

The Implementation of Textual Coherence on the Albanian Subtitles of “Great Gatsby” Film

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Abstract

Coherence as one of the most significant elements of text analysis will be the main focus of this research paper. Based upon relevant theoretical background it presents empirical study of coherence in Albanian subtitles of “Great Gatsby” film. This paper will elaborate on the theory of coherence focusing on its role and importance in the text, as well as the difficulties of implementing it during the translation process. The empirical research has been realized on the analysis of fourteen Albanian subtitles from the “Great Gatsby” film, furthermore the study based on the translation (Albanian subtitles) elaborates the implementation of coherence and changes that are made during the translation process. In addition, there are identified the problems, structural changes, cultural loss, parts of the film that were not translated, and at the same time recommendations are given for each selected Albanian subtitle.

Keywords Albanian subtitles, coherence implementation, grammatical changes, text analysis

Introduction

“Coherence it refers to functions on the base of which elements of textual coherence or as the outline of concepts and relations which are those that support surface text, and are reciprocal comprehensible and distinguished/distinct” (Beaugrande and Dressler, 1985:28). Based on Danielle S. McNamara in elaboration about coherence (2001:51) has stated that coherence and structure of a text play an important role in text comprehension, text coherence is the “the extent to which relationships between ideas in a text are explicit and coherence essentially refers to the number of conceptual gaps in the text”. Coherence deals with the internal part of text, in addition is the “...result of structural activity and the dynamic result of subjective interpretation, which issues conclusions also infers its knowledge to construct a world of textual coherence (Dibra&Varfi, 1999:43). Coherence includes all parameters of the text in order to be produced in successful way, since cohesion deals or it is oriented to morphology and syntax premises, in other side coherence is “... a semantic property of discourse, based on interpretation of each individual sentence, relative to the interpretation of other sentences” (Dijk, 1980:96).

For example: (4) Në qiellin e kaltër shkëlqen një diell i mrekullueshëm, toka është me baltë dhe plotë ujë. (In the blue sky shines a wonderful sun, the earth is full of mud and water)

(5) Në qiellin e kaltër shkëlqen një diell i mrekullueshëm, por meqenëse shiu ka pak qe ka pushuar, toka është me baltë dhe plotë ujë. (In the blue sky shines a wonderful sun, but since the rain has just stopped, the earth is full of mud and water) (1999:40, 41).

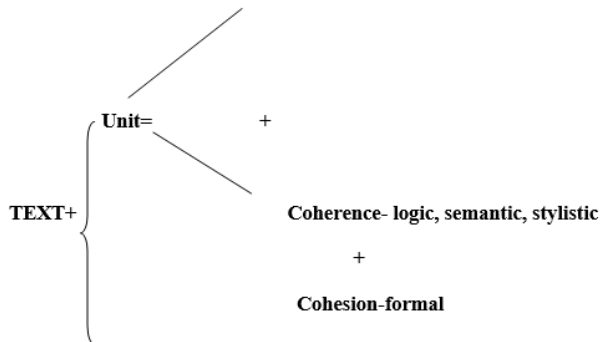
In the first example the text consist of cohesion, all the elements of the sentence are well organized in the sentences, but it makes no sense because the description of the weather do not make logic-semantic relation with the next description of earth. If the weather is sunny then how can the earth be “full of mud and water”? So the coherence is not present in the first text and the text is meaningless. Whereas in the second text everything is clear enough, because the text consist by connective “But” which justifies the fact that even the weather is sunny the earth is with mud and water because of the rain which has just stopped, which makes coherent text.

“The term coherence has been defined in various ways. Some researchers apply the term cohesion to the surface structure of the text and the term coherence to the concepts and relations underlying its meaning. Cohesion has sometimes been applied to smaller units of language in the text, and coherence, to some general overall interrelatedness in the text. Other

researchers have defined cohesion as continuity in word and sentence structure, and coherence as continuity in meaning and context" (Louwerse, M.M. & Graesser, A.C. (2005).

According to Dijk (1999:93) it is elaborated for the importance of coherence in realization of discourse, where sentences or proposition in a discourse may form a coherent discourse, however even if there are not all connected to every other sentence or proposition.

Scheduling (the organization of subtopic related to the central topic, starting from a determined purpose



Fullness= A complete sequence with a purpose in which a text is projected and constructed with context, which has been involved. (Dibra & Varfi, 1999:64)

According to the scheme shown above coherence includes all logic-semantic aspects in the text. According to Dibra & Varfi (1999:64) logic coherence realizes the balance of thematic completeness of a text, a theme which is realized to show the purpose of the central topic. In other part semantic coherence has to deal with lexicon, in addition with words' meaning of present text, and also realizes the semantically continuity of a text. Stylistic coherence is represented as a useful element of a text, when we have to deal with descriptive or narrative texts (a text which require a special language use). Another division of text coherence is presented in the book "Textual Coherence" (Çeliku, 2005:60) where we can find: global coherence and local coherence. Global coherence studies text as an entirety, whereas local coherence deals with the relation of propositions in the text. Coherence is another characteristic of text which has to deal with the logic organization of text, in order to gain the text coherence the great importance it has the way how are linked the concepts in sentences to express logic and semantic relations in the text (Memushaj, 2002:260)

"Coherence cannot be understood as a simple textual criteria, but as a result of cognitive perspective operations, which it means "coherence" can happen if we can express in particular speaker's mind and to his/her conversation partner, which it has to deal with the text process and text comprehension" (Çeliku, 2005:60). Based on Çeliku' statement a successful communication is realized if between the sender and receiver exist coherence. Other divisions of text coherence are done by other linguistics such as: Rickheit/Schader/Langer/Rutz/Sichelschmidt: Modeler scheduling, Modeler extension, modeler enrichment, modeler integration, modeler revision (for more elaboration of these divisions (Çeliku, 2005:61).

2.1 Linguistic concepts in realizing text coherence

Coherence as an important part of text linguistics it has its coherent devices in order to function in text linguistics, furthermore those coherent devices help the realization of text coherence. Based on Çeliku, (2005:67) linguistics concepts are divided into: Isotopy concept, presuppositions, and text theme.

2.1.1 Isotopy concept

The "isotopy" term has been taken from chemistry, which it means the same chemistry elements and also has been elaborated by French linguistic J, Algirdas Greimas. (Çeliku, 2005:67)

"Isotopy can be defined as the repetition of series of certain abstract and concrete schemes throughout a text. It is like a semantic line that is present along the whole text and guarantees the coherence of the text. However it must be stated that the repetition of same words or semantic items is not enough to guarantee textual coherence" (Kazazi, 2014:195) Linguistic isotopy deals with the internal studies of text coherence, rather with external studies of it. According to Gremias (1984) defines isotopy as "... the principal that allows semantic concatenation", furthermore more he represented the theory of textual coherence on the basis of the concept of textual schemes.). Gremias made a distinction between three types of isotopes:

-Simple isotopes- when a text has just one interpretation

-Bi isotopes- belongs to text that provide two simultaneous readings

-Poly isotopes- which occur in cases of superimposition of several semantic levels in a text (2014: 195).

Based on "isotopy concept" text coherence can be easily understood since this concept serves as "... guide for the reader who after organizing the semantic and lexical field in coherent networks will be able to understand the information and indices revealed by the text" (Kazazi, 2014:196).

According to the "Isotopy in Camaj's fiction" (Kazazi, 2014:195), below are represented some examples:

Seme: Mal (mountain):

- vend shumë i ngritur (very high place)

-i dukshëm (noticeable)

-masë e madhe (big)

-i thepisur (craggy), etc

Seme: Fushe (field)

-vend i rrafshët (flat place)

- i gjerë (vast)

- pa male e pa kodra (with no mountains

or hills), etc

The translation was done according to the Dictionary of Albanian language (1984:521)

2.1.2 Presuppositions

Presuppositions are considered as a part of semantic deal with semantic relations between sentences. "In ordinary language to presuppose something means to assume it, and the narrower technical use in semantic is related to this" (Saeed, 2003:101)

(6) He is wife is fool

(7) He has a wife

Based on these examples the elements of first sentence automatically give hearer/receiver the presupposition of second sentence. As coherence device "Presupposition" helps the reader to understand the internal part of the text, even if it is not written or presented in the text. A division of presuppositions are found on Çeliku, 2005:69) based on Linke/ Naussbaumer /Portman (Studenbuch Linguistik, 1996:211):

-Presuppositions which are related to their use,

-Presuppositions which are related with their signifying character of language.

Both types of presuppositions help to understand the situation of the text, its unwritten information, and create on us some "mental" imaginations, according to represented details we can presuppose next sentence and to find our own conclusion related to the text.

The second division of presuppositions it is divided in two more groups: Referential presuppositions which deals with "...verification of persons or things and to their semantic meaning in the text" (Çeliku, 2005:71) and Semantic presuppositions which deal with "... the realization from its semantic of words, linguistic expressions, discursive text, as indirect representations of text" (ibid).

3.0 Cognitive Models of textual coherence

Coherence as a part of text study helps the text even when the cohesion is absent, but in contrary if the sentence is well structured and does not consist of coherence elements it makes no sense to receiver or hearer.

For e.g I am a teacher. The teacher was late for class, the weather is sunny today, and it is raining a lot...

If we begin by its structure or grammar aspects all sentences are well organized consist of subject, verb, and other parts, but its internal part of comprehending it is absent. The matter that

the teacher was late do not have connection with *weather matter*, in addition if the weather was presented as "sunny" how we can make sense to us the fourth sentence *it is raining?*

In contrary coherence can be realized even when the cohesion might be absent, or the structure of the sentence is not well organized. This realization can be achieved based on "Background knowledge" that participant might share, and it is included more to "Pragmatics" premises.

"Generally what language users have most in mind is an assumption of coherence, that what is said or written will make sense in terms of their normal experience of things. That "normal" experience will be locally interpreted by each individual and hence will be tied to the familiar and the expected" (Yule, 1996:84)

a)Plant Sale b) Garage Sale

(10)A motor vehicle accident was reported in front of Kennedy. Theatre involving a male and a female

(11)Man robs hotel with sandwiches.

According to Yule 9a example means that someone is selling plants, whereas in 9b we do not mean the same thing or that someone is selling garages. Despite the fact that both sentences have the same structure, they consist of different interpretation. The interpretation of 9b sentence can be that someone is selling household items of garage or something related to it.

The second example gives us information that the accident happened and there were females and males too, or they could be driving a motor vehicles, etc. So we try to make coherent sentence by ourselves in order to make sense to us. The same creation of coherence we may use in fourth example: analyzing from subject "Man", verb: robs; hotel with sandwich, we may create different interpretations of it. "Sandwich" can be gun, or any dangerous object or he was eating while he robbed the hotel and so on. "Our ability to arrive automatically at interpretations of the unwritten and the unsaid must be based in pre-existing knowledge structures, in addition these structures function like familiar patterns from previous experience that we use to interpret new experiences" (Yule, 1996:85-86). A great division of these patterns is divided in: Schemes, Frame, Projections, and Scripts, which are presented by Beaugrande and Dressler (1986:129). In order the text to be coherent, its linguistic devices or linguistics concepts are not sufficient to be realized. An important role for textual coherence Çeliku (2005:78) gives also to "Cognitive models for textual coherence".

"Through cognitive models we cannot treat only people or concepts or the identity between them, but also time relations, space relations, and causality relation which refers to specific aims" (Çeliku, 2005:79, based on Linke/Nussbaumer/Portman, 1996:359). The same divisions of cognitive models are presented on Çeliku's book such as: scripts, frames, reference, conceptual metaphors, maxims and conversational implicatures, repairs, and reformulation for the realization of textual coherence.

3.1 Reference

Reference has been used or elaborated in different fields of linguistics:

"By reference speaker indicates which things in the world are being talked" (Stefanovski, 2006:35).

"We might best think of 'reference' as an act in which a speaker or writer uses linguistic forms to enable a listener, or reader to identify something" (Yule,1996:17), whereas in "... new linguistics texts, reference has been seen as mental process" (Çeliku, 2005:85).

According to Çeliku people through linguistic expressions refer to different aspects such as: objects, events, etc, furthermore in order to have or gain coherent reference it is depended from speaker/sender' skills and to his/her conversation partner of linguistic community. In addition their comprehension of linguistic expressions of language which they possess enables them to "...identify the objects as prototypes of a specific category".

For example:

(12). Doctor Foster went to Gloucester in a shower of rain.

(13). He stepped in puddle right up to his middle.

(14). And never went there again.

(Halliday, M.A.K, Hasan, R, 1976:31)

As we can see below each of the examples consist of an reference elements, in second sentence the personal pronoun "He" refers to the "Doctor Foster" (Anaphoric reference), and "there" (spatial deixis) refers to "Gloucester". In some way "reference" deals with "Cohesion" too (1976:30). According to Halliday and Hasan (1976:31) reference deals with the location of information, and for stylistic matter of textuality, furthermore it enables us as writers not to repeat in the same way; things, places or persons. Reference also deals with presuppositions) the relation of the elements of text. On other side Çeliku (2005:87) based on Sxhwarz (2002:24) makes a division between two types of reference: Token and type reference.

Token reference it indicates to represent some facts, events, feeling, or "concrete instances of reference", whereas type reference is "... reference toward class mental representations" (ibid.)

3.2 Conceptual metaphor in textual coherence

The metaphor as a stylistic figure or figurative meaning of text has been served for text decoration since Aristotle's time and its use is massively being applied in all most poetries, politics, and philosophical discourse, in order to give stronger emotional effects (Çeliku, 2005:88). Metaphor is "the understanding of once concept in terms of another or hidden comparisons" (Stefanovski, 2006:94).

"Conceptual metaphors should be understood as linguistic expressions in linguistic level, as well as abstracts which are ingrained in our conceptual level" (Çeliku, 2005:89)

The comparison between English language and Albanian language can be perfectly seen in the level of conceptual expressions while we try to try to translate specific metaphoric expressions from English to Albanian or vice versa. Since conceptual metaphor is to reinforce or to give great emotional effects to text these effects might get lost or do not give the intentional opinion during the translation process from one language to another.

On the third volume of Çeliku are presented some translation examples of conceptual metaphoric expressions, taken from "Realization of Text Coherence in English and Albanian languages through "Conceptual metaphors".

Ai është ujë Mali (He is a wolf)

Ai është qen i punës (He is a dog of the work)

Ai është derr (He is a swine)

According to Çeliku these kinds of translation do not transmit the emotional effect of metaphor in English language. As we can analyze there is a comparison between a man and an animal; "Qen i punes" ("Dog of the work"), which it means "He" works hard and possesses great skills, etc.

In his book "Textual Coherence" Çeliku (2005:90) represents a delineation of conceptual level in comparing man with animal, for example: "Akil was strong as a lion"

According to George Lakoff and Mark Johnson (1980:453-486) conceptual metaphor is reflected in our everyday language, since "...conceptual system is not something we are normally aware of and in most of the little things we do every day, we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One

way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like". According to them in order to clarify opinions for a concept to be metaphorical and for such a concept to structure an everyday activity, let us start with the concept ARGUMENT and the conceptual metaphor ARGUMENT IS WAR. This metaphor is reflected in our everyday language by a wide variety of expressions:

ARGUMENT IS WAR

Your claims are *indefensible*.

He *attacked* every weak point in my argument.

His criticisms were right on *target*.

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that *strategy*, he'll *wipe you out*.

He *shot down* all of my arguments.

As we can see below the derived example from conceptual metaphoric expression "Argument is war" it does not deal with the physical way, but it deals with debates which the principal "Weapons" of the "War" are considered arguments in metaphoric way. Mainly of the things that we argue are partly war terms, we have to defend ourselves and attacks or we have to give up and take another attack. The "procedure" it resembles to war logically because we "... talk about arguments that way because we conceive of them that way, and we act according to the way we conceive of things" (Lakoff and Johnson, 1980: 453-486). Another systemic of conceptual metaphoric examples and which other expression has been derived is "Time is money", in which many places "time" is considered as a precisely element in achieving successes, even more that we know we cannot go back for it.

Time is money:

You're *wasting* my time.

This gadget will save you hours. I don't have the time to give you.

How do you spend your time these days? That flat tire cost me an hour.

I've invested a lot of time in her.

I don't have enough time to spare for that. You're running out of time.

You need to budget your time.

Put aside some time for ping pong.

Is that *worth your while*?

Do you have much time *left*?

He's living on I *borrowed* time.

You don't use your time, *profitably*.

I *lost* a lot of time when I got sick.

Thank you for your time.

According to George Lakoff and Mark Johnson (1980: 453-486) we are adopting the practice of using the most specific metaphorical concept, in this case TIME IS MONEY to characterize the entire system. Of the expressions listed under the TIME IS MONEY metaphor, some refer specifically to money (spend, invest, budget, probably cost), others to limited resources (use, use up, have enough of, run out of), and still others to valuable commodities (have, give, lose, thank you for). This is an example of the way in which metaphorical entailments can characterize a coherent system of metaphorical concepts and a corresponding coherent system of metaphorical expressions for those concepts.

3.3 Maxims and conversational implicatures of textual coherence

For a successful communication maxims and conversational implicatures take an important place in order to gain the comprehension of conversations and 'Maxims' of communication. The term "conversational implicatures was introduced by the philosopher Paul Grice (1977:204) which is a nonconventional implicature based on an addressee's assumption that the speaker is following the conversational maxims or at least the cooperative principle. In discussing the relation between coherence and cooperative principle it can be stated on the coherence terms as "ultimately based on the assumption that when speakers speak they say things that cohere with each other" (Hasan, 1985:95). In addition "a coherent text is one where the interpreter can readily reconstruct the speaker's plan for an enterprise understood to be at hand" (Green, Gm, 1996:106).

According to Çeliku (2005) in understanding the communication or speech acts is very important in comprehending the text. Furthermore, the theory of speech acts it is fulfilled with Maxims and conversational implicatures in which is based text coherence. For example: "Business is Business", "Boys will be boys", in these examples we can conclude that "...when a listener hears the expression she/he first has to assume that the speaker is being cooperative and intends to communicate something. That something must be more than just what the words mean. It is an additional conveyed meaning, called IMPLICATURE" (Yule, 1996:34). Conversational implicatures are considered as pragmatic inferences; unlike entailments and presuppositions which are not linked to any particular word or phrase in an utterance but arise instead from contextual factors and understanding that conventions are observed in conversation (Saeed, 1997:204).

Based on Maxims of conversation we can assume that they are telling the truth, being relevant and trying to be as clear as they can (Yule, 1996:37). According to Grice (1975) are shown four Maxims' types:

1. *Quantity*

- Make your contribution as informative as is required (for the current purposes of the exchange).
- Do not make your contribution more informative than is required.

2. *Quality*

- Do not say what you believe to be false
- Do not say that for which you lack adequate evidence

3. *Relation*

- Be relevant

4. *Manner*

Be perspicuous

- Avoid obscurity of expression
- Avoid ambiguity
- Be brief (avoid unnecessary prolixity)
- Be orderly.

Logically Maxims of conversation cannot be always present in our speech acts or in written form, because it depends also to receiver; especially in text coherence which is depended from extent which the receiver has got the message or information from sender (Çeliku, 2005:96).

3.4 Repairs and Reformation

Above was mentioned that in being disable to have all Maxims in conversation between sender and receiver we can rely on "Repairs" and "Reformation" of textual coherence. During the speech acts or in communicating with others we usually make mistakes in language use, which may lead us to some misunderstanding during communication. Repairs are significant especially in logic-semantic mistakes, which undermine the text coherence (Çeliku, 2005:97). A great example for logic-semantic mistakes Çeliku gives to politics discussions that interrupt each other in order to damage his/her opponent discursive power. As word repairs are considered "Hedges" in order to protect from their disability of realizing conversational maxims such as: Anyway, well, as you probably, or by the way, etc in the absence of quality, quantity, and manner maxims. Reformulation also deals in group of text organization, which helps in transcending the misunderstandings and in the realization of text coherence. A perspective of reformulation can be understood as linguistic formative text activity and reformulation as the result of this activity. (Çeliku, 2005:98). In this sense speaker/writer reformulates word by word what has been said or written by another one (direct and indirect speech) (ibid). All these kinds of repairs and reformulations should be carried out if we want to realize successful text coherence, in enabling receiver/hearer to understand a message, or the information.

4.0 Methodology

The methodology which has been used in this scientific research is empirical, based on analysis of Albanian subtitles of the "Great Gatsby" film. There were carefully selected 16 parts of Albanian subtitles of the film, which have been analyzed and elaborated due to the implementation of textual coherence. The selected Albanian subtitles that have been chosen for this scientific research contain translation of idioms, proverbs, grammatical changes, cultural translation, omission of translation, etc. The selection of Albanian subtitles has been conducted in three phases.

The first phase included the selection of translated idioms, proverbs, and phrases

The second phase included the selection of Albanian subtitles with grammatical changes

The third phase included the selection of non translated parts of the film

4.1 Aim of the study

The aim of this scientific paper is to:

To analyze the translation of English proverbs, idioms, and phrases.

To identify grammatical changes during the implementation of coherence

To elaborate on parts that have not been translated

4.2 Hypothesis

1. The implementation of coherence during the translation of idioms or proverbs of "Great Gatsby" film is hardly achieved
2. The changes during the translation of the film are almost grammatical
3. There are parts of the film which are not translated at all.

4.3 Data analysis

1. "She lived across the bay, *in old money*, East Egg" - Ajo jetonte përgjatë gjirit, *atje ku jetonin ata që kishin para që në kohet e vjetra*" (Albanian subtitle)

On the first selected Albanian subtitles above it can be seen the translation of the prepositional phrase in Albanian language. If we translate directly it in Albanian language we have "në paratë e vjetra" which does not have meaning in this context. In realizing the coherence from a prepositional phrase the translator has transformed it in adverbial clause of place. This

happens usually in these kinds of expressions which do not have a similar or same phrase in other language. Americans understand this “expression” because it pertains in their corpus of language, whereas Albanians do not use this term to describe rich people.

“The old money”- “Old money” families have fortunes dating from the 19th century or before, have built up powerful and influential social connections, and tend to hide their wealth and superiority behind a veneer of civility. The “new money” class made their fortunes in the 1920s boom and therefore has no social connections and tends to overcompensate for this lack with lavish displays of wealth”

Whereas the “East Egg” is not translated at all, maybe can be the fact that the translator did find an appropriate translation which would be coherent and would have cohesion elements in the sentence. Also this noun phrase for Americans is familiar and it covers a lot of things gathered just in one noun phrase:

“ Egg is symbolic of the established social order (the old money) while West Egg is home to the newcomers, people who may have equal wealth, but haven’t had it nearly as long”

2. “Catching with the wolf back”- “Të flasim për të kaluarat” (Albanian subtitle)

The second expression found on the film it is very interesting one, as was elaborated above each language it has their expressions form of talking for any event, situation, for past, present and future. If we try to analyze this expression in Albanian language we might get this translation “ Duke e kapur ujkun nga mbrapa” which does not have meaning in this context, the translator has transformed in non metaphoric way, since the expressions in English language it is said/written in metaphoric form, logically you cannot catch the wolf back. In addition the use of this animal “Wolf” (as it is known as wild animal) it is led to be understood that the past times were not so good for characters on the book. Hence, the translator has transformed the metaphoric expression in directly way, because otherwise would have no sense in translating word by word. So in gaining the coherent transformation we have the verb form “Te flasim” (Subjunctive mood, present simple, third person in plural) from “Catching” the cohesion element is introduced in Albanian language in order to be coherent with the previous sentence and the next one. Also it is important to mention the fact that this expression is not used in Albanian language, further more in Albanian language if we want to talk for something in the past which is not good for us, we do not use these kinds of comparisons with bad memories accompanied with wild dangerous animals.

3. “Forest Hills, played the prince of Wales” -“Kjo mu dha nga Princi i Uellsit” (Albanian subtitle)

On third example it can be noticed that the expression in English language does not have an organized structure of elements, usually this can be found in films, especially Americans films. Whereas its translation in Albania language form the expression by cohesion elements and it sounds more coherent, such as : the addition of determiner “Kjo” (this) , addition of preposition which tells from whom was given “Nga”- “From”, and all these complete the absence of cohesion elements in English expression.

4. “Live is something you dominate Nick! If you are any good”-no translation

Mostly the translation of English subtitles are not all translated in Albanian language the matter can be among the differences in the cultures of both languages, simply translators cannot find an appropriate translation for some expressions. The fourth example is not translated in Albanian language, analyzing its structure the word “Live” in English grammar is verb, whereas in this sentence is used as noun instead of “Life”. This can be one of the principal elements that cause doubts to translators, and sometimes in these cases we have no translation. On the other hand the sentence it has coherence, because it elaborates on issues of being good in life and if you work hard and fight for your future, you will be that person who dominates the life. A simple translation of this expression in Albanian language might be: “Të jetosh është dicka që ti e zotëron Nick! Nëse je i zoti (I menqur, punëtor, etj), “Jetën e zotëron ti Nick, nëse investon në të”, “Jetesën e sundon ti Nick! Nëse lufton për të”, these are some expressions which intend the same meaning and are coherent within the dialog.

5. “I’m paralyzed with happiness” -“Jam e paralizuar nga gëzimi” (Albanian subtitle)

Sometimes the translations of English scripts in Albanian language seem ridiculous maybe because Albanians do not use them in their books, films, everyday life, and so on. Translation is the matter of transformation from one language to another one relying on the adoption of words in transforming with the same meaning. The seventh example is logically written in

metaphoric way, being paralyzed means a disease (your parts of body cannot move) but in this situation it enables the reader to understand that “she” is fulfilled by happiness; maybe expressing in these forms the level of happiness it means the peak of it. The translator has transformed it in the same way which for Albanian vocabulary seems somehow strange and not used before. This expression could be translated in Albanian language such as “Jam shume e lumtur”, “Nuk mundem te leviz nga kjo lumturi”, “Jam ne kulmin e lumturise”. We cannot make a direct translation of specific American expression to Albanian language because it might confuse readers/viewers because such translated expression it can be appeared to them as strange one or with no sense.

6. Big day on the job tomorrow”- “Filloj punën neser” (Albanian subtitle)

On the sixth expression it is usually found in Americans films which in Albanian language means “Per mua do te jete nje dite madhe” which infers the “new job” or anything important to a person. As can be seen the translation of this expression means in the firm “I start to work tomorrow” which for him/her means a lot and describes it as “A big day”. The coherence of English expression realizes the cohesion in Albanian language by the addition of the verb “Filloj” (Subjunctive) which does not have the same meaning and form in English language. Usually these kinds of expressions in Albanian language can be such as: “E neserëmja, është një ditë e madhe per mua” (Tomorrow is a big day for me).

7. “This summer, I’ll sort of pulling you together”- “Këtë verë do t’ju bashkojë të dy” (Albanian subtitle)

8. “I will push you into linen closets and out to sea in boats”- No translation

The seventh and eighth expressions are related to each other, used for the same purpose “to unite two persons together”. The expression used for this intention is quite interesting in English language whereas in Albanian language does not reflect the same emotion. The incompatibility of verb forms in two languages breaks the metaphoric and interesting expression during the transformation. On eighth expression we do not have translation; the reason can be that the description of “uniting them” seems incoherent during the translation into Albanian language. The eighth example describes the way of would be the “uniting” but not expressed in simply way. If we see the elements like “linen closets”, “out to sea in boats” we can make our own opinions related to the friendship of the characters on the film. Coherence is obvious realized by these words, such as Daisy was selfish character she did not love anyone, she was jealous to her friend, and these expressions “pulling them together, in the sea, on the boat” it reflects somehow her wish to get away from her cousin and her “friend”.

9. “Throwing you ladder with those social climbing primitive new money types”- “Dhe punon për ata pasanikët ambicioz” (Albanian subtitle)

The theme of “Great Gatsby” film from the beginning till the ending of the film treats the differences among “old money” and “new money”, the American dream and the fight that people did to become rich but at the end they were always considered as primitive one, and not well educated. The tenth expression explains the hate of “East” toward “West”, and their judgments toward them. If we analyze the translation of this expression we can notice that the structure of it is better than in English language, but the strong emotions of hate expressed by words such as “Climbing”, “primitive”, “new money types” are not shown in the translation. Obviously as was stated above usually translation cannot transmit the effect of an expression to another language as the result of the culture of language. But analyzing the Albanian translation does not make a lot of sense because if we say “Pasaniket ambicioz” (Ambition wealthy people) it means that there are other group of rich people which lack ambition and seems meaningless, in addition if we have to deal with “new money” (new rich people who were poor aftertime they did their money with legal and illegal jobs) means they had great ambition in being rich otherwise they could not be, logically ambition people are rich one. The expression in English it is coherent but somehow lacks cohesion, despite of the lack of cohesion it makes sense such as; the relation of “Social climbing primitive, and “new money”, in these cases background knowledge it plays an important role to understand the coherence between phrases used in the sentence.

10. “God knows where”- “As nuk e dija se ku është” (Albanian subtitle)

In some cases the translation from English language to Albanian language functions as coherent relying on the inferences that a reader/viewer makes. As it can be seen on the example above the translator has not include the noun “God” in translation, the matter does not stand for the cause that the translation of this sentence cannot have the same one in Albanian language but this is the matter of translators who want to underline the fact if “I” do not know where person X is than just the “GOD” knows the location of that person. The whole sentence:

“As nuk e dija se ku është”
(Albanian subtitle)

It refers to “GOD” (who only knows where he was)

“Vetëm Zoti e dinte se ku
ishite” (Albanian language)

From translation of this expression from English language to Albanian language the cohesion element “*Ellipsis*” is realized as the matter of not repetition of words and in more comprehensible way which means in the same way as it is written or said in original version. In addition also in Albanian books or films we can find the same expression, when the speaker want to tell the fact that a person X has been disappeared and no human being have seen him or her uses the noun “GOD” (in the means that GOD knows everything)

It implies the negative thought of a person pronoun “I” toward a person location.

10. “A willingness of the heart that burst thunderously upon as all” - “Si çakallët që iu rreh zemra fort per dëshirën e mishit” (Albanian subtitle)

Not accidently it has been chosen this expression which it covers an important part of realization of coherence relying on conceptual metaphor which has been elaborated above. From translation of English language to Albanian language a translator has made the coherence using the comparison between an animal and people. Even the “jackal” is not mentioned in English expression the translator has used to give a clear description of how they were.

“A willingness of the heart that burst thunderously upon as all” - JACAKLS

It is generally known that “Jackals” are wild wolves or dogs that are fed on carrion, fruit, and hunts cooperatively. The same description of this animal can be seen on the scene of the film such as: how men betray their wives and run for a young women who are married and immoral too. Also the music which is played on this scene is like the sound of jackals as wide range of vocal sound. “Jackals” as conceptual metaphor is used also in everyday life, if we want to describe a person who is unfaithful and have bad habits. For example definitions of jackals found on Thefreedictionary are:

- a. An accomplice or a lackey who aids in the commission of base or disreputable acts.
- b. One who performs menial tasks for another.
- c. a person who performs dishonest or base deeds as the accomplice of another.
- d. unsavory people who won't hesitate to rob or kill you for your paper, usually come out at night.

In Albanian language especially on books in order to give a clear image of a character the author uses the conceptual metaphor “Jackals” to make comparisons with people (in describing with one word the person's attributes'. Also in communication people refer to someone as “jackal” when two people are talking and the third person interrupts their conversation and uses a special vocal sound (I cannot stand him/her, he/she is like a jackal). Based on the description of “jackals” as wild animals we can make inferences about the person who is being compared to it.

11. “He is greasy little scumbag” - “Ai është një zëngjin i vogël” (Albanian subtitle)

This example it has to deal with description of man, the word “scumbag” is used in American English as an offensive word, not a real man, poor one, while in Albanian language the translator has transformed covering to one word “Zëngjin i vogël”, which means he does not have too much money and does not pertain in the high class of people. But this translation seems a bit poor because the information which this word gives in English language seems non coherent in Albanian language.

"A little greasy scumbag" it is not used to inform reader for the class of the man but describes some absent skills of man. In Albanian dictionary the definition of "Zëngjin" means "Rich" and does not divide it as "little" or "more" one. This can be seen also on the text below how the writer makes the translation of this word:

"Njeriu "old money", pëmdryshe "zëngjin i vjetër", mbiemrin e të cilit ish-sekretarja e Shtetit e kishte trashëguar krenarisht edhe pas divorcit, iu bashkëngjiti helikopterëve "Apash"..." (Artur Lazbeu, "Muaji i mjaltit ka mbaruar" **Gazeta shqip**, published on 9 Dhjetor 2013).

Old Money (Zëngjin i vjetër)-which mean a well educated person, who has great skills, pertains in high class, and rich one (legal money)

Based on the scenes of the film we make coherence between the character that is presented on it, and the translation which is made. But if we read the book of "Great Gatsby" (in Albanian language) we might get confuse and would not be coherent with the real description. This may happen as the matter of ambiguous meaning which the majority of English words have. As was mentioned in above expressions the lack of coherence in some translated sentences or expressions may come up from the differences in culture of both languages which take a great place in the process of translation, and in most of the cases we do not have the translation of specific expressions or they do not seem coherent with the rest of the text or situation.

12. "Penniless panty wase"- No translation

As usually happens in Albanian subtitles where some sentences or expression are not translated at all from English language, the mater might stands on translators who cannot find an appropriate or close translation to specific expression or simple some expression cannot be translated in another language because they will be meaningless or would have no sense. Usually offensive expressions are hardly or seldom translated in another language, because they lack meaning during the process of transformation. The selected expression it is used in "Gatsby" film as an offensive expression toward a person, who is not rich or well educated.

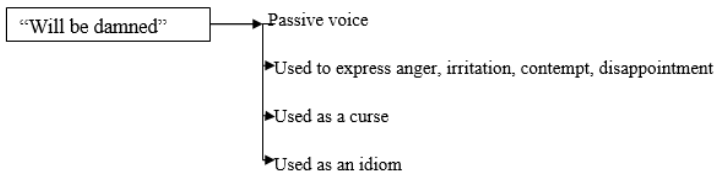
Pantywaist →A man or a boy considered as a childish, lacking in courage (Free dictionary)

This expression is partly synonymous with word as:"Gay" or a man who dresses like a woman, speaks like a woman, and talks like a woman. A man who does not have a strong character in American films is described with the expression above, which cannot be coherent if we translate in another language (as a matter of language's culture).

13. "And I will be damned if I know how you got within a mile of her" - "Mallkuar qofsha nëse do mund t'i afrohesha asaj rreth një milje" (Albanian subtitle)

14. "Goddamn lie" -"Gënjeshtër e mallkuar" (Albanian subtitle)

On the example below we can find some syntactic differences between two languages when the coherence of the translation from English language is realized in Albanian language through a specific mood which consists in Albanian language as optative verb mood. The form of the verb "will be damned" it is in passive form of future tense, which during the translation into Albanian language the form of the verb is formed in optative verb mood in present tense (Qofsha, Rafsha, Lafsha-irregular forms of verbs).



While in Albanian language especially in the sentences when someone curses a person or an object they express their anger through the optative verb mood (that lacks in English language) which at the end of the verb take allomorphs – fsh and –sh (also it depends of which group verb is classified, for example: pifsha, present tense, first person singular). In terms of the curses the expression of anger situations we have another example "Goddamn lie" which is translated in Albanian language as "Gënjeshtër e mallkuar", usually it can be found on American films/books as it is used often. Intonation

element takes an important role in these expressions; the character rises and makes an angry pronunciation of the word "Goddamn" which implies on the speaker the feelings of character toward the "lie". On other hand "e mallkuar" do not transmit the level of anger of the character with the same potential as in English language.

Conclusion

In general, based on the theoretical part and empirical study that were done in this scientific paper, it can be stated that the differences among English and Albanian language cause great problems in translation of subtitles of films. These kinds of differences were mostly in grammatical changes, especially to verb moods among two languages. In order to implement coherence in all fourteen Albanian subtitles, the translator used conceptual metaphor, omission of words, addition of subjunctive and optative verb moods, and the transformations form idioms to declarative sentence. According to the analysis of these Albanian subtitles of the "Great Gatsby" film it can be said that the translation of cultural expressions sometimes is impossible to be translated or hardly can have a coherent translation. The modifications/changes that were necessary to be done during the translation of the English to Albanian subtitles show that the literary translation or cultural translation of such films cannot be done via direct translation or literal translation because the readers or viewers cannot link the scene of the film and its translated subtitle if they are not coherently interrelated.

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