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An invisible storyteller or a loud recreator? A translator-centered approach to the translation of children's literature

Abstract. This paper aims to demonstrate that, like the original author, a translator of children's literature (hereafter CH. L.) possesses a distinct style or idiolect, shaped by both linguistic and extralinguistic expectations. The study focuses on the first three books of the Harry Potter series by J.K. Rowling, translated into Albanian by Amik Kasoruho, who is renowned for his contributions to the translation of classic adult literature. Given the study's scope, the analysis will concentrate exclusively on Kasoruho's creative use of the lexicon in the Albanian translation. Both internal and external factors are considered to identify and analyze translator Kasoruho's idiolect at the lexical level. Internally, sentences containing words and phrases with common patterns (e.g., archaic terms, dialectal expressions, phraseological units, substandard words) are selected from the target text. These are compared with their counterparts in the source text to determine whether such patterns reflect the author's style or the translator's linguistic preferences. Externally, these lexical clusters are assessed against the norms of children's literature translation (Ch. L. T.) to ascertain whether the translator adhered to or deviated from these norms. The findings suggest that the translator's linguistic idiosyncrasies significantly influence the translation process.

Keywords: Amik Kasoruho, children's literature translation, idiolect, lexical level, norms, translator-centered approach.

1. Introduction

Thus far, considerable research has been carried out into children's literature translation through a variety of topics and methodological angles. Klingberg (1978) paved the way for studies in Ch. L.T. by founding the scientific journal *International Research in Children's Literature*. Ever since researchers have raised numerous concerns and introduced concepts that have significantly enhanced the status and scientific credibility of this discipline within the academic community.

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To mention but a few, Shavit states that “the behavior of translation of children’s literature is largely determined by the position of children’s literature within the literary polysystem” (1986, pp. 111–112). In other words, the adaptations and manipulations of the source text occur due to the peripheral position that this literature occupies in the polysystem.

Furthermore, Oittinen introduced the translator-centered approach to the study of the translation of children’s literature. In her book *Translating for Children* (2000), she emphasizes the choices of translators and criticizes the fact that they are considered invisible. She questions the traditional approaches to translation that emphasize abstract structures of equivalence. Instead, she believes that the translator’s choices are as significant as those of the original author and are often influenced by external factors such as the intentions of publishing houses and the audience. In this respect, Lathey (2016) expands on a spectrum of topics including narrative communication with the child reader; translation of the visual, dialogue, dialect, and wordplays, and retranslation to factors influencing children’s publishing and globalization. Her topic proposals have been the starting point of a lot of contemporary studies to be conducted by other researchers.

This paper intends to contribute to the domain of research in Ch. L. T. by examining the linguistic peculiarities of the translator in contrast to the source text and other external factors such as the norms of Ch. L. T. This investigation will focus the analysis on a translator who has translated adults’ literary books throughout his life and he embarks on translating children’s literature for the first time. More specifically, the study attempts to answer the question: Is the translator an “invisible storyteller” (Lathey, 2010, p. 5) or a loud recreator? The answer to this question will be determined by further investigating the following sub-questions:

1. Do the clustered lexical features found in the corpus reflect the style of the source text author, or do they stem from the linguistic preferences of the translator?
2. Do the translations of the clusters adhere to the norms of children’s literature translation (Ch. L. T.)?

2. The norms in Children’s Literature Translation versus the translator’s linguistic individualization (idiolect)

For this study, the norms of Ch. L. and ideologies will be revisited to analyze whether translator Kasoruhu considered them as he translated the Harry Potter saga. The translation process is governed by some linguistic and extra-linguistic norms and ideologies that translators should presumably consider as they embark on the translation task. As Stephens puts it “A narrative without an ideology is unthinkable” (1995, p. 853). According to Lefevere, two factors determine the image of a literary work designed in a translation: “The translator’s ideology (whether he/she willingly embraces it or whether it is imposed on him/her as a constraint by some form of patronage), and the poetics dominant in the receiving literature at the time the translation is made” (1992, p. 41). “In practice, the recreators of texts need to be aware of the ideologies, norms, conventions, and poetics, prevailing in each literature, society, and culture” (Dybiec-Gajer et. al., 2020, pp. 13–14).

For instance, when the source text is characterized by the presence of many substandard terms and unbridled style or idiomatic expressions, should the translator preserve these formats in the language of translation or adapt them following the ideologies and educational norms of the target culture? According to Desmidt (2014, p. 84), norms can be “didactic, pedagogical and technical” aside from some other more general norms such as “source-text related norms, literary aesthetic norms, and business norms” (Desmidt, 2014, p. 84), ideological, religious, et cetera, and can determine what can be translated, how, where, and when. Additionally, they can change over time, across languages, through different cultures, and from one generation to the next. Norms are used as an external benchmark because the semantic and stylistic choices made by the translator are often less pedagogical than those required by the norms of children’s literature.

Regarding children’s literature, the role of norms and ideologies is complicated due to several factors:

1. The need to adapt language, make abridgments, and purify content for the child reader (Klingberg, 1986);
2. The dual nature of children’s literature as both a literary and pedagogical system, which leads to standardization and reflects ideological and social norms (Hunt et al., 2006);
3. Its peripheral status within the literary system, which allows for adaptations and free translations (Shavit, 1986);
4. The asymmetrical communication chain throughout the translation process (Reiss, 1982); among other factors.

O’Sullivan discusses the influence of norms in Ch. L.T., among other topics. She asserts that children’s literature is “a literature into which the dominant social, cultural, and educational norms are inscribed” (2004, p. 193). Consequently, even in the most liberal countries, children’s literature often reflects perspectives on language, culture, and ideology in addition to its aesthetic elements. Similarly, Van Coillie questions whether these limitations affect the exposure of the source text’s cultural content in the target text (2020). He is concerned that “translations may limit diversity more than they stimulate it” (2020, p. 143), citing external factors such as “globalization and commercialization” (Van Coillie, 2020, p. 143). However, in contrast to the imposing norms mentioned above, there is also the translator’s individual creativity, language adaptation, and personal style. Lathey states that:

A degree of stylistic and semantic creativity is essential to the successful translation of texts for adults or children. Invisible storytellers have enriched the English language through an intense engagement with a source language, creating memorable phrases that have become part of children’s literature. (2010, p. 6)

Translators writing for a child readership adopt translation strategies to conform to or challenge contemporary constructions of childhood. In this context, Coldiron (2012, p. 196) states

that “it is high time we set the translators free of such constraints and let them reveal the work to the reader as part of the aesthetic pleasure of the text.” Re-creators of an original story, such as translators and illustrators, have specific purposes that influence how they interpret and present various elements of the text. Lathey states:

Childhood is, after all, a volatile concept, changing its boundaries and social position according to adult requirements. Translators, too, have opinions on education and childhood reading: some have demonstrated greater autonomy than the stereotype of the hack translator allowed by their status as educators, leading literary figures, or as children’s authors who were also translators (2010, p. 6).

Van Coillie supports the translator’s right to make free choices, noting that “Every translator has to make choices about staying close to the source text and adapting it for a new audience” (2022, p. 144). In this respect, the translators of Ch. L. can be independent enough and be recreators of the source text in that they can set themselves free and give the text aesthetic nuances and preserve the meaning at the same time, as well as defy the norms of children’s translation, which to some extent can be consequential to the final product.

3. On the studies of the translator’s style

Reviewing previous studies on literary translation, it is clear that many have focused on distinguishing the translator’s style from that of the source text. Mona Baker pioneered the exploration of how the “voice” of the translator can be analyzed. Baker proposed that such studies “must focus on the manner of expression that is typical of a translator, rather than simply instances of open intervention” (2000, p. 245). In other words, it is the study of the translator’s “preferred or recurring patterns of linguistic behavior” (Baker, 2000, p. 245) which do not necessarily correspond to the author of the source text. An extensive collection of papers on the translator’s style can also be found in the book *Style in translation: A corpus-based perspective* by Libo Huang (2015). The author presents different methods and approaches to investigating translators’ styles by incorporating stylistic, rhetorical, narrative, and linguistic views. Similarly, Tim Parks in his book *Translating style: A literary approach to translation – a translation approach to literature* (2014) introduces a series of papers on translation style from the perspective of literary studies in the works of James Joyce, Samuel Beckett, Barbara Pym, etc., with a focus on the preservation of nuances of meanings in the target texts. Similarly, uniqueness in style has been vastly researched by Khatib and Al-qaoud (2021), who conducted a comparative study on authorship verification of pragmatic texts, and Koppel and Winter (2013), who investigated the identification of similarities of different materials translated by the same author.

Concerning studies of translator styles in Ch. L, Čermáková (2018) investigated the translator’s choices by relying on corpus-linguistic techniques, namely keywords and cluster repetitions

in the *Harry Potter* and the *Winnie the Pooh* books. This study concluded that in most cases, repetition was replaced with synonyms due to the stylistic norms and semantic conventions of the target language, namely the Czech language. Anette Øster (2014) conducted a study on the key characteristics of the translation of Hans Christian Andersen's fairy tales. Her study revealed that the target text was closer to the folk elements than the source text. According to her, the translator's style was determined by the conventions of fairy tales, the translator's child's image, and the translator's awareness of the genre of fairy tales.

4. Challenges and competencies of the translator of Ch. L.

Although the translation of literary texts is generally considered "sensitive" due to the special use of language, as a result of the author's motivated choices, the translation of children's literature is characterized by some features, which make the work of the translators challenging and put them in dilemmas during the decision-making process. One obstacle that might condition the choices of the translator is the lack of linguistic and extralinguistic knowledge of the child reader, as stated by several authors. For more than two decades, the perception that child readers lack linguistic and extralinguistic knowledge has been challenged and reversed. Children have transcended cultural boundaries due to technological advances, frequent travel, globalization, increased cultural exposure, and translations. Two decades ago, O'Sullivan noted:

The notion of today's children around the world, who perceive the world as a place without borders, with their books that easily cross all language and political barriers, is not something new in the academic discourse of children's literature (2004, p. 13).

Regarding the requirements and dilemmas during the decision-making process, there are many questions that the translators ask themselves during the translation process. "Translating for children has its methodology as well as a set of requirements that must be met" (Qafzezi, 2014, p. 116). Dilemmas also arise from the fact that children's literature is part of both the pedagogical and literary-aesthetic systems (Hunt, 2006). Translators face the choice of whether to preserve the linguistic and extralinguistic features of the source text, thus favoring what Venuti terms "foreignization" (Venuti, 1995, p. 19), or to adapt it to the target language, thereby "domesticating" it (Venuti, 1995, p. 19). This challenge becomes even greater when during the translation process we have interventions and expectations from other actors involved in the decision-making process starting from publishers, parents, teachers, etc.

Translators of children's literature must be well-versed in the source culture, as young readers' cultural experiences may differ significantly from the author's perspective, requiring careful adaptation. Despite the misconception that translating children's literature is simpler than translating for adults, it presents unique challenges. As Lathey (2016) notes, both the writer and the translator must grasp the nuances of language from a child's perspective. The translator should therefore integrate elements of the source culture while ensuring that the text remains

accessible and engaging for young readers, avoiding excessive foreign details that could impede comprehension.

Newmark also advises that the translator should consider the reader when translating. He states that “Taking into account the diversity of language (idioms of different characters) found in the original text, the translator tries to characterize the readers of the original and then those of the translation and decide how much attention should be paid to the readers of the translated text” (Newmark, 1988, p. 13).

Another competence of the translator is creativity. Like the author of a work, the translator must be creative and achieve a similar effect on the reader. “This creativity is even more necessary when it comes to fantasy books or humorous events. In these cases, the translator does a free translation, which allows him greater opportunities to give space to creativity and word plays” (Van Coillie, 2006, p. 135). Gillian Lathey also touches upon the need for creativity which, according to her, “requires a writer or a translator to have an understanding of the freshness of language to the child’s eye and ear” (2016, p. 8). Considering the above-mentioned theoretical grounds, it can be stated that the translation of children’s literature puts the translator in many dilemmas.

5. Selection of the corpus

The choice of J.K. Rowling’s *Harry Potter* series for this study is based on three key reasons. First, it revolutionized children’s literature, “being the first since *Charlotte’s Web* to appear on the New York Times bestseller list” (Black, 2003, p. 238). Its original and translated versions have been widely researched. Lathey states, “There is a rapidly decreasing interval between publication and the worldwide translations of best-selling children’s fiction such as the Harry Potter series, and publishers pay keen attention to the potential sale and licensing of world rights” (Lathey, 2010, p. 202). Second, the series blends multiple genres and styles, featuring rich intertextuality, cultural references, and poetic elements (Alla, 2017). Third, it is translated by Amik Kasoruh, renowned for his creative translation of over 60 English classics into Albanian, including *Wuthering Heights*, *Atlas Shrugged*, *The Scarlet Letter*, *Rebeka*, etc.

6. Methodology

To showcase translator Kasoruh’s idiolectic features, three of the “Harry Potter” books have been taken into account: *Harry Potter and the Philosopher Stone*, (1997), (hereafter HPPS), *Harry Potter and the Chamber of Secrets*, (1998), (hereafter HPCS), and *Harry Potter and the Prison of Azkaban*, (1999), (hereafter HPPA) and their Albanian equivalents *Harry Potter dhe Guri Filozofal*, (2021) (hereafter HPGF), *Harri Potter dhe Dhoma e të Fshehtave*, (hereafter HPDF), (2002) and *Harri Potter dhe Burgu i Azkabanit*, (hereafter HPBA), (2003). I chose the very first three books of Harry Potter for two reasons: 1) they are aimed at a child audience considering that the target readership is the child reader compared to other forthcoming books of the saga, which address a more mature readership (shifting into crossover literature), 2) they genuinely represent the

author's style before the saga became globalized and commercialized to the extent that the style might have been compromised.

The study focuses on the translator's lexicon. The sentences with words and phrases sharing common patterns (for example, archaic words, dialect words, phraseological units, substandard words, etc.), have been selected from the target text and then compared to their counterparts in the source text in the tables below to observe whether such patterns reflect the author's style or the translator's linguistic preferences (idiolect). For example, if the translator uses an idiomatic expression in the target text, did they do so because the author used the same expression in the source text, or was it a choice made by the translator? This study will examine the translation solution to the external norms and conventions of children's literature to determine if the translator's choices align with generally accepted linguistic tendencies. It is important to note that this paper will not quantitatively analyze the frequency of such patterns. Instead, it will provide a qualitative analysis of selected examples to illustrate the translator's unique and individual style. These examples will be organized into tables for subsequent textual analysis.

7. Analysing the translator's idiolectic features

Differences between speakers cannot be determined solely by geographical divisions or belonging to a particular ethnic group or social class. Linguistic variations cannot end with dialects. Modern linguistics recognizes that no two speakers use language in the same way. "We all have our linguistic mannerisms and stylistic idiosyncrasies, and the term reserved for an individual's special unique style is idiolect" (Simpson, 2004, p. 102). The idiolect of the translator of children's literature has rarely been studied in research. Through this paper, I aim to emphasize the fact that a translator-centered approach might bring forth extremely interesting facts such as:

1. How intricate children's literature can be,
2. How the translator of children's literature can demonstrate idiolectic features regardless of internal and external factors.

7.1. The use of words with emotionally charged suffixes

One of the stylistic features of translator Amik Kasoruho is the use of lexical chunks with connotative nuances, which carry subjective viewpoints of the author about the characters of the book. Such features make the discourse more vivid and more similar to a real-life situation.

A lexical method for conveying the connotative layers of a term involves the use of adjectives with suffixes that impart positive or negative meanings. These suffixes add emotional nuance to the word and reflect the author's attitude toward the referent or object being described. Such contrasts can express various connotations or emotional nuances, including flattering, approving, admiring, as well as pejorative, negative, offensive, and aggravating tones. These nuances contribute not only to the stylistic values of the text but also to its morpho-semantic dimensions.

Table 1. Examples of words with emotionally colored suffixes as an idiolectic feature of the translator

Examples from the source text	Examples from the target text
Flight of the <i>Fat Lady</i> (HPPA: 148)	Arratisja e zonjës <i>trashaluqe</i> (HPBA: 109)
He was a <i>big, beefy man</i> with hardly any neck. Mrs. Dursley was <i>thin</i> and blonde and had nearly twice the usual amount of neck. (HPPS: 1)	Ishte <i>madhosh, dërdëng</i> . Zonja Dërsli ishte <i>thatime</i> , flokëverdhtë dhe me një qafë të gjatë pothuaj sa dyfishi i një qafe zakonshme. (HPGF: 7)
Wandering around at midnight, <i>Ickle Firsties?</i> Tut, tut, tut. Naughty, naughty, you'll get caught. (HPGF: 170)	Po i vini rrotull kështjellës në mesnatë o <i>bylmeza?</i> Ha, ha, ha! O <i>teveqela</i> , kanë për t'ju përyshuar! (HPGF: 131)
Ickle Firsties! What fun! (HPPS: 138)	Na qenkan <i>buzëqumështit e vitit të parë</i> . Sa bukur! (HPGF: 106)
What looked like a <i>fat</i> little monk (HPPS: 122)	Ai që i përngjiste një murgu të shkurtër dhe <i>buçkan</i> . (HPGF: 96)
Yes, yes, you're right, of course. But how is the <i>boy</i> getting here, Dumbledore? (HPPS: 14)	Po ... po, ju keni të drejtë, natyrisht. Po në ç'mënyrë do të vijë këtu <i>djalka?</i> (HPGF: 14)
...except it and watch Percy chase Fred and George all over Gryffindor tower because <i>they'd</i> stolen his prefect badge. (HPCS, 219)	...po te mos ishte se donin të shihnin Persin që po ndiqte me vrap nëpër kullën e Grifartit Fredin dhe Xhorxhin, sepse dy <i>horucët</i> i kishin rrëmbyer distingtivin e tij si prefekt. (HPGF, fq. 167)
Hagrid was <i>only a boy</i> , but he cared for me. (HPCS: 293)	Hagridi asi kohe ishte një çunak, por u kujdes për mua. (HPDF: 224)
He caught <i>that thing</i> in his hand after a fifty-foot dive. (HPPS: 162)	E rroku <i>topthin</i> vetëm me një dorë... (HPGF: 124)
They swilled the <i>dregs</i> around AS Professor Trelawney had instructed, then drained the cops and swapped them. (HPPA: 110)	I rrotulluan <i>fundçet</i> e filxhanit, si u kishte thënë profesoresha Trelaunëj, pastaj i përmbysën dhe i shkëmbyen. (HPPA: 82)
"Not lost are you, <i>my dear?</i> " said a voice in his ear, making him jump. (HPCS: 56)	Mos ke humbur gjë rrugën, <i>djalosh?</i> – I pëshpëriti në vesh një zë dhe ai kapërceu përpjetë. (HPDF: 48)
Griphook whistled and <i>a small cart</i> came hurtling up the tracks toward them. (PHPS: 80)	Unçi-unçi fishkëlleu dhe një <i>vagonetë e vogël</i> erdhi drejt tyre duke nxjerrë një rropamë hekurash që fërkoheshin. (HPGF: 64)
with their <i>little</i> plastic toys (HPPS: 218)	përmbanin ca lojëra të <i>vockla</i> plastike (HPGF: 166)
Little <i>tyke</i> wants his money's worth, just like his father. (PPPS: 23)	Ky <i>maskaruc</i> i vogël i do të tëra ç'i takojnë., deri më një, bash si i ati. (HPGF: 22)
He caught <i>that thing</i> in his hand after a fifty-foot dive. (HPPS: 162)	E rroku <i>topthin</i> vetëm me një dorë... (HPGF: 124)

Examples from the source text	Examples from the target text
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The examples in italics in Table 1 are stylistic markers that describe the characters' exterior appearance. The adjective *trashaluqe*, which is formed by the root (*trash* +the suffixes *luq* +*e*²) is an offensive word for *fat* in Albanian and serves as a stylistic tool conveying the point of view of the author about the character in contrast to the denotative term *e bëshme*, which means *chubby* in English. In the other example, there is the opposition of the adjective *dërd-ëng*, (*fat*) with the adjective *that-ime* (*thin*). There are two antonyms, which coincide in register and style. Again, we have two lexemes with negative connotations, through which the author gives additional information to the reader about the characters in question. Mr. and Mrs. Dursley, who appear later in the story, are wicked and ruthless characters and the way they are described at the beginning of the novel foreshadows their characters.

The translator has provided two different equivalents for the term *Ickle Firsties*, which is used by Peeves to address first graders mockingly. In the first translation, the word *bylmeza* is used, which is a neologism of the translator composed of the stem *bylmet* (dairy milk) which semantically evokes the feeling of mocking, which means: *he still has milky lips*, so they are still small. For the second time, the term *Ickle Firsties* is translated as *buzëqumështit e vitit të parë* (the first year's milky lips). The mocking nuances of the phrase have been conveyed in the target language in both forms, showing the emotional state of the speaker. From the translation viewpoint, the repetition of the same term is avoided, making the translated variant more colorful.

The following example illustrates a term that fits the context and the participants in the discourse. The personal pronoun *they*, referring to the boys Fred and George, is replaced with *horucët*, derived from *horra* (*blackguard*) with the suffix *-uc* (*hor-uc-ët*). The suffix *-uc* generally adds a flattering nuance, though it can also convey negative connotations depending on the context. Similarly, the term *tyke* and its translation demonstrate a stylistic charge. Uncle Vernon, commenting on his spoiled son's unpleasant behavior, uses *tyke*, which, according to the *Oxford Advanced Learners' Dictionary* (2010, p. 1834), refers to a small child, particularly a cheeky or mischievous one, or a vulgar and uneducated person. In the target language, this is translated as

2 Albanian, as a synthetic language, is highly inflectional. There are two suffixes added to the root of the word: the derivational morpheme *luq*, which vests the connotative/pejorative meaning to the root of the word, we also have the inflectional morpheme *e* which renders the noun into the feminine gender.

maskaruc, combining *maskara* (*blackguard*) with the diminutive suffix *-uc* (*maskar-uc*). This suffix imparts a nurturing tone to the translation, aligning with the context. Further on, in Table 1, we notice the use of nouns and adjectives with diminutive suffixes: *çun-ak* (*çun,*) (back-translated as *little boy*) *djal-osh* (*djalë*) back-translated as ‘little boy’, *top-thin* (*topi*), back-translated as ‘a small ball’, *fund-çet*, (*fundet*) back-translated as ‘the bottoms’, *të voçkla*, (*të vogla*) back-translated as *tiny*, *vagon-etë e vogël* (*vagon*) back-translated as ‘small wagon’. These examples prove how attentive the translator Kasoruho is in conveying the semantic and stylistic layers, making the reading even more enjoyable.

7.2. The use of synonymy with emotional overtones

Synonymy is another lexical approach for conveying connotative subtleties. Generally, synonyms are words with similar meanings but subtle differences in nuance. For example, the adjectives *good* and *wonderful* express different degrees of qualification; using *wonderful* instead of *good* reflects the author’s perspective on the referent (Thomai, 2005, p. 152). Synonyms also differ in their distribution and frequency of use across various fields, speaker circles, social strata, discourses, and styles. One word may be used more frequently in certain contexts, while its synonym is used less. This category includes dialectal words, which, unlike standard language, introduce nuances of colloquial speech and reveal the geographical location and social status of a character.

Additionally, synonymy may be employed to find an approximate term in the target language when an exact equivalent does not exist or when the text or word lacks specific significance, particularly with adjectives and quality adverbs. Beyond these cases, synonymy can also serve stylistic purposes, such as avoiding linguistic monotony or creating contrasts between two referents or realities.

Table 2. Examples of synonyms as an idiolectic feature of the translator

Examples from the source text	Examples from the target text
These fantastic party <i>favours</i> were nothing like the feeble Muggle ones the Dursleys usually bought. (HPPS: 218)	<i>Ato këllcaca të hatashmë</i> nuk kishin asgjë të përbashkët me ato <i>fishekzjarrët pa pikë vlere të babanacëve</i> . (HPGF: 166)
Piers, Dennis, Malcolm, and Gordon were all big and <i>stupid</i> , but as Dudley was the biggest and <i>stupidest of the lot</i> , he was the leader. (HPCS: 33)	Persi, Denisi, Malkolmi dhe Gordoni ishin trupmëdhej, të shëndoshë dhe <i>teveqelë</i> , por meqë Dadli ishte më i bëshëm dhe <i>më rrotë se të tjerët</i> , kryetar ishte ai. (HPGF: 30)
They had been murdered, murdered by the most feared Dark <i>wizard</i> for a hundred years, Lord Voldemort. (HPPA: 7)	Qenë vvarë nga <i>shtrigani më i tmerrshëm</i> i njëqind vjetëve të fundit, nga Fluronvdekja. (HPBA: 10)

According to the *Oxford Advanced Learner's Dictionary* (2010, p. 443), the word *favor* can refer to decorative items, such as colored paper sticks or hats, distributed to guests at a party. This sentence contrasts two realities that Harry experiences very differently: gifts in the magical world versus those in the human world. Translator Kasoruho linguistically illustrates these two realities by using distinct terms for the same concept within a sentence. For *fantastic favors*, he uses *këlçaca të hatashme* (amazing fireworks), while *the feeble Muggle ones* is translated as *fishëk-zjarre pa pikë vlere* (worthless firecrackers). By employing synonyms, or “intuitive equivalents” (Čermáková, 2018, p. 126), the translator creates a dichotomy that accentuates the distinction between Harry's two worlds.

In the second example, the adjective *stupid* is translated differently in two instances. The first use is rendered as *teveqelë* (doltish) and the second as *më rrotë se të tjerët* (more knuckleheaded than the others). The translator's choice to use colloquial slang in both instances aligns with Kasoruho's idiolect, which often incorporates colloquial terms to convey a character's emotional state. This choice vividly emphasizes Harry's strained relationship with Dudley and his friends, marked by mutual hatred and disgust. The third example presents a synonym for *wizard*, which is usually translated as *magjistar* (magician) in other contexts. However, in this instance, *wizard* is translated as *shtrigan*, specifically referring to the malevolent sorcerer Voldemort, who killed Harry's parents. The term *shtrigan* carries a negative connotation in Albanian that effectively contrasts the benevolent magicians with the evil Voldemort.

7.3. The use of phraseological units

Another distinctive feature of translator Kasoruho is his extensive use of phraseological expressions, particularly in dialogic discourse and other contexts, which livens up the text. According to Jani Thomai, “Words and phraseological units with discourse and stylistic value, which carry different emotional nuances, possess great expressive power and impart a figurative and highly expressive quality to communication” (Thomai, 2005, p. 293). This may have been the translator's intention in choosing these phraseological units.

Table 3. Examples of phraseological units as an idiolectic feature of the translator

Examples from the source text	Examples from the target text
“ <i>Shove off, Malfoy,</i> ” said Ron, whose jaw was clenched. Did the scary old Dementor <i>frighten</i> you too, Weasley? (HPPA: 92)	<i>Hiqu qafë</i> , Mallfoi – tha me zë të shtrënguar Roni. Edhe ty, Uesli <i>ta kalli datën</i> ai Marrosësi i shëmtuar. (HPBA: 70)
“ <i>She deserved it,</i> ” Harry said, breathing very fast. “ <i>She deserved what she got.</i> You keep away from me. <i>I've had enough.</i> ” (HPPA: 32)	<i>E bëri hak</i> , i tha duke marrë frymë më vështirësi. <i>E bëri me të vërtetë hak.</i> Mos m'u afro! Po iki, – tha. <i>Më ka ardhur në majë të hundës.</i> (HPBA: 28)
<i>It was even worth</i> being with Dudley and Piers to be spending the day. (HPPS: 26)	<i>Dhe e vlente barra qiranë</i> ta kalonte një ditë me Dadlin dhe Persin. (HPGF: 25)

Examples from the source text	Examples from the target text
The rest of them were all quite happy to join in Dudley's favorite sport: <i>Harry Hunting</i> . (HPPS: 33)	Gjithë të tjerët bashkoheshin gjithë qejf me 'te për të ushtruar së bashku sportin e tij më të dashur: <i>t'i binin në qafë Harrit</i> . (HPGF, 30)
"I look to the Prefects, and our new Head Boy and Girl, <i>to make sure</i> that no student runs foul of the Dementors," he said. (HPPA: 97)	Kam besim se Prefektët dhe Kryeshkollaret e Kryeshkollarët <i>do të bëjnë</i> çmos që askush të mos u kundërvihet Marrosësve, – tha ai. (HPBA: 73)
Bet you five galleons the next one <i>dies</i> . (HPCS: 282)	Vë bast se ai që do ta ketë rradhën ketëj e tutje sot <i>do të kthejë këmbët nga dielli</i> . (HPDF: 215)

The words in italics in the examples in Table 3 are neutral terms taken from the English lexicon. However, their counterparts in the target language are phraseological expressions with more intense connotations: *happy* – gjithë qejf (full of joy); *Harry Hunting* – *t'i binin në qafë Harrit* (Let's take on Harry); *horrible* – *për drej* (like hell). The verb *dies* in the source text is translated as *do të kthejë këmbët nga dielli* (kicked the bucket), which has a humorous effect on the child reader and makes the communication more casual. This humorous effect is consistent across all the examples in the table.

7.4. The use of archaic words

The language system extends beyond its representation at any given time (Lloshi, 2005, p. 36). The translator's deliberate use of obsolete words, particularly those from everyday colloquial speech, creates a distinct stylistic effect and introduces variety and additional nuances to the text. In the case of this corpus, intended for children and adolescents, obsolete words serve a pedagogical purpose: they introduce new generations to these terms, preventing their obsolescence. Many of these obsolete words are borrowed from Turkish and occupy a place in the Albanian lexicon as part of casual, colloquial discourse. Kasoruho, not a purist of the Albanian language, believes in enriching the language with borrowings from other languages. In an interview included in his book *No Grudges*, he remarked that "the persisting struggle to always resort to the Albanian lexicon is futile" (Kasoruho, 2013, p. 282). Below, I will provide examples of archaic words that highlight this idiolectic feature of the translator.

Table 4. List of examples of archaic and oriental words as an idiolectic feature of the translator

Examples from the source text	Examples from the target text
<i>New students</i> at Hogwarts were sorted into Houses by trying on the Sorting Hat (PHPA: 96)	Ata që <i>vinin sefte</i> në Hoguorts vinin në kokë kapëlën Folëse. (PPBA: 72)

Examples from the source text	Examples from the target text
Harry was glad school was over, but <i>there was no escaping</i> Dudley's gang. (HPPS: 33)	Harri ishte shumë i kënaqur që shkolla kishte mbaruar, <i>por s'kish derman</i> t'i përvidhej bandës së Dadlit. (HPGF: 30)
Darling, <i>you haven't counted</i> Auntie Marge's present, see, it's here under this big one from Mommy and Daddy. (HPPS: 22)	Shpirt, <i>s'e ke futur në hesap</i> dhuratën e teze Marxhit. Shikoje, ja ku e ke, nën këte dhuratë të madhe të babait dhe të mamasë. (HPGF: 22)
but Harry and Ron pretended <i>to be enjoying</i> them. (HPPS: 150)	...por Harri dhe Roni u shtirën sikur u pëlqyen <i>kiamet</i> . (HPGF: 115)
a <i>large</i> doughnut in a bag (HPPS: 4)	një <i>alamet</i> kulaçi të mbështjellë me letër (HPGF: 9)
Ron was leaning out of the back window of an old turquoise car, which was parked <i>in midair</i> . (HPCS: 25)	Roni kishte dalë jashtë nga xhami i mbrapmë i një makine të vjetër të kaltër, që ishte parkuar <i>në hava</i> . (HPDF: 25)
The falcon...my dear, you have a deadly <i>enemy</i> . (HPPA) p 112.	Këtu ka një skifter... i dashur, ti ke një <i>hasëm</i> për vdekje. (HPBA: 88).
"I realized <i>that</i> ," said Harry, ducking as Hagrid <i>made to brush</i> him off again. "I told you, I was lost."(HPCS: 56)	"E kuptoj" tha Harri, duke dashur t'i shpëtonte Hagridit që po <i>gatitej</i> ta shkundëte përsëri fort. (HPDF: 49)
Aunt Petunia <i>had decided</i> it must have shrunk in the wash. (HPPS: 26)	Emta Petunia i <i>kishte dhënë</i> karar se do të kishte hyrë duke u larë në rrobalarëse... (HPGF: 25)
Dudley's mouth fell open in horror, but Harry's <i>heart gave a leap</i> . (HPPS: 23)	Dadli hapi gojën i tmerruar, por Harrit i <i>brofi zemra</i> nga gëzimi. (HPPS: 23)
"Where did you come out?" Ron asked. "Knockturn Alley," said Hagrid grimly. " <i>Brilliant!</i> " said Fred and George together. (HPCS: 58)	"Ku ishte?" pyeti Roni. "Në Nokturn Alli" tha Hagridi i ngrysur. " <i>Hata fare!</i> " thirrën njëzëri Fredi me Xhorxhin. (HPDF: 50)
The <i>trouble</i> was, there was already someone sitting on it. (HPCS: 11)	Veç <i>gjynah</i> që shtrati i tij ishte i zënë. (HPDS: 14)
Professor Trelauney was staring into the tea-cup, <i>rotating it anti-clockwise</i> . (HPPA: 111)	Profesoresha Trelauney shikoi filxhanin, duke e rrotulluar në drejtom të kundërt me akrepat e <i>sahatit</i> . (HPBA: 83)
"So <i>we've heard</i> ", said Lupin more coldly. (HPPA: 389)	E kemi dëgjuar këtë <i>mesele</i> , tha Lupini edhe më ftohtas. (HPBA: 274)
"It certainly seems so," said Dumbledore. " <i>We have much to be thankful for</i> " (HPFS: 11)	"Ashtu duket", iu gjegj ai. " <i>Duhet te themi shyqyr disa herë</i> ." (HPGF: 14)

Table 4 provides examples of archaic words of Oriental (Turkish) origin. However, this feature is absent in the source language. The omission of such terms in the original text indicates that their inclusion is a stylistic choice made by the translator, reflecting an idiolectic characteristic. It could also be argued that using archaic words might not be ideal for young readers, as they may struggle to understand them. Frequent interruptions in reading due to unfamiliar terms could lead to a loss of interest and potentially cause children to stop reading the book.

7.5. The use of dialect lexicon

Another notable idiolectic feature is Kasoruhó's use of dialectal words for stylistic purposes. Before analyzing this feature, it is important to consider scholarly perspectives on the use of dialectal lexicon in literature. Jani Thomai observes that "many words and expressions from dialects can enrich the standard language, replacing foreign terms and adding exciting nuances and variety" (2005, pp. 282–283).

Kasoruhó draws from both major Albanian dialects, Gheg and Tosk, but he tends to favor the Gheg dialect's vocabulary. Scholars agree that both dialects contribute equally to the enrichment of the standard language, each adding diverse registers and styles "The evaluation of a word or expression is based not on its dialectal or regional origin, but on its real value within the lexical system of the standard language" (Thomai, 2005, p. 283). This enriching process is supported by the shared elements between the two Albanian dialects. Mona Baker also discusses the role of dialects in translation, noting that they contribute to what she refers to as "the evoked meaning" (1992, p. 15).

Table 5. List of examples of dialect lexicon as an idiolectic feature of the translator

Examples from the source text	Examples from the target text
...tureens of <i>battered</i> peas, silver boats of thick, rich gravy and cranberry sauce. (HPPS: 218)	...supiera me bizele të gatuara me <i>tëlyen</i> , mbajtëse salce me salca të trasha (HPGF: 165)
MRS Dursley <i>sipped</i> her tea through pursed lips. (HPPS: 7)	Zonja Dërsli <i>gjerbi</i> çajin me buzë të shtrënguarra. (HPGF: 12)
Harry put his quill between his teeth and reached underneath his <i>pillow</i> for his inkbottle and a roll of parchment. (PHPA, p2)	Harri kafshoi penën dhe rrëmoi poshtë <i>nënkresës</i> se mos gjente bojën e shkrimit dhe një rrotull pergamene. (HPPA: 7)
He'd probably find himself <i>locked in</i> the <i>cupboard</i> under the stairs for the rest of the summer. (HPPA: 2)	Mbase do ta <i>ndrynin</i> harrin në <i>zgëqin</i> poshtë shkallëve për tërë pjesën tjetër të verës. (HPBA: 8)
And he <i>threw</i> the receiver back onto the telephone as if dropping a poisonous spider. (HPPA: 4)	Dhe e <i>flaku</i> tej dorezën e telefonit, sikur të ishte një merimangë nga ato të helmuarat. (HPPA: 9)

Examples from the source text	Examples from the target text
“Stop it, Oliver, you’re embarrassing us,” said Fred and George Weasley together, <i>pretending</i> to blush. (HPPA: 115)	Oliver, po na bën të skuqemi, – thanë me një zë Fredi dhe Xhorxhi, duke bërë <i>kinse</i> po e ndjenin veten ngushtë. (HPBA: 111)
His eyes fell on a huddle of <i>these</i> weirdos standing quite close by. (HPPS, p 3)	Shikimi shkoi mbi një trumë <i>asi</i> tuhafësh, krejt pranë tij. (HPGF: 8)
<i>People</i> throughout the reptile house screamed and started running for the exits. (HPPA: 413)	<i>Gjindja</i> kishte zënë të ulërinte dhe të vraponte drejt portave për të dalë jashtë. (HPBA: 291)
But Fudge was shaking <i>his head</i> with a small smile on his face. (HPPA: 413)	Por Gjelsheqeri shkundi <i>kryet</i> duke vënë pak buzën në gaz. (HPBA: 291)
<i>Panting from the effort of dragging his trunk.</i> (HPPA: 33)	<i>Duke gulçuar</i> nga lodhja. (HPPA: 29)
It certainly seems so, <i>said</i> Dumbledore. (HPFS: 11)	Ashtu duket, iu <i>gjegj</i> ai. (HPGF: 14)

The examples in Table 5 illustrate that the use of dialectal words is a distinct feature of translator Kasoruhu’s idiolect and is not intended to replace equivalent terms from the source language’s dialectal lexicon. Instead, these dialectal words serve stylistic purposes by creating a contrast between standard and non-standard language. Additionally, the Gheg dialectal terms pique the curiosity of child readers due to their unusual sound.

7.6. The intentional deviations from the standard language

In conversations between characters, the reader often discerns their level of closeness or distance (tenor) through their linguistic interactions. Below are additional examples of non-standard language that suit the contextual situations in which the characters find themselves.

Table 6. List of examples of intentional deviations from the standard norm as an idiolectic feature of the translator

Examples from the source text	Examples from the target text
A fine thing it would be if, on the very day You-Know-Who seems to have <i>disappeared</i> at last, the Muggles found out about us all.	Pikërisht ditën kur duket se më në fund Ti-E-Di-Kushi e ka <i>këputur qafën</i> , Babanacët të marrin vesh punën tone.
<i>Well, they’re not completely stupid.</i> They were bound to notice something. (HPFS: 11)	<i>Epo nuk janë edhe aq leshko.</i> Heret apo vonë do të vinin re ndonjë gjë. (HPGF: 14)
But that’s no reason to <i>lose our heads</i> .	Por kjo s’do të thotë se <i>duhet të humbasin fiqirin</i> . (HPGF: 14)

Examples from the source text	Examples from the target text
I'll bet that was Dedalus Diggle. <i>He never had much sense.</i> (HPFS: 11)	Vë bast se do të ketë qenë Dedalus Luksi. Gjithmonë <i>ka qenë me një vidhë mangut.</i> (HPGF: 14)
People are being downright careless, <i>out on the streets</i> in broad daylight, not even dressed in Muggle clothes (HPFS: 11)	Po sillen krejt pa mend, <i>duke u sorollatur rrugëve</i> pa u veshur të paktën si Babanacët. (HPFS: 14)
On the very day YouKnow-Who seems to have disappeared at last.	Pikërisht ditën kur duket se më në fund Ti-E-Di-Kushi e <i>ka këputur qafën.</i> (HPFS: 11)
He opened the back of the camera. <i>Good gracious!</i> said Madam Pomfrey. (HPCS: 190)	Hapi kapakun e mbrapmë të makinës. <i>Dreq!</i> thirri Madamë Pomfri. (HPDS: 149)
<i>Out of the way, you,</i> he said, punching Harry in the ribs. Caught by surprise, Harry <i>fell hard</i> on the concrete floor. What came next happened so fast no one saw <i>how it happened</i> – one second, Piers and Dudley were leaning right up close to the glass, the next, they <i>had leaped back with howls of horror.</i> (HPCS: 190)	<i>Qërohu, ti!</i> i tha duke ia këputur me një grusht brinjëve Harrit, i cili, i zënë në befasi, <i>ra thes</i> në tokë. Çka ndodhi pastaj u zhvillua aq me vërtik sa skush s'e kuptoi <i>si e qysh:</i> pak më përpara Persi dhe Dadli qenë përkulur pranë xhamit dhe një çast më vonë <i>kërcyen mbrapa duke thirrur të lebetitur.</i>

Most of the translated italicized words in Table 6 are more “unprincipled” than their counterparts in the source text. For example, *Good gracious!* has been rendered into the target text as *Dreq!*, which in the source language means *Damn!*; *Out of the way* is rendered into the target text as *Qërohu, ti!*, that, if back-translated, would mean *Get the hell out of here!*. These examples showcase that translator Kasoruhu ignored the norms of children’s literature, which call for language normalization/standardization (Desmidt, 2014), and favored creative intuition with the main intention of producing a target text that is purely aesthetic.

8. Conclusions

In discussing the peculiarities of the translator’s style in the Harry Potter corpus, I tried to showcase that the translator of children’s literature, namely Amik Kasoruhu, was a loud recreator in that he made use of his idiolectic features as well as his recreative linguistic traits to produce a target text which departed from the general models of children’s literature translation. More specifically, I observed the abundant use of emotionally colored and diminutive suffixes, the use of synonymy with emotional overtones, the use of phraseological units, the use of archaic words, the use of dialectic lexicon and the use of substandard words, which resulted to have been used for stylistic reasons. I base this conclusion on the fact that these features did not manifest themselves in the source text.

In discussing the characteristics of children’s literature, I highlighted several limitations and norms, such as the challenges young readers face with dialectal or outdated words and the

pedagogical nature of the genre. I observed that translator Amik Kasoraho prioritized the aesthetics of the narrative over strict linguistic accuracy. Kasoraho seemed to overlook the role of children's literature as an educational and pedagogical tool for young readers. It appears that Kasoraho adheres strongly to his idiolect and values, prioritizing the full potential of the Albanian language in translation over adherence to conventional norms or ideologies.

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