti even closer to R. Dahl and his distinctively innovative style. The translator has chosen to mark his translation as an adaptation into Albanian language, something that is stated clearly in the prefaces of translations. The fact that the translator is a writer of children's books himself has contributed to a greater empathy between writer and translator on the one hand, and, on the other, between the translator and Albanian readers. This paper aims to bring a modest attempt to revive the role of both the writer and the translator as significant contributors in innovative trends brought in children's literature, respectively in English and Albanian literature.

Following David Rudd's essay "*Don't gobblefunk around with words*": *Roald Dahl and Language* characteristics of Dahl's writing style can be categorized into four types innovation: lexical, phonological, typographical, and semantic (Rudd 2012). The comparison of the original book and its translation into Albanian language has yielded a lot of examples, all interesting to discuss and each of them illustrative of different aspects of innovation. However, within the limits of this paper not all examples will be mentioned since such a thing would require much more space.

## **1. Lexical Innovation**

*Roald Dahl* is exemplary in his incomparable skill of coining new words in a multitude of ways: through malapropisms, compound words, suffixation, spooner-

isms, replacing existing words with others but retaining or reflecting the phonological connotation, etc. All these innovative techniques fill the pages of the book with an enriched vocabulary that build a whole new world of words to the hungry minds of little children that shuffle the pages and cannot get enough of Dahl's distinctive idiolect. Examples of these new words will be given below, juxtaposed to the words used in the Albanian variant. Comments follow, giving explanations and assumptions about the decision-making process on the behalf of the translator.

### Example 1.

If you do go back, you will be telling the world most likely on the *telly-telly bunkum box* and the *radio squeaker*. Po u ktheve, ti do t'i japësh *beharin* gjithë botës në *televizër-vër* ose në *radiokasketë*.

This example includes nouns created anew by Dahl. The first example *telly-telly bunkum box* is a compound noun which refers to *television*. It is not difficult to make the reference understandable: *the box* makes the first connection, secondly, *telly-telly* is a repetition of the first and the second syllables (television – telly). *Bunkum* is an existing word which means nonsense. To sum it up, the association here would be that the television is a vehicle of nonsense repetition. The second compound noun *radio squeaker* is a distortion of *radio speaker*, which still makes sense because it relates to the sound that Sophi's voice would make if it were spreading news over the radio speaker. In the Albanian variant *telly-telly bunkum box* is rendered as *televizër-vër*; a smart choice of the translator that has distorted the Albanian word for television (*televizor- televizër*) which has allowed him to use the same technique of the original writer- repetition of a syllable (even though it is the last syllable and not the first) *vër-vër* compared to *telly-telly*. The same is true for the second compound noun: *radio squeaker* is rendered as *radiokasketë*. The conventional word in Albanian would supposedly be *radiokasetë*, which has been transformed by the translator as *radiokasketë* – only one letter has been added (*k*), but this addition has resulted in a distortion of the words and humoristic touch which was also present in the original. The translator, as it can be seen and as will be shown through all examples of this paper, has been careful not to translate directly the word as they appear on the page, but has carefully identified the intentions of the writer and brought those intentions into Albanian, making it possible for the reader to enjoy the book fully. The last part of the paper will be composed of some more examples which will show the use of the strategy of compensation and will explain the purposes of using such a strategy. We are mentioning an example here since it is part of the sentence under discussion. The Albanian version has one more distortion which is not present in the original *beharin*. This is an intentional distortion of the Albanian word of Turkish origin *haber – behar*. This choice of the translator fully matches the style of Roald Dahl and his playfulness with words and language.

The examples of the table below again show the same tendency of the writer to form new words through distortions of existing English words and, juxtaposed, the corresponding words and expressions of the Albanian variant as a manifestation of the ability of the translator to recreate the distorted words of the original. This is done through identifying the existing word in the original and the intention of the writer in the first stage, and, secondly, finding the corresponding word or expression in Albanian and distorting this word or expression, maintaining the same intention of the original writer and preserving his style and fresh spirit.

**Table 1.** *Examples of lexical innovation*

| SL – English language     |                           | TL – Albanian language              |                            |
|---------------------------|---------------------------|-------------------------------------|----------------------------|
| Dahl's words/ expressions | Original word/ expression | Albanian variant                    | Original word / expression |
| <i>kidsnatched</i>        | kidnapped                 | <i>tërpoqa</i>                      | tërhoqa                    |
| <i>snozzcumpers</i>       | cucumbers                 | <i>Teleshtrangull</i>               | trangull                   |
| <i>swizzfiggling</i>      | teasing                   | <i>dërdëllit bulldog-llëqe</i>      | flas budallallëqe          |
| <i>Mispise</i>            | despise                   | <i>Përçshtyj</i>                    | pështyj                    |
| wondercrump               | wonderful                 | <i>Fantazmatike</i>                 | fantastike                 |
| <i>whoopsey-splunkers</i> | splendid, superb          | <i>mih-natshme</i>                  | mahnitshme                 |
| <i>squiffing</i>          | super                     | <i>Madhërreshiore</i>               | madhështore                |
| <i>vegittibles</i>        | vegetables                | <i>Zarvataget</i>                   | Zarzavate                  |
| <i>dumbilly</i>           | dumb, silly               | <i>Budallafiqe</i>                  | budallaqe                  |
| <i>knotty plexicated</i>  | complicated, complex      | <i>Kokëlaviçur</i>                  | I,e koklavitur             |
| wacksey big ears          | big ears                  | <i>veshë sa një gomar-dare</i>      | veshë sa një komardare     |
| bellypoppers              | helicopters               | <i>helikokëprerë, helikokapterë</i> | Helikopterë                |

As it can be observed from the examples, the translator has preserved the intentions of the writer and his style: distortion of the words is present in translation as well as in the original.

The examples below show other instances of Dahls' innovative style – the use of spoonerisms.

**Example 2.**

*Catasterous disastrophe*

*Shkatërrimfare dhe katastrofale*

**Example 3.**

*every crook and nanny*

*fije më lesh*

**Example 4.**

*Talking rommytot*

*po thua gjel-pula*

In example 2 *catasterous disastrophe* is a spoonerism of *disastrous catastrophe* which is brought in Albanian as *shkatërrimfare dhe katastrofale* (instead of the correctly spelt *shkatërrimtare dhe katastrofike*). The third example is a spoonerism of *every nook and cranny*, recreated in Albanian as *fije më lesh* (instead of *fije për pe*). The fourth example *talking rommytot* is a spoonerism of *tommyrot*, translated as *gjel-pula*. This is a smart choice on the behalf of the translator as a spoonerism of the Albanian word *gjepura*. The purpose of the writer is well-preserved in all examples in the Albanian variant.

## 2. Phonological Innovation

Roald Dahl's books are meant to be read out loud – such a thing will give the readers the full message and right amount of Dahl's style. In order for the Albanian variant to leave the same mark on readers' perception and impression, the translator should be careful to combine the right dose of alliteration and assonance, together with rhyming patterns.

### Example 5.

poor little *human-beaney tottlers*

*kolopuçrrat e vegjël të tokës*

This example is taken from the BFG's statements. The BFG always refers to humans as *human beans* and to little children and toddler as little *chidders* and *tottlers*. Reading these words aloud, one would not instantly recognize the "mistakes" of the BFG. However, looking at the written words we can easily distinguish the misspellings. The translator has chosen to distort the word, adding a humorous effect *kolopuçrrat* (double *r* instead of a single *r*), preserving meanwhile coherence with the translation of *human beans* – *njerëz toke*. More examples will be added below.

**Table 2.** Examples of phonological innovation

|   |  |
|---|--|
| I is not exactly understanding their <i>langwitch</i> .   | Megjithëse nuk e kuptoj <i>gjurin e tyre</i> .   |
| You just ought to be hearing little <i>micies</i> talking.  | Të kisha mundësinë të dëgjoje <i>minmiu-shët</i> duke folur!                                       |
| Other giants is all saying they is wanting to gallop off to England tonight to guzzle school- <i>chidders</i> . | Gjigantët e tjerë thanë se do t'ia mbathin për në Angli sonte, për të ngrënë ca <i>shkallore</i> . |
| <i>Catasterous</i>  | <i>Shkatërrimfare</i>  |
| Just now I is hearing him <i>chittering</i> away to one of them in his cave.                                    | Aty që pari e dëgjova tek <i>derr-dëlliste</i> me një syresh në shpellën e vet.                    |
| little <i>chidders</i>  | <i>Kalamijtë</i>   |
| stop <i>baggling</i> me   | mos u mundo të më <i>kush-ndërtosh</i>   |

|  |  |
|--|--|
| lowder than                              | <i>me kec</i>  |
| the greatest riter                       | <i>shkrumëtari më i madh</i>   |
| puntulashon                              | <i>Pykëzim</i>   |
| Jalous                                   | <i>ma kanë zali</i>  |
| a few nice little chidders               | <i>çurrugunët anglezë</i>  |
| redunculus and um-possiple               | <i>qershirake dhe e panumbur</i>   |
| jiggyraffes and cattypiddlers            | <i>aligaforret majë-maunet</i>   |
| Dillions                                 | <i>Miliunra</i>  |
| cattypiddlers                            | <i>horra-ngut-tangot</i>   |
| chittering                               | <i>dër-gër-bër-lis</i>   |
| little chidders                          | <i>Kaladjathtë</i>   |
| Your Majester, I is your humbug servant. | <i>Madhështori, jam shërbëtori juaj tepër i përnjomur.</i><br>[[Do të thotë i përunjur, – i pëshpëriti mbretëreshës Sofia.]] |
| Her Majester the Queen                   | <i>madhështorin e saj mbretëreshën</i>   |
| girlsies and boysies                     | <i>fëmijë dhe rrocvakë</i>   |
| don't you go tip-toppling backwards      | <i>mos u për-kal prapa</i>   |
| Your Majester, I is your humbug servant. | <i>Madhështori, jam shërbëtori juaj tepër i përnjomur.</i><br>[[Do të thotë i përunjur, – i pëshpëriti mbretëreshës Sofia.]] |
| little chidders                          | <i>Kalavamanëve</i>  |
| A sistance                               | <i>që t'ju parapiqem</i>   |
| little chidders                          | <i>Kalavamanëve</i>  |
| suspichy                                 | <i>po më ngjall shumë dyshemera</i>  |
| poisnowse                                | <i>Hemlotues</i>   |

In all examples it can be noticed that the translator is walking on the same path as the original author, paving the road with the same colors, even though the shade might be sometimes lighter or darker, i.e. the words and expressions in the Albanian variant are still within the style of the BFG: in the original the BFG speaks oddly in English, in the translation GjMM speaks oddly in Albanian. They both manage to make us laugh and enjoy Dahl to the fullest.

### 3. Typographical Innovation

As a writer that liked to play with language, Dahl also identified himself as able to literally play with words, i.e. their visual aspect: using capitalization, combining small and large capital letters or different types of fonts, using italics and exclamation marks for the purpose of entertainment mainly, or rarely, for emphasis. Sometimes, the typographical scheme serves also a guideline as to how to read

words out loud, where to pause, how to (mis)pronounce words, where to prolong a vowel or a consonant, etc. (Srničková 2014: 18). This proves quite challenging for the translator, who, at times, will have to resort to compensation as a strategy in order not to lose originality of style of the author and contribute to it in other ways or elsewhere.<sup>1</sup> Typographical innovation is more significant in other works of Dahl because *The BGF* focuses mainly on the strange way the character speaks and most instances of innovations are found precisely in his speech. There are, however, few instances that can be found in the original, such as use of italics or capitals for emphasis, but they are mostly unmarked in any way in translation and compensated through the re-creation of their purpose or impact rather than the use of any typographical means.

**Table 3.** *Examples of typographical innovation*

|  |   |
|--|---|
| Human beans is not really <i>believing</i> in giants, is they? Human beans is not <i>thinking</i> we exist. <sup>2</sup> | Njerëzit nuk besojnë se ka vërtet gjigantë; ata janë të mendjes se ne nuk ekzistojmë.                     |
| <i>Blowing a dream?</i> What <i>do</i> you mean?   | Puhasni ëndrra? S'e marr vesh ç'doni të thoni.  |
| Because You <b>SAW</b> me. if anyone is ever <b>SEEING</b> a giant, he or she must be taken away hipswitch.              | Sepse ti më <i>pe</i> , dhe kushdo <i>që e sheh</i> një gjigant, duhet të rrëmbehet në çast, dorë me një. |
| <i>New places!</i> What the <i>blazes</i> d'you mean <i>new places</i> ?   | Vende të panjohura? Ç'djall doni të thoni me këtë "vende të panjohura"?                                   |

As the examples show, in the first two cases the writer did not recreate typographical peculiarities. In the third case the use of capitals has been compensated by the use of italics, whereas, in the fourth case, the use of italics has been compensated by the use of quotation marks in Albanian.

#### 4. Semantic Innovation

Semantic shifts are a frequent phenomenon in Roald Dahl's books. The writer uses figurative language to make semantic shifts; however, he does not want to lose sight of the original meaning (Rudd 2012: 60). He uses similes and puns rather than metaphors because doing so allows him to maintain both frames of reference. The table below serves to illustrate some expressions that fall under the category of semantic innovation. They are presented as they are uttered by the BFG, then it is

<sup>1</sup> The discussion about compensation will follow in the last part of this paper, illustrated by examples in English and Albanian.

<sup>2</sup> In the examples mentioned in Table 3 italics appear in the original, i.e. they constitute a stylistic feature of the original. In all other tables, italics have been used by us for the purpose of identifying the distorted word or phrase or type of innovation.



given the original expression that has been identified as a source that has undergone transformation. The third and the fourth columns include the expressions as they appear in the Albanian variant (expressions as used by GjMM) and the original expression that has been transformed from the translator.

**Table 4.** *Examples of semantic innovation*

| SL – English language                              |                                      | TL – Albanian language  |  |
|--|--------------------------------------|---|--|
| Dahl’s expressions                                 | Original expression                  | Albanian variant  | Original expression  |
| <i>splashing the news all over the wonky world</i> | spread the news all over the world   | <i>Reklanjomje këtë lajm mbi gjithë sipërfaqen e këtij planeti të mall-kuar</i> | reklamoj ....  |
| <i>skin and groans</i>                             | skin and bones                       | <i>kockë e lëtyrë</i>   | <i>kockë e lëkurë</i>  |
| <i>your blood would be freezing to icicles</i>     | one’s blood freezes, blood runs cold | do të të bëhej gjaku <i>akullore</i>  | do të të bëhej gjaku akull                                       |
| <i>search from frack to bunt</i>                   | search from top to bottom            | <i>bubrroni cep më cep, nga fënda në krye, nga kroi në fund</i>                 | kërkoni nga kreu në fund, nga fundi në krye, nga fillimi në fund |
| <i>nosier than a parker</i>                        | noisier than a parker                | kureshtare, kurioze   | më <i>kurizore</i> se përpara                                    |
| <i>every then and now</i>                          | every now and then                   | <i>rrallë e për mall</i>  | <i>rrallë e për dhallë</i>                                       |
| <i>once in a blue baboon</i>                       | once in a blue moon                  | <i>rrallë e tek</i>   | <i>rrallë e çift</i>   |
| <i>to be bug as a snug in a rug</i>                | to be as snug as a bug in a rug      | <i>si thaçoku në mekër</i>  | <i>si maçoku në thekër</i>                                       |

These examples show the magnificent skill of *Roald Dahl* of playing with language and meaning, and, simultaneously, the skillfulness of the translator *Naum Prifti* to surpass the obstacles posed by the process of re-creating the playfulness and the allusion of the original. The most important thing is that the translator identifies the idiom or figure of speech upon which Dahl has made transformations, and then does not translate it directly, but finds the corresponding idiom or figure of speech in Albanian and transforms it accordingly. For example, *nosier than a parker* is a distortion of *noisier than a parker*. As it can be seen, the translator has not translated the distorted phrase *nosier than a parker*, but has identified the purpose of the translator and has found the meaning of the original English phrase (being curious, intruding) and has made transformations upon the corresponding Albanian word, in this case, *kurioze* has been distorted as *kurizore*, thus adding a humorous flavor that was needed in Albanian since it is also a distinctive characteristic of the original. The same can be said for all other examples.



Proper nouns and the way they have been used in the original are also illustrative of the way the author has played with language. Almost all proper nouns, specifically the ones referring to nationalities, constitute interesting puns and allusions. They provide an amusing reading experience for the English readers, while they prove to be a challenge for the translator who would have to preserve the allusion for the Albanian readers as well. The discussion about proper nouns and the way they have been translated or, better to say, recreated in translation would require much more space and comments and is outside the limits of a single paper. Below we are presenting some examples that show the mastery of the writer and the skillfulness of the translator at dealing with proper nouns and the allusions they create or re-create.

Example 6 illustrates cases when the translator has preserved the nationality and the allusion, or preserved the nationality but created another allusion, based on the TL, i.e. Albanian. Example 7, on the other hand, illustrates the case when the translator has changed the nationality or geographical position in order to preserve the purpose of the allusion. All cases of translation of proper nouns offer interesting insights for the decision-making process that happens during translation and show that the translator has successfully recreated Dahl's style in Albanian.

#### Example 6.

- I know one who gallops all the way to *Wellington* for his supper.
- Wellington? Where is Wellington?
- Wellington is in New Zealand. The human beans in Wellington has an especially *scrumdiddlyumptious* taste, so says the *Welly-eating Giant*.
- What do the people of *Wellington* taste of?
- *Boots*.
- Of course, I should have known.

They was galloping off to *Sweden* for the *Sweden sour taste*.

- Njoh një syresh që ia mbath çdo natë deri në *Uellington*\* që të gjejë mse se të darkoset.<sup>3</sup>
- Në *Uellington*? Ku bie ky Uellingtoni?
- Uellingtoni gjendet në Zelandën e Re dhe atje njerëzit janë *viç-anërisht të erëkëndimshëm*, sikurse thotë *Zigandi i Gjelandës së Re*.
- Çfarë shije kanë ata të Uellingtonit?
- *Shije shoshonesh*.
- Sigurisht, duhet ta kisha ditur kaq gjë *derisa gjeneralët mbathin çizme*.

Do të krisnin andej nga *Suedia* për të ngrënë ca njerëz toke *njomështorë*, se andej ka *ujë e liqene plot*.

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<sup>3</sup> The translator has added a footnote at this point by clarifying that Wellington is both the capital of New Zealand and the name of an English general, thus making the pun explicit in Albanian language.

**Example 7.**

*Greeks* is all full of *uckyslush*. *Greeks* from *Greece* is tasting all greasy.

Human beans from *Panama* is tasting very strong of *hats*.

We had one only the other day from *Panama*...  
For the *hatty* taste...

Ata të *Zairesë*, për shembull, janë fare të *padurimshëm*. Gjigantët s'i venë në gojë *zairesët*, ata s'venë kurrë në *Kongo*. Se atje të gjithë ushqehen me *zahire* dhe të gjithë bien *erë me bar*.

Burrat e dheut të *Lopanisë* kanë shije lope.

S'ka disa ditë që morëm një raport nga *Sardenja*...  
Njerëzit atje kanë shije *sardeleje*...

**5. Syntactic innovation**

David Rudd discusses Roald Dahl's style in general, whereas, referring to *The BFG* specifically, he explains that syntactic innovation is a feature pertaining to this book in particular. The giants here speak as if they were foreigners who have a specific sociolect, a dominant feature of which is incorrect grammar of English language that is manifested through improper conjugation of English verbs and overuse or misuse of the verbs "to be" and "to have", as well as misuse or overuse of the present continuous aspect of verbs. The strange way the BFG speaks (since most of the speech is in direct speech) reflects his idiolect and is full of mistakes, just like other giants' speech, and that is the reason that it is worthy of discussion from a translation perspective. The most important observation to be made here is that, as it can be noticed from examples outlined below, the translator has produced syntactically correct sentences in Albanian language. However, he has compensated for the syntactic peculiarities of the original in different ways: distorting words or expressions, or adding expressions in Albanian that explain the difficulty of GjMM to communicate effectively.

**Table 5.** *Examples of syntactic innovation*

|   |   |
|---|---|
| I <i>is</i> hungry                            | Unë kam uri!  |
| I <i>is</i> a giant                           | Ke të bësh me një gjigant                                     |
| I <i>is</i> a man-gobbling cannybull          | paske të bësh me ndonjë <i>kanilab</i>                        |
| Giants <i>is</i> all cannybully and murderful | Të gjithë gjigantët janë <i>kanilabë</i> dhe <i>grabëqarë</i> |
| And they <i>does</i> gobble up human beans    | Është e vërtetë, ata ushqehen me njerëz toke.                 |
| Giants <i>is</i> everywhere around            | Gjithandej vetëm gjigantë ka!                                 |
| You <i>is</i> making me sad.                  | <i>Oh, ç'u bëra pikë e vrer!</i>                              |
| Tell me what you <i>is</i> seeing.            | Më rrëfe, ç'shikon?   |

|  |  |
|--|--|
| You <i>is</i> not very clever  | <i>Ti s.merrke erë fare</i>  |
| Who is you jabbeling to, Runt?   | Me kë po beshedon ti <i>xhuxhuaxhuxh</i> ?   |
| I <i>is</i> a very mixed-up Giant, but I <i>does</i> do my best. And I <i>is</i> not nearly as mixed up as the other giants. | U ngatërrova keq, <i>i bëra lëmsh të gjitha</i> , megjithëse përpiqem e rropatem sa mundem. Ta dish edhe këtë, se para gjigantëve të tjerë <i>unë jam lule</i> . |

The translator has decided to produce grammatically correct sentences in Albanian. This is due to the fact that Albanian, in contrast to English, is a highly synthetic language, and that is a strong reason why grammatical anomalies would not be easily expressed in Albanian language. More alterations would be needed. The impact, however, has been preserved, since the way *GjMM* speaks remains odd for Albanian readers. This is because of the compensatory techniques used by the translator, which will be discussed below.

## 6. Compensation

The widely acknowledged scholar *Mona Baker* has significantly contributed in translation studies with her book *In other words*. The analysis she puts forward is all about the concept of equivalence: the bottom-up discussion starts at the simplest possible level (the word) and grows in complexity (the textual and pragmatic level). Among the strategies of translation that are presented about finding equivalence at different levels, is the strategy of *compensation*. This strategy involves omitting or playing down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text. This strategy is not restricted to idiomaticity or fixed expressions and may be used to make up for any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in target text (Baker 2008: 78). The most important thing when using compensation as a translation strategy is to reproduce equivalent impact rather than equivalent meaning. Comparison of the original and its Albanian variant has shown that the strategy of compensation has been used frequently form the translator. *Naum Prifti* has successfully identified the style of the original author and has reproduced his intentions not by bringing in Albanian equivalent meaning, but the equivalent impact as the original. Compensatory techniques have been really helpful for maintaining faithfulness to the style and purposes of the original, as the examples below can show.

### Example 8.

It's a *razztwizzler*. It's *gloriumptious*.

*Kurdisesh së qeshuri*. Shkurt fjala, *gaztohesh*.

*Razztwizzler* and *gloriumptious* are both Dahl's neologisms used to describe a truly enjoyable experience, glorious and wonderful. These adjectives are used to portray an odd drink in the world of giants: *Froboscottle*. This would be a nice drink with soft bubbles which go down instead of going up and, as such, produce gas, or as the BFG puts it *whizzpopping* – a phenomena that is not at all frowned upon in the world of giants, on the contrary, it is quite an exciting experience. The adjective are brought into Albanian language through an idiom *kurdishesh së qeshuri*, which describes all the fun giants go through while consuming the drink. Additionally, the translator has compensated for the playfulness of the author in the original by adding a word play in Albanian *gaztohesh*, which is referring simultaneously to the amusing part as well as alluding to the *gas* that is released during the process of drinking.

### Example 9.

boggled

Stay there please and no chittering.

You must not be giving up so easy.

*i çorbrientuar*

Qëndro këtu dhe mos *dër-gër-bër-lis*.

Nuk duhet të *piqni dorë* kaq shpejt.

*Boggled* refers to feelings of astonishment and hesitation or distraction. The adjective *i çorbrientuar* in Albanian is a distortion of *i çorientuar* which means distracted. The distorted adjective also means distracted, adding a higher dose of disorientation (through adding some more letters which make the pun come to life). In the second case, *chittering* means to make a twittering or chattering sound. The expression into Albanian is an example of compensation, which provides a distorted word in Albanian (*dër-gër-bër-lis* instead of *dërdëllis*) even though the corresponding word in the original is not distorted in itself. In the third case, the idiom *give up* of the original is brought into Albanian in a distorted form: instead of *hiqni dorë* the expression *piqni dorë* is used. Only a letter has been changed, but another expression is used which also exists in Albanian language, the odd thing is that in this case it is out of context, which creates the humoristic effect. There are, in fact, lots of examples which illustrate the use of the strategy of compensation from *Naum Prifti*. We think that the use of such a strategy is a smart choice of the translator who has identified the purposes and the innovative style of R. Dahl and has successfully made up for whatever might have been lost during the process of translation. We can strongly confirm that a lot has been gained: Albanian readers can identify GjMM as a giant who speaks Albanian oddly, incorrectly and somehow funnily. The reading experience is fluent and enjoyable at the same time on different levels: for children and for adults. Children can enjoy the “gags” of GjMM, adults can read beyond the allusions and enjoy the fresh spirit of the writer. This is all merit to the translator *Naum Prifti*.

## Conclusions and suggestions for further study

The style of the author is undoubtedly innovative and this can be shown on different levels in the BFG, such as the lexical, phonological, typographical, semantic and syntactic level. The greater the mastery of the writer, however, the greater the obstacles to be surpassed by the translator(s). Even though presenting significant challenges on multiple levels, as the examples of this paper show, we do believe that the translator has succeeded in conveying the individuality of the style of the writer, preserving his intentions at the same time. The most important thing in this respect is that the first stage of the translation process has been identification of the purpose of the writer and the later stages have consisted of finding the right strategy to convey that exact intention to the readers of the Albanian variant. The success of the translator is his mission has been greatly aided by the fact that the translator is a writer himself.

This study could be further extended in the future by investigating more in depth about translation of nonsense as a literary device, which could also take under comparison other works Dahl or other English authors. Other works of Dahl could be studied in order to identify and recognize his distinctive style and examine whether such a style has been re-created in Albanian language. The creativity of the translator(s) would also be worthy of study since it would help to understand the visibility of the translator and the fluency of the reading process in target language as compared to the original, as well as the quality of translation. Another interesting area of research would be comparing and contrasting the use of the strategy of compensation used by the translator(s) in the translation of this book in particular vs. other books of the same author. We are concluding this paper in the words of *Roald Dahl – Those who don't believe in magic will never find it*. We truly believe that those who do find magic, and skillfully recreate it for other to delve in it are the best of translators.

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