

DOI: <https://doi.org/10.18454/RULB.2021.25.1.26>**СЕМАНТИЧЕСКАЯ ФУНКЦИЯ СУПРАСЕГМЕНТНЫХ ЕДИНИЦ В ДЕТСКОЙ ЛИТЕРАТУРЕ НА АНГЛИЙСКОМ ЯЗЫКЕ И ИХ ПЕРЕДАЧА НА АЛБАНСКИЙ ЯЗЫК**

Научная статья

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**Аннотация**

Супрасегментные единицы, а именно тон, интонация, ударение, вариации дикции, паузы и т. д., являясь акустическими явлениями, накладываемыми на звуки речи, могут рассматриваться как область фонетики. Однако, эти средства заменяются графическими, когда устная речь переводится в письменную форму. Их присутствие в литературе очень важно, учитывая семантические функции, которые они выполняют. Данная статья преследует следующие две цели: во-первых, предпринята попытка изучить графические средства, заменяющие супрасегментные признаки, а также их стилистические функции в тексте первых трех книг серии "Гарри Поттер"; во-вторых, варианты перевода данных книг на албанский язык рассматривались с помощью сравнительного анализа с целью выяснения того, сохраняется ли в процессе перевода графический аспект супрасегментных средств вместе с их функциями, чтобы ребенок, получатель текста перевода, мог воспринимать коннотативные уровни заложенного значения. Методология исследования заключается в использовании описательного и сравнительного анализа с целью сравнения и противопоставления как исходного текста, так и текста перевода с точки зрения использования и функции супрасегментных признаков в обоих вариантах исследуемого текста. Исследование также обращает внимание на исследование эффекта, который оказывают эти единицы, а также перенесении аналогичного эффекта на воспринимаемый ребёнком текст перевода.

**Ключевые слова:** семейный уклад, репрезентация концепта, признак, сказка, английская языковая картина мира, супрасегментные единицы, графические средства, сравнительный анализ, схожий эффект.

**THE SEMANTIC FUNCTION OF SUPRA-SEGMENTAL FEATURES IN CHILDREN'S LITERATURE IN ENGLISH AND THEIR TRANSFERENCE INTO ALBANIAN**

Research article

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**Abstract**

Supra-segmental features, namely, the tone, intonation, stress, variations in diction, pauses etc., as acoustic phenomena imposed on speech sounds, can be considered a domain of phonetics. However, such features are replaced by graphics when the spoken discourse is rendered into the written form. Their presence in literature is very important, considering the semantic functions that they entail. The aim of this paper is twofold. Firstly, it attempts to study the graphical tools that replace the supra-segmental features as well as their stylistic functions in literature in the first three Harry Potter novels. Secondly, the translated variants of Harry Potter into Albanian will be looked upon through the comparative analysis, with the aim of investigating whether the graphical aspect of supra-segmental features along with their functions are preserved during the translation process, so that the child reader of the target text receives the connotative layers of intended meaning. As for as the methodology of this paper is concerned, the descriptive, comparative analysis will be utilised with the aim of comparing and contrasting both the source text and the target text in terms of the use and the function of supra-segmental features in both the Harry Potter variants. The emphasis will be placed on the investigation of the effect that these features have and the transference of the similar effect to the child reader of the target text.

**Keywords:** supra-segmental features, graphic tools, contrastive analysis, similar effect.

**Introduction**

Supra-segmental features, also known as "prosodic elements", [8. P. 13] can be considered as acoustic units which overlap with the physical units of sound [2. P. 248]. Being considered as phenomena of the spoken discourse, these features are studied by the discipline of phonetics. However, given that literature, although a written medium, encompasses in its entirety dialogues and conversational discourses, supra-segmental features are expressed by means of graphics which replace their acoustic version [1. P.103]. This paper aims to investigate the typology and functions of these features in the source language and then to examine whether these features are also preserved in the target language in the first three novels of the Harry Potter saga, namely *Harry Potter and the Philosopher Stone* [9], *Harry Potter and the Chamber of Secrets* [11], *Harry Potter and the Prisoner of Azkaban* [13] translated into Albanian by translator Amik Kasoruho as *Harry Potter dhe Guri Filozofal* [10], *Harry Potter dhe Dhoma e të Fshehtave*, [12], *Harry Potter dhe Burgu i Azabanit* [14]. This study is based on the descriptive and analytical-contrast method. The first three novels of the Harry Potter series will serve as the corpus of this contrasting study. The samples were selected based on the criterion of variety of shapes and functions, and not on the basis of their density.

According to Christiane Nord, super-segmental features are all those features of a textual organization, which are placed on lexical and syntactic segments, on sentences and paragraphs, thus creating the phonological configuration frame or the specific tone of the text. Nord [6 P. 131]. The particular framework of a text depends, above all, on the medium through which a text is being transmitted. In written texts, super-segmental features are expressed through visual aids, such as italics, spaces or words in bold, punctuation and quotation marks, hyphens, parentheses, and so on. In spoken language, super-segmental features are expressed by means of acoustic means, such as tone, variations in diction and volume, and so on [6. P. 141].

These graphic tools with complementary meaning are also treated by the researcher Xhevat Lloshi in his book entitled "Albanian Language Stylistics and Pragmatics". He states that "Spelling changes can evoke emotional reactions". [7. P. 63]. Writing forms constitute graphemes, which is studied by graphematics. In the Harry Potter saga, different types of written forms can be identified, which by opposing the embedded orthographic norm, give additional signals apart from the denotative meaning that words of the respective sentences carry. According to Lloshi, we distinguish two levels of graphemes. The first has to do with letters, namely the uppercase, lowercase, straight, black, italic and underlined ones. [7. P. 63]. Thus, writers, depending on the situation, can "play" with different graphic combinations, with the aim of signaling and creating an emotional effect. It is common to use words to point out something, change characters, use italics, pause words in syllables, if the latter can derive a second meaning separately, and so on.

According to Lloshi, the second level is about general shaping, which is subject to layout techniques, starting from the paper format, column width, spaces, titles, frames, etc. [7. P. 63]. Punctuation marks are also traits that are studied by graphematics. Lloshi states that in literary prose punctuation is related to the ways of narration and the evolution of types of discourse [7. P. 64]. For example, quotation marks that are not quoted are used to express irony. Authors intentionally distort the conventional punctuation rules, or use them subjectively.

### The Importance of Super segmental Features in the Harry Potter Novels

Considering the fact that the primary readers of the Harry Potter saga are children aged from 9 to 14, these visual aids, with the function of conveying additional information, would help them improve their understanding of the tone and other implications which are hidden behind the words. For example, in our corpus we usually encounter words and sentences marked in capital letters, by means of which, the reader is signaled for a change in the tone of the sentence. The speaker may be angry, may attract attention, and so on.

Additionally, the nature of the fantasy text and the presence of magic would be more appropriate if the title of the book and the titles of the chapters were marked with a special font, which could be similar to those of the old papyri. This effect would create a resemblance and a connection between the magic in the book and the mystical nature that the old writings create.

In this respect, such supra-segmental features in the present corpus are of high importance, because their absence would create an interpretive gap to the readers of both variants. In fact, in the Harry Potter novel, these features are diverse in both form and function. Below we will analyze some examples of cross-segmental features compared to the variant in the target language, to see if these visual "signals" are also expressed in the target language.

### Contrast analysis: Changes in the types (characters) of writing

As we can see from the example below, the letters in the source text are marked in the Edwardian Script ITC style, more like a handwriting. In the target language we notice that the only change in the font are the italics, thus moving away from the style of the source text.

KWIKSPELL  
A Correspondence Course in Beginners'  
Magic  
Intrigued, Harry flicked the envelope open and pulled out the sheaf of parchment inside. More curly silver writing on the front page said:  
Feel out of step in the world of modern magic? Find yourself making excuses not to perform simple spells? Ever been taunted for your woeful wandwork?  
*There is an answer!*  
*Kwikspell is an all-new, fail-safe, quick-result, easy-learn course. Hundreds of witches and wizards have benefited from the Kwikspell method! (HPCS, p.113)*

*Magjivrik*  
Kurs Magjie me Korrespondencë për Fillestarë  
U bë kureshtar, e hapi zarfin dhe nxorri prej tij një fletë përgamene. Me shkronja të argjenda, në faqen e parë shkruhej:  
*Ndiheni mbrapa të tjerëve në botën moderne të magjisë? Jeni kujtuar se përdorni gjithfarloj shfajesimesh, mjaft që të mos kryeni as shortitë më të thjeshta? A ju kanë tallur ndonjëherë për shkak të rezultateve të dobëta të shkpit tuaj magjik?*  
Ja si i përgjigjemi:  
MagjiVrik është kursi më i ri me rezultate të garantuara, të shpejta dhe që përvetësohen me lehtësi. Më qindra magjistarë dhe magjistrica kanë përfituar së tepërmi nga metoda MagjiVrik! (HPDF, 105)

We can say that the feeling conveyed by the font in the original version of a handwritten text is not conveyed in the target text, thus failing to convey the sense of informality.

**Contrast analysis: The use of words in italics**

Italics are similar in shape to handwriting. From the stylistic point of view, they mark a contrast with the correct writing and, through this opposition, the reader manages to understand the super-segmental function or the purpose of the author. There are many such examples in the Harry Potter saga, from individual words to sentences or even larger texts. Their functions are also numerous. The cursive marking of particular words has mainly an emphatic function, or indicates that the respective word is a borrowed word or a neologism of the author, such as lotions or magical objects. Pragmatic micro-texts dealing with correspondence are marked with italics. For example, the informal letter sent to Harry by his godfather, Sirius Black, is all written in italics.

In addition to the linguistic elements, which mark the intimacy and friendship that Harry has with his godfather, the graphic element, namely the italic letters, add this dose of intimacy by making the letter look like it is handwritten. Meanwhile, in the official correspondence we notice the spelling. It is precisely this opposition that signals the transition from a formal situation to a more intimate discourse situation.

Below we see an example in italic words or phrases, which are used for emphatic reasons:

“This is our last chance —*my last chance* — to win the Quidditch Cup,” he told them, striding up and down in front of them. “I’ll be leaving at the end of this year. I’ll never get another shot at it.

“Gryffindor hasn’t won for seven years now. Wood swallowed, as though the memory still brought a lump to his throat. “But we also know we’ve got the *best — ruddy — team — in — the — school*,” he said, punching a fist into his other hand, the old manic glint back in his eye. “We’ve got three *superb* Chasers.”

Wood pointed at Alicia Spinner, Angelina Johnson, and Katie Bell.

“We’ve got two *unbeatable* Beaters.”

“Stop it, Oliver, you’re embarrassing us,” said Fred and George Weasley together, pretending to blush.

“And we’ve got a Seeker who has *never failed to win us a match!*” Wood rumbled, glaring at Harry with a kind of furious pride. “And me,” he added as an afterthought. (HPPA, p. 115)

Ky është rasti ynë i fundit, rasti *im* i fundit për të fituar kupën e Kuidiçit, tha duke u çapitur para e mbrapa. – Në fund të këtij viti do të largohem. Nuk do të kem më rast tjetër. Grifarti ka shtatë vjet që nuk fiton. Bastuni u gëlltit, sikur kujtimet t’ia ngushtonin grykën. – por ne e dimë edhe se skuadra jonë është *skuadra më e mirë e shkollës*, — tha duke përplasur grushin me pëllëmbë të dorës, ndërsa në sy i shkrepinte flakërima e kahershme entuziaste. – Kemi tri gjuajtëse *të hatashme*.

Bastuni bëri me dorë nga Liza Spineti, Enxhëllin Xhonsoni dhe Keti Belli.

Kemi goditës që *s’i thyen dot kush*. Mjaft, Oliver, po na bën të skuqemi, — thanë me një zë Fredi dhe Xhorxhi, duke bërë kinse po e ndjenin veten ngushtë.

Dhe një Kërkues *që na ka çuar gjithnjë në fitore!* – ushtoi Bastuni duke ia ngulur sytë Harrit me një farë krenarie të papërmbajtur.

Pastaj jam edhe unë, — tha mbasi u mendua pak. (HPBA, fq. 111)

As we see from the example in Table 2, the graphic aspect in italics is also preserved in the translated text, conveying their emphatic effect. It is a short speech that Bastuni gives in front of his team players, his role is to motivate and lead the team players to victory. It is precisely his motivating words which are marked in italics: *my last chance; the best — ruddy — team — in — the — school; two unbeatable Beaters; a Seeker Who has never failed to win us a match*. However, the phrase: "*best — ruddy — team — in — the — school*", which is separated by lines creating the idea of a single word, is not transmitted as such in the target language. Also, in the same phrase, the adjective ruddy belongs to the informal register (slang) in the source language. It would be appropriate to find a word with the same degree of informality, such as: *Skuadra jonë është skuadra më e hatashme e shkollës*.

**Contrast analysis: The use of words and sentences in capital letters**

Words and capital letters are ubiquitous in the Harry Potter volume. They are used for stylistic and pragmatic purposes by the author. Their functions are also numerous. For example, whenever we have a change in the emotional state of a character, such as expressing surprise, happiness, anger, giving an order or for emphatic reasons. Table 3 presents an example, where sentence in capital letters has an emphatic function and it is part of a pragmatic micro-text with a normative and authoritative nature.

Students may also bring an owl OR a cat OR a toad PARENTS ARE REMINDED THAT FIRST YEARS ARE NOT ALLOWED THEIR OWN BROOMSTICKS (HPPA, p. 72)

Nxënësit mund të sjellin edhe një buf, OSE një mace, OSE një zhabë  
U KUJTOJMË PRINDËRVE SE NXËNËSVE TË VITIT TË PARË NUK U LEJOHET PËRDORIMI I BISHTAVE VETJAKE TË FSHESAVE (HPGF, fq. 58)

In the examples in table 3, the coordinating conjunction OR and OSE in the source language is given in capital letters to indicate that students can only take one of the soft animals with them, ie no more than two. The sentence that follows is a definite order of the school regulations and as such, the capital letters are marked. We see that the same graphic element is preserved in the target language.

Table 4

“Silence! SILENCE!” Snape roared. “Anyone who has been splashed, come here for a Deflating Draught — when I find out who did this —” (HPCS, p. 197)

Qetësi! QETËSI!- bubullonte Pitoni. Të gjithë ata që janë goditur nga stërpikat, të vijnë tek unë që t’i Shfyj. Po ta kap atë që e bëri...(HPDF, Fq. 153)

The other example in Table 4 demonstrates a change in the speaker’s tone. If we were to hear the character talking, we would notice the voice rising to indicate an escalation of his emotional state.

The following two examples show the expression of anger by the speaker in a harsh tone and have an acoustic effect:

“WHAT HAVE I TOLD YOU,” thundered his uncle, spraying spit over the table, “ABOUT SAYING THE ‘M’ WORD IN OUR HOUSE?”

“But I —” “HOW DARE YOU THREATEN DUDLEY!” roared Uncle Vernon, pounding the table with his fist.

“I just —” “I WARNED YOU! I WILL NOT TOLERATE MENTION OF YOUR ABNORMALITY UNDER THIS ROOF!”(PHCS, p. 2)

A S’TA PATA THËNË? – ofshani xhaxhai i tij, duke stërpikur me pështymë tërë tryezën. – NË KËTË SHTËPI NUK DUA TA DËGJOJ FJALËN MAGJ...Nuk dua TA DËGJOJ! Por unë...- DHE SI GUXON TA KËRCËNOSH DADLIN? – gjëmoi xhaxha Vernoni po me atë vrazhdësi, duke shëmbur grushtin mbi tryezë. TA KAM THËNË! NUK DUA TË NXJERRË KRYE NË KËTË STREHË GJENDJA JOTË ASPAK NORMALE! (HPDF, fq. 8)

“What’s a Howler?” he said. He thought for a moment it *had* exploded; a roar of sound filled the huge hall, shaking dust from the ceiling.

“— **STEALING THE CAR, I WOULD’N’T HAVE BEEN SURPRISED IF THEY’D EXPELLED YOU, YOU WAIT TILL I GET HOLD OF YOU, I DON’T SUPPOSE YOU STOPPED TO THINK WHAT YOUR FATHER AND I WENT THROUGH WHEN WE SAW IT WAS GONE —**” (HPCS, p. 92)

Ç’është letra ulëritëse? — pyeti. Aty për aty iu duk sikur letra plasi: sallën e gjerë e mbushi një ulërimë luani, aq sa nga tavani nisi të binte pluhur.

...TË VJEDHËSH MAKINËN! NUK DO TË ÇUDITESHA ASPAK SIKUR TË PËRZININ! PRIT PA TA TREGOJ UNË! NUK MENDOVE ASFARE SE Ç’HOQËM, YT ATË DHE UNË, KUR PAMË SE NUK ISHTE MË ATY... (HPDF, fq. 74)

One of the magical objects in the world of wizards is also *the screaming letter*, which was sent to Ron by his mother after Ron and Harry had stolen the flying car. They had broken the rules and this had infuriated Ron's mother and all her anger came out screaming when Ron opened the envelope. This acoustic effect is reflected in uppercase, lowercase, and italics in the source language. In the target language, presented in Table 6, we find it only in capital letters. However, the "screaming" effect of the text is also transmitted in the target language.

#### Contrast analysis: The repetition of the same letter

The repetition of the same letter serves as additional information during the characters' speech. In the following case they accompany the feeling of fear, hesitation or, in the case of repetition of vowels accompanied by capital letters, have an acoustic effect or extension of the voice during the speech. conversational.

Dudley stumbled backward at once, a look of panic on his fat face.

“You c-can’t — Dad told you you’re not to do m-magic — he said he’ll chuck you out of the house — and you haven’t got anywhere else to go — you haven’t got any *friends* to take you —” “*Jiggery pokery!*” said Harry in a fierce voice. “*Hocus pocus — squiggly wiggly —*”

“**MUUUUUM!**” howled Dudley, tripping over his feet as he dashed back toward the house. “**MUUUUM!** He’s doing you know what!” (PHCS, p. 10)

Dadli u mbprapst në çast dhe u pengua, me fytyrën që i shprehte tmerr:-T-ti nuk mund ta bësh...Babai t-të ka thënë se nuk mund të bësh m-magji...k-ka thënë se do të përzejë nga sh-shtëpia...dhe ti nuk ke ku të shkosh...nuk ke *shokë* që të të strehojnë...

-“*Nomen Omen!*” – shqiptoi Harri me një zë të thellë. – *Hokus Pokus...Arti Morti...*”

— Mama moj! – bërtiti Dadli, duke u penguar në këmbët e veta, teksa po vërsulej drejt shtëpisë. Mama, Harri se ç’po bën aty! (HPDS, fq. 13)

In the example in Table 7, there is a dialogue between Harry and Dudley where, the latter is terrified for fear that Harry will do some magic to him. The fear he is experiencing is expressed with hesitation of words, which in the novel are illustrated with these graphic effects of repetition of letters combined with the use of capital letters. We note that this stylistic effect is also preserved in the target language.

#### Contrast analysis: Using three points (...)

Another punctuation mark with complementary meaning is the three points, which can express reluctance, change of emotional state, suspense, or any thought that passes through the head. Rami Memushaj in his book, "Standard Albanian, how

to speak and write" mentions the following functions of this punctuation mark: a) when the speaker's words are interrupted by the interlocutor or something that happens suddenly; b) to indicate the interruption of the speech by the speaker himself, due to a strong feeling, when he cannot find the right word, when he cannot speak, when he hesitates or changes his mind; c) to show slow-paced, long-paced speech; d) to indicate the interruption of a statement that the reader takes for granted; e) instead of a word that we do not want to mention, or in the writing of words that, for one reason or another, we do not give in full; f) when the lecture is over but the speaker has not said it all; g) in quotations to show that parts, sentences, words have been left out. [5. P. 202 – 203]. Writers can use three dots to indicate a pause, or a reformulation of a sentence. This graphic sign, like other signs, is very common in the source language of our corpus and mainly signals hesitation, or lack of eloquence on the part of the speaker.

"Yer ticket fer Hogwarts, " he said. "First o' September — King's Cross — it's all on yer ticket. Any problems with the Dursleys, send me a letter with yer owl, she'll know where to find me.... See yeh soon, Harry." (HPPS, p. 93)

"Këtu ke biletën për në Hoguorts" i tha. "Më 1 shtator, në King's Kross ... i ke të gjitha të shkruara në biletë. Në paç probleme me Dërslit, nismë një letër me kukuvajkën tënde, ajo e di ku mund të më gjejë ... Mirupafshim, Harri". (HPGF, fq. 74)

As we can see from the above examples, we encounter a variety of orthographic features, which convey complementary meanings of the contexts in which they are used, helping the reader to grasp the over-segmental shades. It can be stated that the same effects have been transmitted in the target language, thus making the child reader of the target text experience the same feelings while reading.

### Conclusions

As proved during the analysis, the supra-segmental features expressed in the graphically written medium in the first Harry Potter books are found in a variety of forms and functions. In children's literature, they play a special role, as they express complementary and connotative meanings for young readers and add to their reading pleasure. The most pronounced graphic features in the Harry Potter corpus are the changes and contrasts of the fonts (types of fonts) in order to signal the change of styles within the macro text, words and sentences in capital letters to indicate the tone of voice of the speaker and respectively the state of their emotional letters, italics to refer to magical terms and neologisms that oppose standard language terms, repetition of the same letter to express confusion on the part of the speaker / character, three points to refuse hesitation, and so on. All these layers of meaning should not be left unnoticed by the translator, who should try to find graphic tools in the target text which would convey the same effect they carry for the reader in the source language.

As for their equivalents in the target language, we can say that in general graphic images are conveyed carrying with them connotations and semantic layers. Their formal substitution in the target language is not always recommended as even graphic tools, in particular punctuation, may reflect the author's idiosyncrasy features, contrary to their conventional rules. The translator must first identify these contradictions and understand their function. Next, he must analyze whether the same form would convey the same effect in the target language. This is also the reason why in some cases the translator has used alternative means to convey the same effect.

In conclusion, we can say that supra-segmental features play an important role in conveying the semantic layers and the emotional state of the characters. Therefore, they deserve the attention of scholars for further research.

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Не указан.

### Conflict of Interest

None declared.

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