The Dynamics of the Linguistic Landscape in Translation and its Importance for Argumentative Competence

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Abstract
This article examines the role of the linguistic landscape in the development of argumentative and discursive competence, linking this process to translation and translation theories. The linguistic landscape has a profound impact on how arguments and discourse are constructed and transmitted. The development of argumentative competence requires the use of language logically and coherently, connecting ideas with the form of expression. In this context, the linguistic landscape enables the creation of arguments that are understandable and effective for diverse audiences. Translation, as an act of linguistic and cultural mediation, involves not only the replacement of words but also the interpretation and adaptation of arguments and discourses through a different linguistic structure. The article analyzes how Eugene Nida's theory of equivalence and Peter Newmark's theory of double translation assist the translator in preserving the argumentative strength of the text. It also draws on the model of Jean-Paul Vinay and Jean Darbelnet for translation techniques and strategies, which help in maintaining the original meaning. In this framework, translations of the poems of the American poet Emily Dickinson from English to Albanian will be analyzed. Dickinson's poetry is known for its linguistic and emotional complexity, and its translation requires a deep understanding of both the linguistic and cultural landscape. This article will analyze how the translation of Dickinson's poetry cannot be achieved without developing argumentative competence and how the translator, through translation strategies, can preserve the essence of the message in the original text for the target audience, aiming for effective intercultural and linguistic communication.
Key words: linguistic landscape, translation, argumentative competence, discourse, translation theories

Introduction

Linguistic landscape is a complex concept that encompasses the use of language in a specific context, allowing individuals to construct and express arguments and discourses. This phenomenon has a profound impact on the way communication takes place across cultures and languages. The development of argumentative and discursive competence is closely linked to the effective use of linguistic landscape, as it helps individuals to construct arguments and formulate clear and understandable ideas. Research on linguistic landscapes often concentrates on looking for indications of multilingualism that can be related to translation (Napu, 2024). This article aims to explore the dynamism of the linguistic landscape in translation and its importance in the development of these competences. In this context, the relationship between translation theories and the ways in which translation helps to preserve and adapt intercultural arguments and discourses using language will be analyzed. Language, whether verbal, visual, or verbal-visual, surrounds us at all times, even if we are not always fully aware of it (Pereira, 2023). Similarly, we can argue that translation is omnipresent, just like language.

1. The interplay of linguistic, semantic and cultural factors in translation

Edmond Tupja (Albanian translator and writer) describes translation as a highly complex process, as it first requires a very good command of the translator's native language, in which they will rewrite the text of the foreign author or restate the speech of the foreign speaker. Secondly, it demands at least a good understanding of the foreign language in which the text or speech to be translated is written or expressed. Thirdly, the translator must have accurate knowledge of the subject or the content that the text or speech deals with. Fourthly, the ability to analyze a text or speech in all of its linguistic, semantic, contextual, and intertextual parameters is essential. Fifthly, the translator must know the history, culture, social life, and artistic aspects of the people whose language the text is being translated into. Sixthly, a broad knowledge base that extends beyond just languages, referred to as 'general culture' or 'cultural horizon,' is necessary, based on a curiosity for all things and a strong memory. Seventhly, knowledge of translation as a technique, science, art, and profession is important. Finally, passion and the innate gift for communication are also crucial for a successful translation (Tupja, 2000).

Rexhep Ismajli (Albanian philologist, linguist, and professor) states that "many attitudes toward translation give the impression that the process of translation can be understood as a craft, a tradition, or a trade. In other words, it is assumed that it suffices to have a good education. Schools are often not lacking, but translations often fail to satisfy us. This happens even when we are dealing with true masters of the craft. Aside from the insufficient and unequal knowledge of languages by the translator, which often occurs, we attribute the blame for this situation to differences between languages in the formal dimension, the differences between cultures, the differences in the social status of the bearers of codes, and the codes themselves, etc. In doing so, whether we like it or not, we accept that there are cases where translation is impossible." (Ismajli,1991).

Umberto Eco (Italian linguist, philosopher, and literary critic) in his book *Saying Almost the Same Thing* defines translation as saying the same thing in another language. He would argue that "to emphasize the important place that the problem of translation occupies in many philosophical discussions, we do not need to ask whether there is a thing-in-itself in the *Iliad* or in the *Song of a Wandering Shepherd from Asia*, which must be conveyed and shine beyond and above every language that translates them — or, conversely, that which, no matter how much we try, can never be achieved in another language. It is enough not to go too far and to fly a little lower, something we will do more than once in the pages that follow." (Eco, 2006).

Erich Prunč (Austrian linguist, translator, and translation theorist), in his book Introduction to the Science of Translation, defines translation as "a process of transferring meaning, style, and cultural context from one language to another, aiming to produce an equivalent text that resonates with the target audience." (Prunč, 2005).

The history of translation can be described as a gradual developmental process, starting from the earliest attempts in ancient times and continuing to the present day. This process began with word-for-word translations and evolved through various approaches that emphasized the transmission of the meaning of the source text into the target language, ultimately formalizing itself as a scientific and academic discipline in the second half of the 20th century.

In many studies on the history of translation, literary texts are considered the foundation of these early practices, originating in Mesopotamia and Egypt. For example, the epic poem The Epic of Gilgamesh is known as one of the oldest works that has been translated into several variants of Asian languages.

Cicero (106-43 BCE), a Roman orator and philosopher, is recognized as one of the earliest figures in the history of translation. The oldest known translations

attributed to him are those of the speeches of the Greek orators Aeschines and Demosthenes. These translations are referenced in his work De Optimo Genere Oratorum.(Cicero). In this work, Cicero discusses his approach to translation, explaining that he did not translate speeches word-for-word, nor did he aim to influence public opinion as Aeschines and Demosthenes had done. Instead, his goal was to convey the meaning of the speeches from Greek into Latin. In his dialogues in De Oratore, Cicero emphasizes the importance of balancing fidelity to the original ideas with adapting them to the target language. His discussions on oratory, language, and

communication offer insights into his approach to translation. He suggests that, as an orator, the translator should prioritize conveying the meaning and persuasive power of the source text, rather than focusing on a literal, word-for-word translation Cicero, 141-143).

Cicero's approach to translation established principles that would influence translators for centuries to come. His texts – speeches, letters, and philosophical works – played a crucial role in the development of Latin as a literary language, as well as in the oratorical tradition, providing a model for subsequent writers and translators, especially during the Renaissance. A similar profile can be observed in Leonardo Bruni, a historian and influential figure in the Italian state. In translation studies, he is often referred to as the "new Cicero," reflecting the long-lasting impact of Cicero's translation philosophy and his legacy as a model for adapting ancient texts for new audiences (Lanziti, 2012).

Leonardo Bruni was a prominent figure of the Renaissance in multiple spheres, including historiography, politics, philosophy, and education. Through all of these contributions, he left a lasting legacy in the development of historical and political thought, as well as in the valuable reflections on translation. He was especially known for his translations of classical Greek texts into Latin, particularly the works of Aristotle and Plato. His translations had a significant impact on the revival of Greek classical ideas, making them accessible to scholars of his time, which in turn sparked the development of the humanist movement during the Renaissance. By translating key works on literature, philosophy, and art, Bruni and other humanists helped spread classical knowledge across the major intellectual centers of Europe. They believed that the study of ancient texts was essential to understanding human nature, literature, philosophy, oratory, and the arts in general. For them, ancient literature represented the pinnacle of human achievement, and thus, they saw the translation of these texts as vital, as they conveyed invaluable values. In fact, Aristotle's Rhetoric is considered one of the Greek works with the most profound influence, both in Roman rhetorical theory and on Renaissance humanist thought (Eden, 2012).

Leonardo Bruni translated important works of Aristotle from Greek into Latin, such as the Ethics, Politics, and Nicomachean Rhetoric. His translation of Plutarch's Parallel Lives, a collection of biographies of prominent Greeks and Romans, established him as a translator. Through this work, he made these important texts accessible and understandable to a new generation of Latin readers and scholars. In addition, Bruni translated three other important works by ancient Greek authors: Plutarch's Moralia, Plato's Phaedo, and Demosthenes' Orations. In addition to his translations, Bruni wrote his own works and commentaries on the translated texts. These served to interpret and explain the importance of these classical works, which, after centuries of neglect, were reintroduced to the West and integrated into the intellectual life of the Renaissance. Through these efforts, Bruni played a crucial role in the transmission of ancient Greek philosophy and literature to Renaissance Europe, helping to revitalize classical thought during this period, precisely by using the function of language in his translations (ibid. 301-310).

Similarly, the Enlightenment left its mark on the history of translation through the translation of texts aimed at contributing to the exchange of knowledge, spreading the defining principles of reason, scientific inquiry, and critical thinking. Among the prominent translators of this period is the French philosopher and writer of the Enlightenment, Denis Diderot (1713-1784). Diderot had a significant impact on the field of translation, particularly through his translations of English works into French. His translations helped create intellectual bridges between English and French Enlightenment, facilitating the spread of Enlightenment ideas across Europe. They introduced English literature, philosophy, and scientific concepts to French readers. Diderot was also instrumental in translations for the creation of the *Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers*, along with philosopher and mathematician Jean le Rond d'Alembert. Alongside d'Alembert, Diderot is remembered for helping his generation understand "science as power," further demonstrating the crucial role of translation in the evolution of modern thought (Forbes, 1960). Diderot's approach to translation aligns with the practices of his predecessors, emphasizing adaptation rather than a word-for-word translation. He reinforces the idea that translation should convey the ideas of the original work, rather than adhering strictly to a literal translation. This approach highlights that the linguistic landscape, through the use of syntax, grammatical structures, and stylistics, plays a crucial role in creating a discourse that is clear, understandable, and suitable for the intended audience. In this way, translation becomes not just a process of transferring words but also of adapting ideas to fit the cultural and linguistic context of the target language, ensuring that the message resonates effectively with the readers.

In this context, Roman Jakobson, as a key figure in translation studies, is one of the most well-known personalities in linguistics and semiotics. From a linguistic perspective, he contributed through his theory of linguistic communication and his typology of translation, as presented in his paper *On Linguistic Aspects of Translation*, in which he discussed three types of translation: intralingual translation, interlingual translation, and intersemiotic translation.

Intralingual translation involves translating within the same language, which means reformulation or paraphrasing. This refers to the process of interpreting verbal signs using other signs within the same language.

Interlingual translation involves translating between different languages, where verbal signs are interpreted through another language.

Intersemiotic translation involves translating between verbal and non-verbal communication systems, such as interpreting a written text into music, art, or film.

Jakobson also introduced the idea that translation is not just about converting words from one language to another, but about transferring meaning. He emphasized that there are often cases when "equivalence of meaning" between languages is not achievable due to linguistic and cultural differences, which requires translators to use creative strategies. His work laid the foundation for understanding translation as a complex communication process that involves cultural and linguistic interpretation, rather than a literal word-for-word translation.

2. Translation theories and their impact on the linguistic landscape

Translation, as an act of linguistic and cultural mediation, is closely linked to translation theories, which offer strategies to preserve the meaning and arguments of the original text. Theories such as the semantic equivalence theory by Eugene Nida, who emphasizes preserving the full and accurate message between two languages, are fundamental in this process. Nida suggests that the translator must achieve equivalence in both the meaning and impact of the text, taking into account cultural and linguistic differences. Eugene Nida left a significant mark on this process through the way he proposed achieving a successful translation. From word-for-word

translation to a translation that conveys the overall meaning of the text, rather than a literal translation of each word. Nida introduced the concepts of dynamic equivalence and formal equivalence, through which the translator is required to convey the meaning of the text from one language to another for the intended audience (readers), maintaining both form and content, but not translating the word exactly. The change in translation strategy, according to Nida, aims for the translated text to evoke a similar emotional response in the reader as the original text does in its source language. On a theoretical level, according to Nida, the text should go through three stages, which include: analysis, transfer, and restructuring (Shureteh,2015). Jacobson, with his theoretical model, emphasized the impossibility of complete equivalence between languages, demonstrating that the meaning of a text undergoing the translation process is shaped by different linguistic and cultural contexts, and that accurate equivalence in translation is rarely possible. For example, some concepts or terms in one language may not have direct equivalents in the language into which they are translated. In such cases, according to Jacobson, translators must resolve these challenges creatively (by adapting). As a result of this complexity, Jakobson, with his proposal of three types of translation (intralingual: paraphrasing or explaining a word within the same language; interlingual: transferring the text from one language to another; and intersemiotic: a novel can be "translated" into a film, where the message and story transform from a literary medium into a visual medium), expanded the meaning of translation as a broader semiotic process, where meaning is transferred not only between languages but also between different types of signs and symbols. Thus, he raises the issue that translation is not confined solely to linguistic activity, but is part of a larger communication process. With this theoretical model, Jacobson defends the idea that translation is a creative and interpretative process, not just a word-for-word activity. Through this explanation, he implies that translation involves a rather complex communication process between languages and semiotic systems.

Text A ➔ Text B

Figure 1 : Model of Intralingual Translation.

Original Language A ➔ Target Language B

Figure 2 : Model of Interlingual Translation.

System A ➔ System B

Figure 3 : Model of Intersemiotic Translation.

Eugene Nida (American linguist), with his model of dynamic equivalence and formal equivalence, created a theoretical foundation that emphasizes the importance of preserving both the form and content of the original text, as well as the emotion conveyed by the text, in both the source language and the target language. Achieving the same effect on the audience of the original text and the target audience is one of the greatest challenges faced by translators. However, according to Nida, this achievement is possible when the translator is familiar with the cultural context on both sides. To achieve this effect, Nida proposes a translation model structured around two main concepts:
Formal equivalence

Dynamic equivalence.

Formal equivalence focuses on a translation that aims to preserve the syntactic and morphological structure of the source text as much as possible. This type of translation seeks to retain as much of the original form and content. The goal of formal equivalence is to stay faithful to the form of the source text in the target language.

Dynamic equivalence, on the other hand, requires the translated text to create the same effect on the target reader as the source text does on its original reader. This type of translation focuses more on conveying the meaning of the text in a natural and culturally appropriate manner for the target audience, prioritizing fluency and readability in the target language over the precise syntactic and morphological structure.

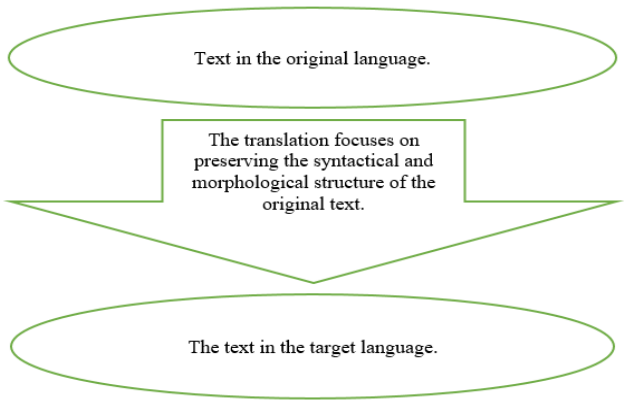


Figure 4 : The model of formal equivalence presented in the graph.

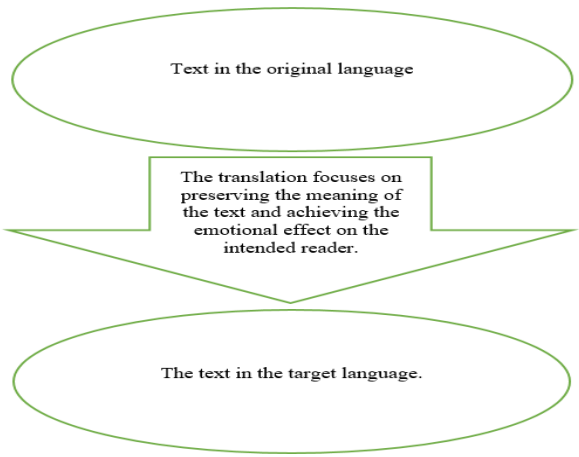


Figure 5 : The dynamic equivalence model presented in the graphic.

Nida's theoretical model highlights the challenge between preserving the original syntactic and morphological structure (formal equivalence) and adapting the

translation to the cultural and linguistic norms of the target language (dynamic equivalence). This approach emphasizes the importance of balancing the preservation of the form and content of the source text with the creation of the intended emotional effect for the reader of the translated text.

Through this model, it is suggested that the translator should first understand the text in the source language and then transfer it into the target language. To achieve this goal, Nida views it as essential for the translator to have a broad cultural background and see translation as a complex discipline interconnected with other disciplines.

Nida's equivalence theory played a crucial role in shaping the theoretical concepts of translation, prioritizing the translation of meaning over simply translating words from the source language to the target language (Shureteh, 2015).

In this case, our analysis is primarily based on the models mentioned earlier, but it is also viewed through the lens of Peter Newmark's theory of dual translation, which emphasizes the importance of maintaining a balance between a more accurate translation and one that is more appropriate for the target audience. This theory underscores the use of two methods: one that aims to stay as faithful as possible to the original and another that takes into account the context and function of the message in the target language. This balance is crucial to preserving the arguments and messages in a way that remains clear and powerful, regardless of the culture and language in which they are translated.

Another approach that can be applied is that of Vinay and Darbelnet, who describe translation techniques that can be used to maintain the coherence and impact of the arguments in the translation. These techniques include strategies such as transposition, modifying structures, and adapting stylistics to more accurately translate the nuances of the original discourse.

3. Exploring the linguistic landscape in translating Emily Dickinson's verse

In the context of translating the poems of the American poet Emily Dickinson, the dynamics of the linguistic landscape are evident. Dickinson's poems are known for their use of simple structures, yet they are filled with deep emotions and ideas. Translating poetry requires a special skill to preserve this emotional and intellectual weight, ensuring that her arguments and messages remain clear and powerful even in another language. The translator must preserve not only the meaning of the words but also the rhythm, phrases, and tone used by the poetess and not a direct or argumentative translation as it would be at the academic level. Where it is said that the key term in academic discourse is argumentation and that academic discourse is an argument in itself (Elezkurtaj Bërveniku, Sejdiu-Rugova, 2023).

A special example is the use of simple words to express complex ideas. Therefore, the translation of Dickinson's poetry requires a deep understanding of the linguistic landscape she uses and the ability to convey these ideas in a language suitable for the new audience, while preserving the argumentative and discursive strength of her message. The dynamics of the linguistic landscape in translation is a complex process but essential for maintaining the argumentative and discursive force of a text. Translation theories, such as those of Eugene Nida, Peter Newmark, and Vinay-Darbelnet, provide useful frameworks for translating intercultural arguments and messages, preserving important aspects of the linguistic landscape that help develop argumentative and discursive competence. Translating Emily Dickinson's poems is a good example of applying these strategies to preserve the essence of the message and its impact on a new audience, reflecting the importance of the linguistic landscape in this process, not only to convey emotion to the new reader but also without adhering to a word-for-word translation of the text.

The linguistic landscape during the translation of Emily Dickinson's poetry can be defined as the structure and use of linguistic and stylistic elements that help preserve and adapt the original message of the poetry into another language. This landscape includes syntactic rules, stylistics, literary figures, and tone that create a specific image and atmosphere in the original text, which the translator must preserve and adapt for the new reader. In the case of Emily Dickinson's poem "Hope is the thing with feathers," the linguistic landscape includes metaphors and literary figures, such as the part where hope is described as "Hope is the thing with feathers," which is a metaphor that creates a powerful image in the reader's mind. When translated into Albanian as "Shpresa është një qenie e pambuktë," this metaphor is adapted in a way that preserves the symbolism and figures used in the original. This is an important element of the linguistic landscape necessary to convey the feelings and message of the poem.The rhythm and melody of the poetry are also present in the translator's work, as Dickinson's poetry is known for its unique rhythm and harmony. The use of phrases such as "That perches in the soul" in the Albanian translation preserves this characteristic rhythm and harmony, ensuring that the reader experiences a similar aesthetic effect as the original language reader. The verse is translated as "Këndon melodi pa fjalë që të mbarojnë s'dinë" (She sings a melody without words, that never ends). Regarding syntactic structure, the translation of phrases and the connection of ideas into another language is also part of the linguistic landscape. For example, the line "And sweetest - in the Gale - is heard" is translated into a more natural and appropriate structure for the Albanian language. This syntactical adaptation is an important aspect of the linguistic landscape that helps preserve the meaning and impact of the poem's message. Lastly, cultural adaptation plays a role. In this context, the linguistic landscape is also closely tied to the culture of the language and the intended audience. The use of words like "zokth" (a tiny bird) to describe the small bird in the Albanian translation is an example of adapting natural elements and symbols familiar to the Albanian reader, while preserving the bird's symbolism and its strength as an image of hope.

4. Linguistic landscape and its role in argumentative communication through the translation

In argumentative communication, language is not simply a tool for expressing ideas, but a strategic tool for influencing the audience and supporting a position or viewpoint. This highlights the importance of the linguistic landscape in constructing an effective argument. The linguistic landscape, through the use of syntax, grammatical structures, and stylistics, plays a crucial role in creating a discourse that is clear, understandable, and appropriate for the intended audience. In the development of argumentative competence, individuals must possess the ability to use language effectively to support and argue a point of view, as well as to maintain a coherent and reasoned conversation. This process requires a deep understanding of the linguistic landscape and how the linguistic structure impacts the strength of arguments and their influence on the audience. In translation, the linguistic landscape plays an important role, as translating a text is not simply a mechanical act of replacing words, but a complex process that requires preserving the meaning and argumentative strength of the original. The translator is an intermediary who must understand and translate not only the words but also the communication strategies and discursive style of the original language. This is especially important for translating literary texts, where every linguistic element is crucial in building the message and arguments. An excellent example of this process can be found in the translation of the poems of American poet Emily Dickinson into Albanian. Dickinson's poetry is known for its simplicity and emotional depth, presenting unique challenges for the translator. Each poem is filled with linguistic elements such as rhythm, tone, and metaphors, which are essential for conveying the message. The translator must find ways to preserve these

nuances, adapting them to the Albanian linguistic and cultural context. This process requires not only linguistic knowledge but also a deep understanding of how certain words, structures, and stylistic choices in the original work would resonate with the audience of the target language.

Since Dickinson is one of the most translated American poets into the Albanian language, in this context, we analyze one of her most famous poems, "Hope is the thing with feathers" (Poetry foundation) in which she describes hope as an invisible and powerful creature that resides in the human soul. The linguistic landscape in this poem plays an important role in creating the atmosphere and strengthening the argumentative message, as the use of literary figures like the metaphor ("Hope is the thing with feathers") and simple syntactic structures, yet emotionally charged, contribute to enhancing the poem's impact on the reader. The translation of this linguistic landscape is essential not only to preserve the meaning of the words but also the rhythm, tone, and emotion it conveys, ensuring that the poem's message about hope, as a powerful and eternal force, reaches the Albanian-speaking audience (ObserverKult, 2015).

"Hope" is the thing with feathers	Shpresa është një qenie e pambuktë
"Hope" is the thing with feathers - That perches in the soul - And sings the tune without the words - And never stops - at all -	E cila mbështetet në shpirt Këndon melodi pa fjalë që të mbarojnë s'dinë
And sweetest - in the Gale - is heard - And sore must be the storm - That could abash the little Bird That kept so many warm -	Puhiza e përhap harmoninë E vetëm një furtunë e dhunshme Do të mund ta devijonte zokthin e vogël Që na ka ngushëlluar të gjithëve.
I've heard it in the chillest land - And on the strangest Sea - Yet - never - in Extremity,	E kam dëgjuar në tokat më të ftohta Dhe mbi më të pakuptueshmet dete E megjithatë, asnjëherë në nevojë
It asked a crumb - of me.	Nuk kërkoi një thërrime shpagim prej meje.
	Translated by: Sonila Strakosha

First, we will analyze the poem on a literary level by comparing the two versions of the poem, the one in English (*Hope is the thing with feathers*) and the one in Albanian (*Shpresa është një qenie e pambuktë*), translated by Sonila Strakosha. This comparison shows how the concept of hope is presented in two different cultures and languages.

In both versions, hope is depicted as an invisible entity that depends on the soul and possesses the strength to endure life's challenges. In the English version, hope is symbolized as a bird that "(Hope) That perches in the soul" and sings without words. This metaphor conveys that hope is an internal, involuntary force that nurtures the soul, remaining intangible and immaterial. In contrast, the Albanian version describes hope as "(Shpresa) Është një qenie e pambuktë"—Hope is a fragile essence—another metaphor that underscores hope's lack of physical form, relying instead on the human soul. This metaphor does not directly translate the English version but captures hope's spiritual and emotional nature. Ultimately, both versions portray hope as a powerful, yet intangible, force that helps individuals navigate through challenging times. Next, in English, the lines "And sweetest - in the Gale - is heard" suggest that hope is at its strongest and most beautiful during times of adversity, as the sweetest hope is felt amid storms. In Albanian, the verse conveys the same message, but not with direct wording, instead using the phrase "Puhiza e përhap

harmoninë" (The Gale spreads harmony), which evokes the same emotion. This difference in translation highlights that hope remains powerful and steadfast even when faced with hardship. Furthermore, when analyzing the impact of hope on an individual, both versions portray hope as a force that offers comfort and support, yet neither provides a direct translation. In English, the line "that kept so many warm" underscores how hope supports and comforts people, helping them navigate difficult moments and providing spiritual warmth. In Albanian, the translation expresses this comfort with the words "që na ka ngushëlluar të gjithëve" (the hope that has comforted/emotional support us all), reinforcing that hope plays a soothing role for those dealing with hardships. Another clear parallel is that both versions present hope as a force that asks for nothing in return, though this concept is not conveyed through a literal translation. In English, the line "Yet, never, in Extremity / It asked a crumb – of me" emphasizes that hope is an abundant and unending source that asks for nothing in return, always ready to support the individual unconditionally. In Albanian, this line is translated as: "E megjithatë, asnjëherë në nevojë / Nuk kërkoi një thërrime shpagim prej meje" (Yet, never in need, never asking for a single crumb of retribution from me). Therefore, in both languages, the message is the same: hope is always ready to help and support, asking for nothing in return, and is ever-present to provide comfort and encouragement, figuratively.

Thus, this approach to translation demonstrates that translation is not merely a technical act of transferring words from one language to another, but rather a process that involves preserving the essence of the message and the emotions associated with it. The dynamics of the linguistic landscape in translation can strengthen the arguments and messages of hope and emotional support, reflecting their power in both languages and their respective societies. Specifically, translation teaching aims to help students develop their abilities to understand the message expressed in the source text and to reproduce an equivalent text in the target language. It also seeks to equip students with procedural knowledge that enables them to make justified decisions regarding the use of techniques and strategies to identify and overcome potential translation-related challenges in the transfer process (Algryani, 2022). But, when we analyze this translation through the lens of translation theories, several translation theories can be identified, including those of Eugene Nida, Peter Newmark, and Vinay & Darbelnet. We can see that each theory has an impact on preserving the meaning and argumentative strength of the poem, but with different approaches to better adapt to the Albanian language and culture. Eugene Nida's theory of semantic equivalence focuses on the importance of maintaining semantic equivalence between two languages. In the translation of Dickinson's poem, the use of terms like "Shpresa është një qenie e pambuktë" (Hope is a fragile essence) aims to preserve the original meaning and message of the poem, making it understandable and emotionally resonant for the Albanian-speaking reader. Despite the use of different metaphorical figures, the essence of the message and the feeling of hope remain unchanged. Meanwhile, Peter Newmark's theory of dual translation in this case suggests a balance between loyalty to the original and adaptation for the new audience. The translation of elements like "Gale" (storm) into "Puhiza e përhap harmoninë" (The gale spreads harmony) can be seen as the use of a term that preserves the harmony and emphasis on hope, maintaining the meaning while adapting it more suitably to a context that is understandable to Albanians. This technique helps retain the message in a different language while maintaining a similar emotional impact. Finally, the model of translation techniques according to Vinay and Darbelnet helps in understanding and applying various techniques such as transposition (changing word order) and modifications, which give more flexibility to the translation. For example, "That kept so many warm" is translated as "Që na ka ngushëlluar të gjithëve" (the hope that has comforted/emotional support us all), aiming to preserve the figure of "warm," but adapting it more appropriately to the

expression in the Albanian language, making it more natural and understandable for the reader, as "comforted/emotional support us all."
The translation of this poem follows these translation theories to preserve the message and adapt the poem for a new audience. Different techniques are used to help maintain equivalence and the poem's argumentative strength.

5. Conclusion

In conclusion, the linguistic landscape analysis and its impact on the development of argumentative competence show that translation is not merely a technical process of transferring words from one language to another, but a complex act that requires deep cultural and linguistic interpretation. Using translation theories such as those of Eugene Nida, Peter Newmark, and Vinay & Darbelnet provides a strong framework for preserving the message and argumentative strength of the original text, ensuring that arguments are understandable and effective for the new audience. Each theory offers different tools to balance fidelity to the original and adaptation to the cultural context of the audience, translating an essential process for preserving the meaning and emotion of various texts, such as the poetry of Emily Dickinson. This article highlights the importance of developing argumentative competence and using translation techniques to ensure effective intercultural and linguistic communication.

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