Complex Discourse and Style in the Albanian Translation of Micro Texts in the Harry Potter Saga

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ABSTRACT

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. 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 turning point in the position that both these works and their translations occupy in the academic domain. Much research has been conducted ever since on the Harry Potter translations worldwide, ranging from intertextuality, culture-specific items, neologisms, toponyms etc. Yet, little has been discussed regarding the shifts from one discourse or micro-text into the other, as well as their respective representative linguistic features which mark these shifts within the macro-text of the Harry Potter series. The present study aims to identify and analyze the linguistic features of different functional styles traced in the Albanian translation of two of the Harry Potter books. By doing so, I will make an attempt to demonstrate that the translation of the Harry Potter saga into Albanian has been given serious consideration comparable to the Harry Potter translations in other languages. This paper focuses specifically on the complex ways in which micro texts varieties are translated from English into Albanian. In light of the differences between the structure of the languages, this paper aims to emphasize the ways in which discourse and style have been rendered from the source text into the Albanian target language.

Keywords: children’s literature translation, discourse, micro-texts, style, equivalence

1. Introduction

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) 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." (8). 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 (2005) holds the same opinion regarding this disproportion. In her book “Comparative Children’s Literature”, she 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 the level of the actions and actors involved." (12).
In other words, it is the adults who write, guide, monitor, decide and adapt 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 educational purposes, respectively. Citing O’Sullivan (2005), "this dual reference, with simultaneous poetic and pedagogic criteria, has far-reaching consequences for the status of children’s literature" (17). As a result, literary works dedicated to children tend to be guided by certain pedagogical norms, morals and standardization of the language, which go in hand with the adventurous plot as well as the aesthetics of such texts. In addition, Puurtinen (1998) 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” (2).

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, 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” (ibid, 85).

2. The Methodology of the Study

The methodology of this study relies on close readings both at a theoretical and analytical level. The study is highly descriptive regarding the theoretical framework, which in itself covers several layers: 1) shedding some light onto the characteristics of children’s literature in general, 2) tackling the issue of translation of children’s literature, 3) focusing on the classification of language in terms of different types of discourse, 4) 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 these 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 Kasorruho.

Text exempts have been taken out of the study corpus with the aim of analyzing 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 from the translational point of view. 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. 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.

3. 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. In her discussion of the emergence of children’s culture, based on the theory of literary polysystem, elaborated by Evan—Zohar (1978), Shavit (1996, 33) 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-canonicalized literature, mainly in some of its patterns of behaviour, such as its tendency to secondary models, 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, 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) 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.” (1)

Yet, in the last three decades, many scholars have advocated in favour of more attention to the translation of children’s literature. 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 recognized as a literary challenge in its own right. Many classics such as the works of Lewis Carroll, Astrid Lindgren, Roald Dahl. J.K. Rowling and Philip Pullman are now generally recognized 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 centralizing 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, 452)

Additionally, findings show that the degree of the untranslatability of such texts is very high. Alla (2017, 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 the untranslatability of such literature".

Apart from the linguistic features that we 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, the 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, 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 (86).

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. They require the maintenance of the various layers of comprehension (Frimmelova 2010, 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.

4. Theoretical Consideration on the Language Styles and Types of Discourse in Albanian and English

Language style involves the materialization of a particular function that the given standard language assumes in a certain field of activity. In standard Albanian, functional styles are distinguished clearly from one another, although in some cases, one style may contain elements of another style. The standard Albanian language styles are divided as follows:

**Fiction style.** In the process of the selection and use of language tools, it is also important to determine the genre of a piece of writing, its subject matter and characters, the historical era depicted by a literary work, etc. The language is distinguished by the use of meticulously selected and Aesthetically pleasing words. As an artistic reflection of life and the world, fiction uses many literary devices and words with figurative meanings.

**Socio-political style.** It includes the language of socio-political writings, newspapers, propaganda, reports, political speeches, etc. From the lexical point of view, this style stands between fiction and scientific-technical texts. It is comprised of a selected vocabulary with a wide terminology, abstract names and mainly words that have a denotational meaning.

**Scientific-technical style.** It is the language of scientific writings, articles and studies. The main feature of this style is the extensive use of technical terms from different fields of knowledge.
 Judicial-administrative style. This is the style we use to compile official documents and records, applications, telegrams, laws, by-laws, court decisions, constitutions, directives, etc. Its lexis is very limited; words are used in a direct meaning, no literary figures are created (Thomai 2005, 296).

Regarding the discourse styles, they have two actualization variants: the written, standard form, and the spoken user, respectively. Both categories are furthermore divided into bookish discourse, conversational discourse and casual discourse. Thomai (2005) states in this respect that in order to distinguish these discourses within the Albanian language, 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 life of language (294. Below, I will give some features of each of the discourses classified in Thomai (2005).

Simple 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 (ibid, 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 (ibid, 295). In this regard, Lloshi (2005) adds that “the conversational discourse today is a fundamental manifestation of people’s living language, in a continuous movement and renewal, an inexhaustible treasure of expressive means.” (172)

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, 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 to constant development and change, and therefore do not remain in a static state permanently (ibid).

Similarly, Bider and Conrad (2009, 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."

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, 195). This is where the Translator utilizes 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.

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 actualizations 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, 57)

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

5. Translation Analysis of Micro-Texts in the First Three Harry Potter Novels
5.1 Pragmatic micro-texts: Direct translation

The following micro-text concerns an official memo exacted 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.
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 20, 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)

I dashur Zoti Hagrid,

Në vijim të hetimit tonë në lidhje me agresionin e një studenti nga një Hipogriff gjatë një ore mësimi të bërë prej jush, i kemi pranuar sigurimet e dhëna nga profesor Urmori se ju nuk jeni përrogjësisë për ndodhënë e pakëndëshme. Megjithatë, duhet të shprehim shqetësimin tonë për Hipogriffin në fjalë. Kemi vendosur ta pranojmë protestën zyrtare të zotit LusiusMalfoi, prandaj ndodhia do të paraqitet për shqyrtim Komitetit për Zhdukjen e Krijesave të Rrezikshme. Seanca do të zhvillohet më 20 prill. Ju ftojqmë të paraqiteni bashkë me Hipogriffin tuaj në datat e mësipërme pranë zyrave të Komitetit në Londër. Ndërkohe, Hipogrifi duhet të mbahet i lidhur dhe i veçuar. (HPBA, pp. 165)

These linguistic expressions are illustrated with some typical formulas used in writing reports or official documents. The normative and technical nature of 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 ftojqmë të paraqiteni bashkë me Hipogriffin..., which highlights this functional style.

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 Kasorhu 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 the plural, ju. However, it is important to go into greater detail in the analysis of the last sentence of the excerpt, which is as follows: 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.

5.2 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 demonstrate a character's instability linguistically, to emphasize irony and the presence 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, 46) divides humor into four categories in his book "From Lisa to Harry Potter": 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 Pascua and Fables (2006, 116) when they note that "a problematic aspect of the translation includes linguistic variation, the use of colloquial language and vulgarisms within the diatric aspects of the text (i.e. its various social registers).

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:
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 tell about Professor Snape. The sentence starts formally:

*Moooney presents his compliments to Professor Snape and begs him* (Zoti Hënori paraqet ndërimet e veta professor 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 gjetë në punët e të tjërëve).

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, Prongs, 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, a 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.

5.3. 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. The diction of poems should be considered seriously”. (Niknasab and Pishnib 2011, 2) Translation of poetry, on the other hand, requires even greater artistry and fluency from the Translator, as he/she must strive not just to 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: 90). The content may include linguistic aesthetics intertwined with literary devices and semantic layers. At the same time, the form may involve the creation of rhythm, rhyme, meters, which only rarely correspond with the linguistic system of the source language. A lot of scholars argue that poetry is untranslatable, and no target variant would do justice to the source text. “If the literary translation is itself a leap of faith, poetic translation puts that faith to the severest of all tests”. (Landers 2000, 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 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 to 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 utilizes the procedure of adaption to preserve such a form. Rita Oittenen (2000, 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, 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>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A rip near the brim opened wide like a mouth — and the hat began to sing:</td>
<td>Një e çarë pranë buzëve edhe një si punë goje filloi të këndojë:</td>
</tr>
<tr>
<td>&quot;Oh, you may not think I'm pretty,</td>
<td>Nuk jam e hjishme, dikush nga ju mendon</td>
</tr>
<tr>
<td>But don't judge on what you see,</td>
<td>Por vec nga pamja i urti nuk gjykon:</td>
</tr>
<tr>
<td>I'll eat myself if you can find</td>
<td>Jam gati të vë bast me çfarë të doni</td>
</tr>
<tr>
<td>A smarter hat than me.</td>
<td>Se më të hjishme nga unë s’do shikoni:</td>
</tr>
<tr>
<td>You can keep your bowlers black,</td>
<td>Ju mbani kapa që u quajnë bombe</td>
</tr>
<tr>
<td>Your top hats sleek and tall,</td>
<td>apo cilindra bërë me cohë të re,</td>
</tr>
<tr>
<td>For I’m the Hogwarts Sorting Hat</td>
<td>seclilit prej just unë vendin i tregoq,</td>
</tr>
<tr>
<td>And I can cap them all</td>
<td>prandaj s’ka vlerë para meje askush.</td>
</tr>
<tr>
<td>There’s nothing hidden in your head</td>
<td>Ta dini, çdo mendim që t’u përshtojoj</td>
</tr>
<tr>
<td>The Sorting Hat can’t see,</td>
<td>Nuk i shpëton aspak pushtetit tim.</td>
</tr>
<tr>
<td>So try me on, and I will tell you</td>
<td>Gjithkush në kokë të më ngjeshë që të mësojë ku do të jetë banesa që do qëndrojë.</td>
</tr>
<tr>
<td>Where you ought to be.</td>
<td>Gjartfi qoftë streha e caktuar,</td>
</tr>
<tr>
<td>You might belong in Gryffindor,</td>
<td>djepë për djem që i shquan trimërria,</td>
</tr>
<tr>
<td>Where dwell the brave at heart,</td>
<td>që fisnikëria e bën një vend të shquar;</td>
</tr>
<tr>
<td>Their daring, nerve, and chivalry Set Gryffindors apart;</td>
<td>në Baldoskuq në shkofshi të banoni</td>
</tr>
<tr>
<td>You might belong in Hufflepuff,</td>
<td>në të të gjithë janë njërez fort të drejtë k’ja fund durimi e njerësh të punoni.</td>
</tr>
<tr>
<td>Where they are just and loyal,</td>
<td>A në Korbzi që ëshë plak i urtë e i vlerët.</td>
</tr>
<tr>
<td>Those patient Hufflepuffs are true And unafraid of toil;</td>
<td>Në paçt mend e jeni djem të zgjuar,</td>
</tr>
<tr>
<td>Or yet in wise old Ravenclaw,</td>
<td>aty do jeni s’ka ku shkon më mirë:</td>
</tr>
<tr>
<td>if you have a ready mind,</td>
<td>arse e dije aty nuk kanë të shuar.</td>
</tr>
<tr>
<td>Where always of wit and learning,</td>
<td>Dhe Gjarpërlertin’u takoftë, të mirë</td>
</tr>
<tr>
<td>Will always find their kind;</td>
<td>do i keni shokët, që me njeri synojnë</td>
</tr>
<tr>
<td>Or perhaps in Slytherin</td>
<td>të këne në jetë të mirat që endërrojnë.</td>
</tr>
<tr>
<td>You’ll make your real friends,</td>
<td>Ndaj djem më ngjishni kokës pa asnjë drojë:</td>
</tr>
<tr>
<td>Those cunning folk use any means</td>
<td>Unë jam kapela që ju flet me gojë.</td>
</tr>
<tr>
<td>To achieve their ends.</td>
<td>(HPGF 97-98)</td>
</tr>
</tbody>
</table>
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/ëis 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 hat 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. This happened for two reasons: First, there is a loss of the wordplay created by the synonimic 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, the 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 they 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 rër, 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 Gjarlpërberit n’utakoftë, të mirë do i keni shokët, që me ndër syonjënë të kënë në jetë të mirat që endërojnë. In this grouping, we come across a semantic change in the target language. According to Oxford Advanced Learners’ Dictionary (1989), 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 say that the translation has resulted not only in translation loss but also the 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 ngaishni 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 Kasoruho achieved that literary device by means of free translation, thus restructuring the text in the target language with totally new words.

6. Conclusion
This paper demonstrated the intricacies of children’s literature and its translation by means of analyzing three micro-texts within the first three Harry Potter novels. 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 that 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 & 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 Kasoruhu has utilized 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 was the case with the Harry Potter translation into Albanian.

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