



Humor, Voice, and Stylistic Reconfiguration in Ardian Klosi's Translation of the Adventures of Tom Sawyer

Manjola Nasi

Edvin Cami

Dr. University of Tirana,
Tirana, Albania

Received: 20 February 2026 | Accepted: 10 June 2026 | Published: 23 July 2026

© 2026 Manjola Nasi and Edvin Cami

DOI: 10.56345/ijrdv13n246

Abstract

*This article examines the role of Orientalisms in Ardian Klosi's Albanian translation of *The Adventures of Tom Sawyer*, focusing on their function as stylistic and communicative resources. The study aims to show how historically marked lexical material can be reactivated in translation to construct vernacular voice, intensify humor, and increase expressive immediacy. Methodologically, the article is based on a qualitative, contrastive close reading of the English source text and its Albanian translation, with attention to recurrent lexical, phraseological, semantic, and morphological patterns. The analysis is informed by concepts from translation studies and sociolinguistics, including dynamic equivalence, domestication, indexicality, and heteroglossia. The findings reveal a consistent translational tendency toward idiomatic restructuring and stylistic intensification: relatively neutral English expressions are frequently rendered through culturally embedded and colloquially resonant Albanian forms. Orientalisms emerge as flexible resources for characterization, evaluative meaning, tonal variation, and humor, while Ottoman-derived suffixes contribute to morphological expressivity and stylistic condensation. The study concludes that Klosi's translation does not simply transfer meaning between languages but reorganizes target-language resources in ways that enhance narrative voice and communicative naturalness. More broadly, the article argues that historically layered vocabulary can function as a productive stylistic resource in literary translation rather than as a residual lexical stratum.*

Keywords: Orientalisms; Albanian literary translation; vernacularization; humor; domestication; dynamic equivalence

1. Introduction

This article examines the role of Orientalisms in Ardian Klosi's Albanian translation of *The Adventures of Tom Sawyer*, with a particular focus on their function as stylistic and communicative resources. As lexical and morphological elements of primarily Ottoman Turkish, Arabic, and Persian origin that entered the Albanian language during the Ottoman period, Orientalisms occupy a distinct place in the

Albanian lexicon, reflecting linguistic contact during Ottoman rule. Although they have often been seen as residual elements from a linguistic perspective, their continued use and phraseological richness point to a more complex picture.

Orientalisms are frequently associated with limited domains of use, especially spoken language. Although some display regional phonological variations and others persist only in particular areas, they are not inherently regional forms. As a result of cultural and political changes surrounding Albanian independence from the Ottoman Empire and later developments, they became increasingly marked within formal discourse. This was in part due to purist tendencies from the late nineteenth century onward, as well as processes of language standardization (cf. Lloshi, 2006). This historical background shapes their use in literature not only at the time of Klosi's translation (1990) but also nowadays, when considerable shifts in their frequency and functional range continue to occur. In literature and literary translation, such forms provide a productive case for examining how historically marked lexical material may be mobilized to recreate tone, voice, and narrative effect.

Despite an existing body of work on domestication and colloquialization in Albanian translation, not much attention has been paid to how Orientalisms are used as systematic stylistic resources in literary translation. To address this gap, the study examines the modalities of their use in Klosi's translation of *The Adventures of Tom Sawyer*, among a set of devices that favor communicative impact over formal correspondence. The translation frequently uses idiomatic and colloquial Albanian expressions to recreate the tone and narrative voice of the original.

The article approaches Orientalisms not simply as lexical borrowings, but as stylistically marked resources whose historical and sociolinguistic positioning enables their effective use in literary translation. It argues that, in Klosi's translation, Orientalisms function not merely as lexical survivals, but as resemanticized resources that support intensified vernacularization. Drawing on concepts from translation studies, including dynamic equivalence and domestication, as well as sociolinguistic approaches to indexicality and heteroglossia, the analysis examines how these forms contribute to the construction of vernacular voice, the production of humor, and processes of semantic and morphological transformation. The discussion first outlines the analytical framework and methodological approach and then presents findings on idiomatic translation strategies, the stylistic functions of Orientalisms, and their role in shaping the language of the translated text.

2. Methods

2.1 Analytical framework

The analysis adopts a qualitative approach grounded in translation studies and sociolinguistics. In examining the Albanian translation of Mark Twain's *The Adventures of Tom Sawyer* by Ardian Klosi, which was first published in 1990, particular attention is paid to the relationship between lexical choice and communicative effect, as well as to the interaction between different lexical strata in the target text and the stylistic effects produced through their combination. The study draws on the concept of dynamic equivalence as proposed by Eugene Nida (1964), which prioritizes the reproduction of the overall effect of the source text over formal correspondence at the level of individual lexical items. This perspective is also supported by Vinay and Darbelnet's (1958) notion of equivalence, understood as the use of idiomatic and culturally embedded expressions to reproduce the communicative value of the source text.

The analysis is also based on the concept of domestication, as discussed by Lawrence Venuti (1995), which describes translation strategies that reorganize the source text in terms of target-language norms and cultural expectations. This framework provides a basis for interpreting the translator's preference for colloquial, phraseological, and stylistically marked forms.

The analysis also draws on more recent work on style, voice, and evaluative positioning in translation. Research on translator style and narrative mediation (Baker, 2006) has emphasized the role of lexical and phraseological choices in shaping voice, interpersonal tone, and reader positioning in translated texts. These approaches provide a useful framework for examining how stylistically marked

and colloquial forms contribute not only to semantic transfer, but also to the reconstruction of narrative atmosphere and interactional dynamics. The discussion also considers later views of translation as a form of stylistic and interpretive rewriting (Lefevere, 2017), particularly in relation to the translator's active role in reorganizing target-language resources.

From a sociolinguistic perspective, the study draws on the concept of indexicality (Silverstein, 2003), whereby linguistic forms point to social meanings such as register, affect, and speaker positioning. This is complemented by Bakhtin's (1981) notion of heteroglossia, used here in a limited descriptive sense to account for the coexistence of multiple stylistic registers and socially marked forms within the translation. The present analysis does not adopt a specifically Bakhtinian approach to dialogism but draws on the concept primarily to describe the interaction between colloquial phraseology, standardized language, and historically marked lexical material.

The discussion of Orientalisms also draws on Albanian scholarship on Ottoman-derived lexical strata, particularly the work of Lloshi (2003), whose analyses of their semantic development, stylistic markedness, colloquial persistence, and expressive potential provide important contextual grounding for the present study.

2.2 Data and analytical approach

The analysis is based on a close, contrastive reading of Klosi's Albanian translation and the corresponding English source text. The full text was examined in both languages, with particular attention to passages showing shifts in lexical choice, register, and stylistic markedness. Special emphasis was placed on passages in which the translation departs from relatively neutral or minimally marked expressions in the English source text and introduces idiomatic, phraseological, or culturally embedded formulations, especially where Orientalisms are used either as direct lexical choices or within figurative language, collocations, and derivational morphology. These examples were selected through successive stages of textual analysis and included when they illustrated stable or representative tendencies. The comparative procedure involved aligning source and target segments and interpreting the observed shifts in relation to the analytical framework outlined above, with particular emphasis on register variation, stylistic accentuation, and the functional deployment of Orientalisms. Frequency was also considered where specific units recurred systematically, since this helps clarify their flexibility and functional prominence in the translation and supports an integrated account of how lexical choices contribute to its overall communicative and stylistic effect.

3. Results

3.1 Idiomatic language and naturalness

The analysis reveals a consistent tendency in Klosi's translation toward functional solutions that recreate the atmosphere and stylistic impact of the original. Throughout the text, relatively neutral or minimally marked English expressions are often rendered through idiomatic, phraseological, or culturally embedded formulations in Albanian.

In many instances, simple or descriptive formulations in the source text are replaced with expressions that introduce greater idiomaticity, metaphorical force, and colloquial expressiveness. Thus, "told him to come outside" becomes *i tha të dilte në beleg*, while "a bad, vicious, vulgar child" is rendered as *mistrec, sojsëz e rrugaç*. Similarly, "he had a nice, good, idle time" becomes *qejf o qejf gjithë kohën*, and "became the topic of village talk" → *u kthye në strumbullarin e muhabeteve në qytet*. Other numerous examples that do not use Orientalisms but reveal a more general translational strategy include "laws bless me" → *më hëngërt një mortje*, "with alacrity in his heart" → *sa s'fluturonte nga gëzimi*, "he wanted to drink" → *iu tha gurmazi për një gllënjë pije*, "making fun of him for having to work" → *sepse atij humbamenos i kishte zënë rrota bishtin në punë*, and "his sorrows multiplied" is transformed into *u bë pikë e vrer*.

These examples illustrate a recurring pattern according to which the translation departs from the

relative neutrality of the source text and introduces idiomatic, figurative, and colloquial resources. Within this tendency toward idiomatic and phraseological density, Orientalisms appear frequently and in a range of stylistic contexts, as part of larger structures that often intensify emotional tonalities and add to the fluency of the narration.

3.2 Orientalisms as markers of vernacular voice

One of the most consistent functions of Orientalisms in Klosi's translation is their role in shaping a distinctly vernacular register, which is in line with their persistence in colloquial Albanian. In order to recreate not only the semantic content of the source text, but also its tonalities, instead of relying on standardized or neutral lexical equivalents, the translator frequently draws on such colloquial forms deeply embedded in everyday Albanian usage.

The most frequently recurring example of an Orientalism used to construct this colloquial and vernacular register identified in the text is that of the word *qejf*, which appears at least 35 times throughout the translation. It occurs in collocations such as *i bëhej qejfi* (Twain, 2014, p. 11) – “she was half glad”, *i paska hyrë vetja në qejf* (ibid. p. 12) – “you think you're some now”, *ta kishte qejfi* – “you'd druther work” (ibid. p. 21), *i vjen sipas qejfit* (ibid. p. 21) – “it suits [him]”, and *qejf o qejf gjithë kohën* – “he had a nice, good, idle time”, as well as in formations such as *qejfprihur* and numerous standalone uses. The term works as a highly flexible element in the colloquial register due to its broad semantic range, spanning meanings such as “pleasure,” “enjoyment,” “wish,” “inclination,” and “good mood.” While alternatives such as *i vinte mirë*, *ç'të duket vetja*, *ti do vetë [të punosh]*, *i shkon për shtat*, or *ia kaloi për bukuri* would have fit semantically and, arguably, stylistically, Klosi's consistent preference for *qejf* points to a concern with maintaining a natural flow and grounding the narrative in tonal nuances of spoken Albanian.

Other examples reinforce this vernacular aspect. The word *hajdut*, meaning “thief” or “robber,” appears ten times across pages 97, 190, 191, 230, 256 (twice), 257, 265, 272, and 273. Although the standard Albanian term *vjedhës* might have sufficed, the use of *hajdut* introduces a more familiar and colloquial resonance. Similarly, the Turkish-derived *tamam*, meaning “completely” or “precisely,” surfaces four times in the text (ibid., pp. 192, 196, 227, 272), replacing stylistically unmarked equivalents such as *plotësisht* or *pikërisht*. The same happens to a more limited frequency of usage with words such as *goxha* (ibid., pp. 191, 203), derived from Turkish *koca*, which serves as an intensifier meaning “a lot” or “quite,” adding emphasis in a manner typical of spoken Albanian. Similarly, *zaten*, translated as “at the end of the day,” appears twice (ibid., pp. 192, 231), operating as a discourse marker that helps structure utterances in a conversational manner. On page 201, the word *zarar* (“damage” or “mischief”) is used twice, reinforcing the informal and idiomatic tone of the narration.

Klosi's translation also employs several Orientalisms associated with everyday interactional language. Words such as *sabah* (ibid., p. 228), meaning “morning”, *aman* (ibid., p. 228, twice), meaning “please”, and *huq* (ibid., pp. 259, 271), meaning “bad habit”, reflect patterns characteristic of spoken Albanian.

Another type of usage that appears to help build the vernacular register can be seen in instances where semantically unnecessary but stylistically marked Orientalisms are added, as in *fati i mbrapshtë, thuaj, tersllëku* (ibid., p. 182) – “It was the meanest kind of luck” and *po moshë, zaten, moshë bën të sajën* (ibid., p. 130) – “He wasn't any more responsible than a colt.” Similar tendencies appear in cases such as *u vuri kapak vajtjeve* (ibid., p. 104) – “He's all out of his troubles now,” where colloquiality is reinforced not only through the lexical choice itself but also through the surrounding phraseological structure.

These examples point to a consistent tendency towards using lexical items that are widely recognized in colloquial usage to recreate language that appears immediate, natural, and socially grounded.

3.3 Humor and expressive intensification

Another very important and clearly observable pattern identified in the translation is the use of Orientalisms to generate humor and expressive enrichment. It is evident, for example, in Huckleberry's description as "idle, lawless, and vulgar, and bad" (ibid., p. 64), translated as *kokërr dembeli pa din e pa iman, rrugaç dhe horr horri* (ibid., pp. 54–55), where the accumulation of marked expressions heightens exaggeration and humorous effect.

Comparable strategies recur rather frequently and efficiently elsewhere in the text. The episode in which the "enemy's mother" berates Tom is rendered as *e bëri Tomin qepaze* (ibid., p. 17), an explicitation absent from the original, (cf. p. 25), roughly translatable as "she scolded him". In chapter four, Tom is described as *batakçi, ai gjarpër, ai llokum i helmatisur* (ibid., p. 41), corresponding to the original's "wily fraud, a guileful snake in the grass" (ibid., p. 51). The phrase *llokum i helmatisur* ("a poisoned Turkish delight") is neither a conventional expression nor directly motivated by the source text, functioning instead as a creative addition that intensifies the humorous tone. A similar pattern appears in the rendering of "get back some time in a week" as *sakën se më bëhesh prapë firar* (ibid., p. 26), roughly "don't you dare become scarce again." Here, the use of the Orientalisms *sakën* and *firar* introduces colloquial density and expressive force that is not present in the lexical surface of the original.

In several cases, Orientalisms appear to function intertextually, carrying traces of prior cultural usage and popular associations, something Klosi's humorous employment benefits from. A number of these culturally loaded expressions are so effective that they preserve their humorous quality even if separated from the context. An illustrative example is *edepsëz maçok* (ibid., p. 58), used to render "dern that cat" (ibid., p. 68). The expression carries a distinct humorous resonance that extends beyond the immediate textual context and draws less from its Ottoman legacy and more from what was then recent intertextual echoes in popular films and media, which had entered everyday Albanian language by the 1980s.

3.4 Semantic transformation, domestication and lexical reorientation

The humorous and expressive functions of Orientalisms outlined above are closely linked to their semantic flexibility and their integration into strategies of domestication. As previous studies have noted, the stylistic productivity of these forms builds partly on earlier forms of differentiation already present in their source languages (Lloshi, 2003, p. 281). In Albanian, however, due to the trajectory of their development, many of these lexical items have undergone considerable changes that allow them to work as highly flexible colloquial resources.

These patterns reflect an orientation toward dynamic equivalence and domestication (Nida, 1964; Venuti, 1995), according to which tonal effect and naturalness are prioritized over formal correspondence. The following section examines how these processes unfold through recurrent lexical items and derivational formations such as *shejtan*, *qafir*, *pizeveng*, and formations in *-llëk* and *-çe*.

One of the clearest examples of lexical recontextualization is the use of *shejtan*. In the very beginning of the translation, Twain's neutral question "Where is that boy?" (Twain, 1876, p. 18) is rendered by Klosi as *Ku është futur shejtani?* (Twain, 2014, p. 9), where the neutral "that boy" is replaced with the culturally marked term *shejtan*, introducing an evaluative and expressive dimension.

The word *shejtan* in Albanian, derived through Ottoman Turkish from the Arabic *shayṭān* "شیطان", retains its primary meaning of "devil" or "fiend" but has also undergone semantic expansion, as it can denote "i zgjuar, i shkathët, çapkën" (Dhrimo et al., 2002, p. 465), i.e., a mischievous or smart individual. This dual value allows Klosi to condense characterization and affect into a single item. A similar mechanism is evident elsewhere in the text, as in the rendering of "Scat! you devil!" (Twain, 1876, p. 87) as *Thyej qafën, shejtan!* (Twain, 2014, p. 81), where Klosi opts for the Orientalism *shejtan* over the unmarked *djall* (devil).

In the text, *shejtan* alternates between evaluative, humorous, and moral uses, including contexts where the source text does not explicitly require a religiously marked term. It thus is a flexible resource

used at the same time to express stance and to contribute towards building characterization.

A larger set of lexical items in the translation illustrates processes of semantic reorientation through which historically marked meanings have shifted toward colloquial and expressive usage in Albanian. Klosi repeatedly draws on this resemanticized layer as a stylistic resource, exploiting forms whose original referential meanings have weakened in favor of evaluative, humorous, or interactional functions. Thus, *qafir*, derived from Arabic *kāfir* (كافر) “unbeliever” or “infidel” (Baalbaki & Baalbaki, 2002, p. 368), is used not doctrinally but colloquially in Aunt Polly’s complaint *Qafiri... ma hodhi prapë. Dhe gjithmonë ma hedh* (Twain, 2014, p. 10), referring simply to a troublesome child. Similarly, *qyfyre*, historically connected to the same Arabic root, appears in *vajza e djem... bënë qyfyre* (Twain, 2014, p. 19) to convey playful “antics” not a religious meaning, while words such as *sikter* likewise are used not for their original semantic content, but for their colloquial resemanticization and expressive force. In Klosi’s translation of “wart off” (Twain, 1876, p. 67), rendered as *lythi sikter* (Twain, 2014, p. 57), it preserves pragmatic force while shedding much of the semantic weight it carries in Turkish. In each case, the translation mobilizes Orientalisms not as fixed lexical equivalents, but as flexible vernacular resources that contain characterization, humor, emotional evaluation, and conversational immediacy into condensed, stylistically marked forms.

The integration of Orientalisms in the translation extends beyond individual lexical items to include productive morphological patterns. Particularly frequent are formations involving the suffixes *-llëk* and *-çe* (from Turkish *-lik/-lık* and *-çe/-ça*), which are used as derivational resources for abstracting, generalizing, or evaluating properties.

Examples identified in the text include established forms such as *arakatllëk* (ibid., p. 11), *spiuallëk* (ibid., p. 26), *fodullëk* (ibid., pp. 15, 20, 152), *pehlivanllëk* and *pehlivanllëqe* (ibid., p. 27), *budallallëk* (ibid., p. 56), *hajdutçe* (ibid., pp. 92, 129), and *piratçe* (ibid., p. 75). Their distribution suggests not sporadic usage, but a consistent stylistic preference for derivational forms that denote evaluation, generalization, and affect. The flexibility of these formations is particularly evident in cases such as *ters* (ibid., pp. 91, 198), meaning “contrary,” “awkward,” or “ill-fated,” which yields *tersllëk* (ibid., pp. 227, 259). Here, derivational expansion intensifies the evaluative nuance by transforming a temporary characteristic into a more generalized tendency or condition.

An especially illustrative case is *vagabondllëk* (ibid., p. 223), which combines the Romance-derived *vagabond* with the Turkish suffix *-llëk*, producing a hybrid formation whose power derives partly from this cross-linguistic layering. The resulting term carries a lightly ironic and exaggerated tone, foregrounding excess and typification through morphological means.

Another instructive example of Ottoman-derived morphological productivity is *fallxhi frenologjist* (p. 176), used to translate the simple “phrenologist” of the original text (p. 179). Here, the Albanianized Ottoman suffix *-xhi* is used to form a hybrid compound with *frenologjist*, producing distinctly colloquial and somewhat archaic overtones. The more standardized alternative would be *falltar* (cf. Akademia e Shkencave e Shqipërisë, 2002, p. 316). Klosi’s choice to retain *fallxhi* instead of the standardized *falltar* and to combine it with a learned loanword like *frenologjist* carries a subtly humorous and ironic effect: the marked suffix evokes popular, unscientific forms of fortune-telling, while the compound as a whole gently parodies the pretensions of pseudo-scientific expertise.

These formations are effective in portraying traits or behaviors as exaggerated or humorously generalized qualities. Through the use of derivational morphology, the translation gains expressive liveliness. Seen jointly, the findings demonstrate that Orientalisms in Klosi’s translation operate at multiple linguistic levels: lexical, semantic, phraseological, and morphological.

4. Discussion

4.1 Domestication, dynamic equivalence, and vernacularization

The findings presented above show a consistent translational tendency in Klosi’s translation of *The Adventures of Tom Sawyer*: one that prioritizes communicative effect, idiomatic naturalness, and stylistic immediacy over close lexical correspondence. Instead of reproducing the semantic surface of

Twain's text in a formally conservative manner, the translation repeatedly restructures utterances through colloquial, phraseological, and culturally established forms. This strategy is in line with Vinay and Darbelnet's (1958) notion of equivalence, understood as the use of idiomatic and culturally embedded expressions to reproduce communicative value.

At the same time, the translation also illustrates what Venuti (1995) describes as domestication. The source text is recast through resources deeply embedded in Albanian linguistic and cultural experience, particularly colloquial phraseology and Orientalisms. In this case, however, domestication should not be understood simply as simplification or cultural neutralization. On the contrary, Klosi's strategy often produces an enrichment of expressivity; domestication here functions not as neutralization, but as re-accentuation. The target text becomes more idiomatic, especially in passages of dialogue, heightened emotion, and humor. This tendency is particularly visible, though not exclusively so, in the translation's movement away from relatively neutral English formulations toward metaphorically and phraseologically intensified Albanian structures. Expressions such as *u bë pikë e vrer, i kishte zënë rrota bishtin*, and *qejfo qejf*, regardless of whether they contain Orientalisms, do not simply communicate meaning; they recreate the experiential and tonal dimensions of speech. In doing so, the translation approximates the illusion of orality that is central to Twain's narrative style.

An interesting example of this can be seen in the treatment of religious vocabulary. Although Twain's narrative is rooted in a predominantly Protestant Christian worldview, many of the religiously marked expressions in Klosi's Albanian version, including those that refer to divine authority, moral conduct, burial practices, and other religious concepts are translated through Orientalisms, which are, in the Albanian language, associated with Islamic cultural and linguistic influence. This is not a matter of introducing new theological frames, but of bringing the numerous Christian references through a layer of vocabulary that resonates with the reader in the shape of a more locally familiar background, and mirrors common forms of colloquial usage for a large number of speakers despite their religious affiliations. In stylistic terms, this integrates religiously marked forms into the vernacular register and colloquial repertoire. Expressions such as *xhindet* (jinnies) to translate the word "devils", or *shejtan*, now used in references to sin and moral conduct (Twain, 1876, p. 35; Twain, 2014, p. 26) in contrast with the other uses discussed above, illustrate how religious meaning is encoded mainly as evaluative and interactional language, thereby reinforcing the translation's general tendency toward vernacularization. The effect is a further intensification of domestication: the usage of this hybrid expressive system linguistically blurs confessional boundaries in the name of the stylistic effect. In this sense, religious vocabulary becomes part of the same expressive repertoire as colloquial and humorous Orientalisms, contributing to the pattern of coexistence of different registers observed throughout the translation.

Thus, vernacularization and colloquialization function not as a secondary stylistic feature, but as one of the organizing principles, at least to a considerable degree, of the translation itself. Klosi's translational choices repeatedly prioritize speech-like immediacy, colloquial rhythm, and affective expressiveness, thereby relocating Twain's narrative voice into a distinctly Albanian sociolinguistic environment.

Importantly, this also helps explain the recurrent use of Orientalisms throughout the text. Their presence is not reducible to lexical preference or etymological residue, but constitutes a systematic stylistic strategy through which the translation reconstructs vernacular voice and communicative immediacy. In this perspective, they are an active part of a translational inclination toward emphatic intensity and communicative naturalness, functioning as valuable resources within the domestication process.

4.2 Orientalisms as expressive and indexical resources

The analysis demonstrates that Orientalisms in Klosi's translation function as stylistically and socially indexical forms that contribute to register differentiation, tonal variation, and narrative dynamism. Their role extends beyond denotational meaning, operating instead at the level of affect, evaluation, humor, and speaker positioning.

The stylistic productivity of Orientalisms in Klosi's translation is connected to their sociolinguistic trajectory in the Albanian language. As noted by Lloshi (2003, p. 285), many Ottoman-derived lexical items gradually became associated primarily with colloquial and regional usage as a result of sociocultural changes. At the same time, their continued presence in phraseological expression, oral storytelling, folk songs, and everyday interaction preserved their expressive vitality and cultural familiarity. In formal written discourse, however, Orientalisms often acquired stylistic markedness, frequently being used to index informality, generational difference, or socially peripheral speech (cf. Lloshi, 2003, p. 291). This stylistic markedness was shaped not only by linguistic change, but also by shifting literary and linguistic norms, which increasingly positioned them outside the norms of formal written Albanian while allowing them to remain active in colloquial and expressive usage.

This historically marked status appears to contribute directly to their expressive and humorous capacities in the translation. Partly because of it, many of these forms retain a heightened potential for tonal shift, exaggeration, and colloquial stylization. Their semantic associations and cultural resonances allow them to function as particularly effective vehicles for irony and naturalness of dialogue. This idea is supported by numerous examples provided above, as well as by existing scholarship. Lloshi (2003, p. 310) highlights that no other group of loanwords [besides Orientalisms] has been incorporated into Albanian with comparable humorous potential. As a result of their idiomatic character, these forms have shown an ability to convey dense layers of affect, irony, exaggeration, and evaluative meaning through relatively compact linguistic means. This is often achieved through the interaction of elements like semantic markedness and expressive excess.

From a sociolinguistic perspective, Orientalisms function as indexical forms that signal colloquiality, affect, familiarity, and evaluative stance. Their recurrent distribution throughout the translation contributes to broader stylistic variation within the narrative. Forms such as *aman*, *tamam*, *qejf*, *hajdut*, and *tersllëk* are not stylistically neutral alternatives to standard Albanian equivalents; they carry socially recognizable tonal associations that shape the reader's perception of voice and interaction. At the same time, features of characterization, such as Aunt Polly's age or Huckleberry's superstitions, provide an important contextual frame for interpreting these forms. In the contexts in which they appear, their meanings are renegotiated through characterization.

These historically marked lexical items have been systematically integrated into Albanian expressive norms while retaining indexical traces of their cultural and etymological otherness. Expressions such as *kokërr dembeli pa din e pa iman*, or *ai llokum i helmatisur* mentioned above create stylistic accumulation through lexical markedness, exaggeration, and tonal excess. Their effect derives not only from their individual meanings, but from the interaction between multiple colloquial and culturally resonant forms within the same utterance. In this way, Orientalisms are selectively resemanticized and used as part of Albanian expressive resources.

A further implication resulting from the analysis is that markedness itself becomes a useful stylistic mechanism. The historical and cultural profile of Orientalisms introduces register variation into the text, enabling shifts in tone that range from irony to intensification. This is particularly effective in humorous contexts, where semantic incongruity and expressive exaggeration become functional instead of ornamental.

4.3 Semantic flexibility and morphological productivity

Another central finding concerns the semantic flexibility of Orientalisms within Albanian, and their integration into multi-level processes of lexical and morphological creativity. The examples analyzed throughout the Results section demonstrate that many of these forms have undergone substantial processes of semantic attenuation, expansion, and pragmatic reorientation. In Klosi's translation, they are used for expressive and stylistic purposes.

The cases of *shejtan*, *qafir*, *qyfyre*, *pizeveng*, and *sikter* illustrate different stages of this process. Some retain partial traces of their original semantic domains while developing secondary colloquial meanings, whereas others have undergone more advanced resemanticization, functioning primarily as humorous, evaluative, or interactional resources. These developments confirm that the stylistic value

of Orientalisms in Albanian is not strictly a product of their etymological origin; their contemporary functions are a result of long-term integration into colloquial use. Their development history and semantic flexibility have produced a complex semantic background that is, to a certain extent, what allows them to function simultaneously as markers of characterization, emotional intensification, humor, and conversational immediacy.

The same tendency is visible at the morphological level. The productivity of formations involving suffixes such as *-llëk* and *-çe* demonstrates that Orientalisms have become integrated into Albanian derivational processes, where they contribute not only to lexical formation but also to stylistic evaluation and humorous typification. Hybrid formations such as *vagabondllëk* further illustrate the extent to which these derivational patterns participate in expressive lexical creativity.

Together, these elements show that the translation builds stylistic effect through the interaction of multiple stylistic resources. Colloquial phraseology, standardized Albanian, Orientalisms, and hybrid derivational formations coexist within the same narrative space, producing a linguistically heterogeneous text marked by tonal flexibility and expressive density. In this context, heteroglossia serves as a useful descriptive concept for the coexistence of different stylistic registers, particularly through the interaction between colloquial expression, standardized forms, and historically marked vocabulary.

By bringing into view colloquial phraseology, Orientalisms, and hybrid derivational formations, Klosi produces a linguistically heterogeneous text that seeks to reflect the tonal richness of Twain's work. The translation does not merely transfer content between languages; it reorganizes stylistic resources within the target language in order to recreate elements such as voice and rhythm, and it achieves the stylistic effect through the interaction of colloquial and standardized forms.

4.4 Creative choices and vernacular voice

The findings show that Klosi's translation actively reconfigures Orientalisms into a system of stylistic production. Their value lies not in origin, but in function; they convey tone, evaluation, and social meaning.

What is particularly significant is the translation's ability to coordinate multiple stylistic registers simultaneously. Formal language, colloquial phraseology, Orientalisms, and hybrid formations interact dynamically within the same narrative space, producing a text marked by tonal flexibility and expressive density.

The result is a style shaped by the interaction of distinct translational strategies: indexical choices, stylistic layering, and strategic domestication. The translation becomes stylistically rich through intensified modulation of voice, tone, and affect. Orientalisms play a central role in this process precisely because their semantic histories and social associations allow them to operate at the same time as markers of characterization, emotional intensification, humor, and conversational naturalness.

From a theoretical viewpoint, the findings indicate that elements often treated as peripheral in standard language can operate as important resources. Their activation in translation demonstrates that expressive potential is not fixed in lexical origin, but is created as a combination of usage, context, and stylistic configuration.

Ultimately, Klosi's translation reveals vernacular and colloquial Albanian not as a homogeneous system, but as a dynamically layered repertoire in which historical borrowings, colloquial innovations, and morphological creativity interact to produce meaning. The translation thus serves as an example of how linguistic heterogeneity can be harnessed to reconstruct narrative voice, preserve humor, and improve communicative effect across languages.

5. Conclusion

This study examined the role of Orientalisms in Ardian Klosi's translation of *The Adventures of Tom Sawyer* into Albanian, focusing on their function as stylistic and communicative resources. The analysis has shown that these forms are not peripheral lexical survivals, but actively deployed elements within

a translational approach that favors idiomaticity and expressive emphasis. At the same time, the study is limited to a qualitative analysis of a single literary translation and does not seek to provide a comprehensive account of the use of Orientalisms across Albanian literary translation more broadly. The findings are therefore interpretive rather than statistically generalizable and reflect patterns identified within the specific stylistic and translational context of Klosi's rendering of *The Adventures of Tom Sawyer*.

The translated text shows a consistent tendency toward the reconfiguration of relatively neutral source-text expressions into more idiomatic and culturally embedded Albanian formulations. This pattern reflects a stable translational orientation in which communicative effect, tonal equivalence, and narrative voice are prioritized over formal lexical correspondence, with Orientalisms contributing significantly to the construction of narrative voice and conversational immediacy.

The findings further demonstrate that Orientalisms work as highly adaptable resources within the target text. Instead of acting as semantically fixed borrowings, they are repeatedly recontextualized to encode evaluative stance, emotional coloring, and humorous effect.

The analysis indicates that the stylistic force of the translation is not derived from any single lexical stratum, but from the systematic interaction of multiple layers of linguistic resources. Here historically embedded vocabulary becomes part of a set of dynamic expressive resources that support narrative rhythm, tonal variation, and interactional immediacy.

Overall, the study shows that Klosi's translation can be seen as exemplifying a mode of literary rewriting in which linguistic stratification is not neutralized but employed as a useful stylistic resource. Meaning and voice are reconstructed through the strategic exploitation of available resources within Albanian, resulting in a text that is both culturally situated and narratively dynamic. The text shows that literary translation can reactivate historically stratified vocabulary as a living expressive resource.

Finally, the study contributes to an understanding of literary translation as a process of stylistic reconfiguration within the target language rather than a movement between two static systems. From this perspective, vernacular Albanian appears not as a homogeneous code, but as a structured repertoire capable of sustaining high levels of expressive and narrative complexity, partly because of its historical layering.

6. AI Declaration

The authors declare that no artificial intelligence (AI) tools or AI-assisted technologies were used in the conception, writing, editing, analysis, or preparation of this manuscript. All content, interpretations, analyses, and conclusions presented in this work are the original intellectual work of the authors.

References

- Akademia e Shkencave e Shqipërisë. (2002). *Fjalor i shqipes së sotme* [Dictionary of contemporary Albanian] (2nd rev. ed.). Toena.
- Baalbaki, M., & Baalbaki, R. (2002). *Al-Mawrid Al-Quareeb* [The concise Al-Mawrid dictionary]. Dar el-Ilm Lilmalayin.
- Baker, M. (2006). *Translation and conflict: A narrative account*. Routledge.
- Bakhtin, M. M. (1981). *The dialogic imagination: Four essays* (M. Holquist, Ed.; C. Emerson & M. Holquist, Trans.). University of Texas Press.
- Dhrimo, A., Tupja, E., & Ymeri, E. (2002). *Fjalor sinonimik i gjuhës shqipe* [Synonym dictionary of the Albanian language]. Toena.
- Lefevere, A. (2017). *Translation, rewriting, and the manipulation of literary fame*. Routledge. (Original work published 1992)
- Lloshi, Xh. (2003). *Huazimet e shqipes nga turqishtja* [Albanian borrowings from Turkish]. Konica.
- Lloshi, Xh. (2006). Standard Albanian—Linguistic controversy in post-Communist Albania. *International Journal of the Sociology of Language*, 2006(178), 93–101. <https://doi.org/10.1515/IJSL.2006.017>
- Nida, E. A. (1964). *Toward a science of translating: With special reference to principles and procedures involved in Bible translating*. E. J. Brill.
- Silverstein, M. (2003). Indexical order and the dialectics of sociolinguistic life. *Language & Communication*, 23(3–4), 193–229.

- Twain, M. (1876). *The adventures of Tom Sawyer*. American Publishing Company.
- Twain, M. (1990). *Aventurat e Tom Sojerit* [*The adventures of Tom Sawyer*] (A. Klosi, Trans.). Naim Frashëri.
- Twain, M. (2014). *Aventurat e Tom Sojerit* [*The adventures of Tom Sawyer*] (A. Klosi, Trans.). Dudaj.
- Venuti, L. (1995). *The translator's invisibility: A history of translation*. Routledge.
- Vinay, J.-P., & Darbelnet, J. (1958). *Stylistique comparée du français et de l'anglais: Méthode de traduction* [*Comparative stylistics of French and English: A methodology for translation*]. Didier.