

## **Seeing Elegance in Literary Translation from Translation Aesthetics --after Reading Translated Text of *Vanity Fair* by Yang Bi**

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### **Abstract**

*“Elegance”, one criterion of Yan Fu’s triple translation criteria, requires a translation to be aesthetically pleasing. “Elegance” is to relay the style of the original text. Literary translation is a unique art and it emphasizes on aesthetic effect. Theses on science and technology, articles on social science and literary works all have their cognitive values. But, being different from the former ones, literary works possess aesthetic values. Reading literary works make readers mainly arouse strong emotional activities and gain aesthetic enjoyment. The excellent translation of *Vanity Fair* by Yang Bi recreates the original one through bringing Chinese language into play and reappears the romantic charm of the original text perfectly because the translator holds “moderation” well and does not rigidly adhere to forms and grammar of the original text. It sets a good example for us. This paper mainly talks about the realization of elegance in literary translation from aesthetic aspect and cites and analyzes some classical examples illustrated in *Vanity Fair* translated by Yang Bi to show that literary translation emphasizing on aesthetic effect and its good results.*

**Keywords:** elegance, literary translation, translation aesthetics

### ***I. Introduction of Translation and Literary Translation***

Good theory is based on information gained from practice. Good practice is based on carefully worked-out theory. The two are interdependent. The ideal translation will be accurate as to meaning and natural as to the receptor language forms used. Translation is a process based on the theory that it is possible to abstract the meaning of a text from its forms and reproduce that meaning with the very different forms of a second language. Translation, then, consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Translating is a complex and fascinating task. In fact, I. A. Richards (1953) has claimed that is probably the most complex type of event in the history of the cosmos. Translating is essentially a very complex phenomenon, and insights concerning this inter-lingual activity are derived from a number of different disciplines, e.g. linguistics, psychology, sociology, cultural anthropology, communication theory, literary criticism, aesthetics, and semiotics (Eugene A. Nida, 2001:364).

Theses on science and technology, articles on social science and literary works all have their cognitive values. But, being different from the former ones, literary works possess aesthetic values. Reading literary works make readers mainly arouse strong emotional activities and gain aesthetic enjoyment. The particularity of literary works needs literary translation to provide an aesthetic object which is equal to that of the original text in aesthetic effect for readers, so that readers of translated text can get aesthetic values of works by their own knowledge and experience.

As long as the translated text can reach this aim, it is acceptable that translators use which translation devices in the course of translation, literal translation or free translation, domestication or foreignization, resemblance in form or in spirit, etc.

How to make the aesthetic effect of the literary translated text equal or approximate to the original one's, it involves many aesthetic questions. It is impossible to expound comprehensively so this paper just cites and analyzes some classical examples illustrated in *Vanity Fair* translated by Yang Bi to show that the literary translation emphasizes on aesthetic effect.

## II. Literary Translation and Aesthetics

Yan Fu won his reputation as a famous translator also as a result of his contribution to translation theory. He set down the triple translation criteria of "Faithfulness, Fluency and Elegance," which he called "Xin DaYa" in the preface of the translated *Evolution and Ethics*. These criteria influenced the development of translation practice and theory for almost half a century after it came into being. "Faithfulness" requires that the meaning in the target language should be faithful to the meaning of the original; "Fluency" is the requirement of intelligibility of the target language text, the translated text should be in accordance with the language rules of the target language; "Elegance" requires a translation to be aesthetically pleasing. In a broad sense, faithfulness, fluency and elegance can be called "felicity", i.e. well-chosen phrasing. This paper mainly talks about the realization of elegance in literary translation from aesthetic aspect.

The fact that translation studies needs aesthetics is decided by the nature of translation studies. Translation is the science (an empirical discipline) as well as arts (across-language arts). Aesthetics belongs to the branch of philosophy dealing with the principles of beauty and artistic taste. Therefore, the translation studies will inevitably expound, elaborate and analyze its artistic quality by means of the aesthetics, i.e. issues related to translation aesthetics and expression. As far as the translation studies concerned, the aesthetics is a theoretical method by which we understand and analyze the arts of translation.

The aesthetic expression in translation<sup>1</sup> is an important part in the discussion of translation and aesthetics. It includes following aspects.

### (1) The general process of translation experience<sup>2</sup>

**Level I:** Cognition is characterized by objects.

This is the subject's object reaction to the aesthetic characteristics of aesthetic object, so the cognition is the product of "S (stimulus) – R (response)". In terms of language, the cognition of the subject is the response and feeling to the language's aesthetic expressions. At the initial stage, the acquirement of cognition may be passive although the subject is driven by interests, lust and inspiration. The acquirement of cognition is on the basis of objective existence and aesthetic appeal.

**Level II:** Imagination (including association) is characterized by watching quietly and changing feeling.

Imagination is an important link in the process of aesthetic psychology and an essential psychological function of the subject. It is a kind of constructive and productive psychological potentiality. Translation activity is basically a kind of analytic and comprehensive work, but imagination is necessary. Only with the active imagination, can you understand what the original text is telling. Describing and have a deeper and concise understanding. This is the key of translation.

**Level III:** Understanding is characterized by prehension and comprehension.

In modern aesthetics, prehension is basically same as comprehension, but comprehension relatively emphasizes on faculty. In the general artistic aesthetic activities, understanding is the revealing and overall grasp in multi-orientation of deep significance of aesthetic information. The third level is the most mature stage of aesthetic perception and the comprehension of aesthetic experience.

### (2) Translation aesthetic experience and its reappearance

<sup>1</sup> See 刘宓庆 著, 《翻译教学: 实务与理论》, 北京: 中国对外翻译出版公司, 2003. 447-470.

<sup>2</sup> Modern aesthetists think that aesthetic experience is a kind of integrated evaluation (集成式审视) on the object's beauty done by aesthetic subject from aesthetic attitude's point of view. Integrated evaluation" is called as contemplation (观照) in Chinese traditional philosophy and aesthetics, which aims to understand and hold the constitute, features and effects of the beauty of objects in form and contents and create conditions for expressing beauty.

As far as translation concerned, aesthetic reappearance is to put all aesthetic activities into effect. The aesthetic reappearance abides by the following laws: the understanding on the aesthetic constitution (all aesthetic information) of aesthetic object – the transformation of understanding (comprehension) – the process of transforming pattern – the reappearance of the process results. Therefore the starting point of the reappearance is understanding, which is the process of advanced aesthetic constitution.

#### 1. Understanding

It has following features: the quality of fusion; the quality of arrangement; repetition. The basic function of understanding on the promotion of the process of translation aesthetics is to equip it with potentiality.

#### 2. Transformation

Transformation is not only an essential link in the aspect of acquirement of aesthetic experience and the reshape of bilingual linguistic constructor but also an important link for further transformation. The main mechanism of transformation is emphetical perceiving under aesthetic contemplation

#### 3. Processing

The aesthetic experience gained by translators in former steps is complex, so it is necessary for them to undertake selection or optimization. Translation aesthetic process or aesthetic selection can be done at two levels: the first level is the basic structuring, with the main purpose of pursuing the faithfulness of the original text, i.e. the content in conception completely or basically conform to the meaning of SL; the second level is refinement, with its main purpose of pursuing elegance of the TL. The second level is also called “linguistic artistry of translation aesthetics”.

#### 4. Reappearance

The reappearance refers to turn SL into TL and it is the last step in translation aesthetic experience. It is the most important and difficult step for translators in that translators need to find the best artistic expressing way for the SL. There are four basic requirements: (1) within the limit of bilingual translatability, the content in conception should be retained, i.e. realizing “equivalent representation of the SL semantic content”; (2) within the limit of bilingual translatability and the capacity of TL, the characteristics of stylistic format of SL should be held; (3) within the limits of bilingual translatability, the images and artistic conception should be held; (4) within the limits of the bilingual translatability, the style of SL should be maintained at the utmost extent; (5) the difference between SL and TL should be paid attention to.

Three levels in the general process of translation experience and four steps in translation aesthetic experience and its reappearance are essential steps for good literary translation.

### III. Practice

*Vanity Fair: A Novel Without A Hero*, by William Makepeace Thackeray, is a marvelous, incisive social satire that gleefully exposes the greed and corruption raging in England during the turmoil of the Napoleonic wars through its tracing of the changing fortunes of two unforgettable women. It is a comic masterpiece that still resonates today. Its translation version by Yang Bi reaches the same effect and is regarded as excellent works in literary translation. The following well-chosen examples from the translation version of *Vanity Fair* will illustrate how to translate in aesthetic point of view and literary translation emphasizing on aesthetic effect. How to make the aesthetic effect of TL same as or near to that of the SL deals with a lot of aesthetic knowledge mentioned above. The realizing ways can be concluded into one sentence, i.e. “having a deep understanding on the original article and expressing it skillfully in mother tongue”. This paper analyzes literary translation emphasizing on aesthetic effect and its good results in following aspects.

#### 3. 1. Characters

Any novel, no matter classical or modern, realistic or surrealism is centered on characters. In the same way, aesthetic perception of a novel is dependent on portray of characters. Just as Chernixueski said, “ In the whole perceptual world, human beings are the supreme existence, so man’s personality is the utmost beauty in the world we can feel.” It is important for translators to do their best to express the characters’ expressions, movement and tones exactly.

1. “*I suppose I must,*” said Miss Sharp *calmly*, and much to the wonder of Miss Jemima; ... (chapter I)  
“我想这是免不了的，夏发小姐说的时候不动声色，吉米玛小姐瞧着直觉得诧异。”
2. She redoubled her caresses to Amelia; she kissed the white cornelian necklace as she put it on; and vowed she would never, never part with it. When the dinner-bell rang she went downstairs with her arm round her friend's waist, as is the habit of young ladies. She was so agitated at the drawing-room door, that she could hardly find courage to enter. “Feel my heart, how it beats, dear!” said she to her friend. (Chapter II)  
她对爱米丽加倍的疼爱；把水晶项链戴上身以前，先凑在嘴边吻一下，起誓说她一辈子永远把它好好保存起来。  
吃饭铃一响，她按照姑娘们的习惯，搂着爱米丽的腰，两个人一起下楼。到了客厅门前，她激动得不敢进去，说道：“亲爱的，摸摸我的心，瞧它跳得多利害！”
3. It was, of course, Mrs. Sedley's opinion that her son would demean himself by a marriage with an *artist's* daughter. (Chapter VI) 赛特太太当然觉得儿子娶个画师的女儿，未免玷污了门楣。
4. “... poor Rebecca (and my figure is far better than hers) has only herself and her own wits to *trust to*. Well, let us see if my wits cannot provide me with an honorable maintenance, and if some day or the other I cannot show Miss Amelia my real superiority over her. Not that I dislike poor Amelia who can dislike such a harmless, good-natures creature?—only it will be a fine day when I can take my place above her in the world, as *why, indeed, should I?*” (Chapter X)  
“……可怜的利蓓加（我的腰身比爱米丽的好看得多了），只能靠着自己和自己的聪明来打天下。瞧着吧，我仗着这点聪明，总有一天过得很有气派，总有一天让爱米丽小姐佩服我比她强多少。我倒并不讨厌她，谁能够讨厌这么一个没用的好心人儿呢？可是如果将来我的地位比她高，那多美啊！不信我较量不了那么一天。”
5. In her little day of triumph, and not knowing him intimately as yet, she *made light of* honest William... (Chapter XXV)  
当时爱米丽正是志得意满，不把老实的都放在眼里。
6. “Of course I mean to go. *I mean that* Lady Jane shall present me at Court next year. *I mean that* your brother shall give you a seat in Parliament, you stupid old creature. *I mean that* Lord Steyne shall have your vote and his, my dear, old sill man; *and that* you shall be an Irish Secretary, or a West Indian Governor: or a Treasurer, or a Consul, or some such thing.” (Chapter XL)  
“当然预备回去。我要吉恩夫人明年带我进宫。我要你哥哥把你安插在国会里，你这呆子！我要你和你哥哥都投票选举爱尔兰勋爵，亲爱的傻瓜！这头衔就是爱尔兰总督，或是西印度群岛的事务大臣，或是司库官，或是领事，这一类的事情。”
7. Becky felt as if she could bless the people out of the carriage windows, so elated was she in spirit, and so strong a sense *had she of the dignified position* which she had at last attained in life. (Chapter XLVIII)  
蓓基这遭真是踌躇满志；她如愿以偿，总算到了非常体面的地位，深深的感到得意，乐得她直想拂路上的行人。
8. She was busy thinking about her position, or her pleasures, or her advancement in society; she ought to have held a great place in it, that is certain. (Chapter LII)  
她忙着为自己筹划，一心只想寻欢作乐，抢地盘，一步步向高枝上爬。她应该在上流社会里占一个重要的位子，这是错不了的。
9. Becky did not rally from the state of stupor and confusion in which the events of the previous night had plunged her *intrepid spirit* until the bells of the Curzon Street Chapels were ringing for afternoon service, and rising from her bed she began to ply her own bell, in order to summon the French maid who had left her some hours before. (LV)  
隔夜的变故把天不怕地不怕的蓓基弄得狼狈不堪。她昏迷恍惚，沉睡到院生街上的教堂打起大钟开始做下午礼拜的时候才来。她从床上坐起来，拉着铃子叫她的法国女用人。几小时以前，她还在女主人身旁伺候呢。
10. A disposition naturally simple and demanding protection; *a long course of poverty and humility, of daily privations, and hard words, of kind offices and no returns*, had been her lot ever since womanhood almost, or since her luckless marriage with George Osborne. (Chapter LVII)  
她心地单纯，需要别人保护。自从她不幸嫁给乔治奥斯本以后，简直可说自从她成人以来，过的就是穷苦的日子；她老是受气；老是短一样缺一件，听人闲言闲语责备她，做了好事没好报。

Analysis: Good understanding on the original text is the first step in translation. After reading the whole novel, we know that the scheming opportunist Becky Sharp is one of literature's most resourceful, engaging, and amoral heroines. Examples underlined in sentences 1, 2, 4, 6, 7, 8, 9 “打天下”，“我要”，“挣到了”，“抢”，“爬”，“占”，“天不怕地不怕” show us that Becky is shrewd and unscrupulous, sophisticated beyond her years is determined to worm her way into upper society at all costs. In sentence 3 “师” expresses the tone of Mrs. Sedley's character of self-admiration and contempt on art profession.

### 3.2. The Preciseness and Expressivity of Language

As a kind of linguistic art, novels are peculiar about the preciseness and expressivity of language in creating artistic images and describing things. Therefore when you translate literary works, perfect dealing with the technique determines the TL text maintain the same effect in aesthetics as the SL text.

1. She doesn't know a word of French, and was too *proud* to confess it. (Chapter II)  
她一个字都不懂 可是要装面子不肯承认自己不懂。
2. The happiness the superior advantages of the young women round about her, gave Rebecca *inexpressible pangs of envy*. (Chapter II)  
利蓓加看见她周围的小姐们那么福气,享受种种权利,说不出的眼红。
3. So she wisely determined to render her position with the Queen's Crawley family comfortable and secure, and to this end resolved to *make friends of every one around her* who could at all interfere with her comfort. (Chapter X)  
她很精明 决定在女王的克劳莱巩固自己的地位,舒舒服服过日子。因此在她周围的人,凡是和她有利害关系的,他都想法子笼络。
4. With Mr. Crawley Miss Sharp was *respectful and obedient*. (Chapter X)  
夏发小姐对克劳莱先生又恭敬又顺从。
5. But it was not only by playing at backgammon with the Baronet, that the little governess *rendered herself agreeable to her employer*.  
家庭教师这个名字她东家的方法并不限于陪他玩双陆。她还在许多别的事情上为他效劳。
6. In the first place, her father's fortune was *swept down* with that fatal news. All his speculations had of late gone wrong with the luckless old gentleman. Ventures had failed; merchants had broken; funds had risen when he calculated they would fall. What need to particularize? If *success is rare and slow*, everybody knows how quick and easy ruin is. (Chapter XIII)  
第一,坏消息一到 她父亲的财产全部一卷而空。老先生走了背运 近来的买卖没一样不亏本——投机失败了,来往的商人破产了,他估计着要跌价的公债却上涨了。何必絮烦呢 谁也知道,要成功发迹何等艰难,不是一朝一日的事,倾家却方便得很,转眼产业就赔光了。
7. In their little drives and dinners, Becky, of course, quite *outshone* poor Emmy, who remained very *mute and timid* while Mrs. Crawley and her husband rattled away together, and Captain Crawley (and Jos after he joined the young married people) gobbled in silence. (Chapter XXV)  
不管是坐了马车兜风的时候也好,在一块儿吃饭的时候也好,她的光芒都盖过了可怜的爱米。爱米眼看着她克劳莱太太和她丈夫有说有笑 克劳莱上尉和乔斯闹着头狼吞虎咽,只好一声儿不响 缩在旁边。
8. They were only a week married, and here was George already *suffering ennui, and eager for others' society!* (Chapter XXV)  
结了婚不过一星期,已经觉得腻味 忙着找别人一块儿寻欢作乐,将来怎么办呢?
9. For, to be permitted to see her was now the greatest privilege and hope of his life, and he thought with himself *secretly* how he would watch and protect her.  
都衷心底里也觉得高兴,他的希望,他所要捞的权柄,就是能够看见她,心里暗暗的决定以后一定要不遗余力地保护着她。(Chapter XXV)
10. Lady Bareacres and the chiefs of the English society, stupid and irreproachable females, writhed with anguish at the success of *the little upstart* Becky, whose poisoned jokes quivered and rankled in their chaste breast. (Chapter XXXIV)  
英国上层社会里的尖儿,像贝亚爱格思夫人之流,全是德行全备的蠢婆子,看着蓓基小人得志 难受得坐立不安。
11. Whatever the previous portion of the evening had been, the rest of that night was *a great triumph* for Becky. She sang her very best, and it was so good that every one of the men came and crowded round the piano. The women, her enemies, were quite alone. (Chapter XLIX)  
不管前半个黄昏多么难看,蓓基接下来大大的出了一场风头。她施展全身本领唱给大家听,那曼妙的歌声把所有的男人都吸引到她的钢琴旁边。和她做冤家的女人完全给冷落在一边。
12. I knew all along that the prize I had set my life on was not worth the winning; that I was a fool, with *fond fancies*, too, bartering away my all of truth and ardor against your little feeble remnant of love. I will bargain no more; I withdraw. ...I have watched your struggle. Let it end. We are both weary of it.  
“……我一向也知道我一辈子费尽心力要想得到的宝贝儿不值什么。我知道我是个傻瓜,也是一脑袋痴心妄想,为了你的浅薄的,残缺不全的爱情,甘心把我的热诚、我的忠心,全部献出来。现在我不跟你再讨价还价,我自愿放弃了……我一向留神看着你内心的挣扎。现在不必挣扎了。咱们两个对于它都厌倦了。”

Examples in sentences 3 and 4 “笼络”“又恭敬又服帖” show us that Becky does her best to gain the confidence of her employers and make herself agreeable. The atmosphere of avarice, hypocrisy and immorality are expressed vividly. In addition, Rebecca flirts and carries on illicit relations with all rich and powerful men, young and old, within her reach, for the sole purpose of living a comfortable life. Example in sentence 10 “小人得志” is a very good translation, for it explains exactly that Rebecca has her vanity also of out-rivaling other women in beauty and in her power over men, and of gaining admittance into high society, but all such vanity is inseparably bound up with the greed for wealth. Example in sentence 7 “一声儿不响 缩在旁边” illustrates that the two heroines in the novel stand in striking contrast: Amelia Sedley is a good but tame and sentimental and useless woman, while Becky Sharp is tricky, resourceful, practical and capable. In sentence 6, “一卷而空”、“成功发迹”、“一朝一日”, three “four-words” forms; “絮烦”、“烦难”, classical style of writing; “闹光了”, genuine spoken Chinese; thus, this makes the language mix the scattered things with the well-balanced ones, having uneven beauty (参差美) .

### 3.3 The Vividness of Language

Whether a novel is successful or not, one important element is to see whether the author can shape artistic images successfully. The creation of artistic images calls for vivid description. Literary translation should provide readers with artistic pictures and concrete images by vivid language.

1. ... for the silly thing would cry over a dead canary bird; or over a mouse, that the cat haply had seized upon;...(chapter1)  
金丝雀死了,老鸛给逮住了,或是小说里最无聊的结局,都能叫这小傻瓜伤心落泪。
2. ... and the consequence was that Jos, that fat gourmand, *drank up* the whole contents of the bowl; and the consequence of his drinking up the whole contents of the bowl was a *liveliness* which at first was astonishing, and then became almost painful; for he talked and laughed so loud as to bring scores of listeners round the box, much to the confusion of the innocent party within; and, volunteering to sing a song (which he did in that maudlin *high key* peculiar to gentlemen in an inebriated state), he almost drew away the audience... (Chapter VI)  
结果馋嘴的大胖子把一碗酒都灌了下去。喝过酒之后,他兴致勃勃,那股子劲儿起初不过叫人差异,后来简直令人难堪。他扯起嗓子大笑,引得好几十个闲人围着他们的座位看热闹。和他一起来的都是些天真受气的人,窘的无可奈何。他自告奋勇唱给大家听,逼尖了喉咙,一听就晓得他喝醉了酒.....
3. And, as she was by no means so far superior to her sex as to *be above jealousy*, she disliked him the more for his adoration of Amelia. (Chapter XXV)  
利蓓加究竟没比普通的女人高明多少,免不了摆摆醋。看着都那么崇拜爱莉亚,格外讨厌他。
4. ... all those dumb doubts and surly misgivings which had been gathering on his mind, were mere *idle jealousies*.  
那逐渐压在心上的说不出来的疑团,恼人的忧闷,全是自己吃飞醋。
5. But the truth is, neither beauty nor fashion could *conquer* him. Our honest friend had but one idea of a woman in his head, ...  
其实呢,老实的都真不是漂亮的脸蛋儿和时髦的新装所制得服的。他脑子里只有一个女人的影子,.....
6. She thought of *her long past life*, and all the dismal incidents of it. (XLIII)  
她回想过去半辈子的升沉,一件件全是不如意的事。
7. *Such an attachment from so true and loyal a gentleman* could make no woman angry. (Chapter LIX)  
男人肯这么死心塌地的一直爱到底,女人总不会因此生气。
8. Poor Dobbin; poor old William! That unlucky word had undone the work of many a year—the *long laborious edifice of a life of love and constancy*—raised too upon what secret and hidden foundations, wherein lay buried passions, *uncounted struggles, unknown sacrifices*—a little word was spoken, which he had been trying all his life to lure! (Chapter LXVI)  
可怜的都宾!可怜的威廉!一句逆耳的话摧毁了多少年的工作,他一辈子爱她,对她忠诚不变,仿佛吃尽辛苦慢慢在严藏梁里的基础上造了一座宫殿——基础是压制下去的梁青,没人知道的牺牲,数也数不清的内心的挣扎——如今说了一句话,象征希望的美丽的宫殿从此垮了,一句话,他费了一辈子想捉住的小鸟从此飞去了。
9. “*What a splendid actress and manager!* She had almost got a second supply out of me the other day; with her coaxing ways. She beats all the women I have ever seen in the course of all my well-spent life. They are babies compared to her.” (Chapter LII)  
“这小鬼真有神通。装腔的本事有大,在交际上又会周旋。那天她甜嘴蜜舌的差点儿又哄我拿出钱来。我这一辈子见过的女人不能算少,竟没有一个赶得上她。跟她一比,谁都成了奶娃。”

Analysis: “灌”，“兴致勃发”，“扯起嗓子”，“逼紧了喉咙” in sentence 2, these good translation makes the image of that Los, fat gourmand after frank up life like and reappear the mood of a literary work perfectly. Examples “吃醋”，“这小鬼真有神通贯窍的本事有大”，“在经上又会周转” shows that Becky Sharp is a classic example of this money-grubbing instinct. Her only aspiration in life is to gain wealth and position by any means, through lies, mean actions and unscrupulous speculating with every sacred ideal. “半辈子的升沉” show that Rebecca is cringing to the rich and titled snobs but at the same time she is clever enough to perceive how shallow, vain and worthless people are in the Vanity Fair. Translating “undone what secret and hidden foundations, wherein lay buried passions” into “仿佛吃尽辛苦慢慢在严藏架里的基座上造了一座宫殿” in sentence 8 shows that good, honest and helpful Dobbin’s emotion to Amelia failed.

### 3.4 Beauty in Linguistic form (语言的形式美)

Every writer has his or her own style and has characteristics in choosing words and making sentences. Writers may use linguistic forms like pun, parallelism, antithesis, contrast, homonymy, rhymes, etc. In literary translation, the TL text should reach the same effect. When you read these sentences, you will feel the beauty of rhyme.

1. ...who IS a *good* Christian, a *good* parent, child, wife, or husband; ...(Chapter I)  
真的是虔诚的教徒，慈爱的父母，孝顺的儿女，尽职的丈夫，贤良的妻子
2. The world is a looking-glass, and it gives back to every man the reflection of his own face. *Frown at it*, and it will in turn look sourly upon you; *laugh at it* and with it, and it is a jolly kind companion; and so let all young persons take their choice. (Chapter II)  
这世界是一面镜子，每个人都可以在里面看见自己的影子。你对它皱眉，它还给你一付尖酸的嘴脸。你对它笑，跟着它乐，它就是个高兴和善的伴侣；所以年轻人必须在这两条道路里面自己选择。
3. Thus the world began for these two young ladies. For Amelia it was quite a new, fresh, brilliant world, with all the bloom upon it. It was not quite a new one for Rebecca. (Chapter II)  
两个姑娘从此开始做人。爱米丽娅觉得这世界五光十色，又新鲜，又有趣，又美丽。利蓓加呢，却是有些经验了。
4. And an honest potion of pleasures, cares, hopes and struggles—but a title and a coach and four are toys more precious than happiness in Vanity Fair. (Chapter IX).  
可是在我们的名利场上，一个头衔，一辆四匹马车，比一身的幸福还重要呢。
5. We have talked of *shift, self, and poverty*, as those dismal instructors under whom poor Miss Becky Sharp got her education. (Chapter XII)  
我们曾经谈过，教育和利蓓加成人的是三个叫人扫兴的教师：人事的变迁，贫苦的生活，连上她自己本人。
6. Perhaps some beloved female subscriber has arrayed an ass in the splendor and glory of her imagination; *admired his dullness as manly simplicity; worshipped his selfishness as manly superiority; treated his stupidity as majestic gravity*, and used him as the brilliant fairy Titania did a certain weaver at Athens. 那女的呢，自己幻想得天花乱坠，其实所崇拜的不过是一头驴。男的是块木头，她就佩服他那大丈夫繁荣敦朴；男的自私自利，她就崇拜他那男子汉的尊贵；男的是个笨蛋，她只说他不苟言笑，举止庄重；。。。
7. What is the secret mesmerism which friendship possesses, and under the operation of which a person ordinarily sluggish, or cold, or timid, becomes wise, active, and resolute, in another’s behalf? (XXIII)  
友谊究竟有什么催眠的力量，能使本来懒惰、胆小、不热心的人给别人办事的时候忽然变得头脑灵活、做事勤快、意志坚决的呢？
8. The hidden and awful Wisdom which apportions the destinies of mankind is pleased so to humiliate and cast down the tender, good, and wise, and to set up the selfish, the foolish, or the wicked. (Chapter LVII)  
上天的安排是奇妙莫测的，令人敬畏的，他分配世人的祸福，往往叫聪明仁厚的好人受糟蹋，让自私的、愚蠢的、凶横的人享福。
9. Think, what right have you to be scornful, whose virtue is a deficiency of temptation, whose success may be a chance, whose rank may be an ancestor’s accident, whose prosperity is very *likely a satire*. (Chapter LVII)  
想想吧，你的道德好，不过是因为没受过多大引诱；你的处境顺，不过是机会凑手；你的地位高，不过是恰巧有祖宗庇荫。你的成功，其实很像是命运开的玩笑，你有什么权利看不起人家呢？
10. She didn’t wish to marry him, but she wished to keep him. She wished to give him nothing, but that he should give her all. (Chapter LXVI)  
她不肯嫁他，可是也不愿意放他走。她自己什么也不拿出来，可是希望他为自己献出一切。

Analysis: Three “不过”，with addition tactics, conveys the author’s tone on sigh this Vanity Fair, which is a very vain, wicked, foolish place, full of all sorts of humbugs and falsenesses and pretensions.

#### IV. Conclusion

In a word, the literary translation is a selective art. When you translate, you will always find that you are making a choice, seeing which word, which sentence can relay the original text's contents and style more perfectly. We should make great efforts towards the direction of moderation. It is necessary to note that the moderation here does not refer to superficially absolute, concrete and accurate "moderation". The literary translation is simple as arithmetic formula "1+1". This is the question that is discussed in translation aesthetics. Just as Sir John Denham put forward, "Translating a poem is not simply to translate one language into another one, but to translate the poem in one language into the poem of another language." Therefore, translating one literary works is to translate the literary work of one language to the literary work of another language. It should let people feel the beauty of that language. It passes on thinking activities and emotional activities. It deals with a lot of factors of man, such as knowledge, experience and opinions, etc. The real excellent translation receives public recognition and praise and can stand long-term test.

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