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

Lin Yang  
Foreign Languages College  
Inner Mongolia University  
No. 235, Da Xue Road  
W. Saihan District  
Hohhot, Inner Mongolia  
P. R. China

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, domestification or foreingnization, 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 artsy of translation.

The aesthetic expression in translation is an important part in the discussion of translation and aesthetics. It includes following aspects.

(1) The general process of translation experience

**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

---

1 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.
2 Modern anesthetists 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 constracter but also an important link for further transformation. The main mechanism of transformation is emphethetical 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) “我猜她不会做，”爱米丽亚说，“她会没色，吉米要娶个画的小姐。”(Chapter I)

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) 她迈开自己的长腿，把水晶项链戴在了她身上，接着搂住爱米丽亚的腰。她很激动，在大厅门口，她没勇气进去。她说：“摸摸我的心，我的老天爷，这心跳得多利害！”(Chapter II)

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) 当然，赛特笠太太当然觉得儿子娶个画的小姐，未免玷污了门楣。 (Chapter VI)

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) “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！不用等到那一天。” (Chapter X)

5. In her little day of triumph, and not knowing him intimately as yet, she made light of honest William… (Chapter XXV) 当时赛米特吉米自满，不把老朱的威吓放在眼里。 (Chapter XXV)

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) 当然我不会回去，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，你呆子！我要你和你哥哥都投票支持斯丹恩勋爵，亲爱的傻瓜！这下你就在爱尔兰总督，或是西印度群岛的事务大臣，或是领事，或是领事，这一切都是我的事情。” (Chapter XL)

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) 这遭真是踌躇满志；她如愿以尝，总算步入了非常体面的地位，深深感到得意，乐得她直想祝福路过的行人。 (Chapter XLVIII)

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) 她忙着为自己打算，一心只想寻欢作乐。她应占一个重要的位子，这是错不了的。 (Chapter LII)

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) 莉比没有动声色，她从床上坐起来，拉着令她觉得非常体面的女佣人。几小时以前，她还在女主人身旁伺候呢。 (LV)

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) 她的心地单纯，需要别人保护。自从她不听吉恩劝告，与奥斯本结婚以后，简直可说自从她成人以来，过的就是穷苦的日子，受人闲言闲语责备她，做了好事没好报。 (Chapter LVII)

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’，‘挖’，‘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.

www.ai-srs.net
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)

她一个字不懂,可是她不承认自己不懂。

2. The happiness the superior advantages of the young women round about her, gave Rebecca inexpressible pangs of envy. (Chapter II)

利蓓加看见他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,决定在女王家巩固自己的地位,舒舒服服多日子。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)

夏泼小姐对克劳莱先生又恭敬又服帖。

5. But it was not only by playing at backgammon with the Baronet, that the little governess rendered herself agreeable to her employer. (Chapter XIII)

家庭教师笼络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,他估计着该跌价的公债却上涨了。何必絮烦呢,谁也知道,要成事发迹何等烦难,不是一朝一日的事,倾家却方便得很,转眼见产业就闹光了。

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。爱米眼看着克劳莱太太和她丈夫有说有笑,克劳莱上尉和乔斯闷着头狼吞虎咽,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. (Chapter XXV)

都宾心底里也觉得高兴,他的希望,他所要求的权利,就是能够看见她,心里暗暗的决定以后一定要不时留神保护着她。(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,看着裴基小人得志,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, his enemies, were quite alone. (Chapter XLI)

不管前半个黄昏多么难看,她终于出来大大的出了一场风头。她施展全身本领尽情唱给大家听,那曼妙的歌声把所有的男人都引到她的钢琴旁边,连和她做冤家的女人完全冷落在一边。

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 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.

“……我一向知道我一辈子费尽心力想得到的宝贝儿不值什么。我知道我是个傻瓜,也是一时失察,忘想,为了你的残破的,残破的爱,甘心把我的诚,我的忠心,全部都丢出来。现在我不逼你再还我,我干脆放弃了……我一向盼着你内心挣扎。现在不必挣扎了,咱们两个把它们都休了算了。”
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,老鼠给猫逮住了,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,他兴致勃发,那股子劲儿起初不过叫人差异,后来简直令人难堪。他扯起嗓子大说大笑,引得几十个闲人围着他们的座位看热闹。和他一齐来的都是些天真无大本事的人,容的无可奈何。他好在能说会唱给大家听,逼尖了嗓子,一听就知道他醉了酒……

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,免不了捏酸吃醋,看着都宾那么崇拜爱米丽亚,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 inn his head, …
其实呢,老实的都宾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心一意,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!
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,仿佛吃尽辛苦盖起一座大厦的基底层上造了一座宫殿——基础是压制下去的深情,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儿从此飞去了。

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,在经济上又会周转。那天她甜嘴蜜舌的差点儿又哄我拿出钱来。我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,谁都成了奶娃娃。”
Analysis: “灌”, “兴致勃发”, “扯起嗓子”, “逼尖了喉咙” 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”, “这小鬼真有神通装腔的本事有大”, “在经济上会周转” 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 snob 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深埋的基层上造了一所宫殿” 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, 它就给你一副尖酸的嘴脸。你对着它笑, 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。爱米丽亚觉得这世界五光十色, 又新鲜, 又有趣, 又美丽, 利蓓加呢, 却是经历过些变故了。

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。

We have talked of shift, self, and poverty, as those dismal instructors under whom poor Miss Becky Sharp got her education. (Chapter XII)
我们已经说过, 教育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, 其所爱慕不过是一头子, 男的是块木头, 她就佩服他那大丈夫的纯朴; 男的自私自利, 她就佩服他那男子汉的尊贵; 男的是个笨蛋, 她只说他不苟言笑, 举止庄重; 。。。
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.

Bibliography

刘宓著《翻译教学:实务与理论》,北京:中国对外翻译出版公司, 2003
萨克雷·杨必译,《名利场》,北京:人民文学出版社, 1988。
蔡耀坤,《名利场》汉译本学习笔记,中国翻译, 1994(1)。
郑达华,文学翻译在审美效果,中国翻译, 1999(6)。