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An Analysis and Discussion of Language Ornament in the Translation Version of the Novel *The Great Gatsby*

WANG Wenjing^{[a],*}^[a]School of Foreign Languages, Inner Mongolia University for the Nationalities, Tongliao, China

*Corresponding author.

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Abstract

The article mainly discusses the language ornament of the translation version of the novel *The Great Gatsby* in the two translation versions to analyze from its subtleness and to criticize from its flaw. To be honest, because of the special character of translation it's hard to be perfect for any translation version. Every translation version is half flaw and half virtues. Through the critical repudiation it is easy to understand what the translator said the hard translation. At the same time it is also possible to understand many theories of linguistics and figurative speeches just to widen one's knowledge in comparison and to widen one's horizon in discrimination. Therefore the paper mainly mentioned the choice and ornament of the words in the translation version of the novel *The Great Gatsby*.

Key words: Translation name; Word ornament; Analysis; *The Great Gatsby*

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INTRODUCTION

The translation of literature works begins with the accurate understanding of the words and languages of the original works. Only with the accurate understanding of a certain word can the word be converted and translated

in translation. Since the words and languages must be converted into the translation words, they are certainly carefully analyzed and well chosen to express with the most suitable translation words. Owing to the rich vocabularies and more synonyms for the translation of English literature works, the translators must carefully choose and discriminate the translation words and phrases in order to seek the wonderfulness of the words and phrases. About the choice of the translated words the translator often considers the language itself referring to the cultural property, national psychology, religious tradition. Just as the translator says,

Literary translation contains abundant cultural information and pays attention to the rhetorical effect. The new critics and formalism theorist have long carried on the empirical distinction for literature and other forms of language, which mainly show the aspects of style and effect.

Therefore the paper mainly discusses the language ornament of the translation version of the novel *The Great Gatsby* in the two translation versions to analyze from its subtleness and to criticize from its flaw. To be honest, because of the special character of translation it's hard to be perfect for any translation version. Every translation version is half flaw and half virtues. Through the critical repudiation it is easy to understand what the translator said the hard translation. At the same time it is also possible to understand many theories of linguistics and figurative speeches just to widen one's knowledge in comparison and to widen one's horizon in discrimination. Therefore the paper mainly mentioned the choice and ornament of the words in the translation version of the novel *The Great Gatsby*.

1. THE TRANSLATION ABOUT THE TITLE OF THE NOVEL

The translation of literary works first begins from the name of the works. So this part is about the translation

of the name of the novel. There are mainly five kinds of Chinese translation versions about the name of Mr Francis' novel *The Great Gatsby*. They are 《大亨小传》(Qiao Zhigao translating, 1974), 《了不起的盖茨比》(Wu Ningkun translating 1983), 《大人物盖茨比》(Fan Yue translating, 1983), 《长岛春梦》(Wu Ningkun translating, 1996), 《灯绿梦渺》(Zhou Dongren translating 1982). However, in these translation names people use 《了不起的盖茨比》 more and accept it more generally. Qiao Zhigao's translation version was the earliest Chinese translation version which was called 《大亨小传》. Today when readers read it they feel it obviously inappropriate. The whole novel is about Gatsby's life story so why can it be called brief biography? If people carefully contrast Francis' book name *The Great Gatsby*, they will find there is no word like tycoon. It cannot be translated only by the word Great. Although the readers can see that Gatsby is rich indeed from the novel it is not proper for him to be called tycoon. In the Modern Chinese Dictionary tycoon is explained to be a person who is powerful in a certain place or in a certain industry. In the novel Gatsby is only an emerging overnight millionaire. He belonged to the vulnerable group when he encountered with the old aristocracy represented by Tom. Finally he was defeated and lost his life. So it could not be powerful for him. In most film and television works many tycoons were described as the figures who were unkind, sly, extravagant but rich looking down upon the poor people. It is natural that this has a subtle influence on the public's appreciation habits and psychology causing people to understand the word "tycoon" with such information. While in the novel Gatsby possessed no bad behaviors. It seemed that he was a rich man with high moral character. So when he was called tycoon it seemed contempt and disrespected. If we call the rich man tycoon, we feel uncomfortable in the heart. So it is unacceptable. Let's have a look at the translation title 《大人物盖茨比》. At the first sight you will think that Gatsby is like the great man in the history or like the very important men in the political field and those leaders. After reading the novel you will find he is neither the secretary general of the United Nations nor the president of America. He is even not a senator. So where is the word "big" from? It is obvious from the word "Great". After the long time it is eliminated. Not so many people use it again.

In 1996 professor Wu Ningkun used the translation name of 《长岛春梦》 but after 1997 he used 《了不起的盖茨比》 again. The reason may be that although *长岛春梦* belongs to the poetic language it is overobscure. Meanwhile it limits the space of the story and does not accord with the space breadth. It is obvious that the story of the novel does not only limits in the long island. The word "春梦" is complicated in Chinese meaning which can be both referred to the fleeting pretty scene or the wish that cannot be achieved and the dream about sexual

passion between men and women. The general readers often understand the second level of meaning which is certainly against the theme of the works.

《灯绿梦渺》 is also another translation title which had been adopted by some people for a period of time just because of its four-word poetic languages to highlight the topic. The dream for love and happiness sought by Gatsby was destroyed. The green light also symbolizes the idealism goal hunted by Gatsby which implies an inherent aesthetic interest in accordance with Chinese. So it was popular in a wide range. But this translation title also has its limitations. The hazy and reserved four—word style conveys the theme of the novel twist which is not easily appreciated by the ordinary readers. From the perspective of the language sense the green light and the slight dream are paralleling which seems that the slight dream is caused by the green light. The green light directly leads to the slight dream. The tuition does not agree with the contents of the works. The limited image "the green light" is also hard to contain Gatsby's rich and complicated life and his ups and downs. Certainly in the translation of English works four—word style was adopted to become the classic translation for it conforms to Chinese readers' reading habits and receiving psychology. In Chinese a large quantity of idioms and proverbs belong to this kind of mode. For example 《呼啸山庄》 is the translation name called by Yang ba for Amily Bronte's *Wuthering Heights*. After its translation it was accepted widely and eventually became a classic translation name. Yang ba once talked about the scene when he translated this title.

One night heavy rain mixed with strong wind outside the window. A gust of wind whistled by raindrops falling down on the window glass just like Catherine crying outside to call me to open the window... I said to myself unconsciously *Wuthering Heights*... Suddenly inspiration came to my mind. I wrote the four words down 《呼啸山庄》 excitedly.

When the translators feel Catherine's situation they polished the spark of inspiration which is formed because of her long-devoted thought in a particular atmosphere.

In order to ask a great many readers to accept the translation name of 《了不起的盖茨比》, the plain and easy translation which is word for word both cares for the main character of the novel and communicates the general readers' receivable psychology. The success of the translation title lies in the word "Great". "了不起" this word contains the meaning of nifty and irony and at the same time abandons the solemn and dignified meaning of "伟大的". This word is corresponded with the hero's identity who became the master of Xiluan mansion at once selling bootleg wine and drank every day. Once the translation title was translated it was accepted widely by people. Now 《了不起的盖茨比》 is popular with readers, which is adopted by a great many foreign literature writers. How on earth is the translation title good? There are at least two reasons. Firstly it sticks to the theme of the article. The title translation of the

foreign literature novels should be concise to avoid being burdensome and cumbersome. But the title of the novel is often the finishing touch, from which the readers can get the main contents of the book. It is said that Francis changed the title for several times after he finished the works. Eventually he was determined to choose the name of *The Great Gatsby*. It can be seen that the original writer took great pains to choose the title after his repeated comparison. The writer employed the protagonist's name as the book name. It was probable that he wanted to send the message that the book was about the story of Gatsby who was great directly. As for his story and how he was great, please read the book. It is ideal to combine conciseness and relevance to the subject together. The translation title of 《了不起的盖茨比》 is suitable. Secondly it is loyal to the original article. If the translator can not find a proper translation title or the translation title can not express the main idea of the original article well, the best translation method is from the angle of being loyal to the theme and content of the original article. Gatsby appears in the title of the book. It is obvious to highlight the protagonist of the novel to show the story developed about Gatsby. Great was added before Gatsby to show the writer's positive commenting attitude towards him. It is acceptable to adopt the direct translation after considering the whole structure of the original works and at the same time the Chinese expressions, the word Great being treated flexibly. It is not enough to only see the name of the original works for the translation title but to pay more attention to the content of the original works.

《了不起的盖茨比》 this translation title is more obvious concerning the content of the works and more colloquial so it is much easier for the Chinese readers to accept it.

About the title translation of the book Gebaoquan once pointed that there were five difficulties in translation. One of them was about the translation difficulty of the book name and the title. It can be proved by the other translation title of the English original works. The translation title of the famous work of Stevenson *Strange Case of Dr. Jekyll and Mr. Hyde* once was a headache for the translators. There were more ways of translation. The frequently used translation title is the direct translation 《哲基尔医生和海德先生的奇事》, another translation name is 《化身博士》. Shun Yifeng pointed out the disadvantages in analyzing the above two examples. The former is wordy and complicated. As the book name it is not brief and concise. From the perspective of English expression the implications of case are rich. From the perspective of the source language Dr. Jekyll and Mr. Hyde are actually one man. It is hard to be embodied in the target language for there is no equivalent expression in Chinese. While the translation name of 《化身博士》 is even more confused for readers. For in the novel Dr. Jekyll was a doctor not a learned scholar. It is possible that the translator misunderstood the abbreviation of Dr. which can be both “医生” and “博士”. Once connected

with the content of the novel it can prove to be wrong to translate it into “博士”. It is irrelevant of the word “化身”. What is the object of incarnation? If Mr. Hyde were the embodiment of the evil, what about Dr. Jekyll? He could not be said as the embodiment of righteousness. As a result it was hard to form the double relationship of the positive aspect and negative aspect. Therefore Sun Yifeng eventually suggested translating it into 《善恶两面》 considering to spotlight the core content of the works. This belongs to the translation method loyal to the original works.

The other famous translation works of Francis also can give readers some illumination such as his wonderful works *Tender Is the Night* which was translated into 《夜色温柔》. There is even no other translation method. From which it can be seen that this translation name has been accepted popularly. From its form both are four—word styles with Chinese and English corresponding in an orderly way. As far as its text meaning is concerned, the inverted order of English language expresses the character of the literature language vividly. The Chinese words 夜色温柔 which is a kind of poetic expression properly embody the marvelous situation conveyed by the original works. From the angle of the content the story is about a wretched romantic one with the perfect combination of the content and form. It seems that the translation title is quite suitable. For some foreign novel translation title about love Chinese translators frequently use romantic poetic languages to give the translation name. The first long novel of Francis, *This Side of Paradise*, was used in the name of 《人间天堂》. A large number of experts and scholars who have been studying Francis' works like Dong Hengzhan, Wu Jianguo and American literature expert Chang Yaoping are using this translation name. Few people use 《天堂那边》. There are both considerations about the form and more about the content. After all content is more important than form.

2. AN ANALYSIS AND DISCUSSION OF THE TRANSLATION TEXT WORDS

The choice of the words in the translation works is not only discussed in the Chinese level. Translation is not to create literature works with Chinese, which is limited by the original works, but to analyze and discuss according to the original works. Whether the translated languages are concise and accurate depends on the translators' correct and deep understanding of the words in the original works. The following is an analysis according to the part of speech of the words.

2.1 The Choice of Adjective and Adjective Phrases

In the novel *The Great Gatsby* the opening plot has not been developed and the author's commenting words are more. The words are obscure with the translation of a

lot of words being worth to study especially about some adjectives and adjective phrases. The following examples are chosen to be analyzed. For example, in my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

Wu's translation: 我还年轻, 阅历不深的时候, 我父亲教导过我一句话, 我至今还念念不忘.

Cheng's translation: 在我还很年轻, 不谙世事的年代, 我的父亲曾经忠告过我, 我至今铭记在心.

In this example the translation about word "vulnerable" is indirect in both translation sentences. In Wu's translation it was translated into 阅历不深 while in Cheng's translation it was translated into 不谙世事. The real meaning of the word is "likely to be attacked". Another example, "He did not say any more, but we've always been usual communicative in a reserved way, and I understood that he meant a great deal more than that."

Cheng's translation: 他没有多加解释, 我和父亲之间的交流一直都是点到为止, 可是又非常畅通, 我总是可以领会到他话里隐含的更深层的意思.

Wu's translation: 他没再说别的. 但是, 我们父子之间的话虽不多, 却一向是非常通气的, 因此我明白他的话大有弦外之音.

In the two translation languages the adjective reserved in the phrase in a reserved way was translated in an indirect strategy. Wu's translation is 话虽不多 which seems too plain and lacks elegance. Cheng's translation is 点到为止 which is rather fine and considered as a genius pen. Cheng's translation is not only matched with the original meaning but also is used the four-word idiom which can arouse the translated readers' aesthetic imagination. "点到为止" this phrase embodies the fact that father and son communicate often echoing with the word "communicative" to express smoothness and efficiency between father and son.

Let's contrast some exquisite translation languages. It is what preyed on Gatsby, what dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of them.

Wu's translation: 使我对人们短暂的悲哀和片刻的欢欣暂时丧失兴趣的, 却是那些吞噬盖茨比心灵的东西, 是在他的梦幻消失后跟踪而来的污浊的灰尘.

Cheng's translation: 我对人们短暂的快乐或者忧伤都不再感兴趣了, 吸引我的, 是盖茨比所拥有的那种东西, 是在他在梦想破灭后随之而来的污浊的尘埃.

In the above examples in Wu's translation and Cheng's translation "abortive" is translated into "temporary". While in English abortive has no meaning like this. Abortive means unsuccessful. Here the translation language is dealt into temporary which has been obtained after a long process of thinking. It is obvious not smooth to translate the original language into unsuccessful. Just as Sun Yifeng questions that if the direct translation is hard translation, so the hard translation is the dead translation which is the same with no translation. If to compare abortive sorrows and short-winded elations, these two

phrases refer to sorrow and happiness separately. Sorrows and elations have the comparison relationship. Abortive and short-winded have a certain meaning connection. If to analyze carefully short-winded is the explanation of the word abortive. The similar structure in English has a lot.

About this part Wu's translation is "短暂的悲哀和片刻的欢欣". The orderly word-for-word translation both reflects the structure of the original works and corresponds to Chinese charm. Of course there is the translation example to consult. For example, everybody thinks so—the most advanced people. And I know.

Wu's translation: 人人都这样认为, — 那些最先进的人. 而我知道.

Cheng's translation: 所有人都是这么想的, 老人都不例外. 这些我全部了解.

In this example the biggest difference between Cheng and Wu's translation is about the meaning of the word advanced. Cheng translated it into old while Wu translated it into progressive. Why is there so big difference? From the context Daisy was narrating her encountering complaining her husband Tom about some unpleasant thing in her life. There is no need to have deep knowledge as for this matter. The ordinary people will get the right judgment after hearing that. Wu's translation is "人人都这样认为—那些最先进的人" which makes people feel unthinkable. Is it necessary for a distinguished man to judge a simple fact? If to emphasize a true simple fact, it is right to translate it into the man with the least judgment ability also can see it. So it can be found that Wu's translation has problems. His translation isn't suitable with the meaning of the works. From the dictionary the word advanced means progressive and old. So Cheng's translation is with the exception of the old men. It is obvious that it is appropriate and smooth throughout the whole context. So if ignoring the word with multi-meaning it is easy to cause the mistake of the translation language.

2.2 The Choice of Noun and Noun Phrase

In translation generally speaking the meaning of noun is more fixed. It is not so hard to deal with noun and noun phrases. It seems that there is no need to refine. But in the practical operation it is opposite. For example, "We are going off," he insisted, "I want you to meet my girl." Cheng's translation: "咱们就在这里停," 他的态度不容商量, "你得见见我的女人." Wu's translation: "我们在这儿下车," 他断然地说, "我要你见见我的女朋友." The key point of this example is about how to deal with the phrase of my girl. Cheng's translation is "我的女人". Wu's translation is "我的女朋友". From the angle of Chinese the two translations have big differences. 我的女人 is an oral expression in Chinese referring to my wife. But in the dictionary it is explained as the following meanings: a) a person having relationship with others; b) the person who has fallen in love with the other. Obviously girl friend means the female lover. According

to the common knowledge of the difference between 女人 and 女朋友 mainly lies in the marriage state. The former is obviously married and the latter refers to the girl who is not married. However, the interesting thing is that in the novel Tom asks Callaway to meet the woman who is married, in other words the other person's wife. She is neither the woman who falls in love with Tom nor his wife but the person who has a romantic relationship with Tom. In the Longman Contemporary English Dictionary there are three levels of explanations which are "a female child; a daughter; a word meaning a woman, which is sometimes considered offensive by women." Obviously these three explanations are not corresponded with the text meaning. There is another explanation which is old-fashioned a woman you are having a romantic relationship with". This piece of explanation is connected with the meaning of sentences in the novel. There are flaws in both Cheng's and Wu's translations. Readers can know that my girl refers to the lady of Wilson throughout the whole novel. So it is a misleading for the Chinese readers. In the second chapter of the novel when she commented the relationship between Tom and her elder sister in the flat rented by the Tom in New York, the younger sister of the lady Wilson said, "Tom's the first sweetie she ever had." In the sentence about the word "sweetie" Wu considered the exact situation and the translated language Chinese that is "汤姆还是她第一个相好的哩." It was not translated into "sweetheart" or "baby" with strong oral English. Another example is "The Caraways are something of a clan..."

Wu's translation: 姓卡罗威的也可算是世家. Cheng's translation: 我们卡罗威家族算得上名门望族. In the two examples both of them translated "something of a clan" vividly. If only to plainly translate the word clan into "家族", the whole phrase was translated into "有点像一个家族的样子" which is not only conformed with the above context but also makes people puzzled. The intention of the original writer was also to show the prominent background of this clan. So when it was translated into "世家" or "名门望族", it can both be expressed the author's willingness and be used to dredge the understanding way of the readers for the target language. Some proper words were used phonetic translation more as a result the translation language can keep the exotic color which can also make the translation language brilliant. Another example: "And a little later I participated in that delayed Teutonic migration known as the Great War." Cheng's translation: 不久以后, 我参加了第一次世界大战, 那场战争简直就是条顿人民大迁徙的盗版. Wu's translation: 不久以后, 我就参加了那个称为世界大战的延迟的条顿名族大迁徙. In the above example two proper names are mentioned which are "Teutonic migration" and "The Great War". In Cheng's translation he directly translated the former word into "条顿人民族大迁徙" and then translated the latter word into "第一次世界大战" adjusting the word

order to the order of the target language and omitting the word "delayed" boldly without translation. The word of piracy is used skillfully which is easier to be mastered by the contemporary readers who are clear with the sequence of the First World War and Germanic migration in the history pointing to the unjust nature of the First World War. The semantic information which the target language carries is full. By comparison Wu's translation belongs to direct translation in which the First World War or the Second World War was not mentioned. And at the same time the double attributives were put before the central nouns which made the target language readers feel sluggish and not free. The original works belong to the common structure in English which is fluent and natural to read. So it is different from the style of the original works. Just as some translators said that there is a trap in the direct translation which seems to be loyal to the original works but loses the things out of the semantics such as the style and lasting appeal of the article. There are also some nouns whose translation seems casual but after careful scrutiny the beauty can be appreciated. For example "She's got an indiscreet voice," I remarked. "It's full of — " I hesitated. " Her voice is full of money," he said suddenly.

Wu's translation: "她的声音很不谨慎," 我说, "它充满了....." 我犹豫了一下. "她的声音充满了金钱." 他忽然说.

Cheng's translation: "她说话不慎重," 他接着说, "声音里充满了....." 我迟疑着没有说出来. "声音里充满了金钱" 他突然接口道.

This example is often mentioned which is used to analyze Daisy's nature as a money girl. Even her voice is connected with money. But in Chinese 她的声音充满了金钱 which is confused by people and should be explained then it will be proper. However, to read according to the original works the following languages are the explanation to full of money. The sentence is "It's full of money—that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals, song of it....." It suddenly dawned on the readers that the translator is brilliant. If it were explained in the above language and translated into "声音里充满了金钱, 叮当作响" in the following sentence it is hard to deal with it. Meanwhile it is the above confusing that can lead readers to read the following passage to seek for the answer.

2.3 the Dispose of Verbs and Verb Phrases

In any language verb is the very important part of speech. The literary works pay special attention to the accurate use of verbs to make the described objects fresh and vivid. In the translation process to consider and weigh the verbs the suitable words can add grace to the translation article. Compare several examples of different dispose about the same verbs and analyze their advantages and disadvantages. For example, "I think he'd tanked up a good deal at luncheon, and his determination to have

my company bordered on violence. The supercilious assumption was that on Sunday afternoon I had nothing better to do.

Cheng's translation: 我猜想他可能午饭时喝高了, 他简直是强迫我陪他, 他自以为是的以为, 反正这个星期日的下午我也无所事事。

Wu's translation: 大概他那天午饭时喝得够多的, 因此他硬要我陪他的做法近乎暴力行为。他狂妄自大地认为, 我在星期日下午似乎没有什么更有意思的事情可做。

In the translation sentence Cheng uses 喝高了 to translate "he'd tanked up, not only with the concise words but also in conformity with the oral English, translating vividly and in a lively way. But of course in the following translation the word "supercilious" is not well translated which is not fluent in the target language. In form "以为" was repeated and in vision it is burdensome which is hard to pronounce. So it is better to change it into "他想当然地认为", which is in accordance with the style of the target language, smooth and writing at one stretch without refinement. So it is important to understand the original works accurately and then to elaborate trying to find the better and more vivid translation. Another example "The murmur trembled on the verge of coherence, sank down mounted excitedly, and then ceased altogether."

Wu's translation: 喃喃的话语声几次接近听得真的程度, 降低下来, 又激动地高上去, 然后完全消失。

Cheng's translation: 那热情洋溢的谈论有时候能够听出来, 有时候却十分低沉, 有时候十分激昂, 最后完全听不见了。

"Trembled on the verge of coherence" means "声音颤抖几近连贯一致". In Wu's and Cheng's translations both are translated into "接近听得真的程度" which is not in accordance with the context. If it could be heard clearly Miss Baker would not manage to eavesdrop. Because Tom talked with his mistress on the phone inside room as well as other people it was natural that his voice was smaller and he would avoid something. In the original works murmur was used. The people outside the door could not hear clearly only to get the change of voice, sometimes continuous sometimes high and low. The first comma is the function of explanation and the latter three verb phrases express how coherent the voice is. So the translation version can be considered as: 电话上交谈声嘟嘟喊喊让人听起来时断时续, 一会儿低沉, 一会儿激越, 最后悄无声息。Another example "I don't see the idea of going to town," broke out Tom savagely. "Women get these notions in their heads—"

Wu's translation: "我真不明白进城去干什么," 汤姆怒气冲冲地说, "女人总是心血来潮....."

Cheng's translation: "我真是搞不懂这些女人在想什么, 这么热的天进城去干什么." 汤姆咬牙切齿地说, "女人的脑子里一旦打定了主意....."

The frequently seen verbs "get" and "see" were disposed with ingenuity in the translation sentences. If

they were translated in a direct way they would be pale and influent in semantics. Especially Wu's translation is concise and fluent. "don't see the idea of going to town" (看不出/没想到进城去的主意) If it were translated directly the semantics was not smooth. Wu's translation is "真不明白进城去干什么" which not only keeps the negative form of the original sentence but also adds some interrogative mood, reflecting Tom's reluctant mind. The latter sentence "Women get these notions in their heads—" the word "get" was translated vividly. "女人总是心血来潮....." this sentence both expresses his discontent emotion and highlights Daisy's lack of deliberation in action who is optional. It was unavoidable that she would cry out on seeing Gatsby's many clothes and kissed Gatsby's face when her husband turned around.

2.4 Dealing With Preposition and Preposition Phrases

Prepositions are rich in English. Some scholars call English preposition language. In English prepositions are often used to substitute verb phrases, that is to say, using static state to replace dynamic state. Like the sentence "He is at his books (他在读书); he has someone behind him (有人给他撑腰)". The pure prepositions are not so many in modern Chinese, which were evolved from the verbs. A majority of prepositions maintain the function of verbs. Therefore in the process of English to Chinese translation most of preposition phrases are converted to verbs in Chinese to translate. The vivid translation naturally adds much grace to the translated languages. Look at the following examples.

"Their eyes met, and they stared together at each other, alone in space. With an effort she glanced down at the table."

Wu's translation: 他们的目光相遇了, 他们彼此目不转睛地看着对方, 超然物外。他们好不容易才把视线转回到餐桌上。

In the original sentence four preposition phrases were used which were at each other, in space, alone in space, with an effort, at the table. They separately show the direction of action and realize ways. In Wu's translation the preposition structure 到餐桌上 was used in the last part while the former three parts were converted to verb phrases without revealing something especially "超然物外" this kind of translation made "alone in space" this part more vivid. The classical description reproduces the deep gazing between them. Another example: "Gatsby was overwhelming aware of the youth and mystery that wealth imprisons and preserves, of the freshness of many clothes, and of Daisy, gleaming like silver, safe and proud above the hot struggles of the poor."

Cheng's translation: 盖茨比在这个时候真正意识到了富有的美丽, 意识到了富有是如何抓住并永保青春和神秘, 意识到不计其数的衣服如何让人带给人新鲜的感觉, 意识到黛西像白银一样闪闪发亮。她的生活安全又骄傲, 远离穷人激烈的生活斗争。

Wu's translation: 盖茨比深切地体会到财富怎样禁锢和保存青春与神秘, 体会到一套套衣着怎样使人保持清醒, 体会到黛西像白银一样皎皎发光, 安然高踞于穷苦人激烈的生存斗争之上。

In this translation sentence there are more than six parts about preposition phrases among which of the phrase is used in four parts and phrases led by like and above are used in two parts separately. The context of this sentence is that Gatsby saw the importance of wealth to Daisy's life clearly. He could help her to keep youth and give people fresh sense making her be far away from the poor's fierce life struggle. The translation sentence mainly used the verb “意识到” and “远离” to convert the translation for the preposition. Especially the word “远离” is successful in converting the word “above” into a dynamic state, highlighting the privilege of Daisy. Compared with Wu's translation “安然高踞于穷苦人激烈的生存斗争之上”, although retaining the meaning of the word “above”, the translation language is not concise and seems sluggish. Furthermore here “above” does not refer to the relation of the position. So it is unnecessary to translate it out directly. Liberal translation can reflect the writer's intention more.

CONCLUSION

This paper mainly discussed the ornament and choice of the words in the process of translation especially about the title translation and some parts of the speech of the words. To be honest, because of the particularity of literature translation, any translation version is hard to be perfect.

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