

Translation of Different Styles in Children's Literature from English into Albanian: a Comparative Approach

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Abstract

The present study aims to identify and analyse the linguistic features of different functional styles representing different micro-texts (discourses) traced in the Albanian translation of the first two Harry Potter books, namely J.K. Rowling's Harry Potter and the Philosopher Stone (1997) and Harry Potter and the Prisoner of Azkaban (1999), translated into Albanian by Amik Kasoruho. More specifically, three micro-texts were selected from the corpus: 1) a formal letter written by official authorities, which represents a pragmatic text, 2) a "supposed" formal letter with sarcastic and mocking intention, and 3) a poem. In light of the differences between the structure of the languages, this paper puts the emphasis on the ways in which these micro-texts have been rendered from the source text into the Albanian target language. By doing so, I will make an attempt to showcase that children's literature translation (Ch.L.T) does have some intricacies that the translator should not underestimate. The findings show that the source text under study does intermingle different linguistic and stylistic features to mark the representation of different contextual situations within the book. From the translation perspective, it is proved that the translator resorted to different translation strategies to feature these peculiarities in the target language with the aim of preserving these distinctive representative elements in the target language as well.

Key words: children's literature translation, discourse, micro-texts, style, equivalence

Introduction

Recent studies regarding the topic of children's literature and its translation have reflected on the assumption that the latter have fallen short on both canonical literature and proper academic consideration (see Shavit, 1986; Oittinen, 2000; Van Collie & Verschueren, 2006; Arizpe, 2008; Lathey 2010; Alla, 2017). However, the elevated aesthetics of some classics as well as the popularity of bestsellers, such as the Harry Potter saga, dedicated to the child reader, mark a slight turning point in the position that both these works and their translations occupy in the academic domain.

In the last few decades, the majority of research conducted on Ch.L.T worldwide tackles the identification of translation strategies from foreignization to domestication, (Venuti, 1995), the (un)translatability of intertextual elements, culture specific items, humour, neologisms, toponyms etc. Yet, the current research trends in translation studies demonstrate a detachment from the translation analysis of a specific component within a text and focus more on the context and discursive components which mark these contextual situations. Among the most recent studies, I can mention Themis Kaniklidou and Juliana House's research, which consists of a comparative corpus-analysis of five languages, where they demonstrated how context and discursive features can be manipulated in translation due to differences in

ideologies. (2017). They identified seven dimensions of manipulation in their analysis 1) sentimentalization 2) politeness patterns 3) content explication 4) genre specificity by using different contextual cues 5) variations in rendering humor 6) manipulation of social identities 7) cultural-filtering longitudinally (2017).

Additionally, a number of articles collected in the book *Children's literature in translation*, texts and contexts do demonstrate the importance of the translation analysis from the perspective of discursive features, seen as an intertwined system between language characterization and the reality. "In translation practice, context is often understood as referring to the text-internal, linguistic context surrounding a given textual feature: the words, sentences and ultimately the text as a whole" (Van Coillie & McMartin, 2020, p. 11).

From a translator's perspective, the distinct discourse types offer a useful categorization for finding equivalents in the Albanian language. "A translator has to know not only special features of each style, but also the differential peculiarities of a style in the source and target languages" (Proshina, 2008, p. 195). This is where the translator utilises all these distinct linguistic tools, deriving both from his/her linguistic intuition and from his/her profound knowledge of both the source language and the target language, as will be investigated in the following analysis.

This paper makes an attempt to shed some light on the complexity of lexical features represented in different discourse types within a textual unity, such as the Harry Potter saga (the first two books).

Theoretical Consideration on the Language Styles and Types of Discourse

Language style involves the materialization of a particular function that the given standard language assumes in a certain field of activity.

Regarding the discourse types, two actualisation variants can be traced: the written/standard form, and the spoken use, respectively. Both categories are furthermore divided into bookish discourse, conversational discourse and casual discourse. Discourse is the system of signs that constructs reality, and most of what we know about the world comes through discourse (van Dijk 2014). Such a definition will be used with reference to the analysis of this study, dividing the samples based on "the mini realities" that they create within this "big picture" that is the book itself. Thomai (2005) states in this respect that in order to distinguish these discourses, the criterion used is of the juxtaposition of discourse language tools with the consolidated norm of standard language and how these tools work in a certain phase of the life of language (2005, p. 294).

Casual discourse is the daily discourse of people from different professions and regions, who do not adhere to the standard language norm while speaking. Many words and expressions of this discourse are mixed with dialectal expressions and have strong emotional colouring. Hence, they are clearly distinguished as highly expressive tools and often dense in terms of emotional content (Thomai: 295).

Conversational discourse is similar to simple discourse as it similarly contains deviations from the language norm. Different is that it does not contain and rather adopts the standard norm (Thomai, p. 295). In this regard, Lloshi (2005: p. 172) adds that "the

conversational discourse today is a fundamental manifestation of people's living language, in a continuous and renewal movement, an inexhaustible treasure of expressive means.

Bookish discourse in general integrates the features of written language with spoken forms while respecting the standard norm. Many words and expressions of the abstract lexis that characterize this discourse are also used as terms in different scientific fields. In the bookish discourse there is no place for sub-dialects and archaisms, nor slang or other expressions that do not comply with the standard language norm (Thomai, 2005, p. 295).

Notwithstanding these discourse types, the different language discourses are fluid because there are language means of expressions that cross from one discourse to another, or that have yet to be classified into a single discourse category. Moreover, discourses themselves are subject of constant development and change, and therefore do not remain in a static state permanently.

Similarly, Bide r& Conrad (2009, p. 262) in their book "Register, Genre and Style" state that: Linguistic features that are common in informational writing tend to be rare in the spoken registers, and vice versa; (2) spoken registers are surprisingly similar to one another in their typical linguistic characteristics, regardless of differences in communicative purpose; but in contrast (3) written registers have a wide range of linguistic diversity.

Such theoretical grounds are relevant specifically in children's literature due to the abundance of choices that writers have in terms of themes, contextual situations, and dialogues. "To make such choices involve entering into a discourse, a complex of story types and structures, social forms and linguistic practices. That discourse can be said to take on a distinctive style in so far as it is distinguished from other actualisations by recurrent patterns or codes". This might include choices in lexis and grammar; use, types and frequency of figurative language, characteristic modes of cohesion (Stephens in Hunt, 2002, p. 57).

Characteristics of Children's Literature

Authors have struggled to articulate an all-encompassing definition for children's literature as different considerations can be taken into account. These factors include, for instance, the term "child" itself as well as the historical background of the literary text, the period of time a certain book has been written, the cultural aspect, the ideologies, publishing houses, libraries, educational systems, parents among others. It is against this understanding that Klingberg (2008, p. 8) states that "the term children's literature can refer to different concepts, such as literature recommended to children, literature read by children and literature published by them." If we focus on this definition, however, we notice that the child reader is placed at a passive position in a chain of processes led by the adults.

O'Sullivan holds the same opinion regarding this disproportion. In her book "Comparative Children's Literature", O'Sullivan distinguishes two major features that characterize children's literature. "The first feature, according to her "[...] is determined not on the level of the text itself but on the level of the actions and actors involved." (2005: p. 12). In other words, it is the adults who write, guide, monitor, decide and adopt the books for children and serve them to children as the final product. She understands such an uneven interplay as asymmetric.

The second feature of children's literature is the fact that it can fall under two different systems: it can serve literary and the educational purposes respectively. Citing O'Sullivan

(2005, p. 17), “this dual reference, with simultaneous poetic and pedagogic criteria, has far-reaching consequences for the status of children’s literature”. As a result, literary works dedicated to children tends to be guided by certain pedagogical norms, morals and standardisation of the language, which go in hand with the adventurous plot as well as the aesthetics of such texts. In addition, Puurtinen (1998, 2) adds that “Apart from being entertainment and a tool for developing children’s reading skills, it is also an important conveyor of world knowledge, ideas, values, and accepted behaviour”.

Ambivalence is another characteristic of such texts, that is they are read by children and adults, the Harry Potter saga as a particularly illustrative case in point. This kind of text is known as “crossover literature”. “Both adults and children are able to share more or less equally, albeit in different ways, in the reading experience. Crossover fiction blurs the borderline between two traditionally separate readerships: children and adults” (Beckett 2008, p. 3). While the Harry Potter series started as literature for children, along with the increase of books, its readership broadened to adult audiences as well, marking it as crossover literature. This very characteristic of the Harry Potter saga contributed to the vast popularity of the series. Beckett specifies in this respect that the Harry Potter series played a distinctive part in the crossover phenomenon when stating that “It began with the enthusiastic adoption of the Harry Potter books by adults. The child-to-adult crossover trend has taken the literary world by storm, much to the surprise of most and the chagrin of some” (2008, p. 85).

Factors Influencing Children’s Literature Translation

Children’s literature, as well as its translation, has traditionally been placed at the periphery of the literary system as a minor literary form. Shavit (1996: 33) discusses the emergence of children’s culture, based on the theory of literary polysystem, elaborated by Evan – Zohar (1978) and states that children’s literature status within culture as a whole and in the literary polysystem in particular is inferior. In a way, its status is similar to that of non-canonized adult literature, mainly in some of its patterns of behaviour such as its tendency to secondary models, to self-perpetuation, and so forth. She also states that “this is due to the fact that the emergence and development of children’s literature have followed common patterns across different countries (1996, p. 27). This condition of inferiority derives from the history and tradition of this body of literature, which is strictly bound to those of childhood, representing a minority group that has historically suffered a status of inferiority and subordination to other groups. Lathey (2006, p. 1) beholds the same opinion when he states that “Literature on translation abounds with references to transitions as “invisible”, and translators for children seem to be the most transparent at all.”

Yet, in the last three decades, as also mentioned earlier in this paper, many scholars have advocated in favour of more attention to the Ch.L.T. Through their scientific findings, they have proven that the translation of children’s literature is rather complex and intricate, and therefore calling for more research in the literary academic arena. On the other hand, some classic literary works with a canonical status bring the translation of children’s literature to a more centralized position. In these works, Coillie and Verschueren (2006: v) note that,

“Translating from children is increasingly recognised as a literary challenge in its own right. Many classics such as the works of Lewis Carrol, Astrid Lindgren, Roald Dahl. J.K. Rowling and Philip Pullman are now generally recognised as literary masterpieces that, from a translator’s point of view, are no less demanding than “serious” (adult) literature”

More recently in this regard, the translation of Harry Potter as a great contributor in centralising the position that children's literature holds with the literary system. "Within the literary polysystem, children's literature occupies a peripheral position due to its dual reference to the literary and the socio-educational systems, even if recent global successes such as the Harry Potter novels have managed to raise its profile (O Sullivan, 2012, p. 452).

Additionally, findings show that the degree of untranslatability of such texts is very high. Alla (2017, p. xii) mentions a list of some linguistic and extra-linguistic features and intricacies of the corpus at hand, namely the Harry Potter saga, which from the translational point of view, can be considered both congenial and exigent:

"The variations in register, different themes, fantasy elements intertwined with the reality, the linguistic taboos especially expressed in the proper nouns of Latin and French origin and other objects of the imaginary world; mythological words combined with the contemporary way of writing, innumerable culture references, literary devices; sarcasm; humour incited by word plays, implicit and explicit intertextuality and dialect are some of the unique linguistic features in the Harry Potter books and serve as an indication of untranslatability of such literature".

Apart from the linguistic features that I mentioned above, there are other factors that put some burden on the decision-making process of translation in children's literature including the presence of norms. Norms can be derived by linguistic restrictions, culturally marked terms, sensitivity of the readership, political correctness, financial limitations, translator's personal aesthetics and idiolect, to mention but a few. Such norms might collide with one another, making the problem-solving process of translation more complex. For instance, the translator's personal aesthetics and idiolect might run counter to the norms employed in a sensitive culture toward certain ideologies. For instance, translators during communism era in Albania worked under censorship pressure from the government because the values of liberal and pluralistic-societies were incompatible with those in the communist regime. As for the translation of children's literature, the situation is even more perpetual. Desmidt (2006, p. 86) highlights that 'not only do general translation norms play their part in the process [...] the translation of children's literature is also governed by specific norms such as 1. Didactic norms, 2. Pedagogical norms 3. Technical norms.'

Moreover, ambivalent texts – read by both children and adults alike, although at different textual levels – make the task of the translator even more demanding. Ambivalent texts read and understood by both children and adults from different textual-semantic perspectives make the task even more demanding as they require the maintenance of the various layers of comprehension (Frimmelova, 2010, p. 27). Such ambivalence should be taken into consideration by the translators of children's literature so that all linguistic layers are preserved to appeal to both groups of readers.

The methodology of the Study

The methodology of this study relies on close readings both at a theoretical and analytical level. The study covers several layers: 1) shedding some light onto the characteristics of children's literature in general, 2) tackling the issue of strategies used in the translation of micro-texts in children's literature, 3) providing some insight into how the Albanian language can cover all the linguistic specificities of the respective discourses.

As far as the analytical part of this content-based study is concerned, different micro-texts which represent various types of discourses are extracted from two of the novels of the Harry Potter books and serve as the corpus under scrutiny, namely *Harry Potter and the Philosopher Stone* (1997) and *Harry Potter and the Prisoner of Azkaban* (1999) by J.K. Rowling translated into Albanian by Amik Kasoruh.

Text excerpts representing contextual situations have been taken out of the study corpus with the aim of analysing the linguistic and stylistic peculiarities of each of these discourses as well as their translation into Albanian. In the Harry Potter volumes, we can notice the presence of various styles depending on the different discourse situations. In what follows, I will discuss these styles in the source text and see how they are rendered in the target language. The reason why these extracts are referred to as micro-texts is that they are composite parts of the macro-text taken from the Harry Potter volumes, and it is precisely the juxtaposition of these micro-texts with the rest of the content that makes a contrast and produces the stylistic effect. More specifically, these micro-texts include: 1) a formal letter written by official authorities, which represents a pragmatic text, 2) a “supposed” formal letter with sarcastic and mocking intention, and 3) a poem.

I will base my translation analysis on the translation methods and procedures introduced by Peter Newmark (1988), including direct translation, free translation, communicative translation, compensations, reductions, expansions etc.

Translation Analysis of Micro-texts in the first two Harry Potter Novels

As mentioned above, the Harry Potter volumes contain a variety and combination of discourses and language use, depending on the contextual situations. The micro-texts below will serve as the samples of this paper’s translation analysis.

Pragmatic Micro-texts: Direct Translation

The following micro-text concerns an official letter extracted from “*Harry Potter and the Prisoner of Azkaban*” (1999). In this text, the language tools differ from other micro-texts within the Harry Potter volumes. This text corresponds with the judicial-administrative style that was mentioned in the theoretical section. We can distinguish the style used to describe this field of activity, which belongs to bookish discourse, not only in terms of its content, but also concerning linguistic expressions present at the lexical and syntactic levels.

These linguistic expressions in Table 1 are illustrated with some typical formulas used in writing reports or official documents. The normative and technical nature in the official discourse style is obvious. For example, the selection of terms and formal expressions like *Further to our inquiry...*, *you bear no responsibility...*, *we must register our concern...*, *We have decided to uphold the official complaint...*, *The hearing will take place...*, *we ask you to present yourself...*, *the Hippogriff should be kept tethered and isolated...* is characterized by the use of neutral denotative words, without any emotional charge and in line with the purpose of a document. The same tone is also maintained in the target language using equivalence: *Në vijim të hetimit tonë në lidhje me.*, *duhet të shprehim shqetësimin tonë.*, *Kemi vendosur ta pranojmë protestën zyrtare.*, *Seanca do të zhvillohet.*, *Ju ftojme të paraqiteni bashkë me Hipogrifin...*, which highlights this functional style.

Table 1 *A pragmatic micro-text in ST and TT*

Source text	Target text
<p>“Dear Mr. Hagrid, Further to our inquiry into the attack by a Hippogriff on a student in your class, we have accepted the assurances of Professor Dumbledore that you bear no responsibility for the regrettable incident. However, we must register our concern about the Hippogriff in question. We have decided to uphold the official complaint of Mr. Lucius Malfoy, and this matter will therefore be taken to the Committee for the Disposal of Dangerous Creatures. The hearing will take place on April 20th, and we ask you to present yourself and your Hippogriff at the Committee’s offices in London on that date. In the meantime, the Hippogriff should be kept tethered and isolated. Yours in fellowship...” (HPPA, pp. 230)</p>	<p>I dashur Zoti Hagrid, Në vijim të hetimit tonë në lidhje me agresionin e një studenti nga një Hipogrif gjatë një ore mësimi të bërë prej jush, i kemi pranuar sigurimet e dhëna nga profesor Urtmori se ju nuk jeni përgjegjës për ndodhinë e pakëndshme. Megjithatë, duhet të shprehim shqetësimin tonë për Hipogrifin në fjalë. Kemi vendosur ta pranojmë protestën zyrtare të zotit Lusius Mallfoi, prandaj ndodhia do t’i paraqitet për shqyrtim Komitetit për Zhdukjen e Krijesave të Rrezikshme. Seanca do të zhvillohet më 20 prill. Ju ftojme të paraqiteni inbashkë me Hipogrifin tuaj në datat e mësipërme pranë zyrave të Komitetit në Londër. Ndërkohë, Hipogrifi duhet të mbahet i lidhur dhe i veçuar. (HPBA, pp. 165)</p>

In addition to the use of specific terms, another indicator of the stylistic features in official documentation in Albanian concerns the peculiar syntactical structure. We mainly come across complex sentences and a combination of active and passive voice. Translator Kasoruho has used the direct translation strategy to convey the same effect in the target language. Address forms constitute another indicator of the formal style: the second personal pronoun is used in plural, *ju*. However, it is important to go into greater detail in the analysis of the last sentence of the excerpt which is as following: In the meantime, the Hippogriff should be kept tethered and isolated. In this context, the verb “should” is not in the role of a modal verb, but has a normative and authoritative function, so it would be better to use the verb in the future tense “should be kept tethered and isolated. – *do të mbahet i lidhur dhe i veçuar*.”

Every style is an indicator of transition from one situation to another, and helps the reader understand who is involved in a given situation.

Contrasts of Registers within one Micro-text

Juxtaposition and merging of registers within a micro-text are stylistic tools that create deliberate contrasts. These contrasts are often used by the writer to linguistically demonstrate a character’s instability; to emphasize irony and the pretence of a character trying to become part of a social stratum he does not belong to; or even for humorous effects. In fact, it is precisely humour and sarcasm that are created in the following micro-text, when four companions nicknamed Mooney, Prongs, Padfoot and Wormtail address Professor Snape. Humour is one of the most evident features in children’s literature and one of the issues translators of this genre face. Viktor Canosinaj (2006, p. 46) divides humor into four categories in his book “From Lisa to Harry Potter” (p. 1) humor deriving from the characters’ outer appearance, 2) situational humor, 3) humor caused by the play on words and 4) humor caused by the characters’ personalities”. The four types of humor can be traced in the Harry Potter series, serving as an indication that children’s literature cannot be taken for granted. With regard to the following text excerpt, the humor is situational and it is achieved by means of

linguistic variations and register shifts, which might represent a challenge to the translator as stated by Febles (2006, p. 116), when she notes that “linguistic variation, the use of colloquial language and vulgarisms are problematic aspects of the translation” as far as the diastratic aspect is concerned.

A look at the following example, extracted from “Harry Potter and the Prisoner of Azkaban” (1999) is illustrative for how the clash between formal and colloquial style creates humour to the child reader:

Table 2: *Contrasts of registers within one micro-text in ST and TT*

Source text	Target text
<p>“Professor Severus Snape, master of this school, commands you to yield the information you conceal!” Snape said, hitting the map with his wand.</p> <p>As though an invisible hand were writing upon it, words appeared on the smooth surface of the map.</p> <p>“Mooney presents his compliments to Professor Snape, and begs him to keep his abnormally large nose out of other people’s business.”</p> <p>Snape froze. Harry stared, dumbstruck, at the message. But the map didn’t stop there. More writing was appearing beneath the first.</p> <p>“Mr. Prongs agrees with Mr. Mooney and would like to add that Professor Snape is an ugly git.”</p> <p>It would have been very funny if the situation hadn’t been so serious. And there was more...</p> <p>“Mr. Padfoot would like to register his astonishment that an idiot like that ever became a professor.”</p> <p>Harry closed his eyes in horror. When he’d opened them, the map had had its last word.</p> <p>“Mr. Wormtail bids Professor Snape good day, and advises him to wash his hair, the slimeball.”</p> <p>Harry waited for the blow to fall.</p> <p>“So...” said Snape softly. “We’ll see about this...” (HPPA, 305)</p>	<p>Severus Pitoni, profesor i kësaj shkolle, të urdhëron t’i nxerrësh në shesh njoftimet që mban fshehur, tha Pitoni dhe e goditi përsëri fletën me shkopin magjik.</p> <p>Sikur nisi të shkruantë një dorë e padukshme, u dukën disa fjalë në sipërfaqen e lëmuar të hartës.</p> <p>- Zoti Hënor i paraqet ndërimet e veta profesor Pitonit dhe i lutet të mos e fus hundën e tij tejet të gjatë në punët e të tjerëve.</p> <p>Pitoni ngriu në vend. Harri ia nguli sytë mesazhit pa qenë i zoti të nxjerrë zë. Por harta nuk mbeti me kaq. Nën fjalinë e parë u duk një tjetër.</p> <p>- Zoti Bridega është dakord me zotin Hënor dhe shton se profesor Pitoni është një kaqol që nuk e ka shokun.</p> <p>Sikur gjendja të mos ishte aq e nderë, do të ishte një gjë me të vërtetë zbavitëse. Por kishte edhe më...</p> <p>Zoti Hapabuti dëshiron të vejë në dukje habinë e tij që një fyll si ai ka mundur të behët profesor.</p> <p>Harri mbylli sytë i llahtaritur. Kur i hapi sërish, harta përfundoi:</p> <p>Zoti Bishtnxehiti i uron ditë të mbarë profesor Pitonit dhe i jep një këshillë: laj flokët zhuls.</p> <p>Harri priti të shpërthente.</p> <p>Bukur fort..., - tha ngadalë Pitoni. – Do ta shohim....HPBA, 214)</p>

The juxtaposition and subsequent dichotomy created by the different styles within a sentence creates a sarcastic and mocking feeling that Mooney, Prongs, Padfoot and Wormtail talk about professor Snape. The sentence starts formally:

Mooney presents his compliments to Professor Snape and begs him... (Zoti Hënor i paraqet ndërimet e veta profesor Pitonit dhe i lutet...), and continues with a casual conversational discourse using mocking expressions like: to keep his abnormally large nose out of other people’s business. (...të mos e fus hundën e tij tejet të gjatë në punët e të tjerëve).

Similarly, as derived from the micro-text above, the same stylistic pattern is used by other speakers, too, thus creating a uniformity of opinion by the four companions, Moony, Prangs, Padfoot, and Wormtail respectively. While overall the syntactic structure corresponds with a rather formal style in Albanian, the translator arrives at conveying sarcasm and humour in the target language through the addition of casual discourse lexemes, namely: ugly git-kaqol; idiot - fyll, slimeball –zhuls. The same effect has been achieved in the Albanian variant as well by preserving the same stylistic features as in the source text.

Poetic micro-texts: Combination of rhythmic translation with semantic and communicative translation

Among the various micro-texts contained in the study corpus, the reader may also come across poetic texts. “Talking about understanding poetry, we must be aware of the central two-fold approach to the rendering of poetry: it is necessary to know the literal sense as well as the symbolic or the meaning supposed to be understood by readers. Diction of poems should be considered seriously” (Niknasab & Pishnib, 2011: 2). Translation of poetry, on the other hand, requires an even greater artistry and fluency from the translator, as he/she must strive to not just preserve the content, but also the poetic form. Nair states that “Poetry is the expression of the poet’s imaginary feelings and experiences. Therefore, its translation should be following the poet’s ideas faithfully.” (Nair, 1991, p. 90). The content may include linguistic aesthetics intertwined with literary devices and semantic layers while the form may involve the creation of rhythm, rhyme, meters, which only rarely correspond with the linguistic system of the source language. (Simpson, 2014). A lot of scholars argue that poetry is untranslatable and no target variant would do justice to the source text. “If literary translation is itself a leap of faith, poetic translation puts that faith to the severest of all tests”. (Landers, 2000, p. 97). Accordingly, the task of the translator of poetic texts is highly challenging. “He/she aims at preserving the content of the source material while at the same time expressing in the target language equivalent aesthetic layers” (Alla, 2017, p. 93).

Another translation problem is the fact that poetic micro-texts embedded into a prosaic macro-text are integral parts of the macro-text and as such they cannot be treated as separate. On the contrary, they are closely related with it at a substantive level. This relation should also be conveyed in the target language. In the following micro-text taken from “Harry Potter and the Philosopher Stone”, (1997) we notice that the translator has used the rhythmic translating procedure, intertwined with the semantic and communicative ones and, in some cases, in combination with free translation, in order to achieve the desired result in the target language. The translation strategies employed are: transposition, synonymy, contextual equivalence, deletions, additions, etc. Frequently, the translator had to compromise between the form and content; between the denotative and connotative meaning, or simply modify the verse for the sake of the style and form of the source text.

Generally speaking, the translator utilises the procedure of adaption to preserve such a form. Rita Oittinen (2000, p. 6) believes that “All translation involves adaptation, and the very act of translation always involves change and domestication. The change of language always brings the story closer to the target-language audience”. Additionally, Newmark advises the preservation of connotative meaning over the denotative one: “All sentences are used figuratively, it is the connotation of words which has the highest importance, language is idiolect, synonyms are distinguished, all sounds are alive and their meaning might be in conflict with the sense” (Newmark, 1998, p. 68). The analysis below demonstrates once again what Alla states that “The meaning of a word or a phrase is not linear. On the contrary, it contains multiple layers, and it is up to the translator whichever of these layers he/she should favour”

(Alla, 2019, 5). Below, I give a more detailed analysis of a poetic text found in Harry Potter and the Philosopher Stone.

Table 3 *A poetic micro-text in ST and TT*

Source text	Target text
<p>"Oh, you may not think I'm pretty, But don't judge on what you see, I'll eat myself if you can find A smarter hat than me. You can keep your bowlers black, Your top hats sleek and tall, For I'm the Hogwarts Sorting Hat And I can cap them all There's nothing hidden in your head The Sorting Hat can't see, So try me on and I will tell you Where you ought to be. You might belong in Gryffindor, Where dwell the brave at heart, Their daring, nerve, and chivalry Set Gryffindors apart; You might belong in Hufflepuff, Where they are just and loyal, Those patients Hufflepuffs are true And unafraid of toil; Or yet in wise old Ravenclaw, if you've a ready mind, Where those of wit and learning, Will always find their kind; Or perhaps in Slytherin You'll make your real friends, Those cunning folk use any means To achieve their ends. So put me on! Don't be afraid! And don't get in a flap! You're in safe hands (though I have none) For I'm a Thinking Cap!" (HPPS 126)</p>	<p>“Nuk jam e hijshme, dikush nga ju mendon Por veç nga pamja i urti nuk gjykon: Jam gati të vë bast me çfarë të doni Se më të hijshme nga unë s’do shikoni: Ju mbani kapa që u quajnë bombe apo cilindra bërë me cohë të re, secilit prej jush unë vendin i tregoj, prandaj s’ka vlerë para meje askush. Ta dini, çdo mendim që t’ju përshkojë Nuk i shpëton aspak pushtetit tim. Gjithkush në kokë të më ngjeshë që të mësojë ku do të jetë banësa që do qëndrojnë. Grifarti qoftë streha e caktuar, djepi për djem që i shquan trimëria, që fisnikëria e bën një vend të shquar; në Baldoskuq në shkofshi të banoni në të të gjithë janë një rrez fort të drejtë s’ka fund durimi e nder është të punoni. A në Korbzi që është plak i urtë e i vlerët Në paçit mend e jeni djem të zgjuar, aty do jeni s’ka ku shkon më mirë: arsye e dije aty nuk kanë të shuar. Dhe Gjarpërblertin’u takoftë, të mirë do i keni shokët, që me nder synojnë të kenë në jetë të mirat që ëndërrojnë. Ndaj djem më ngjishni kokës pa asnjë drojë: Unë jam kapela që ju flet me gojë”.</p> <p style="text-align: right;">(HPGF 97-98)</p>

In the first line, Oh, you may not think I'm pretty in the source text, with Nuk jam e hijshme, dikush nga ju mendon in the target text, we have a reversal of the clause order and displacement of the negative word not – nuk from the main sentence to the subordinate clause. This choice on the part of the translator is made in order to create rhythm and rhyme and is also implemented in the second line, combined with a transposition strategy. But don't judge on what you see is transformed into Por veç nga pamja i urti nuk gjykon. The word i urti is an added word in the target text, saying of the term as it renders the expression with a more dramatic effect. According to the Albanian language dictionary one of the meanings of the word i urti/ë is wise, clever. Subsequently, there is a deliberate lexical change for ideological reasons, from I'll eat myself to Jam gati të vë bast. In the functional aspect, being ready to die and to bet on something (as it is rendered into Albanian) shows a speaker's confidence in what he or she is stating. Linguistically, however, the term is more direct and powerful in the source language.

Further on, the verses: You can keep your bowlers black, Your top hats sleek and tall, For I'm the Hogwarts Sorting Hat, And I can cap them all. During the selection process, students put the sorting hat on their heads and it chooses which school they will go to. The implied idea of these sentences is that no matter what hats students wear, whether round or cylindrically shaped, the talking hat will cover them. The verb *cap* here has two meanings: (1) the literal meaning (denotative), i.e. that when it is put on the students' heads it will decide their fate, and (2) the figurative or implicit meaning, i.e. that it is superior to other hats. In the Albanian language, there is a deviation from the preservation of these two meanings and this happened for two reasons: First, there is a loss of the wordplay created by the synonymic connection between the nouns *bowlers* and *top hat* with the verb *cap*. Used as a noun, according to the *Advanced Learners' Dictionary* (1989) the word *cap* is a type of hat same as *bowlers* and *top hat*. Used as a verb, *cap* means to cover something with a layer. The second loss is due to free translation used by the translator, which has resulted in a semantic deviation. The pronoun *them* in the phrase *And I can cap them all*, refers to hats, not to students, as translated into Albanian. *Ju mbani kapa që u quajnë bomb, apo cilindra bërë me cohë të re, secili tprej jush unë vendin i tregoj, prandaj s'ka vlerë para meje askush*. Despite the use of the method of addition and descriptive equivalence, the sentence *prandaj s'ka vlerë para meje askush*, has compensated the above losses and highlights the superiority of the cap that speaks against others.

The group of sentences *Or perhaps in Slytherin You'll make your real friends, Those cunning folk use any means To achieve their ends*, are translated in the target language as *Dhe Gjarpërblerti n'utakoftë, të mirë do i keni shokët, që me nder synojnë të kenë në jetë të mirat që ëndërrojnë*. In this grouping we come across a semantic change in the target language. According to *Oxford Advanced Learners' Dictionary*, (1989) the attributive *cunning* is defined as a skill employed in a shrewd or sly manner, as in *deceiving; craftiness; guile*, which is utterly the opposite of the version in the target language. Thus, we can testify that the translation has resulted not only in translation loss, but also change of meaning. *So put me on! Don't be afraid! And don't get in a flap! You're in safe hands (though I have none) For I'm a Thinking Cap!*" is rendered in Albanian as "Ndaj djem më ngjishni kokës pa asnjë drojë: Unë jam kapela që ju flet me gojë. In the last verses of the poetic micro-text in question, the translator has given the translated text a more poetic touch by adding rhyme, which was not present in the source text. Translator Kasoraho achieved that literary device by means of free translation, thus restructuring the text in the target language with totally new words. What is worth mentioning here is the preservation of the rhythm.

Conclusions

This paper demonstrated the intricacies of children's literature and its translation by means of analysing three micro-texts within the first three Harry Potter novels from English into Albanian. It can be concluded that the abundance of these complex linguistic and discourse variations representing each micro-text within the Harry Potter macro-text demonstrates that 1) each of them corresponds to the respective situational contexts being described 2) the corpus is replete with linguistic variations and, 3) as a result, it represents a challenge to the translator, who must strive to convey the distinction between different discourse shifts of the micro-texts. These micro-tests ranged from pragmatic to sarcastic and poetic ones. Apart from being aesthetically charged, such texts serve a pedagogical purpose as well, by showing the child reader that each situation must be portrayed by different linguistic means. The translational analysis showed that each of them called for different strategies of translation so that the similar effect be transferred into the target language. The pragmatic micro-text referring to an official

letter was rendered into Albanian by means of direct translation. The same linguistic formality was preserved in the target text since the technical and neutral words were used on the part of the translator. Syntactical structures corresponded to such types of texts as well. Compound and complex sentences consisting of one main clause and a subordinate one are the norm in such official documents. The same configurations were preserved in the target language as well. As regards the second micro-text, what prevails is the sarcastic nuances which are caused through the repetitive and deliberate juxtaposition of two different styles within parallel sentences “uttered” by the interlocutors. More specifically, the very formal syntactic structures clash with the lexical structures which belong to the colloquial style. This dichotomy is very evident in the target text, causing the same humorous effect to the child reader. The last micro-text undergoing analysis belongs to the genre of poetry. This micro-text can be considered the most complicated one considering that, along with the meaning of the words - which in itself is complicated given the words’ different layers- the translator should also strive to preserve the form of the poetic text. The latter constituted serious problems given that rhyme and other devices belong to the inner linguistic system of the source text and do not necessarily correspond to the target language. To avoid substantial translation losses, translator Kasoruho has utilised the method of free translation intertwined with the semantic and communicative ones. In conclusion, the present study demonstrated, through the analysis of micro-texts, that a variety of discourse styles is incorporated in the corpus, proving that children’s literature can be complex. Such complexities call for professionalism on the part of the translators, as it was the case with the Harry Potter translation into Albanian.

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