

## Adaptation of Social class in Indonesian translation of *the Great Gatsby* by Maria Lubis

\*Shazfa Qatrin Aisha<sup>1</sup>, Udayani Permanaludin<sup>2</sup>, Agry Pramita<sup>3</sup>

<sup>1,2,3</sup>English Literature, State Islamic University of Sunan Gunung Djati Bandung

### ABSTRACT

*This study examines how elements of social class are adapted in Maria Lubis's Indonesian translation of F. Scott Fitzgerald's *The Great Gatsby*. The primary aim is to analyze the portrayal and transformation of social class indicators from the source text into the target language, focusing on selected characters and key events. Employing a qualitative approach with a descriptive analytical method, the research identifies narrative components that reflect class distinctions and explores the translator's strategies in rendering these into Indonesian. The analysis draws on Peter Newmark's theory of adaptation and Max Weber's conceptualization of social class, which distinguishes between class, status, and power. Newmark's adaptation technique, which involves modifying culturally specific elements for target readers, is employed to reveal how social critiques embedded in the original text are made accessible to an Indonesian audience. The findings indicate that the translation succeeds in preserving core aspects of class stratification while conveying the novel's critique of the moral decay underlying material wealth. Notably, the translation underscores the disconnect between economic status and ethical integrity, exemplified by the contrast between *Gatsby* and the upper-class elite. Despite the translator's effective role as a cultural mediator, some nuances inevitably remain lost in translation due to cultural and linguistic differences.*

**Keywords:** Adaptation translation, American literature, New Money, Old money, 1920s, Novel

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### Introduction

Translation is the process of converting written or spoken material from one language into another, ensuring that meaning, context, and style are preserved as much as possible. According to Newmark (1988) translation is "rendering the meaning of a text into another language in the way that the author intended the text." Nida (1964) defines translation as "reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style."

The translation of social class elements from English, the source language (SL) into Indonesian, the target language (TL) represents certain challenges because these elements are often closely linked to cultural markers, idioms, and social cues that are particular to the source language and context (Nida, 1988). As a result, the translator must decide which aspects to emphasize, which could change or redefine how class is portrayed in the TL (Baker, 2011).

One of the translated novels from English to Indonesian is *The Great Gatsby* (hereafter referred to as GG), written by F. Scott Fitzgerald, published in 1993, and its translated version by Maria Lubis, published in 2014. Maria is an Indonesian translator that has translated a number of English novels, her translated version of GG was also previously used in a study that examines the types of idioms and translation strategy accuracy.

Classic novels, such as F. Scott Fitzgerald's novel examines issues of identity, wealth, and social status, showing the distinctions between new money, old money, and the working class. It's difficult for readers to fully understand the original meanings of these concepts if they are not translated into Indonesian (Venuti, 2004). Therefore, by finding equivalences in the TL, translation aims to transfer the narrative accurately and effectively (Nugroho & Shepia, 2019).

\*Corresponding author: **Shazfa Qatrin Aisha**, Mailing address: English Literature Department, Faculty of Adab and Humanities, UIN Sunan Gunung Djati, Jalan A.H. Nasution No. 105, Cibiru, Bandung, 40614, Indonesia. Email address: shazfaqatrin5@gmail.com, DOI: <https://dx.doi.org/10.30595/lks.v19i2.26621> ©2025 Leksika. All rights reserved.

Therefore, Newmark's adaptation translation theory is applied in this research. Newmark defines adaptation as changing cultural references to fit in to the target culture. Having a dual-effect in its translation, though, adaptation modifies some passages in order to adapt to Indonesian culture, it also loses some of the sociocultural nuances and intent that are in the SL which could have an impact on how the reader might interpret the theme and events.

To identify the social class aspects in the novel, this research conducts Max Weber's social class theory, he proposes that stratification is based on three factors, namely class, status, and power (Weber, 1978). In Weber's view, class can be inherited or achieved, and passed down through generations. Status refers to the honour or respect that individuals or groups receive from others. Status groups often share similar values, lifestyles, and behaviours, and exclude others due to social norms and standards. Power refers to influence and control over decision-making. Weber also mentioned that power is the capacity to act as one desires, despite other people's wishes.

Tyson (2006), stated that the 1920s was often referred to as the "Roaring Twenties," a time of significant cultural change, social freedom, and economic growth in the United States. Nevertheless, not every social group benefited equally from this growth. Rather, a more obvious class structure was established, further widening the gap between the wealthiest and the working class (Busyeiri & Dinanti, 2021).

Social classes in the 20s in America were identified by family history, education, and cultural behaviour in addition to income. Through exclusive generational prestige, the upper class—also referred to as "old money"—inherited wealth and preserved their status. These people were considered society's moral and cultural leaders.

The "new money" class, represented by Gatsby, was self-made people who quickly gained wealth through unusual business ventures. Which according to Pells (1973), contradicts from the situation where the 1920's was an unpropitious time for reform or radical activities. Despite their wealth, they lacked the

sophistication and social standing of the established elite. The significant cultural divide between societal legitimacy and financial achievement was strengthened by the attempts to imitate old-money practices, which frequently exposed the outsider status.

Under the "old money" and "new money" classes was the working class, which included workers who were all attempting to find financial stability in a society that was developing quickly. This class is represented by Myrtle and George Wilson in the book (Fitzgerald, 1993).

A previous study titled "*The Great Gatsby: A Story of The American Dream and The Social*" by Abdullah Abdulhaq Hussien Alaabed (2021), research that discusses more on the background situation of the 1920s. This study exposes the deception of social justice and equality of opportunity through Gatsby's tragic failure, showing how these values are often denied to people without an "acceptable" social background like Gatsby. The idea that the American Dream can be realized by hard effort is further questioned by Gatsby's need on illegal ways to gain money, which highlights the flaws in this concept (Alaabed, 2021).

Based on online research, there has been no previous study focusing on the adaptation theory in translating GG. Although many studies have discussed the translation strategies and social aspects of the novel, none have researched using the adaptation theory, specifically in translating social class.

The researcher is interested further in identifying and analyzing the adapted translation of social class elements portrayed in the novel. This research aims to contribute to existing literature by focusing on the translation method that demonstrates social class. This research is significant because it provides insight into how Indonesian readers interpret class distinctions within American literature, potentially affecting how they view social class within their cultural context. Therefore, this research aims to present how Maria Lubis adapts the social classes, namely new money, old money, and working-class from the TL to the SL and elaborate on the adaptation process of these social class elements.

## Method

This study examines how aspects of social class are adapted from English to Indonesian in *GG* using a qualitative descriptive method. Borg & Gall (1989) describe qualitative research as an approach concerned with understanding the deeper meanings and interpretations of data. Examining the depth of culture and ideology found in literature and its translation is a relevant use of qualitative research. This aligns with the nature of translation studies, where the nuances of language, culture, and context play critical roles.

According to Hikmat (2011) by prioritizing the process over the end result, qualitative research enables the discovery of true connections between the objects studied and gives the research topic extensive contextual meanings. The data collection involved a close reading of both texts to find narratives that highlight social class aspects.

## Results and Discussion

Based on thorough reading and analyzing of F. Scott Fitzgerald's novel and its translated novel by Maria Lubis, the researcher concludes

### *The Adaptation of Social Class*

The adaptation process of a literary work, especially in identifying social class elements in the novel *GG*, requires the translator to navigate cultural differences and maintain the complex social dynamics happening throughout the story. In translating these aspects, adaptation acts a key strategy to portray the values, status, and social class standings in a way that is understandable and meaningful to Indonesian readers.

Weber (1978, p.187) believes that adaptation enables the translator to recreate the impression that the original text creates in the source culture in the target culture. This is especially important when discussing ideologically controversial subjects like class hierarchy, as a literal translation could miss the whole sociocultural meaning of the original text.

After identifying the text, the researcher elaborates how the narrative represents social class elements and how it's adapted to the TL. The primary data sources used in this research are the original English version of *GG* by F. Scott Fitzgerald, and its Indonesian translation by Maria M. Lubis.

Each chosen narrative is analysed to determine how these aspects were translated and whether their social significance was maintained or modified in the TL. Supporting academic literature, such as journals, thesis, and books are also used to strengthen the theoretical foundation of the research, providing insight to both adaptation strategy and sociological interpretations of social class. By joining these primary and secondary data, it provides a strong academic basis for analyzing the adaptation theory and social class elements in this research.

a total of 10 data that represents social classes. The data consists of 4 narrative dialogues portraying new money, 4 data portraying old money, and 2 data portraying working class.

### *Portrayal of New Money in 1920's American Society*

New money is a social group made up of self-made people who gained wealth within their generation, or in this novel's context through unusual business ventures as well. Despite their wealth and having an extravagant lifestyle, they lacked the sophistication and social standing of the old-money. Represented by Gatsby, the significant difference between societal validation and financial gain was strengthened by his attempt to imitate old-money class, which exposed the outsider status.

**SL:** 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. It was Gatsby's mansion (p. 5).

**TL:** ...Imitasi sempurna dari Hotel de Ville di Normandia, dengan sebuah menara di salah satu

*sisinya, bangunan baru di balik selapis tipis tanaman rambut liar, dengan kolam renang marmer, dan lebih dari 160-meter persegi pekarangan serta taman. Itu puri Gatsby.* (p.15)

This narrative shows the representation of new money people through the display of wealth and their aspiration of status. The translator adapted unfamiliar references into a familiar term for Indonesian readers. "Spanking new under a thin beard of raw ivy" is adapted as "*bangunan baru di balik selapis tipis tanaman rambut liar*", simplifying the metaphor while maintaining the display of artificial antique. Moreover, "forty acres" is adapted to "*lebih dari 160-meter persegi*", converting the measurement into a metric unit familiar within the target reader's language even though somewhat off the actual scale measurement.

This description of Gatsby's European imitation of grand mansion is a symbol of his attempt to enter the world of the old money. Gatsby's new money status is reflected in this lavish property, stated by (Weber, 1978), "Status honour is linked to specific styles of life," despite its lavishness, Gatsby's mansion represents a new way of living that tries to imitate but falls below of the established nobility. This supports Veblen's thesis of conspicuous spending, "conspicuous consumption of valuable goods is a means of reputability to the gentleman of leisure" (Veblen, 2009), which means that new money uses extravagant belongings to flaunt their wealth and elevate themselves in society.

The clash between social class and performing wealth is portrayed in the translation through adaptation, which keeps the original's critique of American social hierarchies while making its meaning clear to the Indonesian readers.

**SL:** 'If you want anything just ask for it, old sport,' he urged me. (p. 32)

**TL:** "*Jika kau menginginkan sesuatu, minta saja, Teman Lama,*" dia mendesakku. (p. 75)

This line was said by Jay Gatsby to Nick Carraway at his house party. The TL shows how the translator changes the text in the SL to make it culturally relevant in the TL. There is a clear social connotation associated with Gatsby's image in the SL. The phrase "old

sport" captures Gatsby's warmth and companionship, which are characteristics of the old money class interactions in the 1920s, as well as his attempts at portraying a feeling of nobility. But in the TL, the term is translated as "*teman lama*," which translates to "old friend." Throughout the story, Gatsby says this term countless times when addressing someone.

For Indonesian readers, "*teman lama*" shows naturalness and cultural alignment. The translator connects with the target audience's cultural norms and feels respectful, moreover producing a response in the target audience that is similar to that of the source audience is the main objective of translation (Zokirova, 2025). If "old sport" were translated literally, the reader could be confused by unfamiliar meanings or ideas, which is avoided in this translation method. But there is also a loss of nuance in this context. The TL does not capture enough on the socioeconomic implications and Gatsby's social ambitions. As a result, the Indonesian version lacks or reduces some levels of meaning, such as Gatsby's class-conscious character and the social dynamics of the era.

This data sample demonstrates the adaptation method's dual effects in translation. It loses some of the sociocultural nuances that are there in the SL, which could have an impact on how the reader interprets themes and character interactions.

**SL:** "I'll tell you God's truth... I am the son of some wealthy people in the Middle West—all dead now." (p. 42)

**TL:** "*Aku akan memberitahumu kebenaran...Aku putra pasangan orang kaya di daerah Barat-Tengah yang keduanya sudah meninggal sekarang.*" (p. 97)

In order to hide his poor origin, Gatsby makes up a rich and powerful history, which indicates his wish to be accepted into an elite social position. Based on the TL, the translator keeps the emotional tone of confession ("*kebenaran*") and the class implication of family wealth ("*orang kaya*"). The usage of "*pasangan orang kaya*" effectively translates the social image of a wealthy family. In order to join the East Egg elite, which values lineage over newly gained wealth, Gatsby creates a story of noble beginnings. This adapted line further emphasizes the idea of fabricated identity.

Social stratification is not only based on one's economic position but also on their "status groups", which are differentiated by a specific lifestyle and has a shared social honour that is usually passed on (Weber, 1948). Gatsby's made-up story of his lineage highlights the importance of status, highlighting the difference between his new money status and the old money class he wishes to be a part of.

In both the original and adapted translation, Gatsby's declaration acts as a performative act of showing his value in a society that is ranked by lineage rather than just wealth. This performative declaration of social class within an Indonesian sociolinguistic context is effectively conveyed by the translation.

**SL:** I bought a dozen volumes on banking and credit investment securities...promising to unfold the shining secrets that only Midas and Morgan and Maecenas knew. (p. 5)

**TL:** *Aku membeli belasan buku perbankan, kredit, dan saham investasi...berjanji untuk membuka rahasia-rahasia mengilap yang hanya diketahui oleh Midas, Morgan, dan Maecenas.* (p. 14)

The names Maecenas, Morgan, and Midas represent support of the arts, exceptional

#### *Portrayal of Old Money in 1920s American Society*

Social classes in the 20s in America were identified by family history, education, and cultural behaviour in addition to income. Through exclusive social clubs, top-notch education, and generational prestige, the upper class—especially those referred to as "old money"—inherited wealth and preserved their status. These people were considered society's moral and cultural leaders. Characters like Tom and Daisy Buchanan serve as examples of this group.

**SL:** ... For instance, he'd brought down a string of polo ponies from Lake Forest, it was hard to realise a man in my own generation was wealthy enough to do that. (p. 6)

**TL:** *Contohnya dia membawa sekawanan kuda poni untuk bermain polo dari Lake Forest. Sulit untuk mencerna bahwa ada seseorang dari generasiku*

wealth, and financial competence, respectively. The translation maintains the aspirational tone and cultural significance of the original reference to classical and financial figures. Rather than localizing the source titles to the TL, Lubis is employing a foreignization technique that brings the Indonesian reader closer to the ideological and cultural context of the original work, which reflects the strategic use of adaptation translation. Based on Newmark's theory, this strategy involves modifying cultural elements to suit the target readers, and in this case the translator combines adaptation and foreignization – choosing to maintain the source culture's reference while making sure the sentence remains clear and natural in Indonesian.

By making reference to these figures, this portrays how Nick subtly expresses his wish to rise in society and join wealthier circles, illustrating how investment and education are seen as the way to upper-class society. Sociologist Pierre Bourdieu argues that "taste classifies, and it classifies the classifier," implying that cultural references and the desire to learn about the elite strengthens social group differences (Bourdieu, 1984).

*sendiri yang cukup kaya untuk melakukan itu.* (p. 16)

Referring to "a string of polo ponies from Lake Forest" represents extreme wealth and social privilege. As cited in the website of American Museum of National History - A Passion for Polo, Polo is historically known as the "sport of kings," is associated with the elite, their status, and generational wealth – particularly in American upper-class culture. Lake Forest is known as a wealthy suburb in the American state of Illinois, which further validates the character's (Tom Buchanan) connection with elite social circles. Additionally, the exclamation of "it was hard to realise" reflects the uncommon and social distance of such wealth, even among those of the same age and generation.

While the TL maintains the surface meaning, the translator also attempts to preserve the implication of exclusivity and

amazement. The adapted translation also captures the core representation of social class. Through the use of *kuda polo*, *kekayaan*, and the tone used, it aligns with Newmark's definition of adaptation which ensures the socio-cultural implications of the elite status are maintained in the target culture, even though subtly domesticated through general terms like "*cukup kaya*."

**SL:** There is always a halt there of at least a minute, and it was because of this that I first met Tom Buchanan's mistress. The fact that he had one was insisted upon wherever he was known. (p. 17)

**TL:** *Kereta selalu berhenti disana setidaknya semenit, dan karea hal inilah aku pertama kali bertemu dengan simpanan Tom Buchanan. Fakta tentang Tom memiliki Perempuan lain ditegaskan di mana pun dia dikenal.* (p. 40)

Based on the adapted translation, the translator preserves the order of events and cause-and-effect connection between the train halt and the narrator's encounter with Tom's mistress are unchanged in the translation. By doing so, Indonesian readers can comprehend the events in a way that is familiar to them and contributes in keeping the original narrative rhythm.

This narrative portrays social class by exposing the entitlement and moral impunity or the act of free from wrong actions that are often associated with upper-class status, especially within the old-money elite. The translator maintains both the literal meaning and the implied social context. "Mistress" in English carries a dual connotation: a woman involved romantically, often secretly, with a married man, and a symbol of male power or wealth. Meanwhile, the TL adapted it as "*simpanan*" which carries a similar nuance, usually understood as a woman supported financially by man in an affair. Therefore, this word choice aligns well with Newmark's adaptation theory, where the cultural terms are translated with an equivalent term in the TL.

The line "insisted upon wherever he was known", emphasizes Tom's affair is publicly known and accepted within his social circle, the phrase "*ditegaskan di mana pun dia dikenal*" maintains the source language's idea,

though it becomes a bit more formal and neutral tone. While "insisted upon" carry a gossip-like or judgmental tone in English, "*ditegaskan*" tends to be a factual statement. This line somewhat softens the language while keeping the main idea of social acknowledgement, which is in line with Weber's theory that social circles defend their own people even when ethics is ignored.

This shows that Tom's social class protects him from consequences, rather than a scandal, his affair with Myrtle is viewed as a symbol of power. The narrative perfectly shows Weber's theory of power in social class, where Tom acts as he desires. Weber (Economy and Society, 1978, p.186) stated that individuals of such high class may "monopolize ideal or material goods or opportunities."

**SL:** "She's not leaving me!" Tom's words suddenly leaned down over Gatsby. "Certainly not for a common swindler who'd have to steal the ring he put on her finger." (p. 85)

**TL:** "*Dia tidak akan meninggalkanku!*" Tom tiba-tiba saja menyanggah keras kata-kata Gatsby. "*Tentu saja tidak kalau demi seorang penipu yang akan mencuri cincin yang dipasangkan di tangannya.*" (p. 195)

This portrays class-based discrimination, as an old money, Tom Buchanan confronts Gatsby's social validity along with his illicit intentions in attempt to prove his power over him. The first line of the TL maintains the core meaning and emotional intensity of the SL, but modifies some expressions to make them clearer culturally. "Common swindler" is translated into "*penipu*", which, despite not translating the word "common", it still conveys a sense of insincerity and wrongdoing. Mentioned by Newmark (1988) adaptation requires focusing on the effect towards the target reader, placing naturalness and clarity in the TL culture, rather than word-for-word precision. Since the Indonesian word "*penipu*" already has a strong negative connotation that is enough to express social disapproval. This is aligned with Nida's theory of dynamic equivalence, which focuses on having the same effect on the target audience that the original text did on its audience Weber (1948, p.187).

Furthermore, the translation maintains the elitist insult Tom delivers by retaining the symbolism of the ring, which indicates both marriage legitimacy and social standing. The metaphor's preservation in the SL and TL strengthens the elitist undertone. In typical social contexts, rings have historically symbolized a man's ability to give both materially and symbolically, alongside with his commitment. Tom points out that Gatsby would never be able to lawfully pursue Daisy – not out of love, but rather because he is not part of the social class that would give such a relationship validity or respect. The idea that Gatsby would “have to steal the ring” highlights how, in Tom's opinion, Gatsby lacks both the moral and social status that Tom associates with inherited money as well as the financial credibility that comes with it.

By maintaining the original's tone, implication, and symbolism, the translator reflects this and effectively communicates that genuine access into the old money class requires more than just wealth; it also requires lineage, culture, and passed down legitimacy.

**SL:** “They're a rotten crowd,” I shouted across the lawn. “You're worth the whole damn bunch put together.” (p. 98)

**TL:** “*Mereka orang-orang jahat,” aku berteriak dari Seberang pekarangan. “Kau lebih berharga daripada mereka semua.”* (p. 224)

*Portrayal of Working-class in 1920s American Society*

Under the “old money and “new money” classes was the working-class, which included workers who were all attempting to find financial stability in a society that was developing quickly. Long job hours, restricted educational opportunities, and inadequate living conditions all influenced their lives. This class is represented by Myrtle and George Wilson.

**SL:** “I married him because I thought he was a gentleman,” she said finally. “I thought he knew something about breeding, but he wasn't fit to lick my shoe.” (p. 23)

**TL:** “*Aku menikahnya karena kukira dia lelaki sejati,” akhirnya dia menjawab. “Kupikir dia*

This line is a powerful expression of moral judgement and social differentiation said by the narrator of the story, Nick Carraway, towards the end of the story, when he eventually separates himself from the shallow upper class. In the adapted translation, Lubis translates it as “*mereka orang-orang jahat,” aku berteriak dari Seberang pekarangan*”, where the adaptation softens the SL harsh tone while preserving the central theme of moral differentiation and emotional devotion to Gatsby. The translation of “rotten,” implies profound moral wrongdoing, is translated as “*jahat*” (evil), which implies a general moral violation but lacks the original phrase's slang nuance and social disregard. By maintaining readability and cultural relevance, this aligns with Newmark's adaptation theory by having the translator adapt more acceptable equivalents in the TL for statements that are emotionally or culturally different.

In this line, Nick defends and praises Gatsby by drawing a comparison between him and the careless and morally unethical social elite. The Buchanan's represent the wealthy, entitled, and careless “old money” class, regardless of the harm they cause. They hide behind their wealth and social standing, avoiding consequences resulting from their careless actions. Even though Gatsby has a questionable past and his wealth is illegitimate, Nick, who is disillusioned by the emptiness of the upper class, respects his genuine ambition and loyalty.

*mengetahui sesuatu tentang status sosial, tapi dia bahkan tidak pantas untuk menjilat sepatuku.”* (p. 56)

This dialogue reflects Myrtle Wilson's dissatisfaction of her husband's social status. In the SL, “gentleman” carries historical connotations of upper-class upbringing, mannerisms, and etiquette, meanwhile in the TL it is translated as “*lelaki sejati*” (real man) points out ethical standards or expected male courtesy, reflecting a more similar and culturally understandable idea. Even though this effectively adjusts to the value system in the target reader's culture, it loses some of the SL nuance. The translator also adapted “breeding” as “*status sosial*”, where breeding refers to social training and wealthy upbringing, which are

usually associated with passed on traits and upper-class behavior.

Myrtle's focus on George's lack of "breeding" and sophistication represents her obsession on status group, which, according to Weber (1948, p.187) is defined by a "specific style of life" and regularly preserved by "conventions restricting social intimacy". Myrtle's expectation that George would show these social manners highlights the symbolic significance of perceived status.

In the TL, the translator preserves the dialogue's core relationship between power and class prejudice while translating culturally bound terms into culturally meaningful interpretations. Although the speaker's upper-class disregard is made understandable to Indonesian readers, feelings of frustration and social critique are still present. It showcases the effective application of adaptive equivalency in literary translation.

**SL:** This is a valley of ashes – a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-grey men who move dimly and already crumbling through the powdery air. (p. 16)

**TL:** *Ini adalah Lembah debu – peternakan fantastis tempat debu menumpuk bagian gandum yang berbukit-bukit kecil dan besar, serta taman-taman menyeramkan; tempat debu melapisi rumah-rumah dan cerobong-cerobong asap dan, akhirnya dengan usaha yang sangat keras, membentuk orang-orang yang bergerak samar dan berhamburan di udara yang pekat.* (p. 39)

This passage on the novel's description of "valley of ashes" is full of metaphor and social symbolism, making it challenging to translate into Indonesian. Lubis skilfully applies Newmark's adaptation theory by keeping the original text's tone and symbolism while adapting linguistically and culturally

## Conclusion

The adaptation of social class elements from the novel GG to its Indonesian translation, involves more than just translating a language but a discussion between two cultural contexts. Translating complex themes requires a careful

complex descriptions to the Indonesian reader's understanding. The phrase "valley of ashes" is translated as "*lembah debu*" which shows the environmental misery, and "ashes" (which implies industrial waste) is generalized as "*debu*" (dust). Although the slight change softens the industrial metaphor, it is essential for the TL understanding. The metaphor "ashes grow like wheat" is translated as "*debu menumpuk bagian gandum*" – not a literal grow like wheat" but "piling on wheat parts," which somewhat changes the image while maintaining its absurdity. The source text "grotesque gardens" evokes industrialism and labour exploitation, while the translator adapts it as "*taman-taman menyeramkan*", making it slightly less industrial in tone.

This passage provides a symbolic critique of the working class, especially those left behind by the pursuit of wealth. Max Weber (1978) defined these "ash-grey men" as alienated workers who lack power, class, and status. This social critique is preserved for the Indonesian audience through the adapted translation. The adaption reflects the dark reality of lower-class existence and Raymond Williams (1989) notes that "culture is ordinary," which means that even ordinary lives (like those in the valley of ashes) can reveal deep secrets about how society works.

Based on the analysis of the findings, these 10 data represent social class accordingly and it concludes that no translation work can be completely equivalent in the TL, there will be some nuance loss in certain contexts for the target reader to understand and be familiar with. In contrast to previous studies on this novel, whether on the sociological aspect or translation aspect, this research finds that the translator, Maria Lubis, applies adaptation strategy effectively in translating social class contexts from the SL to the TL, which has not been studied previously.

consideration to preserve the original text's ideological depth as well as making it understandable and relevant within the Indonesian cultural context. This balance is reflected in Maria Lubis' translation, which uses



culturally suitable language and preserves the stratification nuance while maintaining the core of Fitzgerald's allegations of social expectations and class divide in America in the 1920s.

In order to make sure the target audience understands the characters' positions and the values of culture they represent; the translator adapted these aspects into the target language. Eventually, this process shows how important the translator is as a cultural mediator as well as a language interpreter and reshaping the social nuances of the original work for the target audience without losing its thematic relevance.

While wealth and status are often portrayed as desirable, the story reveals the emptiness that exists behind the image of the upper class. In contrast to Gatsby's ambition, compassion, and emotional genuineness,

characters from the established elite, like Tom and Daisy Buchanan, display a feeling of entitlement, recklessness, and lack of morality.

Lubis' translation of these concepts into Indonesian effectively conveys this moral contrast by demonstrating that, despite being an influential social element, social class is not a guarantee of moral character or human worth.

However, like any adaptation translation, some losses in nuance are unavoidable. Some meanings associated with the East Coast elite culture and Western nobility are not entirely translated across cultural boundaries. Based on the 10 data found in this research, the overall work shows an effective resolution of social class-related topics that reflect the main concept of the source work as well as the target reader's perception.

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