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A Sociolinguistic Scrutiny of *the Great Gatsby* and its Persian Translation in Light of Hatim and Mason's Framework

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Abstract

Translation studies essentially deals with a socio-communicatively driven and contextualized enterprise. Viewed hence, it seems that no discipline tends to provide the possibility of studying the interrelations between interlocutors to generate meaning within the interactive social context as precisely as sociolinguistics (Federici, 2018). A sociolinguistic approach to translation seems to be increasingly gaining ground, at the crossroads of Translation and Interpreting Studies (TIS) and sociology within the sociological turn (Wolf, 2010). Accordingly, the present study took a sociolinguistic approach to shed some light on *The Great Gatsby* (1925) and its Persian translation by Emami (2000). In so doing, an extended version of Hatim and Mason's (1997) sociolinguistic model was employed to examine the texts in question. The source text (ST) and its target text (TT) version were investigated at both textual and extra-textual levels in light of the model's respective sub-components. The results of this comparative study, analyzed individually for each register variable, revealed that the translator dealt rather superficially with both use-related categories of register variation like tenor and user-related aspects like idiolect. By contrast, the predominant features of literary expression were mostly retained in the translation.

Keywords: Register variation; Sociolinguistics; *The Great Gatsby*; Translation Studies.

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1. Introduction

1.1. Background

Language is considered to be a socially constituted cultural construct that shapes and is simultaneously shaped by the broader social, political, as well as historical contexts of its use (Tyulenev, 2014). Consequently, translation is regarded as not only a function of the potential social relations between specific language groups and their evolutions over time and space but also as an intrinsically social practice, dealing with a wide readership (Heilbron, 1999). As Serban (2013) maintains, most translation scholars confirm a natural relationship between linguistics and translation due to the common concern of intercultural language mediators and scholars of sociolinguistics with the concept of the "audience". Besides, even the experienced practitioners realize that no text is identical to either a previous or later text, which verifies that sociolinguistics is closely connected to translation. Defined as a branch of linguistics concerned with the description of language use in a speech community, sociolinguistics developed as a discipline by linguists in the late 1960s. It sets out to highlight the way social and linguistic factors influence communication and in turn organize meaning, i.e., issues that are of crucial importance for any language and culture mediator (Malmkjær, 2018).

Hudson (1996), considering sociolinguistics as a dynamic phenomenon, defines it as the study of language within society. Thus, in contrast to the general perceptions of the traditional linguistics of meaning as a stable phenomenon within language systems, today the link between translating as a dynamic act and sociolinguistics tends to become paramount.

1.2. An overview of the theoretical framework

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As communicative acts happen in the language used in society, independently of its size, the relationship between translation as a form of inter-lingual mediations and sociolinguistics is unquestionably close (Federici, 2018). Taken as an essentially sociolinguistic activity, translation has a lot to do with sociolinguistics than any other field of inquiry due to its wider relevance to individual manifestations of language and to categories describing language phenomena. As Nida (1993) maintains, sociolinguistics provides scholars with the tool for the interpretation of the communicative act, thus enabling them to analyze texts as communicative entities. In terms of the meaning-making process of any text revealed through the textual as well as the extra-textual information, Nida deduces that "only a sociolinguistic approach to translation is ultimately valid" (Nida, 1976, p. 77).

Most of the recent research into sociolinguistics has aimed to account for new phenomena in a globalized society so as to better grasp identity issues, processes of power and knowledge production (Blommaert, 2010 & Heller, 2011). However, as Federici (2018) maintains, translation-related issues have been principally neglected in sociolinguistics studies despite the fact that sociolinguistics is closely related to translation. The more stylistically dense the texts are, including literary texts, the more language mediators, i.e., translators, tend to agree with some of the tenets of sociolinguistics. Nevertheless, the contributions to the sociolinguistic study of translation, i.e., projects that take a sociolinguistic approach to translation studies, have been mostly descriptive or theoretical, implying dearth of research in this respect. In fact, such studies as the works on sociolinguistics and gender (e.g., Federici, 2011), on social stereotypes in audiovisual translation (e.g., González Vera, 2012), on literature (e.g., Klaudy, 2007), on journalistic genres (e.g., Marques Santos, 2012), and on songs (Al-Azzam & Al-Quran, 2012) can be regarded among the few relevant enquiries which deal with specific language features, considered by sociolinguists. Besides, among the works within translation studies adopting sociolinguistic approaches, the studies concerned with identity (e.g., Cronin, 2006),

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conflict and narratives (Baker, 2006), and discourse (Hatim & Mason, 1997; Munday, 2012) can be highlighted. Notably, the last category developed in line with the new research directions in sociolinguistics, is applied as the theoretical framework of the present inquiry.

Working within the Hallidayan model (1994) and advancing beyond House's register analysis, Hatim and Mason (1997), basing their framework on sociolinguistic ideas, address the way social relations and identity issues are to be communicated in translation. Studying language as a multidimensional interaction, they presuppose that social approaches intermingle, making the language manifest multifaceted nature of interpersonal relations. Thus, in considering sociolinguistic dimensions of translation and the related discourse, they pay special attention to situationality by which they mean "the way text users interact with register variables such as field, tenor, and mode". Such variables are respectively defined as "subject matter, the distinction between spoken and written and level of formality, which constrain the communicative transaction" (p. 20). Hence, the sociolinguistic concept of register, reconsidered in the early 21st century with respect to global communication, refers to some features differentiating variable stretches of language regarding variation in the context.

Suggestive of specific values for words within a speech community, the concept of register is so significant from a practical point of view that it has become integrated into a market-driven standard, i.e., the ISO Standard 12620:2009 on the Data Category Registry. Therefore, as a flexible yet complex system, central to language, register functions as a useful tool that provides the possibility of comparing totally different texts for both practitioners and theorists (Federici, 2018). Hence, in the present study, the gist of the sociolinguistic scrutiny was based on such a fundamental notion as register along with its functional dimensions, including field, tenor, and mode. In this regard, as a variety of register, idiolect pertains to the individual's distinguishing way of language use at a specified formality level, as opposed to sociolect, a linguistic variety, i.e., lect, defined on

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social grounds corresponding with a particular social class (Crystal, 2008). Meanwhile, Toury (2012) maintains that the two main macro-strategies, employed to minimize the significance of the idiolect features may include standardization or neutralization.

Hatim and Mason (1997) conceptualize idiolects as challenges to translators, which reflect the complexity of the respective sociolinguistic research and meaning as covering domains of both socio-cultural and socio-textual practices. Thus, they underline the need to expand discussions on translation errors to incorporate more context-sensitive orientations to identifying, categorizing, and remedying them. Therefore, a set of textual and contextual parameters entailed in their framework are delineated below, exerting a significant influence on the language used.

1.2.1. Textual level

1.2.1.1. Field

As Heilbron (1999) maintains, if the meaning is determined by use, as the pragmatists suggest, translation is to be studied specifically within the field of discourse it functions. Thus, the predominant subject matter, an essential aspect of textuality established through a set of relevant items, is regarded as the most basic register variable (Hatim & Mason, 1997).

1.2.1.2. Tenor

Because every language is bound to hold a scale of formality, Hatim and Mason (1997) suggest that such use-related aspects of the message as tenor can be deemed as both universal and language-specific. Consequently, its transference turns problematic in translation between languages in which the formal-informal division does not function similarly. Thus, idiolect, which can be assessed alongside tenor variation refers to the systematic use of specific individualistic characteristics.

1.2.3.1. Mode

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As another register variable, the criteria mode suggests not only the essential distinction between spoken and written but also "the physical proximity" between the author and the addressee as well as between the users and the subject matter (Hatim & Mason, 1997, p. 22). Therefore, it stands for the speaker's text-forming potential, i.e., the way language is made functional.

1.2.2. Extra_ textual level

The immense significance of contextual factors in examining different translation problems may suggest that in such instance of language use as translation, such difficulties can solely be adequately accounted for by taking certain extra-textual aspects into consideration. Likewise, the theoretical framework employed in this inquiry by Hatim and Mason (1997) also rests on this fundamental assumption that on analyzing a particular text, a process of negotiating text in the context should be followed. Such a process seeks to draw links between textual indexes and contextual variables. Thus, to provide a more detailed and valid analysis of translation from a sociolinguistic perspective, the respective framework has been so extended in this study to incorporate the extra-textual level of analysis. In this vein, a closer investigation of the potential translation problems can hence be yielded.

Therefore, considering the apparent disregard of the broader socio-cultural environment within most sociolinguistic approaches to translation, as previously discussed, this study devotes close attention to both textual and contextual indexes. This concentration is also in line with the new research directions in sociolinguistics and the additional analytical requirements that it entails. Meanwhile, in terms of their determining influence on the discourse, register variables can also be deemed as contextual categories. However, to avoid their potentially partial overlapping with other aspects of textuality (like the intended function of the text), they are focused as textual indexes in the present inquiry. Thus, these register variables are

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differentiated from the broader aspects that together with other macro-structural facets of textuality, could affect the overall socio-cultural environment of the text.

Accordingly, there are certain extra-textual macro-level features that can also be identified rather implicitly in the framework of Hatim and Mason (1997), who focus on the role of the underlying pragmatic intention in any comprehensive examination of translation: "Intentionality comprises a set of goals… in fact, it is the overall plan, seen within the socio-textual practices of a given community of text users, that is the primary driving force in the act of signification" (p.19-20). Likewise, they draw attention to the environment of the ST production and reception: "the exchange value of the ST producer's discourse will be greater between members of the institutional environment shared by ST producer and receivers than they can be between ST producer and TT receivers" (p.162). Therefore, a set of extra-textual factors which mostly serve as extensions to their framework are represented below, including the intended function and addressee along with the time and place of the text's publication.

1.2.2.1. Intended function and addressee

The sociolinguistic study of translation finds significance in the light of the fundamental function of both ST and TT in their socio-cultural framework, as it can shed more light on the sociolinguistic features of the two texts in a meaningful way. This is partly because texts addressing the variable audience are meant to fulfill different functions according to their variable social and cultural contexts. Hence, as Hatim and Mason (1997, p. 106) maintain, "register membership and pragmatic purposes" stay inoperative unless they are considered within a broader socio-cultural point of view. Therefore, sub-texts or in-texts like footnotes providing background information or additional explanations may find particular significance where the main task of the translator is to find the function they fulfill.

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1.2.2.2. Time and place of publication

In examining a text from a sociolinguistic point of view, one should be mindful of the time and place of text's publication considering their crucial impact on different aspects of textuality. Thus, a rather comprehensive analysis of the sociolinguistic dimensions of a text as a whole at the extra-textual level necessitates scrutinizing the place and time of both the source text (ST) production and the target text (TT) reception, which based on Hatim and Mason (1997), can require being informed by the socio-geographical criterion. Henceforth, it should be noted that the strength of their framework, incorporating both the textual and the wider extra-textual dimensions is being in tune with the new directions in sociolinguistic approaches, i.e., the link between translation and discourse. Meanwhile, "Discourse" is defined by Hatim and Mason as "institutionalized modes of speaking and writing which give expression to particular attitudes towards areas of socio-cultural activity." (1997, p. 144).

1.3. Empirical studies

Among the pioneering sociolinguistic research in translation studies, Halliday and Hasan's study on register beginning as early as the 1970s became most influential. It was only after Bassnett and Lefevere's (1990) collection, followed by Baker's (1992) textbook that the sociolinguistic ideas pervaded both theoretical and practical discussions in translation studies. Such sociolinguistic research emphasized the linguistic aspects of translation including identity, culture, and context. Later on, discussions on register made translation scholars deduce direct links between "language in use" and social practices (Hudson, 1996, p. 10–11). Defined as a linguistic feature associated with such values as the field, mode, and tenor, register has also been regarded as the core feature of systemic functional

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linguistics, including Halliday and Hasan's (1976) work, which subsequently influenced House (2015) in discussing such notions to maintain quality in translation.

In this regard, *Holmes* and *Stubbe* (2015), following a social constructionist approach within an interactional sociolinguistic framework, have investigated how and why people exercise power in the workplace. They have scrutinized different types of such discourse based on the extensive data gathered in a wide variety of workplaces while also focusing on such minor forms as humor. Although their study provides insights into the way people communicate with each other in their ordinary encounters, their examination focus is the workplace discourse. Furthermore, introducing the crucial area of language and gender, Coates (2015) has discussed the idea of women and men performing gender in their ordinary interactions. Exploring different ways in which language and gender as a social construct affect each other, she has, in particular, examined a range of grammatical features and such aspects of conversation as compliments. Despite presenting interesting findings on the intersection of gender and language, it seems that in her comparative study, she has principally focused on the linguistic realizations of the discourse, ignoring the broader context within which such interaction processes take place.

To identify new types of address terms in *The Blood of Olympus* (2014) as well as its translation, Pribadi and Ariatmi (2016) have focused on their variability, the reasons for their selection, and the social factors involved, which could affect their use. The results suggested fourteen diverse types of address terms, eight plausible reasons for their choices, and six significant social factors. To achieve the desired results, he has drawn on the Theory of Ethnography of communication by Hymes (1996) and Wardhaugh's (2006) theory of social factors of addressing. Although the findings may improve the knowledge of the address systems in daily communication, it seems that they have been presented following the mere textual analysis of the novel and its translation rather than a more holistic analysis.

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In his pioneering work on "globalization-sensitive sociolinguistics", Tesseur (2017, p.1) has presented an empirically-based narration of language and translation policies in Amnesty International. To this end, he has obtained two sorts of data including policy documents, interviews with translators besides a comparative corpus of STs and TTs. Examining the results of the textual investigation of press releases within the broader socio-political context in which Amnesty functions, he has aimed to shed more light on the potential reasons for translation distortions. Thus, the inquiry enjoys growing strengths in both domains of sociolinguistics and translation studies by uncovering the latent power relationships and providing insights on how to neutralize some of the underlying mechanisms for the inequalities at work. However, it tends to yield a more socio-politically-centered analysis of translation rather than a sociolinguistic investigation.

Some researchers including Hatim and Mason (1997) whose framework has been employed in the present inquiry, have emphasized the role of corpus-based analysis. They maintain that such examination can yield what is *in the text*, revealed by mere text analysis and what is *from the text*, achieved by the holistic analysis of it incorporating the extra-textual level of analysis. Thus, compared with the works within translation studies adopting sociolinguistic approaches, this study tends to parallel the new research directions in sociolinguistics, i.e., the link between discourse and sociolinguistics. Hence, it could be said to enjoy not only the privilege of discussing sociolinguistic concepts related to translation, but also analyzing the translation in terms of sociolinguistic perspective through implementing the respective framework to the translation. In this vein, the so far reviewed works done abroad, have focused predominantly on the language-related issues in sociolinguistics in an enlightening way. However, it seems that those projects pursuing linguistic-oriented approaches which necessitate more focus on the textual form have failed to address wider sociolinguistic aspects of discourse analysis. Nonetheless, the present study has applied the results of corpus analysis

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empirically to the reception of translation based on the relevant sociolinguistic concepts. To this end, it has aimed to combine the results of its textual level of analysis with the contextual level and, in turn, to compare the ST results with the TT data to take a clearer view of sociolinguistic issues in translation as a dynamic subject.

1.3.1. Iranian studies

Among the relevant works in Iran on the analysis of sociolinguistic aspects either textually or extra-textually, the first study includes Shomoosi and Marzban's (2010) research. In their pilot study, they have investigated the predominance of American English in the linguistic performance of Iranian students of English. Forty randomly chosen English students of Shiraz Islamic Azad University with identical socioeconomic backgrounds were supposed to perform a translation task, including two different lists of twenty Persian words. While the first list served as a medium to examine their adoption of American or British spelling, the second list checked their selection of specific lexical equivalents in each variety. Statistical analysis of the results obtained through some paired t-tests indicated the dominance of Americanization in the general language use of the students. The study has shed light on the unconscious employment of American English in the EFL context of Iran. Nonetheless, it has fallen short of presenting a holistic account of the language use due to the small-scale scope of the translation task rather than using a larger stretch of discourse as a set of translated texts. Also, it could reveal more illuminating results by the incorporation of some qualitative procedures.

Adopting a sociolinguistic approach to translation problems, Shikhbabayev (2013) has investigated the way languages influence culture and society mostly as a result of translators' lack of familiarity with the specific culture. In this way, the study has set out to develop a standard method regarding how to translate old languages (Arabic, Persian, and Turkic languages written in Perso-Arabic script) into English correctly. The respective study has mainly aimed at the identification

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of translation problems and the provision of specific suggestions for the translators to solve them. Notwithstanding, the present investigation, not being solely limited to the particular challenges of the translation of old languages, puts equal emphasis on both the translation's merits and demerits. Thus, it tends to view each of the ST and TT as a whole, through analyzing both textual and extra-textual environment that could exert a significant impact on the language used, chiefly based on such central concepts in translation as register and its distinctive components, i.e., field, tenor and mode.

In his quantitative comparative study, Moafi (2014) has aimed to find out whether there is a potential link between translators' gender and their translations regarding certain grammatical features including mechanics, syntax, and lexis. Based on the proposed model of the study, i.e., "translation performance with grammatical, textual and sociolinguistic branches" (p.1), he has set out to determine if the features vary linguistically. Although the concerned three variables could suggest a meaningful relationship between translators' gender and their translation performance, the project has revealed that these elements do not seem to be sufficient to manifest that the grammar of translations is distinctly divergent.

Hence, rather than focusing on just one aspect of language, setting out to find out a possible relationship between such linguistic dimension and specific grammatical features, the present interdisciplinary research enjoys a wider perspective. This is because the study addresses such a broad linguistic concept as discourse whose analysis may lead to more illuminating results in both linguistics and translation. Furthermore, in keeping with new discernible trends in sociolinguistic research, this inquiry in conjunction with some prior sociolinguistic research on translation, calls for the combination of a sociolinguistic approach with translation studies. Thus, as Tesseur (2017) maintains, it can result in an increased understanding of both linguistic and translation practices under investigation.

2. Method

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2.1. Design

Considering the objectives of the study, a two-level assessment procedure was pursued in this research: the textual level, focused on the textual analysis of the ST and TT, and the extra-textual level, focused more on the macro-structures of the texts. Thus, the sociolinguistic features involved in the translation could be identified in light of Hatim and Mason's (1997) framework, which was extended mostly in this study in terms of the extra-textual level features. Therefore, some analytic and descriptive approaches were followed in both ST and TT so that in the present qualitative investigation, sociolinguistic aspects of the translation could be more carefully and explicitly scrutinized through content analysis.

2.2. Materials

The relevant data were collected from *The Great Gatsby* by Fitzgerald (1925), the second-best novel of the 20th century (Retrieved October 1, 2019) and its Persian translation by Emami (2000). Accordingly, to shed more light on the texts from a sociolinguistic perspective, Hatim and Mason's (1997) framework for the analysis of the texts incorporating some distinctively significant components was implemented to the novel. Hence, the sample has been purposively selected among literary genres, requiring closer attention to the rhetorical values provided by the unavoidable overlap between the textual and extra-textual factors. In this way, a more comprehensive examination of the sociolinguistic dimensions could be henceforth achieved.

Among the novels of the twentieth century, *The Great Gatsby* (1925) has been considered by such renowned literary critics as Bruccoli (1985), Prigozy (2001) and Curnutt (2007) as a literary masterpiece which enjoys some unequalled aspects. Such noteworthy features that relate to both its word choice and syntax including the use of metaphoric language, alliteration, irony and petit-narratives have together made this modernist work the paragon of Fitzgerald's literary career. Thus, besides the disregard of literary texts of most sociolinguistic research in translation, more

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focused on the translations of political discourse, the researcher's motivation for the ST selection was also its significance as being the paragon of the author's literary career. Moreover, this novel, widely regarded today as the representation of great American novels and a literary classic, is deemed as a standard text used in high schools and university courses on American literature around the world. It is to be noted that the novel has been also translated by such other translators as Afshar (2013), Asgari (2015), Sabt Alsheikh (2015), Rezaee (2016), Jamali (2016), Karamifar (2016), Rahmati (2017), Movahedifar (2018), Ranjbaran (2018), Bayat (2019) and Hashemi (2019). However, Emami's (2000) translation was selected as the material due to its more popularity among the Persian readership as one of the most successful examples of literary translation in Iran. Furthermore, the researcher's motivation for this selection was the translation's being republished four times "with specific distortions in each edition, the first and fourth of which were released in 1965 and 2000, respectively" (Emami, 2000, p.14).

2.3. Procedure

To examine the original text as well as its translation from a sociolinguistic perspective, a two-level process of investigation, under the titles of textual and extra-textual levels was adopted in this inquiry. At the first lexical level, such elements as the field, tenor and mode are analyzed while at the extra-textual level the study is to focus on such macro-structural features as the texts' intended function and addressee, besides the time and place of publication all of which may require the scrutiny of para-texts. Thus, the limitations inherent in some frameworks, including Baker's (1992), focused more on the linguistic aspects of translation like identity and culture as well as those centered mainly on register like Hudson's (1996), have been tried to be avoided. Furthermore, few translation scholars as House (2015), influenced by Halliday and Hasan, have discussed the pertinence of such linguistic notions to maintain quality in translation. Therefore,

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in contrast to the current frameworks' gaps, i.e., their either incorporation of just one level of analysis or their focus on merely some limited linguistic elements rather than their comprehensive investigation, Hatim and Mason's (1997) framework mostly considers both textual and extra-textual aspects of the ST and TT analysis. The framework incorporates "tracing intentionality" (p.120) of the text, generally realized through its intended addressee as well as function. This is because "in pursuing intended goals, translators seek to relay to a target reader what has already been communicated by a text producer and presented with varying degrees of explicitness in the text" (p.20).

Moreover, the framework also highlights such decisive extra-textual element as the "environment shared by the ST producer and receivers". Meanwhile, the translator's marked shifts like the "excision of discourse" can be ascribed to "the motivation to win greater acceptance for the text in a target language environment in which ST discoursal signals might not have the same exchange value" (Hatim & Mason, 1997, p.162).

The investigation of sociolinguistic indexes of translation requires the use of a comparable corpus to detect the possible orientations in the translation through contrasting the ST with TT. Therefore, in implementing the framework, special attention was given to the identification of certain mechanism to convey the sociolinguistic elements of the ST. Thus, in this inquiry, meaning is understood to encompass areas of socio-cultural and socio-textual practices. The respective scheme thus enjoys the priority of being compatible with the recent paradigm shifts of translation studies, as formerly discussed, to shed more light on the translation quality. The schematic representation of the framework, including its components, is depicted in Figure 1.

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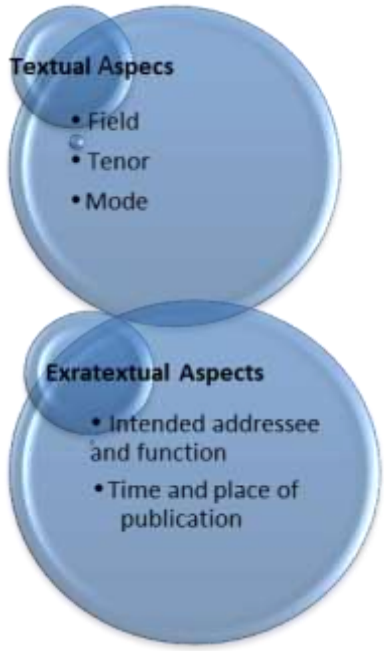

Figure 1. *"An Extended Model Adapted from Hatim and Mason's (1997, p.24) Framework for the Analysis of Translation"*

3. Results

The results of the comparative investigation of the ST and its translation, i.e., the data collected from the sample based on the sociolinguistic analysis of the texts both at the textual and extra-textual levels as characterized in Figure 1 above, are classified into five distinct categories according to the level of analysis and presented here individually.

3.1. Textual level of analysis

As the first level of analysis, the outcome of the textual analysis of both ST and TT is divided into three distinctive subcategories, i.e., field, tenor and mode according to the specific sociolinguistic significance of each subcategory.

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3.1.1. Field

Considering the text corpus drawn on in this study, i.e., *The Great Gatsby* (1925) and its translation by Emami (2000), the results of analyzing the first category of the textual level, i.e., field encompassing the author's meaning potential as a witness are provided here. Such data, linguistically realized as options chosen in the actual process of texts' productions, can be categorized into three different subcategories, presented in Table 1, Table 2, and Table 3. This categorization is based on the specific feature of the American society during the 1920s they are suggesting.

Table 1. *Prevalence of Materialistic and Shallow Attitudes towards Life*

ST	TT
1. 'How you ever get anything done **is beyond me**.' (p.9)	«اينكه اصلاً تو چطور از عهده ي كاري برميآي، خودش مسئله اي يه كه **عقل من بهش قد نمي ده**.» (ص 29)
2. 'Tom's getting very **profound**,' said Daisy, with an expression of unthoughtful sadness. 'He reads **deep books** with long words in them. (p.10)	دي زي كه يک غم آني چهره اش را گرفته بود گفت: «تام داره خيلي **پُر عمق** مي شه. **كتاباي عميقي** مي خونه كه پر از لغتاي گنده س.» (ص 32)
3. They were at least aware of **the easy money** in the vicinity and convinced that it was theirs for a few words in the right key. (p.28)	دست كم از وجود **پول آساني** كه در همسايگي ريخته بود به نحو دردناكي آگاه بودند، و معتقد به اينكه با چند كلمه ، به شرطي كه با لحن مناسبي گفته شود، سهمي از آن نصيبشان خواهد شد. (ص 64)
4. Americans, while willing, even eager, to be **serfs,** have always been **obstinate** about being peasantry. (p.57)	آمريكايي ها كه گاه حاضر اند **نوكربي جيره و مواجب** ديگري شوند، هميشه با سرسختي از پذيرفتن رعيتي ابا كرده اند. (ص 119)
5**.** The transactions in Montana copper that made him many times a millionaire, found him **physically robust** but **on the verge of soft – mindedness**. (p.63)	در پايان معامله هاي مس مونتانا كه او را چند باره ميليونر كرد، كودي آدمي بود با جسم تندرست كه **مغزش به سوي نرمي مي گراييد**.(ص 132)

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As indicated in Table 1, the examples in (1), (3) and (5) illustrate certain features which pervade not only *The Great Gatsby* (1925) but also other modern societies as they refer to such shallow states that tend to be common among most modern nations including the American society. In (2), an ironic statement is attributed to the character Tom, represented as the agent of the aristocrats in the novel, which necessitates a demanding translation. However, except for such instances as (4), the linguistic options provided by the translator do not amount to some meaningful and appropriate equivalents reflecting the socially significant materialistic concepts in the ST.

Table 2 shows that the most prominent feature of the novel reflecting the arena of the American society, the schism between The East Eggers and The West Eggers is mostly transferred skillfully in the TT. In this regard, these two classes include respectively, the old money who view themselves as the superior race and the more inferior class of the new money.

Table 2. *Contempt of The West Eggers by The East Eggers*

ST	TT
1. 'You **live** in West Egg,' she remarked contemptuously. 'I know somebody there.'(p.9)	با تحقير رو به من گفت: «شما وِست اِگ **مي مونين؟** من يه كسي رو اونجا مي شناسم.» (ص 30)
2. 'It's up to us, who are **the dominant race**, to watch out or these other races will have control of things.'…'We've got to beat them down', whispered Daisy. (p.11)	"حالا ديگه اين به عهده ماهس كه **نژاد برتر** هستيم كه مواظب باشيم اين نژادهای ديگه اختيار كار رو از دست دی زی به نجوا گفت:"بايد ما نگيرن." بكوبيمشون."(ص32)
3. All well dressed, all looking a little hungry, and all talking in low, earnest voices to **solid** and **prosperous Americans** (p.28)	همه خوش پوش، همه به ظاهراندكي گرسنه و همه با صداهاي ملايم و متين با آمريكايي هاي **جاسنگين** و **پولدار** درگفتگو (ص64)

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4. ‘I was brought up in America but educated at Oxford, because all my ancestors have been educated there for many years. It is a family tradition.’ (p.42)	تربیت من در آمریکا انجام شد و تحصیلاتم در آکسفورد، چون همه اجداد من او نجادرس خونده ن. سنّت خانوادگي یه ». (ص 91)
5. ‘An **Oxford man**!’ He was incredulous. ‘**Like hell he is**! He wears a pink suit.’(p.77)	تام **شاخش درآمد**: «**تحصیل کرده ی آکسفورد! جون عمه ش!** باکُت و شلوارصورتي پوشیدنش!» (ص 158)

Such instances of Table 2 as (2) and (5) show that the contemptuous tone of the old money is effectively conveyed in the TT. In (1) and (3), while somehow adequate translations at the social level are provided, at the linguistic level of discourse, more exact and suitable equivalents are required for the words like 'live' and 'solid', respectively. Moreover, from a linguistic perspective, preserving the ST’s passive structure in (4) leads to an inaccurate translation without any currency in the target language.

Considering it as a crucial aspect of any society, the culture is conceived as a social phenomenon that, unlike instincts, is conveyed socially from one generation to another (Tyulenev, 2014). Thus, another factor of the variable field, which is much related to the culture, concerns the pervasiveness of immorality through the variable levels of American society whose significance necessitates its careful consideration by the translator. Some revealing instances in this regard are provided in Table 3.

Table 3. *Predominance of Immorality within Different Layers of American Society*

ST	TT
1. Several old copies of Town Tattle lay on the table together with a copy of Simon called Peter, and some of	چند شماره قدیمی تاون تتل و یک نسخه از کتابی به نام "شمعون معروف به پطرس" و چند **مجله شایعات و غیبت درباره زندگی هنرپیشگان** تئاترهای برادوی روی میز افتاده بود. (ص50)

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the small **scandal magazines** of Broadway. (p.20)	
2. In the main hall a bar with a real brass rail was set up, and stocked with **gins** and **liquors** and with **cordials** so long forgotten that most of his female guests were too young to know one from another. (p.26)	در سرسرای اصلی باری با میله برنجی اصل برپا شده بود و آن را با **جین ها و مشروب های قوی** می انباشتند و با **لیکورهایی**که مدتها بود فراموش شده بودند و بیشتر مهمان های زنش جوان تر از آن بودند که انواع آنها را از هم باز شناسند. (ص62)
3. **Roaring** noon (p.44)	(ص96) ظهر**گرما**
4. At first, I thought it was another party, **a wild rout** that had resolved itself into '**hide-and-seek'** or '**sardines-in-the-box'** with all the house thrown open to the game. (p.52)	اول فکر کردم لابد یکی دیگر از شب نشینی های اوست: **بزم بي بند و باري** که به «**قايم باشک**» و «**ساردين در قوطي**» رسیده باشد و تمام ساختمان را در اختیار بازی کنندگان قرار داده باشند. (ص 110)
5. 'I wonder where **in the devil,** he met Daisy. By God, I may be old-fashioned in my ideas, but women run around too much these days to suit me. They meet all kinds of **crazy fish**.' (p.66)	"مي خوام بدونم كدوم **جهنم درّه اي** با دي زي آشنا شده. به خدا قسم من ممكنه افكارم قديمي باشه ولي به عقيده ي من زن ها اين روزا ديگه از بس اين وراون ورمي رن باهمه جور**حيووني** آشنا مي شن." (ص 137)

As Table 3 indicates, in such examples as (2) and (4), the translator contents himself to the mere transmission of the exact words, suggestive of some specific socio-cultural concepts in the ST. However, more clarifications have to be provided for the TT readers through some meaningful equivalents so that they could infer the meaning in a text world almost similar to the ST.

3.1.2. Tenor

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In terms of the meaning as embodying not only the intended socio-cultural values but also the socio-textual focus of the text as a whole, Hatim and Mason (1997) maintain that additional layers of meaning are to be incorporated into the analysis process. Such direction necessitates more insight to be given to the two parameters tenor and mode in the sociolinguistic investigation of the translation. Thus, the data based on the examination of the variable tenor, presented in Table 4, Table 5 and Table 6, are categorized according to the specific aspects of its analysis. These aspects include the degree of social distance on the one hand, between the author and the addressee and, on the other hand, between both of them and the subject matter. Such criterion indeed prompts them to choose among the different choices at their disposal, each incorporating a specific degree of formality. Besides, grasping the idiolectal meaning realized through those features which suggest the individuality of a character also finds significance in this analytic phase requiring the examination of the speech behavior of a given individual or group.

Table 4 depicts the data on the first feature of the criterion tenor, i.e., the social distance between the author and the addressee.

Table 4. *Social Distance between the Author and the Addressee*

ST	TT
1. ‘Rich me a rose, **honey**.’ (p.39)	«**جوني ، بي زحمت** يه دونه گل سرخ بچين بده من» (ص86)
2. ‘Tell him we couldn’t wait, **will you?**’(p.66)	« لطفا بهشون بگيد ما نتونستيم صبر كنيم.» (ص137)
3. ‘You think I’m pretty dumb**, don’t you**?’ (p.77)	«شما فكر مى كنين من خرم؟» (ص157)
4. ‘I’ll be **damned** if I see how you got within a mile of her.’ (p.84)	« نمى فهمم اصلا چطور تو مى تونستى خودت رو حتى به يه كيلومتريش برسونى. » (ص169)
5. ‘How **the devil** did it happen?’ (p.92)	« اصلا چطور شد اين طور شد؟» (ص 183)

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6. ‘They’re a **rotten crowd**; You’re worth **the whole damn bunch** put together.’ (p.98)	«**جماعت گندی** هستن. شما ارزشتون به تنهایی به اندازه **همه اونا** با همه. » (ص 195)

Comparing the ST with the TT in Table 4, striking variations of tenor can be found in (1), (4), (5) and (6) reflecting specific style shifts employed by the translator to modify aspects of his association with the intended addresses. This departure from a markedly colloquial tenor into a sustained formal tenor in a stretch of utterance serves to decrease the readers’ involvement. Other cases of style-shifting can be detected in (2) and (3) in which tagging is deleted.

Table 5 shows how the social distance between the author, addressee, and the subject matter is reflected in the ST as well as the TT.

Table 5. *Social Distance between the Author, Addressee and the Subject Matter*

ST	TT
1. **Champagne was served** in glasses bigger than finger-bowls. (p.31)	در جام هایی که کمی بزرگ تر از انگشتانه بود شامپانی دادند. (ص70)
2. As I waited for **my hat** in the **hall**, the door of the library opened. (p.34)	در سرسرا در انتظار **کلاهم** بودم که در کتابخانه باز شد. (ص 77)
3. ‘Yes, highballs,’ agreed Gatsby: ‘It’s **too hot** over there.’(p.45)	«: «**اونجا گرمه** گتسبی به موافقت گفت: «آره ویسکی ». » (ص97)

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4. He raised his hand in a sort of benediction…'You sit here and discuss your **sports** your **young ladies** and your_' (p.47)	« شما اینجا بشینین، صحبت **ورزشتون** رو بگنین، صحبت **دخترخانماتون** رو و صحبت... » (ص100)
5. The offer was obviously and tactlessly for a service to be rendered. (p.53)	گنسبی پیشنهادش را به نحو خیلی آشکار و غیر مدبرانه ای به پاداش خدمتی مطرح ساخته بود. (ص112)

As depicted in Table 5, such cases as (1) and (4) suggest that the social distance between the author and the addressee, on the one hand, and the *subject matter*, on the other hand, as another aspect of the variable tenor, is not considered attentively in the TT. In this respect, the translation shows a considerable divergence from the ST in terms of the socio-cultural perspective.

Among the register variables, while tenor deals with the use-related dimensions of the message, idiolect concerns variations in terms of user-related aspects of the language along social, geographical, or historical lines. Table 6 supports Hatim and Mason's (1997) statement on idiolect, maintaining that its broader socio-cultural significance is attributed mainly to its purposeful employment within the text.

Table 6. *Idiolectal Meaning in the ST and TT*

ST	TT
1. 'Want to go with me, old sport?'(p.31)	«میل دارید با من بپرید جوانمرد؟» (ص 71)
2. 'He's an **Oggsford man**.' (p.46)	«تحصیل کرده ي آگس فورده. » (ص99)
3. 'But I knew I had discovered a man of fine breeding after I talked with him an hour.'(p.46)	« فقط یگ ساعت صحبت گافی بود بدونم که آدم اصیل و نجیبی رو گشف گردم. » (ص 100)

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4. '…**old sport**,' he added hollowly. (p.54)	یک جور تو خالي افزود : «... **جوانمرد**» (ص 114)

In the sociolinguistic examination of the characters' peculiar use of language in *The Great Gatsby* (1925) which enjoys marked features of colloquialism, it should be noted that utterances like (1) or (4) in Table 6 have idiolect features. Such statements exemplify the systematic and deliberate use of the phrase 'old sport' used recurrently by the character Gatsby _for instance five times in chapter four only_. The opted equivalent of this mostly recurred idiolect brought to full play by the author through the use of direct speech, i.e., 'جوانمرد' /Javanmard/, accords more to a formal discourse. In this way, its significance does not tend to match the author's intention of its reiterative use through the colloquial discourse of the novel. Also, some characters' translated dialogues, including Wolfsheim, partly display some distinctive speech characteristics as in (3), which seem unjustifiable considering the ST's standard form of language use.

3.1.3. Mode

Finally, as the last criterion of textuality, the mode of discourse incorporates the speaker's text-forming potential, i.e., the way language is made relevant and functional (Hatim & Mason, 1997). The classic literary masterpiece, *The Great Gatsby* (1925) is mostly regarded as a modernist novel which also enjoys certain romantic intricacies. As Table 7 reveals, its most prominent features include the close literary imagery in (2), poetic style in (3), petit narratives in (4) besides ironical language which serves a critical role as in (6). These noteworthy aspects have in effect, endowed the novel with a quite distinctively dynamic, creative yet fluent prose (Curnutt, 2007).

Table 7. *Mode of the ST and TT*

ST	TT

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1. Sometimes she and Miss Baker talked at once with a bantering inconsequence that was as **cool as their white dresses and their impersonal eyes** in the absence of all desire. (p.10)	بعضي وقت ها، دي زي و ميس بيكر با هم حرف مي زدند، بدون پيوندي منطقي كه **به خنكي لباس سفيدشان** بود **و به خنكى چشم هايشان** كه در غياب هوس بي طرف و بي تفاوت بودند.(ص 31)
2. For a moment the last sunshine fell with romantic affection upon her glowing face, then the glow faded, each **light deserting with lingering regret, like children leaving a pleasant street at dusk**. (p.11)	يک لحظه ي واپسين پرتو خورشيد با مهرباني شاعرانه اي چهره ي تابناک دي زي را روشن كرد آن گاه روشني فرو نشست و ذره هاي نور **چون كودكاني كه شامگاهان خيابان دلپذير را ترک كنند، چهره اش را با تأسف بدرود گفتند.** (ص 34)
3. But his eyes, **dimmed** a little by many paintless **days**, **under** sun **and** rain, **brood** on over the solemn **dumping** ground. (p.16)	امّا چشمانش كه از گذشت **روزهاي بدون رنگ بسيار،** زير آفتاب و باران، اندكي **تار شده اند،** همچنان بر **پهنه ي پُر اُبهّت درّه خاكستر خيره مانده اند**. (ص 44)
4. A phrase began to in my ears with a sort of heady excitement: '**There are only the pursued, the pursuing, the busy and the tired.'** (p.51)	جمله اي در گوشم با شور مست كننده اي بانگ برداشت كه: **«تنها تعقيب شدگان هستند و تعقيب كنندگان، تنها دل به كار سپردگان و از رنج راه خستگان.»** (ص 109)
5. The transactions that made him many times a millionaire, found him **physically robust but on the verge of soft-mindedness**. (p.63)	در پايان معامله هاكه او راچند باره ميليونر كرد، كودي **آدمي بود با جسم تندرست كه مغزش به سوي نرمي مي گراييد**.(ص 132)
6. So we **beat** on, **boats** against the current, **borne back** ceaselessly into the past. (p.115)	و **بدين** سان در قايق نشسته پارو **بر** خلافِ جريان **بر آب مي كوبيم** و **بي امان به** طرف گذشته رانده مي شويم. (ص 226)

As the more creative a text is, the more dynamic language use should be observed in the translation, it seems necessary in the analysis of the mode that due heed is paid to detecting the rhetorical purpose of the text. Table 7 suggests that the juxtaposition of the opposite concepts, in (4) and (6), where the ST manifests substantial degrees of dynamism can challenge the translator whose extra processing effort is required to convey the concepts skillfully. Of course, it seems

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that through the preservation of ST's literariness in the TT with an individual discourse and using some competent figurative devices like simile, personification, and alliteration, the translator overcomes the challenge as instances (2) and (3) illustrate.

With respect to such cases as (1) and (5) in which the ST dynamism can be viewed more in terms of cross-cultural difficulties, it can be detected that the ST's socio-cultural dynamism has not been efficiently handled by the translator. In this regard, the respective text fragments include *'as cool as their white dresses and their impersonal eyes'* and *'physically robust but on the verge of soft – mindedness'*. Studying the text from such perspective accords with Hatim and Mason's (1997) statement on the variable mode, which can also be examined socio-linguistically regarding the physical distance between the author and the addressee as well as between the users and the subject matter.

3.2. Extra-textual level of analysis

In terms of textuality features pursued in this study demanding higher-order extra-textual requirements, the outcome of analyzing a set of macro-level criteria is presented here. Hatim and Mason (1997) highlight their role in effectively determining the communicative potential of the texts: "Tracing intentionality in this way inevitably leads us to social semiotics, which accounts for the way field, tenor and mode link up via intentionality with the socio-textual practices of given language communities"(p.120). Meanwhile, by suggesting that an ST producer's "discourse may be interpreted in a target language-cultural environment as indicating some other unintended attitude" (p.161), the role of the environment of the ST production and reception is accentuated. Hence, based on their extended model, the following results are yielded.

3.2.1. Time and place of publication

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Considered as the second-best novel of the 20th century (Retrieved October 1, 2019), *The Great Gatsby* (1925) is deemed as the crowning achievement of the well-known American author, Fitzgerald. He seeks to depict the 'Roaring Twenties', i.e., the era following the First World War which he calls the 'Jazz Age'. Republished many times since its first edition in 1925, this unquestioned classic of American literature serves as a window to the awful final years of the 1920s. During the critical period, the grave economic crisis makes the great American dream unexpectedly transform into a terrible nightmare, being undefended to the incessant and invulnerable attacks of the materialism.

Meanwhile, New York City represents the conflict scene between the two dominant classes in the novel, namely The East Eggers, i.e., '*the old money*' and The West Eggers, i.e., '*the new money*', symbolized by the two characters Tom as the agent of aristocrats and Gatsby. Thus, such milieu enjoys certain vital features that do not exclusively concern the American society but also all other modern societies: the contempt of the new money by the old money; the prevalence of immorality among different layers of the society, and the predominance of materialistic and shallow attitudes towards life. Regarding the TT publication, as the translator has also stipulated in the preface, on the translation's first edition in 1965 in Tehran, the title of the book has been rendered as "Gold and Ash". Such decision has been made due to the "unfamiliarity of the Iranian addressee with both the title of the book and the author" (2000, p. 11). However, in this fourth edition of the translation produced in 2000, the translator criticizing the general disregard of most publishers to the novel during the last twenty years has strived to contribute to a better familiarity of the Persian readership with the socio-cultural ideas of the ST. This has been fulfilled partly by his inclusion in the endnote of an assortment of objective information about the author's literary career besides the related articles by some leading literary critics including Bruccoli (1985) and Tynan (2001). In this respect, they have discussed the novel's prominence considering the social and temporal conditions of its publication.

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3.2.2. Intended function and addressee

To discern how the linguistic choices made at the textual level relate to the macro-level sociolinguistic variation, the examination of the para-text can yield informative results through shedding more light on the intended function and addressee of the translation. Generally inclusive of sub-texts and in-texts, para-text incorporates glosses, translators preface, and endnotes mainly used in the TT to provide supplementary information. Based on the translator's preface, this fourth edition of the translation, produced as a revision to the previous ones, has aimed to match it as closely as possible with the ST. For instance, the translator maintains the word '*Wolfsheim'* has been corrected to '*Wolfshiem*' to comply precisely with the author's manuscript. Analyzing different components of the para-text, including glosses, footnotes, and endnotes, it is revealed that the endnote comprised mainly of particular historical information, does not provide sufficient clarifications on most concepts.

The analysis of the footnotes suggests just the provision of the English equivalents of specific names like '*Union'* or '*aquaplane*'. Nonetheless, concerning those notions that enjoy some spatial or temporal significance in the ST like *'Castle Racrent*', *'Restoration Salons*' and *'The Punch Bowl'*, no definition at all has been offered in the para-text. This point also holds true for some culture-specific concepts referring to the names of some different types of music, dances and drinks as *'The Rosary*', *'Quartet', 'Fox-trot', 'Chartreuse'* for which the translator has contented himself to their mere transliterations. Such avoidance of incorporating the necessary piece of information for the respective concepts may prove the significant departure of the translation's intended function from that of the ST.

Furthermore, the intended function of a novel as a literary work can also be perceived concerning such factors as the time and place of its publication considering their principal effects on the particular purpose of the ST or TT producer. Thus, as the chief literary critics, Prigozy (2001) and Curnutt (2007)

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maintain, the superior strength of the novel is its crucial function as the reflection of the lives of American society during the distressing years following the First World War. In other words, Fitzgerald (1925) intends to depict what is left for the Americans by the great American dream, supposed to improve their lives by introducing new horizons, for which he employs some suitable aesthetic and stylistic means.

Thus, Fitzgerald (1925) addresses the novel primarily to the members of the American society, composed mainly of the two ruling classes in the Flapper Age, i.e., '*the old money*' and '*the new money*', represented mainly by the two characters Tom and Gatsby. It can be implied, however, that the novel also addresses the members of other modern societies while the translator addresses the novel to the Persian readership for whom he claims to have provided sufficient supplementary information about the author and the book. Nevertheless, his intended addressees cannot get in effect the most required data about the variable concepts included in the text. Meanwhile, his intended function tends to be primarily producing a translation that "matches as closely as possible with its ST counterpart, for which he mainly uses the author’s manuscript", as stipulated in the translation preface (Emami, 2000, p. 15).

4. Discussion

4.1. The Textual Mode

To fulfill the chief purpose of the study, i.e., to analyze and describe the translation from a sociolinguistic perspective, the results of the sociolinguistic examination of the translation of *The Great Gatsby* (1925) along with the ST are discussed. At this primary textual level, the three register variables, field, tenor and mode together with their respective sub-components are exhaustively examined.

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4.1.1. Field

The results of the first subcategory of the criterion field, i.e., predominance of materialistic and shallow attitudes towards life, provided in Table 1 show that the translator's linguistic options have not amounted to adequate equivalents in terms of the subject matter. In this regard, at the level of lexical selection while the author has employed specific mechanisms like "lexical patterning" to form "patterns of association" between the ST's lexical items incorporating materialistic concepts, in such cases as (2) and (3), such patterns have been lost in the translation (Hunston, 2002, p.112). As a result, understanding the essence of these lexical phrases turns partly problematic for the Persian addressees who have not been offered sufficiently expressive word combinations consistent with their perceived expectations of what is proper to the occasion.

Analyzing the results of the second subcategory in Table 2, i.e., the contempt of The West Eggers by The East Eggers, reflects some successful renderings in the translation, especially concerning a set of over-lexicalized expressions in the ST. The novel can be generally regarded as a scene of the clash between the two dominant classes through the novel i.e., the new money, represented by The West Eggers and the old money, represented by The East Eggers. As a consequence, multiple instances of lexicalization addressing the respective characters are embedded in the author's statements. Thus, except the inadequate transference of specific phrases like '*solid Americans*', the over-lexicalized expressions in (2), (3), and (5) have been adequately conveyed in the TT. Notably, such utterances are employed mainly to underline slight aspects of "attitudinal meaning" attributed to different social classes of American society through flapper age, (Hatim & Mason, 1997, p.108).

Based on Table 3, including the data on *the pervasiveness of immorality within American society* as another theme of the novel, it can be noted that the translator's renderings tend to be mostly challenging to the Persian readership. The significance

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of such culture-specific expressions as 'a wild rout', 'crazy fish' or 'roaring noon' which have been presented through a set of linguistic mechanisms like "semantic prosody", repetition, etc., is self-evident in the ST (Hunston, 2002, p.117). However, their TT's counterparts have not amounted to similarly revealing statements complying with the subject matter. This drawback, which also holds true for most of the keywords referring to different types of drinks, dances, etc. as in (2) or (4), finds particular importance, especially in translating between languages that are culturally remote from each other. Therefore, more direct equivalents consistent with the subject matter seem necessary. The lack of such counterparts in the TT can suggest the translator's insufficient knowledge of the socio-cultural situation foregrounded in the ST through such "cohesive devices as recurrence and parallelism" (Hatim & Mason, 1997, p. 150). For instance, sample (2): '*stocked with gins and liquors and with cordials so long forgotten'* may indicate such point. Lastly, in (5), the sentence '*women run around too much these days to suit me*' has been deleted in the TT.

4.1.2. Tenor

Furthermore, the results of the category tenor as another standard of textuality reveal that its constituent components i.e., the social distance between the author and the addressees, between the author, addressee and the subject matter as well as the idiolectal meaning have not been effectively transferred. Such disregard has consequently led to a partly inadequate translation. To elucidate more on these variations of tenor, firstly, the increased degree of the social distance between the author and the addressee in the translation as a result of changing the formality level of the text can be noted. Such point can be supported by, e.g. (6) in Table 4 including the phrase *'the whole damn bunch put together*' in which the slang *'the damn bunch*' has been neutrally conveyed to 'همه اونا با هم' /Hame ye oona ba ham/. Such divergence, along with other cases of style-shifting, including the deletion of

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tagging as in (2) and (3), can be documented considerably when analyzing translations socio-linguistically (Hatim & Mason, 1997).

Besides, the use of implicitation of attitude as a mechanism to raise the level of social distance between the addressee and the subject matter can be traced in Table 5 in the translations of such statements as *'I waited for my hat in the hall'* and *'discuss your sports and your young ladies'*. Due to the implicit transference of the words *'hat*', '*sports'*, and '*young ladies*', a potential departure from the ST with respect to register indices along with socio-textual, as well as socio-cultural practices, is suggested in the translation. Moreover, in (1) and (5) the shift of transitivity pattern, especially the variation of ST's passive structures to active ones is employed to minimize the significance of the subject matter. Thus, it serves as an efficient mechanism for intensifying the level of social distance between the target addressee and the subject matter.

Finally, in terms of the user-related dimension of tenor, i.e., idiolect whose prominence lies in the broader socio-cultural significance it entails, Table 6 indicates that the function served by the casual speech of some characters has not been correspondingly relayed in the translation. This point holds true particularly for Gatsby, as the main character of the novel. As a textual phenomenon, Gatsby's recurrent idiolect, '*old sport'*, tends to highlight his social class, which at the same time complies with the colloquial discourse throughout the novel. Thus, considering its systematic reiteration, the translator's vital task is firstly to identify the purposefulness behind its employment and secondly to strive to preserve its function. However, as regards the selected equivalent, 'جوانمرد' /Javanmard/, it can be suggested that the function of such idiolectal use has not been informed by the same socio-geographical criterion in the translation.

4.1.3. Mode

Apart from such examples as (1) and (5) in Table 7 in which due heed had to be paid to conveying both the attitudinal meanings expressed and the social activity

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achieved in the translation, the text fragments incorporating the criterion mode have been appropriately transferred. While the text producer's use of dynamism serves principally as a vehicle for achieving certain textural ideals, this aspect of mode can be simply overlooked, necessitating more demanding translations (Hatim & Mason, 1997). Nevertheless, through the employment of an effective style and an individual narrating technique in line with the ST, the respective challenge has been overcome by the translator, as reflected in the translations of (2), (3), (4) and (6). The translator's efficiency in this respect tends to be self-evident considering a set of features pervading the novel that has endowed it with certain distinguishing elements, including the use of petit narratives, which are mostly used in the spoken discourse. While translation is primarily viewed as a written channel of communication, the use of such factors in the novel has affected both the way the message has been communicated to the addressee and the physical contiguity between the author and them. Of course, this second dimension of mode has partly necessitated more adequate translations. This is because no clarifications on such notions as *'Tribune'* (p.60), *'Gothic Library'* (p.68), *'Mendelssohn's Wedding March*' (p.164) have been provided for the addressees. This drawback also holds true for the names of some renown characters like *'John D. Rockefeller*' (p.48) and *'Kaiser Wilhelm'* (p.55) on which depends much of the ST significance.

4.2. Extra-textual level of analysis

4.2.1. Time and place of publication

The significance of the extra-textual level of investigation lies in the fact that it provides the possibility of viewing results from the intra-textual analysis in a broader social context. Thus, the analysis of time or place of ST and TT publication can also delve into particular sociolinguistic concerns. Fitzgerald (1925), who has written almost his own life experiences in the novel, had tried to depict American society through the 'Roaring Twenties', i.e., the era_following the First World War when it finally had to face what the Great American Dream had brought forth. The

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necessity of concentrating on such temporal and spatial aspects of production of the novel at a socio-linguistic level, which as a classic and creative novel enjoys a marked degree of dynamism and interestingness to the readers is beyond all doubt. However, the translator has dealt rather casually with the singular thematic features of the ST, as reflected in the findings of the preceding section. The translator has had to take it into account that the significance of the respective aspects can best be grasped through their scrutiny in terms of the socio-cultural context whose distinguishing feature includes the unresolved conflict between the two dominant classes of The East Eggers and The West Eggers in the novel. This is because once the "context is misinterpreted, then, both structure and texture are inevitably at risk (Hatim & Mason, 1997, p.176). Although considering the translator's different cultural background, some degrees of departure may be justified in this respect, the shift in point of view is mostly much more than one of cultural or spatial perspective.

4.2.2. Intended function/addressee

Throughout the novel, Fitzgerald (1925) has used variable mechanisms to underscore his intended function i.e., the reflection of the lives of American society during the roaring twenties. His employed mechanisms to this end include the use of a markedly colloquial discourse, the characters' peculiar use of emphasis and the internal dialogue as in (4) and (6) among the findings on the criterion mode. Therefore, they serve prominently to augment the addressees involvement and to reduce the power differential between the author and them. Hence, it should be noted that the importance of considering the intended function becomes so vital in such domains as the literary translation that even the most obscure forms of utterance can play a crucial role in the perception and transference of the ST significance in the translation.

Fitzgerald (1925) essentially addresses the novel to the members of the American society including '*the old money*' and '*the new money*', as presented in the

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preceding section. Nonetheless, the translator has not been entirely successful in tackling subtle aspects of attitudinal meaning like the informality tenor in the contemptuous tone of some characters including Tom, the agent of the aristocrats. While the significance of some concepts like *'Castle Racrent*' or *'Restoration Salons*' is discernible to the TT addressee, the translator had to provide sufficient information to make them more understandable to the Persian addressee, far detached from the original text compared with the ST readership. However, even the analysis of para-text serving essentially to provide supplementary information on different aspects of discoursal meaning indicates that contrary to the translator's claims in the endnote, it does not seem to enable the TT addressee effectively to infer the significance of textual indices to construct a world identical to that of the ST.

Utterances convey within them the intention of being perceived for what they are by their receivers (Maitland, 2017). Thus, it can be suggested that the Persian addresses' possible misunderstanding of the intended text function may be partly ascribed to the translator's inefficiency in communicating the sociolinguistic aspects of the discourse through a variety of key terms, syntactic devices, and the register use.

5. Conclusion

Sociolinguistic approaches to translation as a burgeoning paradigm in current translation studies offer studying the interrelations between message senders and receivers to communicate meaning within the interactive social context as precisely as possible while its thrust of evolution tends to extend for a long time (Federici, 2018). Besides reviewing major sociolinguistic trends applied in translation studies, this paper has followed a sociolinguistically-informed approach to translation studies based on Hatim and Mason's (1997) sociolinguistic ideas. Their framework incorporating such factors as register, tenor, field, the function of the message, and social relationships between interactants tends to be more complicated than in cases

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of monolingual communication. This is because the sender of the message is mainly from a different speech community than the receiver's between whom there may be several similarities in terms of sociolinguistic features, making the task of mediating between languages achievable though difficult (Malmkjær, 2018).

This study has also shown how the critical concept of the register, i.e., the choice of appropriate language given specific discourse participants, and the relationships between them, topic, and message function, might turn into a challenge for translators. Notably, on communicating between languages in which the formal-informal division functions dissimilarly, register indeed plays a central role both in the process of meaning generation by the sender and its conceptualization by the receiver. Thus, language as a social phenomenon forming the basis of all things social besides translation as an activity occurring and, hence, best understood in its social context have served as the primary focus of this research. In this way, the study has set out to reveal how the speakers' interactional choices relate to higher levels of sociolinguistic significance.

The findings of this comparative study analyzed on the two distinctive textual and extra-textual levels, revealed that the translation suffered from certain inadequacies. As previously discussed, such deficiencies concern the different indexes of field, tenor and mode as well as the extra-textual factors incorporated within Hatim and Mason's (1997) sociolinguistic framework. Thus, several interesting implications can arise from the present study. First, considering their decisive role in the process of meaning generation, an adequate understanding of the sociolinguistic concepts tends to be quite promising both to professional and trainee translators, serving as an intrinsic part of their skillsets while functioning in a technologically competitive context. Second, through contributing to our understanding of why in a specific discourse, speakers make particular selections among available linguistic variants, this knowledge can provide insights to the dynamicity of the process of sociolinguistic examination and arguments against the

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untranslatability of particular dialects or idiolects. Meanwhile, the fact that "*The Great Gatsby*" has been so far translated by several other contemporary translators, as mentioned before, may require a cross-case comparison of the translations in terms of variable sociolinguistic aspects, which could be regarded as a suggestion for further research.

Therefore, as Barnes (2018) suggests, in contrast to traditional sociolinguistic approaches, studies that highlight the speakers' interactional selections as in the case of translation, focusing on their pertinence to higher levels of sociolinguistic meaning can adequately account for the complexity of the sociolinguistic scrutiny. Hence, they can add to the pioneering research investigating how the linguistic choices at the textual level relate to macro-level sociolinguistic variation, with the ultimate goal of improving our knowledge of the complicated relationship that exists between language and social structure.

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