

**Weaving Personal Threads : A Functionalist Perspective on Translating
'The Great Gatsby'**

ترجمة السيرة الذاتية الأدبية: قراءة وظيفية في رواية 'غاتسبي العظيم'

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Received 2025-02-08 Accepted 2025-03-09 Published 2025-03-16

Abstract:

Autobiographical elements often weave their way into fictional narratives, adding depth and authenticity to the storytelling. Translating these autobiographical nuances poses unique challenges, requiring translators to navigate the delicate balance between preserving the author's intent and adapting the text for a new audience. This article delves into the complexities of translating autobiography, employing F. Scott Fitzgerald's masterpiece, "The Great Gatsby," as a case study. By examining Fitzgerald's autobiographical traces within the novel and exploring various translation approaches, the article demonstrates how the functionalist theory of translation can guide effective rendering of autobiographical elements.

Keywords : Autobiography, Translation, Functionalist Theory, F. Scott Fitzgerald, "The Great Gatsby".

ملخص:

كثيراً ما تشق عناصر السيرة الذاتية طريقها إلى الروايات الخيالية، مما يضيف عمقاً وأصالة إلى السرد القصصي. وتطرح ترجمة هذه الفروق الدقيقة في السيرة الذاتية تحديات فريدة من نوعها، الأمر الذي يتطلب من المترجمين تحقيق التوازن الدقيق بين الحفاظ على مقصد المؤلف وتكييف النص ليتناسب مع جمهور جديد. يتناول هذا المقال جوانب التعقيدات التي تنطوي عليها ترجمة السيرة الذاتية، مستعيناً برواية "غاتسبي العظيم" للكاتب ف. سكوت فيتزجيرالد كدراسة نموذجية. ومن خلال فحص إشارات السيرة الذاتية لفيتزجيرالد داخل الرواية واستكشاف مناهج الترجمة المختلفة، يوضح المقال كيف يمكن للنظرية الوظيفية للترجمة أن توجه عملية التقديم الفعال لعناصر السيرة الذاتية.

الكلمات المفتاحية: السيرة الذاتية، الترجمة، النظرية الوظيفية، ف. سكوت فيتزجيرالد، غاتسبي العظيم.

1- Introduction

Literature has long provided authors with a means to explore their own lives, emotions, and personal struggles. Autobiography, in particular, blurs the line between fact and fiction, allowing writers to shape their narratives in ways that reflect both reality and artistic interpretation (Lejeune, 1989). However, translating autobiographical elements into another language presents a unique challenge. A translator must carefully balance fidelity to the author's voice with the need to adapt the text to a different cultural and linguistic context (Bassnett, 2014).

This article examines the complexities of translating autobiography, using F. Scott Fitzgerald's *The Great Gatsby* as a case study. Though often read as a critique of the American Dream, the novel also serves as a deeply personal reflection of Fitzgerald's own experiences—his aspirations, disillusionments, and struggles with identity (Brucoli, 1981). These autobiographical threads make the translation process even more intricate, as a translator must navigate not only linguistic differences but also cultural and historical nuances.

To approach these challenges, this study applies the functionalist theory of translation, developed by Katharina Reiss and Hans Vermeer. This theory shifts the focus from strict word-for-word accuracy to the function and purpose of the translated text. It urges translators to consider the target audience, cultural context, and the intended impact of the work (Reiss & Vermeer, 1984). In the case of *The Great Gatsby*, this means ensuring that Fitzgerald's autobiographical undertones remain intact while also making the text accessible and meaningful to readers in different languages.

By analyzing translations of *The Great Gatsby* into Arabic and French, this article explores both the difficulties and creative opportunities that come with translating autobiographical fiction. As a literary classic, the novel offers a fascinating lens through which to examine how personal narratives are reshaped across languages and cultures. Through this discussion, the article provides valuable insights for translators, literary scholars, and readers interested in the intersection of autobiography and translation.

2- Theoretical Foundations of Autobiography and Translation

2.1 Defining Autobiography and Its Distinguishing Features

Autobiography is more than just a record of life events—it is a deeply personal narrative that allows authors to reflect on their past, make sense of their experiences, and shape their identity through storytelling (Lejeune, 1975). What sets autobiography apart is its inherently subjective nature; it is not just about recounting facts but about interpreting them through memory, emotion, and self-reflection.

Unlike a biography, which is written by someone else about a person's life, an autobiography is a first-person account, giving readers direct insight into the author's thoughts and experiences (Smith & Watson, 2001). While it is a nonfiction genre, meaning it deals with real people and events, autobiography is not a mere collection of facts. The way an author chooses to tell their story—what they include, how they interpret past events, and how they frame their journey—adds layers of meaning that go beyond a simple chronological account

(Lejeune, 1975). This blend of truth and personal perspective is what makes autobiography unique: it is as much about storytelling as it is about lived experience.

2.1.1 Forms and Subgenres of Autobiographical Writing

Autobiographical writing comes in many forms and subgenres, each with its own distinctive style and focus. Some of the most well-known include:

- **Traditional Autobiography:** This is the classic form, a nonfiction book that narrates an author's life from birth or childhood to the present. It's written with the intention of being published as an autobiography, often offering a comprehensive view of the individual's journey (Smith & Watson, 2001).
- **Memoir:** A more focused version of autobiography, memoirs zoom in on a specific event, period, or theme in the author's life rather than covering their entire life story. It allows the writer to explore a particular moment or chapter in greater depth (Smith & Watson, 2001).
- **Diary:** Diaries are autobiographical works written as a series of personal, often daily, reflections. These writings may be intended for later publication or could be published posthumously if they are deemed to have literary or cultural significance (Smith & Watson, 2001).
- **Roman à Clef:** This is a somewhat fictionalized autobiography in the form of a novel, where real people are depicted under fictionalized names. While it may not be a straightforward autobiography, it often draws heavily from the author's own life (Smith & Watson, 2001).

2.1.2 The Author's Role in Shaping the Narrative

The role of the author in shaping an autobiographical narrative is pivotal. They decide which parts of their life to highlight, which to leave out, and how to convey their personal experiences (Lejeune, 1975). This selection process is deeply influenced by the author's current perspective, values, and the intended audience. Autobiography isn't just about listing facts; it's a creative process where the author crafts their own self-representation (Smith & Watson, 2001). By choosing which elements of their life to emphasize, the author constructs their identity through the narrative. This act of self-fashioning is one of the defining characteristics of autobiographical writing.

2.2 Challenges and Issues in Translating Autobiographical Texts

Translating autobiographical texts presents a set of challenges that go beyond the typical obstacles of literary translation. These challenges arise from the deeply personal nature of autobiography and the cultural context it's embedded in (Venuti, 2008).

2.2.1 Preserving the Author's Voice and Intent

One of the most significant hurdles in translating autobiographies is capturing the author's voice, tone, and emotional expression (Baker, 2011). The author's voice is an essential part of the text's identity and meaning. Translators must strive to maintain this unique voice while adapting the text to the target language.

2.2.2 Cultural Sensitivity

Autobiographical works are often deeply intertwined with the author's cultural background. They may contain references, idioms, or subtleties that are difficult to translate (Venuti, 2008). Translators must navigate these cultural differences, ensuring the text is adapted for the new audience without losing the original's cultural significance or meaning.

2.2.3 Balancing Fidelity and Readability

Another challenge is finding the right balance between staying faithful to the original text and ensuring the translation is readable and engaging in the target language (Baker, 2011).

Autobiographies often use stylistic elements and language choices that reflect the author's personal expression. Translators must decide how to maintain these features while making the translation flow naturally in the target language.

2.2.4 Ethical Considerations

Translating autobiographical works often raises ethical concerns, especially when the text delves into sensitive or deeply personal matters (Venuti, 2008). Translators must be sensitive to the author's privacy, as well as the potential consequences their translation might have on the author's life and relationships. It's a balancing act—respecting the author's intent while adapting the text for a new audience. These ethical considerations are crucial for translators who want to faithfully represent autobiographical works, ensuring the translation resonates with the new audience while preserving the personal nature of the narrative. By considering issues like voice, cultural context, and privacy, translators can create works that do justice to the original text while allowing it to reach a wider audience.

2.3 Functionalist Theory of Translation

The functionalist theory of translation, developed by scholars such as Hans J. Vermeer and Katharina Reiss, centers on the purpose, or *skopos*, of the translation and the context in which it will be used (Vermeer, 1989). This approach emphasizes the translator's role in tailoring the text to meet the specific needs and expectations of the target audience (Nord, 1997).

2.3.1 Key Principles of Functionalist Theory

According to the functionalist theory, the purpose of the translation determines the methods and strategies employed (Nord, 1997). Rather than focusing solely on achieving linguistic equivalence, this approach stresses the importance of understanding the translation's purpose and the context in which it will be received (Vermeer, 1989). The translator, in this view, is not merely a language converter but an expert who makes thoughtful decisions based on the target audience's needs and the text's intended function (Nord, 1997).

2.3.2 Relevance in Translating Autobiographical Texts

The functionalist theory proves particularly valuable when translating autobiographical works, as it focuses on faithfully conveying the author's message while maintaining the text's function within the target culture (Vermeer, 1989). By considering both the purpose of the translation and the expectations of the target audience, the translator can make decisions about adapting the text—whether that involves altering cultural references or changing idioms for clarity. However, the translator must also work to preserve the author's distinct voice and the autobiographical nature of the narrative (Nord, 1997). The functionalist approach offers a useful framework for balancing these challenges, ensuring the translation remains true to the original while also being effective in the new context.

3. Fitzgerald and Autobiography in Gatsby

3.1 Fitzgerald's Biographical Context and Autobiography in Gatsby

F. Scott Fitzgerald's life and personal struggles are intricately woven into the narrative of his most famous novel, *The Great Gatsby* (Brucoli, 1981). His experiences, from growing up in the American Midwest to navigating the whirlwind of the Jazz Age and his complicated marriage to Zelda Sayre, profoundly shaped his writing.

3.1.1 Fitzgerald's Upbringing and Early Life

Born in 1896 in St. Paul, Minnesota, Fitzgerald grew up in a middle-class family with a strong emphasis on social status and respectability (Mizener, 1951). His father, Edward Fitzgerald, struggled as a businessman but instilled in his son a desire for wealth and social standing. This background of Midwestern values would later resonate in the character of Jay Gatsby, whose relentless pursuit of the American Dream echoes Fitzgerald's own ambitions and his quest for social success.

3.1.2 The Jazz Age and Fitzgerald's Social Circles

After a brief time at Princeton University, Fitzgerald enlisted in the army during World War I and was stationed in Montgomery, Alabama. It was there that he met Zelda Sayre, and their whirlwind romance became the stuff of legend (Brucoli, 1981). Zelda's dreams of wealth and luxury, combined with their lavish lifestyle, became symbolic of the Jazz Age's excesses, which Fitzgerald and his wife embraced, despite the turbulent nature of their relationship.

3.1.3 Parallels Between Fitzgerald's Life and The Great Gatsby

The themes of social mobility, the pursuit of the American Dream, and the disillusionment with the hedonistic lifestyle of the Jazz Age are deeply rooted in Fitzgerald's own life experiences (Mizener, 1951). The character of Jay Gatsby, with his grandiose parties and enigmatic past, mirrors Fitzgerald's own struggles with his Midwestern roots and his desire to break into the elite circles of the East Coast.

Understanding how these autobiographical elements shaped *The Great Gatsby* can help translators better navigate the complexities of translating this deeply personal work for a new audience. By applying a functionalist approach to translation, it becomes possible to preserve the core essence of Fitzgerald's narrative while adapting it in a way that resonates with the cultural and linguistic context of the target readers.

3.2 Analysis of Implicit Autobiography in The Great Gatsby

Although F. Scott Fitzgerald's *The Great Gatsby* isn't an overt autobiography, the novel carries subtle traces of his own life experiences, woven into its themes, characters, and settings (Brucoli, 1981). Fitzgerald's observations of American society during the 1920s and his personal struggles are embedded within the narrative, lending it a depth and authenticity that resonates with readers on an emotional level.

3.2.1 Themes of Social Class and the American Dream

Fitzgerald's own challenges with social mobility and his pursuit of wealth find a mirror in the novel's exploration of these themes (Brucoli, 1981). Like Jay Gatsby, Fitzgerald was a Midwesterner who sought to reinvent himself and climb the social ladder, motivated by a desire for wealth and prestige. *The Great Gatsby* critiques the American Dream and expresses a sense of disillusionment with the excesses of the Jazz Age, reflecting Fitzgerald's own conflicted feelings about the era he both witnessed and helped define.

3.2.2 Characters as Reflections of Fitzgerald's Acquaintances

Several characters in *The Great Gatsby* bear notable resemblances to people Fitzgerald knew, suggesting that his own social circle was a source of inspiration for the novel (Mizener, 1951). Jay Gatsby, with his enigmatic past and extravagant parties, may have been drawn from the larger-than-life figures Fitzgerald encountered in New York's elite circles. Likewise,

Nick Carraway's role as an observer and commentator on the lives of the rich parallels Fitzgerald's own position as a writer, closely observing the world of wealth he sought to critique.

3.2.3 Emotional Resonance with the Novel's Setting

Fitzgerald's deep personal connection to the settings in *The Great Gatsby* is evident in his rich descriptions and emotional ties to both the Midwest and New York City (Brucoli, 1981). His upbringing in St. Paul, Minnesota, combined with his experiences in New York, shaped his understanding of the social and cultural divides that defined the 1920s. These settings, serving as the backdrop for the novel, are integral to its exploration of class, identity, and the pursuit of the American Dream. By delving into these subtle autobiographical elements, we gain a greater understanding of how Fitzgerald's personal experiences influenced his writing. *The Great Gatsby* endures in popularity and critical acclaim in part because it so powerfully captures the essence of the American experience in the 1920s—a reflection of Fitzgerald's own life and times.

3.3 Autobiographical Elements in the Character of Jay Gatsby

Jay Gatsby, the mysterious protagonist of *The Great Gatsby*, is infused with autobiographical elements that mirror the life and struggles of his creator, F. Scott Fitzgerald (Brucoli, 1981). Gatsby's relentless pursuit of wealth, his social ambition, and his idealized love for Daisy Buchanan reflect Fitzgerald's own obsession with the American Dream, as well as his personal and often tumultuous experiences with romance.

3.3.1 Gatsby's Obsession with Wealth and Status

Much like Fitzgerald, Gatsby is a Midwesterner striving to reinvent himself and ascend the social ladder, motivated by a deep desire for wealth and prestige (Mizener, 1951). Gatsby's grandiose parties and opulent mansion, which he builds in hopes of attracting Daisy, closely resemble Fitzgerald's own encounters with the indulgence of the Jazz Age and his attempts to impress his wife, Zelda. Gatsby's lifestyle becomes a symbol of his relentless pursuit of status, much as Fitzgerald's own quest for success defined his life.

3.3.2 Gatsby's Idealized Love for Daisy

Gatsby's obsessive love for Daisy, whom he tries to win back after their separation during World War I, echoes Fitzgerald's own romantic experiences and his tendency to idealize the women he loved (Brucoli, 1981). Daisy represents an unattainable figure of perfection, a vision that both Gatsby and Fitzgerald chase but ultimately cannot possess. For Gatsby, as for Fitzgerald, this idealized love becomes a symbol of hope, longing, and eventual disillusionment.

3.3.3 The Green Light as a Symbol of Unfulfilled Dreams

The green light at the end of Daisy's dock, which Gatsby gazes at in hopeful anticipation, can be seen as a powerful metaphor for the elusive nature of Fitzgerald's own dreams and ambitions (Brucoli, 1981). The light represents a goal always just out of reach, much like the American Dream itself—always promising fulfillment but ultimately unattainable. This recurring image mirrors Fitzgerald's personal quest for happiness, success, and meaning, which often seemed just beyond his grasp.

3.3.4 Gatsby's Tragic Downfall

Gatsby's tragic downfall, stemming from his unchecked ambition and the harsh realities of his world, reflects Fitzgerald's own disillusionment with the American Dream and the dangers of

pursuing it relentlessly (Mizener, 1951). The novel's heartbreaking conclusion, in which Gatsby is killed and his dreams are shattered, echoes Fitzgerald's personal struggles with alcoholism, mental health issues, and the pressures of fame. By examining these autobiographical elements in Gatsby's character, we gain a deeper understanding of Fitzgerald's personal experiences and how they shaped his writing. *The Great Gatsby* remains beloved and revered because of its compelling portrayal of the American experience in the 1920s, which closely reflects Fitzgerald's own life, challenges, and aspirations.

4. Translating Fitzgerald's Autobiography in Gatsby

4.1 Approaches and Methods for Translating Autobiographical Elements in Gatsby

Translating the autobiographical elements in F. Scott Fitzgerald's *The Great Gatsby* is a delicate task that demands a careful balance. Translators must respect the authenticity of the original text while making sure it resonates with the target audience, taking into account both the cultural contexts of the source and target languages (Newmark, 1988). It's a fine art of translating not just words, but the deeper personal and emotional essence of the story.

4.1.1 Literal Translation vs. Adaptation

One of the main challenges is deciding when to translate literally and when to adapt. A literal translation might preserve the author's style and voice, but it may fail to connect with readers from different cultural backgrounds. On the other hand, a more adaptive approach might improve the text's accessibility and emotional impact but could risk distorting the original meaning or tone (Nida & Taber, 1969). Striking the right balance between these two is key.

4.1.2 Domestication and Foreignization

The translation theory concepts of "domestication" and "foreignization" are particularly helpful here (Venuti, 1995). Domestication means adapting the text to make it feel familiar and comfortable for the target culture, while foreignization keeps the original cultural elements intact, allowing readers to experience something new. When translating the autobiographical aspects of *The Great Gatsby*, translators have to carefully decide when to make the text feel familiar and when to keep it as true to its cultural roots as possible. It's about respecting the author's voice while making the text work for a different audience (Newmark, 1988).

4.1.3 Empathetic Understanding and Cultural Contextualization

An essential part of translating autobiographical elements is developing a deep empathy for the author's personal experiences and the time and culture that shaped his writing (Nida & Taber, 1969). Translators need to immerse themselves in Fitzgerald's life to fully understand the subtleties of the autobiographical content in *The Great Gatsby*. This understanding helps them translate more than just words—they translate meaning. They also need to be mindful of cultural differences between the source and target audiences. Some references or allusions in the original may not make sense without some explanation or adaptation. Ensuring the text's emotional power stays intact while bridging these cultural gaps is crucial.

4.1.4 Creative Adaptation

Sometimes, a strict, word-for-word translation won't capture the essence of the autobiographical elements in *The Great Gatsby* (Newmark, 1988). In these cases, translators must turn to creative adaptation—finding ways to express the author's emotions, intentions, and personal experiences while taking into account the language and cultural norms of the

target audience. By using a mix of literal translation and creative adaptation, and maintaining an empathetic understanding of Fitzgerald's life and context, translators can successfully bring the autobiographical aspects of *The Great Gatsby* to life for a new readership.

4.2 Case Study: Translating Autobiographical Passages from *The Great Gatsby* into Arabic

In *The Great Gatsby*, F. Scott Fitzgerald intricately weaves his personal experiences and observations of the Jazz Age, creating a narrative rich with autobiographical elements. Translating these passages into Arabic presents a unique challenge: how to stay true to the author's original intent while adapting the text to fit the cultural and linguistic nuances of the Arabic-speaking audience. This section delves into specific passages from the novel, offering an analysis of their translations into Arabic and assessing how well these translations convey the autobiographical aspects of the text.

By looking at selected excerpts from *The Great Gatsby*, we can see how different approaches to translation work in practice. We'll explore the delicate task of preserving the essence of Fitzgerald's personal reflections and experiences, and how those autobiographical threads are translated and interpreted in Arabic.

Example 1: The Green Light and Gatsby's Elusive Dream

Source Text (English)	" Gatsby believed in the green light, the orgastic future that year by year recedes before us... So we beat on, boats against the current, borne back ceaselessly into the past." (Fitzgerald, 1925, p. 193)
Translation (Arabic)	" لقد آمن غاتسي بالضوء الأخضر، بالمستقبل الصاحب الذي يتناقص أمامنا عاما بعد عام. ولقد أفلت منا هذا المستقبل في ذلك الحين، لكن هذا ليس بالشيء المهم... فغدا سنجري أسرع، وسنمد أذرعتنا الى مدن أبعد... وذات صباح جميل.... وهكذا نسير وقوارنا تواجه التيار، لتحملنا دائما الى الخلف نحو الماضي (Fitzgerald, 1971, p. 233) trans. 1971, p. 233)

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In this passage, the image of the "green light" embodies Gatsby's hopes but also reflects Fitzgerald's own life journey, particularly his quest for literary success and recognition in a world where he often felt like an outsider. Gatsby's dream symbolizes what Fitzgerald saw as American idealism—a dream of social ascent, wealth, and happiness that, in reality, remains just out of reach.

Fitzgerald identifies with his character in this struggle against an unrelenting current, a fight to move forward while constantly being drawn back into the past, an echo of his own life experiences. His initial success with *This Side of Paradise* was followed by periods of doubt, financial difficulties, and personal problems, particularly his tumultuous relationship with Zelda. This passage reflects both persistence and failure, symbolizing a Fitzgerald who, like Gatsby, never stopped chasing a bright future, even as he always felt it slipping further away.

Translation Analysis Using the Functionalist Approach

The functionalist approach, especially that of Christiane Nord, emphasizes the importance of the text's function in the translation process. It is about identifying the effect the source text aims to produce and reproducing that effect in the target language, considering the cultural and linguistic expectations of the audience.

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In the provided Arabic translation, there is a certain fidelity to the form and content of the original text. Here are a few critical points of analysis using the functionalist approach:

1. **Symbolism and Cultural Imagery:**

The "green light" is a central metaphor, highly symbolic in the original text. It is well-preserved in the Arabic translation with "الضوء الأخضر" (green light). This symbol remains relevant as it refers to a universal aspiration, even though the socio-cultural context of the American Dream differs in Arabic-speaking cultures. However, the notion of an unattainable dream can be transposed into an Arab view of ambition and hope.

2. **Connotations of the "Orgastic Future":**

The translation of "the orgastic future" as "المستقبل الصاخب" (the noisy future) is interesting because it reflects a different nuance. In the original, "orgastic" evokes ecstasy, a state of excessive, unattainable pleasure. However, "صاخب" (noisy, tumultuous) introduces the idea of agitation, capturing the instability of the future, but perhaps with less emotional intensity than "orgastic." From a functional perspective, it is understandable for an Arabic audience, but an alternative translation might better reflect Gatsby's exuberant expectations and, by extension, Fitzgerald's.

3. **Melancholic Tone:**

The melancholic atmosphere of the passage is well rendered in the translation. The fluid style in Arabic with phrases like "غدا سنجري أسرع" (tomorrow, we will run faster) maintains the idea of a futile race toward an ideal. The repetition of "غدا" (tomorrow) reinforces the sense of an endless quest, perfectly aligned with the tone of disillusionment that pervades the original.

4. **Cultural Impact:**

The context of the American Dream and the ideal of success does not resonate in the same way in Arabic culture. Therefore, the translator had to ensure that the concepts of hope, disappointment, and an unfulfilled quest were universally understood. Here, the translation balances this well, focusing on the universal human emotions of hope, nostalgia, and struggling against the inevitable.

Conclusion

In light of Nord's functionalist theory, the Arabic translation successfully conveys the key elements of the original text while adapting them to the target culture. The primary function of the text—evoking Gatsby's tragic hope and his endless quest—is well preserved, though certain nuances, like the connotation of "orgastic," could have been more aligned with the original. The translation remains effective in that it respects both the symbolism and emotional intent of Fitzgerald, allowing an Arabic-speaking audience to grasp the autobiographical and critical depth of the passage.

Example 2: Gatsby's Emotional Outburst

Source (English)	Text "Daisy! Daisy! Daisy!" he whispered with a desperate voice. " (Fitzgerald, 1925, p. 41)
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Translation (Arabic)	"ديزي! ديزي! ديزي!" همس بصوت يائس. (Fitzgerald, trans. 1971, p. 50)
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In this crucial moment, Gatsby's desperate repetition of Daisy's name illustrates his deep obsession and longing for her. This emotional outburst encapsulates not just Gatsby's fixation but also echoes Fitzgerald's own tumultuous feelings for Zelda Sayre. Gatsby's yearning signifies a broader theme of unattainable love and lost opportunities, mirroring Fitzgerald's personal struggles with his own relationships. The despair in Gatsby's voice is reflective of Fitzgerald's vulnerabilities as he sought both love and validation in a world that often eluded him.

Translation Analysis Using the Functionalist Approach

From a functionalist perspective, the translation captures the emotional intensity of the original. Here are key points of analysis:

1. Repetition as Emotional Emphasis:

The repeated use of "ديزي" (Daisy) in the Arabic translation effectively retains the original's emphasis on Gatsby's fixation. This choice conveys the urgency of his feelings and allows the emotional weight to resonate with Arabic-speaking audiences.

2. Desperation in the Whisper:

The phrase "همس بصوت يائس" (whispered with a desperate voice) reflects Gatsby's turmoil accurately. The word "يائس" (desperate) translates Gatsby's emotional state effectively, ensuring that the audience grasps his profound longing.

3. Cultural Adaptation:

The emotional outburst taps into universal themes of love and desperation, which transcend cultural boundaries. The translation maintains the essence of Gatsby's character, making it accessible to Arabic readers who may relate to the feelings of unfulfilled desires.

4. Impact of Emotional Vulnerability:

This passage highlights the vulnerability of Gatsby, which is crucial for understanding his character. The translator's choice preserves this aspect, ensuring that Arabic readers can empathize with Gatsby's plight.

Conclusion

Using Nord's functionalist approach, the Arabic translation effectively conveys the key emotional elements of the original text while adapting them to resonate with the target audience. The primary function of this passage—evoking Gatsby's emotional turmoil and obsessive longing—is preserved, allowing readers to grasp both the autobiographical nuances and the broader themes of love and loss in Fitzgerald's work.

Example 3: Unrequited Love

Source (English)	Text	"I wouldn't ask too much of her," I ventured. "You can't repeat the past." "Her voice is full of money," he said suddenly. (Fitzgerald, 1925, pp. 118, 128)
Translation (Arabic)		تجرات فقلت: ما كنت لأطلب منها أكثر مما يجب، فلن تستطيع أن تكرر الماضي. "... قال فجأة: "إن صوتها مليء بالمال." (Fitzgerald, trans. 1971,)

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This passage delves into the themes of unrequited love and the impossibility of reclaiming the past. Gatsby’s acknowledgment of the futility in trying to recapture lost moments reflects not only his personal struggles but also those of Fitzgerald himself. The line about Daisy's voice being "full of money" underscores the materialistic dimensions of their relationship and highlights the societal pressures that define Gatsby's longing for her, paralleling Fitzgerald's complex relationship with wealth and status.

Translation Analysis Using the Functionalist Approach

From a functionalist viewpoint, the translation effectively communicates the original text’s intentions. Key points of analysis include:

1. **The Complexity of Desire:**
The translation preserves Gatsby's resigned acknowledgment of his unfulfilled aspirations with "فلن تستطيع أن تكرر الماضي" (you can’t repeat the past). This phrase conveys a sense of defeat that resonates with both Gatsby and Fitzgerald's experiences.
2. **Materialism and Social Critique:**
The phrase "إن صوتها مليء بالمال" (her voice is full of money) retains its critical edge, illustrating the commodification of love and aspiration. The translation effectively communicates the societal critique inherent in the original.
3. **Cultural Resonance:**
Although the American Dream's context may differ in Arabic culture, the translator ensures that the emotional core—of longing, disappointment, and the struggle against societal expectations—remains relevant and accessible.
4. **Narrative Impact:**
The emotional weight and complexity of the dialogue are preserved, allowing Arabic readers to connect with Gatsby's plight and reflect on the broader implications of love and wealth.

Conclusion

Through the lens of Nord's functionalist approach, the Arabic translation adeptly captures the essence of the original text while making it accessible to a different cultural context. The themes of unrequited love and the painful realization of lost dreams are effectively conveyed, allowing readers to appreciate the autobiographical elements and the critical depth of Fitzgerald's work.

Example 4: Gatsby’s Introduction

Source (English)	Text	"He smiled understandingly—much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced—or seemed to face—the whole external world for an instant, and then concentrated on you with an irresistible prejudice in your favor." (Fitzgerald, 1925, p. 48)
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Translation (Arabic)	"وابتسم لي في تعاطف - بل أكثر من تعاطف - كانت ابتسامته واحدة من الابتسامات التي تحمل إليك طمأنينة دائمة، والتي لا تلتقي بها في حياتك إلا أربع أو خمس مرات، كانت ابتسامته تواجه العالم الخارجي لحظة - أو تبدو كأنها تواجهه - ثم تتركز عليك أنت فتتحيز لك دون تخرج، كانت تفهمك تمامًا كما تحب أن تفهم." (Fitzgerald, trans. 1971, p. 65)
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Linguistic and Autobiographical Analysis

This passage introduces Gatsby through the powerful imagery of his smile, which encapsulates his enigmatic charm and allure. The description reflects not only Gatsby's captivating presence but also mirrors Fitzgerald's own personality, as both men grapple with the complexities of social interactions and personal identities. The phrase "rare smiles" suggests a unique, almost mythical quality that adds to Gatsby's mystique, reinforcing the idea that he is both accessible and distant. This duality reflects Fitzgerald's own struggles with his public persona and private self, as he navigated the literary world while yearning for genuine connections.

Translation Analysis Using the Functionalist Approach

Applying Nord's functionalist approach, we can analyze how the translation captures the original's intent and emotional resonance. Here are the key points:

1. Conveying Emotional Depth:

The Arabic translation maintains the emotional weight of Gatsby's smile with "ابتسامة" (a rare smile) and "طمأنينة دائمة" (eternal reassurance). These phrases encapsulate the unique reassurance Gatsby offers, paralleling the emotional impact of the original text.

2. Imagery and Tone:

The phrase "تتركز عليك أنت فتتحيز لك دون تخرج" (concentrated on you with an irresistible prejudice in your favor) conveys the personal nature of Gatsby's interaction, ensuring that the reader understands the intensity of his charm. The translation effectively preserves the original tone, highlighting Gatsby's magnetic presence.

3. Cultural Relevance:

The metaphor of a "rare smile" resonates across cultures, allowing Arabic readers to appreciate the universality of the sentiment. The translator successfully conveys the intricacies of Gatsby's character while adapting the language for cultural clarity.

4. Subtlety of Meaning:

The translation reflects subtle nuances in Gatsby's demeanor, maintaining the dreamlike quality of his interactions. The choice of words captures the complexity of human emotions, ensuring that the translation resonates with Arabic readers.

Conclusion

Using Nord's functionalist theory, the Arabic translation effectively conveys the richness and emotional complexity of Gatsby's character while making it accessible to a different cultural context. The primary function of the passage—illustrating Gatsby's captivating charm and the emotional reassurance he provides—is preserved, allowing readers to appreciate both the autobiographical elements of Fitzgerald's narrative and the nuanced portrayal of his iconic character.

Example 5: Description of Gatsby's Mansion

Source Text (English)	"The one on my right was a colossal affair by any standard—it was a factual imitation of some Hotel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden." (Fitzgerald, 1925, p. 7)
Translation (Arabic)	"وكان الذي على يميني شيئاً هائلاً إذا نظرنا إليه بأي مقياس - كان تقليداً متقناً لبعض قلاع نورماندي، له برج في أحد جوانبه ويبدو جديداً مشرقاً تحت لحيته خفيفة من العليق، وحوض سباحة من الرخام، وحديقة تزيد مساحتها على أربعين فداناً، (Fitzgerald, trans. 1971, p. 15)

Linguistic and Autobiographical Analysis

Fitzgerald's vivid description of Gatsby's mansion reflects not only the grandeur of the Jazz Age but also his personal fascination with wealth, status, and the superficiality of the American Dream. The mansion serves as a symbol of Gatsby's aspirations and the façade of success that conceals deeper insecurities and disillusionment. The elaborate details—like the "colossal affair" and the "marble swimming pool"—emphasize the opulence that Gatsby believes will grant him acceptance in elite social circles, mirroring Fitzgerald's own struggles for recognition in the literary world.

The mansion's description suggests a profound yearning for a life of grandeur and stability, highlighting Fitzgerald's autobiographical connections to themes of ambition and societal expectations. Just as Gatsby's wealth ultimately fails to secure genuine relationships, Fitzgerald's pursuit of literary success often led to a sense of emptiness amidst external acclaim.

Translation Analysis Using the Functionalist Approach

Applying Nord's functionalist approach, we can analyze the effectiveness of the Arabic translation in conveying the original's intent and emotional impact:

1. Preservation of Imagery:

The Arabic translation retains the grandeur of the original with "شيئاً هائلاً" (a colossal affair) and "تقليداً متقناً" (a factual imitation). These phrases effectively communicate the opulence of Gatsby's mansion, maintaining the critical imagery central to the text.

2. Cultural Adaptation:

The reference to "some Hotel de Ville in Normandy" is translated as "بعض قلاع نورماندي" (some castles of Normandy), which provides a culturally familiar context for Arabic readers. This adaptation allows the audience to grasp the significance of wealth and grandeur while retaining the original's critique of imitation.

3. Nuanced Language:

The phrase "يبدو جديداً مشرقاً تحت لحيته خفيفة من العليق" (appears spanking new under a thin beard of raw ivy) captures the artificiality of Gatsby's wealth. The use of "جديداً مشرقاً" (spanking new) conveys the freshness and superficiality of the mansion's appearance, effectively mirroring Fitzgerald's critique.

4. Underlying Themes:

The translation reflects the underlying themes of aspiration and disillusionment. By preserving the mansion's opulence while emphasizing its artificial nature, the translator ensures that the critical commentary on the American Dream is communicated effectively to an Arabic-speaking audience.

Conclusion

In light of Nord's functionalist theory, the Arabic translation successfully conveys the rich imagery and thematic depth of Fitzgerald's description of Gatsby's mansion. The primary function of the passage—illustrating Gatsby's superficial grandeur and the hollowness of his pursuits—is well preserved, allowing readers to appreciate the autobiographical elements and critical commentary inherent in Fitzgerald's narrative.

Example 6: Midwestern Roots

Source (English)	Text	"That's my middle west—not the wheat or the prairies or the lost Swede towns but the thrilling, returning trains of my youth and the street lamps and sleigh bells in the frosty dark and the shadows of holly wreaths thrown by lighted windows on the snow..." (Fitzgerald, 1925, p. 187)
Translation (Arabic)		"هذا هو الغرب الأوسط عندي إنه ليس القمح ولا البراري ولا المدن الضائعة، بل هو قطارات شبابي العائدة المثيرة، وأنوار الشارع وأجراس مركبات الجليد في الظلمة المتجمدة، وظلال الأكاليل المقدسة تلقيها النوافذ المضاءة فوق الجليد..." (Fitzgerald, trans. 1971, p. 226)

Linguistic and Autobiographical Analysis

In this passage, Fitzgerald reflects on his Midwestern roots, expressing a deep sense of nostalgia for the landscapes and experiences of his youth. He moves beyond the common images of the Midwest—like wheat fields and prairies—to focus on the more personal and emotive elements that shaped his identity, such as the "thrilling, returning trains," street lamps, and sleigh bells. These vivid images evoke memories of warmth, comfort, and familiarity, creating a stark contrast to the complexities of adulthood and the urban life depicted throughout the novel.

This nostalgia mirrors Fitzgerald's own upbringing in Minnesota and his complicated relationship with his past. Just as Nick reflects on his own background, Fitzgerald's words illustrate how our origins inform our present identity. The longing for the simplicity of youth highlights the universal theme of memory and the passage of time, emphasizing the emotional weight of both Gatsby's dreams and Fitzgerald's own life story.

Translation Analysis Using the Functionalist Approach

Applying Nord's functionalist approach, we can analyze the effectiveness of the Arabic translation in conveying the original's intent and emotional impact:

1. Imagery and Personal Connection:

The Arabic translation captures the evocative imagery of the original, maintaining phrases like "قطارات شبابي العائدة المثيرة" (the thrilling, returning trains of my youth) and "أجراس مركبات الجليد" (sleigh bells). These elements preserve the nostalgia and emotional resonance inherent in Fitzgerald's reflections.

2. Cultural Context:

The phrase "المدن الضائعة" (the lost towns) conveys a sense of loss and forgotten memories. This resonates with Arabic-speaking audiences, as it evokes the idea of nostalgia for places that have faded into the past. The translator's choice to retain the reference to "المدن الضائعة" ensures that the sentiment of longing is universally understood.

3. Maintaining Tone:

The lyrical quality of the original text is preserved in the Arabic version. The use of "الظلمة المتجمدة" (frosty dark) and "ظلال الأكاليل المقدسة" (shadows of holly wreaths) adds a poetic touch that reflects the original's emotive tone, maintaining the sense of nostalgia and warmth.

4. Emotional Depth:

The translation effectively conveys Fitzgerald's melancholic longing for his roots. By emphasizing the comforting imagery of the street lamps and the shadows cast by lighted windows, the Arabic version retains the emotional depth of the passage, allowing readers to connect with the themes of memory and identity.

Conclusion

According to Nord's functionalist theory, the Arabic translation does a great job of capturing the emotional depth and personal reflections in Fitzgerald's writing about his Midwestern roots. The key feeling of nostalgia and the exploration of personal identity are preserved, allowing Arabic readers to connect with Fitzgerald's experiences. Themes of memory and a sense of belonging come through clearly, making his story accessible and relatable. While adapting to the new cultural context, the translation still stays true to the emotional impact of the original text, ensuring that the autobiographical aspects resonate with readers from different backgrounds

Example 7 : Self-Made Identity

Source Text (English)	"The truth was that Jay Gatsby of West Egg, Long Island, sprang from his platonic conception of himself... He was a son of God... and to this conception he was faithful to the end...." (Fitzgerald, 1925, p. 105)
Translation (Arabic)	"والحق أن جاي غاتسبي من وست إيج بلونغ آيلاند قد انبثق من تصورهِ الافلاطوني لنفسه. لقد كان ابن الإله: وهي عبارة لا تعني سوى هذا إذا كان لها معنى على الإطلاق، وكان عليه أن يعنى بعمل أبيه، بتكريس الجمال الهائل المبتذل المبهرج، لذا ابتدع ذلك النوع من جاي غاتسبي الذي يمكن أن يبتدعه فتى في السابعة عشر، وظل مخلصا لهذه الصورة حتى النهاية..." (Fitzgerald, trans. 1971, p. 126)

Linguistic and Autobiographical Analysis

In this passage, Fitzgerald reveals the essence of Gatsby's identity as a construct rather than an inherent trait. Gatsby's "platonic conception" of himself speaks to the idealized version of who he believes he is, reflecting the tension between his humble beginnings and his aspirations for greatness. The phrase "He was a son of God" indicates Gatsby's self-appointed

divinity, illustrating his belief in his own extraordinary potential. This notion resonates with Fitzgerald's own life, as he too sought to forge an identity that transcended his modest origins, often grappling with feelings of inadequacy in the shadow of his literary ambitions. Fitzgerald's struggle with self-creation parallels Gatsby's journey, both men attempting to shape their identities in a world that often judges by wealth and status. The passage captures the universal theme of self-identity and the desire for recognition, underscoring the complexities and contradictions inherent in the pursuit of the American Dream.

Translation Analysis Using the Functionalist Approach

Using Nord's functionalist approach, we can analyze the effectiveness of the Arabic translation in conveying the original's intent and emotional impact:

1. Philosophical Undertones:

The term "تصوره الافلاطوني" (platonian conception) is well-maintained in the Arabic translation, preserving the philosophical depth of the original text. This choice reflects the significant influence of idealism on Gatsby's character and aligns with the cultural and intellectual references familiar to Arabic-speaking audiences.

2. Divine Reference:

The phrase "ابن الإله" (son of God) retains its weight in translation, effectively communicating Gatsby's self-perception of greatness and ambition. This translation choice resonates with both Christian and secular understandings, making the concept accessible and impactful for Arabic readers.

3. Nuances of Identity:

The translation phrase "عمل أبيه" (the work of his father) captures the idea of Gatsby's dedication to his self-created identity. This reinforces the notion of responsibility tied to one's self-perception and ambition, ensuring that readers grasp the intricacies of Gatsby's character development.

4. Descriptive Detail:

The inclusion of "الجمال الهائل المبتذل المبهرج" (the huge, gaudy beauty) mirrors Fitzgerald's critical view of the ostentatious lifestyle associated with the American Dream. This vivid description in Arabic helps to maintain the original's critique of superficiality while adding cultural texture to the translation.

Conclusion

In light of Nord's functionalist theory, the Arabic translation effectively captures the essential elements of Fitzgerald's exploration of self-made identity. The primary function of the passage—revealing the constructed nature of Gatsby's identity and the struggle for recognition—is preserved, allowing Arabic-speaking audiences to engage deeply with the autobiographical layers of Fitzgerald's narrative. The translation remains faithful to both the thematic and emotional essence of the original text, allowing readers to appreciate the complexity of identity formation in the context of the American Dream.

Example 8 : Carelessness of the Elite

Source Text (English)	"They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money or their vast carelessness..." (Fitzgerald, 1925, p. 191)
Translation	"لقد كانوا أناسا مهملين، توم وديزي.... كانوا يحطمون الأشياء والمخلوقات ثم"

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(Arabic)	يستديرون إلى أموالهم، أو إلى إهمالهم العريض، أو إلى ذلك الشيء الذي يبقوهم معًا أيا كان، ويدعون الآخرين ينظفون القاذورات التي خلفوها "... (Fitzgerald, trans. 1971, p. 231)
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Linguistic and Autobiographical Analysis

This passage encapsulates Fitzgerald's critique of the moral decay and irresponsibility of the wealthy elite, embodied by the characters Tom and Daisy Buchanan. Their carelessness serves as a metaphor for the social and moral bankruptcy he observed in the upper classes of American society during the Jazz Age. Fitzgerald's disdain for their recklessness resonates deeply with his own experiences among the affluent, particularly reflecting the disillusionment he felt toward the world he both admired and critiqued.

The phrase "smashed up things and creatures" illustrates the destructive nature of their privilege, hinting at the collateral damage caused by their selfishness and indifference. This echoes Fitzgerald's tumultuous relationship with wealth and status, as he strived for acceptance within elite circles while simultaneously recognizing their flaws and failures.

Translation Analysis Using the Functionalist Approach

Employing Nord's functionalist approach, we can analyze the effectiveness of the Arabic translation in maintaining the original text's intent and emotional resonance:

1. Emphasis on Carelessness:

The term "مهملين" (careless) effectively conveys the recklessness attributed to Tom and Daisy in both languages. This choice retains the critical tone of the original text, allowing Arabic-speaking readers to grasp the gravity of their moral failings.

2. Imagery of Destruction:

The phrase "يحطمون الأشياء والمخلوقات" (smashed up things and creatures) mirrors Fitzgerald's vivid imagery, preserving the sense of destruction and carelessness. This description is impactful in Arabic, highlighting the tangible consequences of their actions while ensuring cultural relatability.

3. Concept of Retreat:

The translation of "retreated back into their money" as "يستديرون إلى أموالهم" effectively captures the escape mechanism employed by the elite. This choice highlights their reliance on wealth as a means to evade responsibility, making the social critique relevant to an Arabic-speaking audience.

4. Critique of Indifference:

The expression "إهمالهم العريض" (their vast carelessness) maintains the original's emphasis on the sheer extent of their indifference. This phrase allows the reader to appreciate the magnitude of their moral negligence, reinforcing Fitzgerald's critical stance on the affluent class.

Conclusion

Through Nord's functionalist lens, the Arabic translation succeeds in conveying the key themes of moral decay and carelessness that permeate Fitzgerald's narrative. The primary function of the passage—illustrating the recklessness of the elite and its impact on those around them—is preserved, enabling Arabic-speaking audiences to engage meaningfully with

Fitzgerald's social critique. The translation effectively balances fidelity to the original text with cultural relevance, ensuring that the critical undertones resonate deeply with readers.

Example 9 : Gatsby's Anguish

Source (English)	Text	“‘She never loved you, do you hear?’ he cried. ‘She only married you because I was poor and she was tired of waiting for me. It was a terrible mistake, but in her heart she never loved any one except me!’” (Fitzgerald, 1925, p. 139)
Translation (Arabic)		"صاح: إنها لم تحبك أبداً، أتسمعي؟ إنها لم تتزوجك إلا لأني كنت فقيراً، وكانت قد تعبت من انتظاري. لقد كان خطأ فادحاً، لكن قلبها لم يحب أحداً غيري." (Fitzgerald, trans. 1971, p. 168)

Linguistic and Autobiographical Analysis

This passage captures a moment of profound emotional anguish for Gatsby, revealing the deep-seated pain stemming from unrequited love and the societal pressures that shaped his relationship with Daisy. The intensity of Gatsby's declaration reflects Fitzgerald's own tumultuous feelings toward Zelda Sayre, whose decision to marry him was influenced by his eventual financial success rather than their initial connection.

Gatsby's assertion that "she never loved you" conveys a sense of desperation and the agony of feeling replaced, mirroring Fitzgerald's internal struggles with self-worth and love. This struggle is compounded by the social dynamics of wealth and status, which both Gatsby and Fitzgerald navigated throughout their lives.

The phrase "a terrible mistake" emphasizes Gatsby's belief that their love was genuine, even if it was overshadowed by material circumstances. This sentiment resonates with Fitzgerald's own experiences, where love and ambition were often intertwined, leading to feelings of inadequacy and loss.

Translation Analysis Using the Functionalist Approach

Applying Nord's functionalist approach, we can evaluate the effectiveness of the Arabic translation in maintaining the original text's intent and emotional impact:

1. Emphasis on Unrequited Love:

The phrase "لم تحبك أبداً" (never loved you) maintains the emotional weight of Gatsby's accusation. This directness in the Arabic translation captures the intensity of his anguish, making it accessible to readers.

2. Narrative of Financial Influence:

The translation "لم تتزوجك إلا لأني كنت فقيراً" (only married you because I was poor) effectively conveys the idea that wealth played a pivotal role in their relationship dynamics. This crucial detail ensures that the reader understands the broader context of Gatsby's anguish related to social class.

3. Expressing Mistake and Regret:

The phrase "كان خطأ فادحاً" (a terrible mistake) carries the same sense of regret in Arabic as in English, preserving the emotional turmoil experienced by Gatsby. This consistency allows the audience to feel the depth of his pain.

4. Affectionate Claim:

The conclusion, "لكن قلبها لم يحب أحدا غيري" (but in her heart, she never loved anyone except me), effectively conveys Gatsby's belief in the authenticity of their love, despite the circumstances. This closing sentiment resonates with the reader, ensuring that the emotional climax of the passage is felt in both languages.

Conclusion

From a functionalist perspective, the Arabic translation successfully retains the key elements of Fitzgerald's narrative while adapting it to the cultural context of the Arabic-speaking audience. The primary function of the text—illuminating Gatsby's anguish over love and ambition—is preserved, enabling readers to grasp the emotional and autobiographical depth of the passage. The translation maintains fidelity to Fitzgerald's emotional intensity, allowing the audience to connect with the struggles of love and societal expectations that transcend linguistic boundaries.

Example 10 : Gatsby's Parties

Source (English)	Text	"There was music through my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars..." (Fitzgerald, 1925, p. 43)
Translation (Arabic)		"كانت الموسيقى تنبعث من منزل جاري طيلة ليالي الصيف، وفي حدائق الزرقاء كان الرجال والفتيات يجيئون ويذهبون كالفرشات بين الهمسات والشنبانيا والنجوم." (Fitzgerald, trans. 1971, p. 53)

Linguistic and Autobiographical Analysis

This passage vividly captures the atmosphere of Gatsby's lavish parties, emblematic of the Jazz Age's hedonism and excess. Fitzgerald's description of the music and the mingling guests serves as a metaphor for his own experiences within the elite social circles of the 1920s. The imagery of "men and girls came and went like moths" evokes a sense of fleeting enjoyment, highlighting the superficial nature of these gatherings and the ephemeral relationships formed within them.

The phrase "among the whisperings and the champagne and the stars" encapsulates the allure and glamour of Gatsby's world, reflecting Fitzgerald's longing for acceptance and recognition in high society. This longing parallels Gatsby's own pursuit of status and connection, making the scene rich with autobiographical significance.

Translation Analysis Using the Functionalist Approach

Utilizing Nord's functionalist approach, we can analyze the effectiveness of the Arabic translation in conveying the original text's intent and emotional resonance:

1. Evocation of Atmosphere:

The phrase "كانت الموسيقى تنبعث" (the music emanated) captures the ambiance of the summer nights, creating a vivid sensory image for Arabic readers. The translation successfully conveys the festive spirit of the parties.

2. Symbolism of Fleeting Enjoyment:

The comparison of guests "كالفراشات" (like moths) effectively maintains the original metaphor, emphasizing the transient nature of the interactions at Gatsby's parties. This simile resonates with the notion of attraction to the glamorous but ultimately superficial world.

3. Imagery of Glamour:

The inclusion of "الهمسات والشنبانيا والنجوم" (whisperings, champagne, and stars) retains the luxurious imagery present in the original text. This vivid description allows the Arabic audience to visualize the extravagant setting, mirroring the elite social dynamics Fitzgerald critiques.

4. Cultural Context:

While the imagery is universally relatable, the translation also caters to the Arabic-speaking audience by preserving the essence of celebration and social gatherings, allowing readers to connect emotionally with the extravagance of Gatsby's lifestyle.

Conclusion

The Arabic translation effectively captures the essence of Fitzgerald's portrayal of Gatsby's parties while adapting to the cultural context of the target audience. The primary function of the text—illuminating the allure and superficiality of high society—remains intact. Through this translation, readers are able to grasp the intricate relationship between Fitzgerald's experiences and Gatsby's character, enhancing their understanding of the novel's themes of aspiration and disillusionment.

5- GENERAL CONCLUSION

Translating autobiographical elements in literature is a delicate process that involves balancing the need to stay true to the author's original intentions while making the text accessible and impactful for a new audience. The functionalist theory of translation offers a helpful framework for achieving this balance, focusing on the purpose, context, and target audience of the translation. By carefully considering these factors, translators can preserve the author's personal voice and experiences, while making sure those elements resonate with readers from different cultures and backgrounds.

Looking at specific passages from F. Scott Fitzgerald's *The Great Gatsby*, we see how closely the author's own life is intertwined with his literary work. Fitzgerald's views on the American Dream, presented through Nick Carraway's perspective, offer a unique opportunity to explore how personal experiences can shape fiction. The Arabic translations of these passages showcase the challenges and possibilities of bringing such deeply personal and culturally specific stories to a wider audience.

The Arabic translations demonstrate the translators' commitment to preserving the emotional and thematic essence of Fitzgerald's work. By capturing the subtleties of the original text, these translations allow Arabic-speaking readers to connect with the autobiographical elements that are key to the novel's impact. This highlights how the functionalist approach is crucial in ensuring that translations don't just carry words across languages but also convey the deeper meanings and emotions that make the text so powerful.

Through the case studies in this article, we see how complex translating autobiographical literature can be and how functionalist theory provides a useful guide in this process. By

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focusing on the purpose of the translation and understanding the cultural context of the audience, translators can create versions of autobiographical works that stay true to the original while still speaking meaningfully to new readers. This approach helps maintain the integrity of the author's intent and enriches the readers' experience, giving them a glimpse into the author's personal world.

In conclusion, translating autobiographical works like *The Great Gatsby* is more than just a linguistic task; it requires a deep understanding of the author's life, intentions, and the cultural context of the target audience. The functionalist theory of translation offers a valuable tool for navigating these complexities, ensuring that the translation stays authentic to the author's voice while resonating with readers around the world. As shown through the analysis of Fitzgerald's work, effective translation can bring out the autobiographical elements that connect authors with their readers, bridging cultural gaps and enhancing the global literary experience.

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