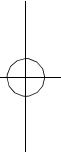# Face Management in Literary Translation
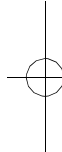## – Chinese translations of *Sense and Sensibility*

Xiaohui Yuan
University of Nottingham

Face constitutes an important interpersonal component via which people manage rapport with each other dependent on their interactional goals. Face behaviour throughout the course of an interaction can indicate or manifest an interlocutor's personality, attitude and intentions. The paper focuses on investigating how face is depicted in Sense and Sensibility where interpersonal dynamics feature and lead the plot, and how face is represented in the Chinese translation by Cheng Wei'an. Using three excerpts and their translation as data, it is found that interpersonal face markers are sometimes omitted or toned down in the translation, and bald-on-record face strategies changed into off- record manners or redressed with concerns of hearers' negative or positive face wants. This, I claim, may impact on a reader's interpretation of interlocutors' personality, attitude and intentions. The change of face features in literary translation, however, cannot fail to communicate a different idea of the personality of the characters in the literary work and of their attitudes towards each other. Therefore, this suggests that there is more work to do in literary translation from the perspective of face portrayal in order to assist readers from target cultures to better appreciate individual characters in the way that writers endeavour to portray and present to their readers. The difference may be due to the translator having adopted cultural filters to achieve naturalness in translating prefabricated orality, avoiding translationese. I further suggest that reader response tests could be carried out to provide evidence of translation impact on reader's interpretation.

Keywords: Politeness, Composite Model of Face Management, Chinese-English, Prefabricated Orality, Sense and Sensibility

1. Introduction

Although research on the representation of face features in audiovisual translation, in particular subtitling, are burgeoning rapidly (Mason 1989, Hatim and Mason 1997, Kovačič 1996b, 2000, Bruti 2006, 2009, Yuan 2012), the area of face management in literary translation remains under-studied and the literature addressing it is comparatively sparse.

Notably, Hickey (2000) concludes from his experiment [1] with English and Spanish subjects that the English group is able to quickly identify and recognise the negative politeness strategies manifested in the original English texts, while the Spanish group does not seem to perceive the linguistic behaviour in the literally translated texts to be politeness-related. In other words, the negative politeness expressions in the Spanish texts that are translated literally become unmarked for the Spanish readers. In the light of this finding, Hickey stresses the importance of communicating and making salient the illocutionary dimension of texts, including politeness markers, in translation activities so as to achieve functional equivalence (House 1998) in cross-cultural contexts.

In search for a framework conducive to the analysis of politeness in translation, House (1998:57) proposes that "Lakoff 's simpler and more elegant approach [compared to Leech's maxims and Brown and Levinson's politeness model] seems to me more immediately applicable". Nevertheless, Lakoff 's pragmatic rules of well-formedness serve merely as a prototype of politeness theory as it only sets normative standards for desired behaviour from an individual rather than provides a descriptive account of how people actually behave in interactions (Fraser 1990, Watts 2003). Therefore, Lakoff 's rule of politeness is short of adequate capacity for analysing data that presents dynamic social interactions.

This issue becomes salient when House (1998:67) tries to apply Lakoff 's politeness rules to analysing, with a view from the perspective of politeness, the representation of 'interpersonal functional components' in a business letter. In her analysis, grammatical elements of field, tenor and mode that comprise register are referred to, intertwined with discussions of covert and overt

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[1] Six short fragments containing typical negative politeness expressions of request, apology and justification, giving thanks, request for forgiveness, thanks and justification of thanks, and apology or warning before giving bad news are extracted from David Lodge's novel *Therapy* as the experiment data.

translation types, which render the departure and the direction of the discussion rather discursive, unclear and distracted away from the focus of politeness. This may be attributed to the fact that Lakoff 's general rules do not constitute any specific elements at the micro level with a capacity to unpackaging and facilitating the analysis of interpersonal markers.

In view of the above issue, I propose in this paper a Composite Model of Face Management (CMFM) as a comprehensive face model with cultural variables to aid the analysis of face interactions in literary translation and to highlight the cultural communication nature and function of translation activities. This proposition is underpinned in my recent work investigating face management in Chinese-English subtitling (Yuan 2012) where CMFM has proved its adequate sophistication and effectiveness for data analysis. I intend, in this paper, to investigate how face management features available in a source text are represented in the target text, using a Chinese translation of Jane Austin's novel as the data. The purpose is to illustrate and inform how to achieve interpersonal functional equivalence in translation from the point of view of politeness, which constitutes one of the crucial components manifesting cross-cultural difference.

The paper includes 5 sections in total. In section 2, the strengths and the weaknesses of two key theories in the area of face, namely, Brown and Levinson's (1987) framework and Spencer-Oatey's (2000) postulations are reviewed critically to illustrate the reason and the necessity for developing the Composite Model of Face Management for data analysis. This is followed by detailed expositions of the model and its main components, including the notions, the strategies, the cultural and the contextual variables within the model. This constitutes the theoretical framework applied in this study. Section 3 discusses the research data that comprise three excerpts demonstrating the occasions of disagreement, apology and blaming from the novel *Sense and Sensibility* and its Chinese translation by Chen Wei'an. Data transcription and coding are subsequently explained to inform the main methodological aspects of this research. Attention in section 4 then turns to the analysis of face features in each of the excerpts, followed by the analysis of face characteristics represented in the corresponding translation. Following the extensive analysis, discussion is made drawing the main analytical findings on how face features are (un)represented in literary translation and factors that may be responsible. Finally, section 5 summarises the main contributions of this research and discusses the implications for future research, in particular, in the areas of

developing reader response experiments to elicit empirical evidence of the variation in impact due to differing approaches to face in translation on reader's interpretations.

2. Face Management

2.1. Development of the theory

Face management is oriented to politeness studies[2]. The milestone theories in this area are Brown and Levinson's (1987) face model and Spencer-Oatey's (2000) rapport management framework. Brown and Levinson (1987) propose that all competent adult members have two intrinsic wants of individual freedom and social recognition and inclusion. Departing from the wants, they set up three super-strategies that people adopt when negotiating wants with one another in order to build and maintain social harmony. For the first time, they use a descriptive theory to explain how language is used in social interactions to achieve politeness, which is much more dynamic, powerful and applicable to analysing interactions than prior prescriptive rules of politeness (Lakeoff 1973) and politeness maxims (Leech 1983), where guidance and desirable behaviour are simply laid out without much capacity for investigating what and how people interact, verbally and in body language, in social encounters.

Nevertheless, this theory suffers from two major drawbacks. Firstly, in terms of the scope of the super-strategies in the theory, they focus solely on interactions conducive to social harmony while behaviour that is intended to cause and augment friction and disharmony between interactants is not taken into account. This is rectified by Culpeper (1996) and Culpeper et al.'s (2003) impoliteness super-strategies which are devised in line with Brown and Levinson's (1987) framework, and, therefore, can be perceived as an extension of the latter.

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[2] The reason that we do not explicitly use the word 'politeness' is because it seems to wrongly indicate that research in this area has a salient focus on examining the social behaviour that is conducive to building and enhancing interpersonal harmony while neglecting interactions demonstrating the opposite purpose of ignoring and damaging harmony.

Secondly, with respect to the scope of the notion in Brown and Levinson's (1987) theory, the two intrinsic wants cannot encompass the role of identity and that of sociality rights and obligations in relationship management, and neither do they acknowledge any cultural underpinnings. In comparison, Spencer-Oatey's (2000) rapport management notion proves to be more enriched and inclusive since it explores not just face wants, but also social rights and interactional goals in its conceptualisation. Moreover, important contextual factors that may influence the interaction and its outcome are investigated, including participant relations in power (P), distance (D), and the severity of an imposition (R), number of participants, associated rights and obligations in social roles, and the nature of a communicative activity. However, in spite of these strengths, the rapport management theory is limited in its applicability to data analysis due to a lack of a set of pragmatic strategies that are capable of unpackaging ongoing interactions.

2.2. In search of an analytical framework

In view of the above, a Composite Model of Face Management (CMFM) (Yuan 2012:77) is established as an overarching theoretical framework for analysing face features in interactional discourse and the representation of face characteristics in translation. CMFM can be illustrated as follows:

CMFM draws upon the strengths of Brown and Levinson's theory and Spencer-Oatey's rapport management notion. Specifically, the notion of *face* in CMFM denotes both the public self-image and the fundamental sociality rights that every competent adult member effectively claims in their interactions with others. These two claims are reflected in two related aspects of the face notion, which constitutes positive face and negative face.

1. Positive face: the fundamental desire for people to (1) approve our wants, (2) to positively evaluate our personal qualities and to uphold our social identities, and (3) to respect our rights of an appropriate association with others in consistence with the type of social relationship.
2. Negative face: the fundamental desire (1) to act freely from imposition and (2) to have our disassociation rights respected by others in keeping with the type of social relationship.

(Yuan 2012:71-2)

Table 1. Composite Model of Face Management (Yuan 2012:77)

Notion	Strategy	Factors influencing strategy use		
Positive face	Positive politeness / Positive impoliteness / off –recordness protecting or attacking H's positive face	Face orientation face-enhancement face-maintenance face-neglect face-damage	Contextual variables D, P, R number of participants social/ interactional roles communicative activity	Interactional Goals
Negative face	Negative politeness / Negative impoliteness / off –recordness protecting or attacking H's negative face			
Cultural influence over weighting of face wants and rights	Cultural influence over strategy use	Cultural influence over factor assessment		
Western: greater emphasis on volition ←——————→ Far East : more sensitive to discernment				

Face in CMFM can be threatened in two ways: through threatening the public self-image and through threatening sociality rights. I have argued and illustrated (Yuan 2012:72-5) that Brown and Levinson's three sets of super-strategies for enhancing harmony and their extensive strategies for damaging harmony, which are formulated by Culpeper et al. (2003) , have the adequate sophistication to illustrate the management of sociality rights between interactants. The reason is that sociality rights constitute our fundamental legitimate face wants which are conducive to building and maintaining the public self-image, and therefore we believe they deserve others' respect and they must be fulfilled.

Face is a vulnerable entity full of emotional stakes. In social interactions, it is in general in everyone's best interest to maintain each other's face due to the mutual vulnerability of face. To achieve this, a person is expected to be able to identify certain kinds of acts, classified as being intrinsically face threatening,

and to assess the nature and the severity of these face-threatening acts (FTA) in order to determine the appropriate strategies for carrying out the FTAs. For example, asking for a favour is deemed to threaten the hearer's negative face since it encroaches upon his/her space, and the hearer may feel constrained and obliged to honour the favour. In the light of such face dilemma, any rational person will seek to employ appropriate strategies to minimise the face- threatening effect. Dependent on the size of an FTA and the feature of the interactional context, the possible sets of strategies in line with the downgrading effect of an FTA can be 1 doing the FTA bald-on-record, 2 redressing the FTA towards the hearer's positive or negative face, i.e., positive or negative politeness strategies, 3 carrying out the FTA in an off-record manner, 4 withholding the FTA (Brown and Levinson 1987).

With the bald-on-record strategy, a speaker carries out a face-threatening act with maximum efficiency where no mitigating devices are applied and face concerns are suspended in the interest of clarity. For example, it is often used in emergency where the face threat is considered insignificant, such as 'Watch out for that dog!'. When the FTA is primarily in the hearer's interest, the speaker tends to resort to bald-on-recordness. Sympathetic advice falls into this category, for example, 'Don't be so low. Cheer up!'. In the context of an obvious power imbalance between speaker and hearer, the bald-on-record strategy may be used by a speaker to exert authority, for example, 'Pull over! It's the police!'.

The bald-on-record strategy can only describe a very limited variety of phenomena as it generally occurs most often in interactions where the focus is task/information-oriented. However, in relationship-oriented interactions, which account for the majority of interpersonal encounters, appropriate management of face is deemed to be more important than clarity, hence, the necessity of employing relevant politeness strategies.

Specifically, positive politeness strategies refer to the acts that we initiate to protect each other's positive face wants, i.e., making others feel good. These can be expressed through claiming common ground with others, for example, attending to others' interests and wants, seeking agreement with others, using in-group identity markers such as 'mate', and presupposing common ground with others. The intention of protecting positive face can also be achieved via conveying that both speaker and hearer are co-operators, for example, making offers and promises, and assuming reciprocity belong to this category. Last but not least, fulfilling others' wants, such as giving gifts and sympathy can also help to protect face and to build rapport between interlocutors.

In the same vein, in social interactions, negative politeness strategies are devised to inform others of speaker's intention to protect their negative face, i.e., showing respect to others' space. In particular, such strategies can be broadly divided into two categories. Firstly, a speaker tries to communicate to others his/her intention not to coerce or to impinge. For example, s/he may endeavour to be conventionally indirect, using hedges, or giving deference to minimise the imposition when making a request. When acts involving possible imposition on a hearer have to be initiated, such as asking him/her to follow instructions, the speaker tends to make an apology first, to impersonalise both speaker and hearer, or to state the act as a general rule, such as 'It is required by the board that⋯'. Secondly, a speaker can claim indebtedness to a hearer, which expresses his/her awareness of the hearer's negative face, for example, 'I'd be very grateful if you would⋯'.

Both positive and negative politeness strategies can be expressed in on-record or off-record manners. The crucial difference is that for an utterance expressed in the off-record manner, more than one communicative intention may be attributed. Hence, a hearer has to infer the speaker's intention contained in the utterance through interactional contexts. The off-record manner may be resorted to when a speaker is unsure of the appropriateness for him/her to initiate a face-threatening act in a direct or on-record manner where the communicative intention is explicit. For example, A and B have been friends for just over a year. One day, A says to B 'I owe the water company £300. The debt collector has threatened to knock on my door if I don't pay it off by this Friday. But I won't get paid till the Monday after next week. Oh dear! What shall I do?'. Although in this context, A's intention may well be interpreted as prompting B to lend A some money, A, nevertheless, cannot be held responsible for saying that, and A can easily deny it if challenged. In this way, A not only achieves protecting B's face by avoiding being imposing and intrusive, but also manages to avoid losing his own face which would have otherwise incurred should the request be put in an on-record way and then subsequently suffer from refusal[3].

When assessing the nature and the severity of an FTA and choosing appropriate face strategies, the speaker will take into account a few important

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[3] For reference, full lists of positive politeness, negative politeness and off-record strategies are provided in Appendix 1.

factors which contribute significantly to his/her decision-making. These factors, as shown in CMFM, include face orientation, contextual variables, and interactional goals.

Face orientation indicates people's desire to manage their relations with others according to their preconceived intentions. In particular, people may hold any of the four types of face orientations:

1. Face-enhancement orientation: the speaker's desire to enhance the hearer's face-wants and/or right-claims in strengthening harmonious relations between them;
2. Face-maintenance orientation: the speaker's desire to satisfy the hearer's face-wants and/or right-claims in maintaining harmonious relations between them;
3. Face-neglect orientation: the speaker's lack of interest in the hearer's face-wants and/or right-claims detrimental to the relations between them (perhaps due to a focus on self);
4. Face-damage orientation: the speaker's challenge to, attack on or denial of the hearer's face-wants and/or right-claims impairing the relations between them.

The contextual variables that influence people's use of face strategies include 1) distance (D), power (P), and ranking of impositions (R), 2) number of participants, 3) people's rights and obligations associated with their social roles, and 4) the nature of a communicative activity.

Power (P) is believed to be in existence when an individual is able to control the behaviour of the other in a certain area, and both cannot have power in the same area of behaviour (Brown and Gilman 1960). The social distance (D) between speaker and hearer encompasses three possible components that could impact on people's expressions of semantic solidarity. They are social similarity/ difference, length of acquaintance, and sense of like-mindedness. R indicates how people rank an imposition in the particular culture. The degree to which an FTA is perceived as a serious imposition can depend on the power and social distance parameters (Watts 2003). For example, asking for a cigarette from someone with much higher social status or a complete stranger constitutes a stronger FTA than asking a close friend.

A second important contextual variable influencing people's strategy use relates to the number of participants taking part in a communicative event, either as addressors/addressees or as audiences. In most cultures, face- management norms are number-sensitive, which means that what is said and

how things are said could often be influenced by the number of people present, and whether they are all listening. For example, in many countries, it is far more face-threatening to be criticised publicly than privately.

A third contextual variable is related to participants' rights and obligations in interactive events. Through affecting people's assessments of rights and obligations, social/interactional roles influence their use of face management strategies. Thomas's (1995) example describing how two women initiated the request for stopping on a country bus serves as a good illustration of the importance of rights and obligations. The first woman simply called out: 'Next stop, driver!' before the bus approached a scheduled stopping place; while the second made the following verbal request for stopping at an unofficial stop: 'Do you think you could possibly let me out just beyond the traffic lights, please?'

In this case, parameters of power, social distance and imposition all held constant without any changes. The role relations are the same and it cost the driver no more effort to stop beyond the traffic lights than at the bus stop. The only difference lies in the rights and obligations of the event: the driver has an obligation to stop at the scheduled place, but has no such obligation in the second case. Therefore, the second woman chose very different linguistic strategies to pose her request, probably after assessing the implied rights and obligations in the event.

A fourth major factor influencing people's use of rapport management strategies is the type of communicative activity that is taking place, for example, a training course or a court hearing.

The above four contextual variables may play both a standing and a dynamic role in influencing strategy use. The standing role perception is very similar to Fraser and Nolan's (1981) conversational contract, which postulates that based on previous experience we may have relatively stable conceptions of these contextual variables prior to the interactional event. However, in the course of an interaction, assessment of the variables can change dynamically with the unfolding of the event as the perception of power imbalance may have changed, and therefore an interlocutor may, for example, become more arrogant. To make interaction successful in terms of rapport management, interlocutors need to combine the dynamic assessment of context with their original standing assessment to determine an appropriate linguistic strategy choice.

It is very important to highlight in the postulation of CMFM that the face notion, face strategies and contextual factors all have to be considered against the background of cultural influence; such as what are regarded as legitimate

rights in different cultures (e.g. abortion constitutes a right in China and sometimes in extreme circumstances could even be enforced as an obligation, but by no means is it regarded as a right in Ireland); what sort of behaviour is perceived to be appropriate for face-enhancement (e.g. a guest's burping after a meal is seen in Chinese culture as a compliment to the host's cooking but this is not the case in the UK); and what kind of power one holds in different cultures (e.g. according to Chen and Starosta (1997), a senior Chinese government official not only holds reward, coercive, legitimate powers over his/her subordinates, but also automatically acquires expert power, which may not be applicable in a Western culture). In addition, propositions drawn from Hill et al.'s (1986) findings are also incorporated into the formulation of CMFM. Specifically, the propositions are that, firstly, discernment [4] constitutes a universal concern in all sociolinguistic systems, and secondly, people from different cultures may attach different weight to factors subsumed under discernment and volition.

This Composite Model of Face Management provides a dynamic theoretical framework for analysing how face management, which demonstrates the character's personality, attitude and intentions, is delineated in the original literary work and how it is represented in the translation.

3. Data

The data used in this study comprise three extracts from Jane Austin's novel *Sense and Sensibility*, and its corresponding Chinese translation by Cheng Wei'an (Cheng). The novel is indisputably one of Austin's best-known masterpieces and is rich in intelligent exchanges between characters. It tells the story of two sisters' thorny paths of pursuing love. Elinor is the elder sister who is mature, sensible and responsible. She falls for Edward, only to find out that he is already engaged to Lucy. Therefore, she can only keep her affection

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[4] Discernment is an instrumental way of understanding politeness behaviour, which is determined by discerning appropriate ongoing social interactional features and choosing appropriate strategies. Volitional politeness refers to the fact that an individual can decide whether he/she wants to be polite or not, and what constitutes a polite behaviour. Discernment is an instrumental way of understanding politeness behaviour, which is determined by discerning appropriate ongoing social interactional features and choosing appropriate strategies (Hil et al.1986).

towards Edward to herself, which Marianne appreciates. Compared to Elinor, Marianne is naïve and trusting. She quickly falls in love with charming but manipulative Willoughby, who is actually a womaniser and untrustworthy. Unbeknown to Marianne and her family, Willoughby has just made a young girl pregnant and then abandoned her before he meets Marianne. His patron, Mrs Smith, drives him away upon discovering this. But Willoughby lies to Marianne and her family that he is dispatched away for business and is unable to visit the family within a year. Marianne is heart-broken but still cherishes the hope to be with him again until she finds out that he is married to another woman. Marianne rises above her sorrow with Elinor's help and finally finds happiness with Colonel Brandon who has always cared for her. In the meantime, Elinor and Edward are able to confess their love for each other when Lucy decides to dissolve her engagement to Edward and marries his brother who is wealthier.

The exchanges vividly portray the characters' distinct personalities and contribute to fascinating twists and turns featuring dynamic changes of interpersonal relationships through joint constructions. Therefore, they provide optimal contexts for investigating the representation of interpersonal components in the novel and in the translation.

The three excerpts constitute the occasions of disagreement with compromise, apology before sudden farewell, and expressions of blame. When constructing the data, I believe that it is necessary and productive to examine interactional features in the original texts and in the translation over an extended course of context and beyond the boundary of a single turn. This approach has proven pertinent and fruitful in analysing audiovisual dialogue and its translation (Pérez-González 2007, Yuan 2012). Hence, the three excerpts selected for this study reflect such an approach to data construction.

The Chinese translator for *Sense and Sensibility* Cheng is a reputed and experienced professional translator who holds a Doctorate Degree in Language and Literature Studies from the University of Columbia, USA. He has translated many other classic masterpieces. His translation of the novel is described as 'elegant, natural and fluid in language use. [It] vividly presents characters' subtle inner world, and fully re-exhibits the witty and refined exchanges between the interlocutors' (Meng 2009, my translation)[5]. Therefore, it serves as a good example to investigate whether and how face management is (un)represented in the translation of interpersonal exchanges, the impact of achieving naturalness when translating prefabricated orality on the (un)

representation of face features in literary translation, and in turn the ultimate impact on translated text users.

The data is transcribed in a tabulated format for the ease of comparison and analysis. Specifically, lines of the original excerpts are denoted by Arabic numerals, and their corresponding translations by the same sequence of numerals plus the letter t indicating translation. Each line of the Chinese translation follows immediately after the original utterance or narration. Literary back-translation into English is also provided below the Chinese rendition. Due to the length of each extract, a shortened transcription is provided in the body of the paper and a full version is given in the Appendix 2 for reader's reference.

4. Data analysis and discussions

1) Disagreement with compromise

Introduction of plots before the interaction
Elinor is Marianne's elder sister. Their relationship is close, loving and harmonious. They are expressing their views on Edward's taste for painting. Elinor is in love with him in secret, which Marianne appreciates.

Transcription of the interaction

1	"What a pity it is, Elinor," said Marianne, "that Edward should have no taste for drawing."
1t	"好可惜艾丽诺,"玛丽安对姐姐说道,"爱德华不喜欢绘画。" "Good pity, Elinor," Marianne to sister said, "Edward not like drawing."
2	"No taste for drawing," replied Elinor, "why should you think so?"
2t	"你怎么会这样想? "You how will this think?

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5 The original comment in Chinese '语言优雅，自然流畅，生动地展现了人物细腻的内心世界，充分再现了主人公之间妙语连珠的精彩对白'。

3	He does not draw himself, indeed, but he has great pleasure in seeing the performance of other people,
3t	他自己是不画，可是他很喜欢看别人画呀！ He himself is not drawing, but he very much like watching others drawing ya!
4	and I assure you he is by no means deficient in natural taste, though he has not had opportunities of improving it.
4t	我认为，他并不缺少天分，只是没有机会表现而已。 I think, he not lack talent, just is no chance show.
5	Had he ever been in the way of learning, I think he would have drawn very well.
5t	如果他学过画画，我相信他一定会画得很好。 If he learned drawing, I believe he is bound to draw very well.

Analysis

In the source text (ST), Marianne initiates the exchange with Elinor by expressing her view, or rather her judgment, of a certain attribute of Edward in a bald-on-record manner that entails a salient face-threatening act (FTA) to Edward's positive face (line 1). Marianne opts for such a direct verdict, the FTA of which is further argumented by the model should highlighting the speaker's marked surprise. The reason may be attributed to the short distance and great familiarity between her and Elinor, which renders politeness strategies for mitigating the FTA unnecessary, and to the fact that the FTA addressee – Edward – is absent during the exchange. Marianne's linguistic directness could also be used by the author to depict the character's straight-talking personality, which forms a stark contrast to that of Elinor's. In the Chinese translation (1t), an off-record statement that 'Edward does not like drawing' is made, in which Marianne's non-mitigated personal judgment of Edward's attribute or capability is blurred. The statement constitutes an off-record strategy because more than one communicative intention could be attributed to the utterance, and the hearer has to infer the speaker's intention through the context. This renders Marianne's attitude to be more indirect and implied.

In the excerpt, Elinor appears to be shocked by Marianne's direct comment as she repeats it and follows it with an enquiry about the reason for her belief (line 2). In the Chinese translation (2t), the repetition highlighting Elinor's great surprise at the comment is omitted. Elinor's question to Marianne in line 2 functions as a disagreement expressed in an off-record manner rather than

a gesture showing interest in or eliciting Marianne's explanations   as Elinor continues with her own viewpoint of Edward's talent and taste (lines 3 to 7). She strongly defends Edward's talent by applying emphatic expressions such as

'I assure you' (line 4), 'by no means' (line 4), 'distrust···so much that' (line 6), and markers for emphasis including 'ever' (line 5), 'always' (line 6) and 'perfectly' (line 7). These expressions and markers could be adopted to underline Elinor's tremendous affections for Edward, hence the urge for her to defend his positive face. In the Chinese translation, although Elinor's viewpoint is communicated, her strong feelings manifested in her linguistic style are generally toned down. For example, in 4t, the emphatic   expression 'I assure you' is rendered into

an unmarked and conventionalised expression 我认为 [I think] which does not demonstrate the speaker's intention to persuade the hearer. In the same utterance, the adverbial phrase illustrating Elinor's determined tone in her claim

'by no means' is replaced   by the Chinese adverb 并 which is normally used before the negative marker 不[not] for emphasis, but the tone is much weaker

than 'by no means'. In 6t, the emphatic pattern 'distrust···so much that' is downgraded   as 只不过 [it is only that], and the marker 'always (unwilling)' is toned down as 不太愿意 [not too willing], so is the marker for stress in line 7

'perfectly right'.

In the ST, Elinor then tries to enhance the validity of her standpoint by reminding Marianne bald-on-record of her own cordiality towards Edward (lines 8 to 10). In line 8, Elinor informs Marianne in a rather direct and imposing tone of what Marianne's thought actually is, which is slightly mitigated   by the conventionalised manner hedge 'I hope'. The imperative command 'you do not do···' explicitly manifests Elinor's non-negotiating attitude on the argument, and in turn her immense affection towards Edward. In the Chinese translation (8t), the bald-on-record   claim is changed into a rhetorical question redressed towards the hearer's negative face wants, with the particle 吧 serving as a device indicating speaker's hesitance, uncertainty, and the willingness to give the hearer the right to judgments or decisions (Xu 2008). Therefore, the negative politeness in the translation renders Elinor's linguistic style more indirect and less authoratative.   Elinor's marked tone in the original is further diluted in

10t when the emphatic expression foregrounding her belief 'I am sure' is not included in the translation.

Elinor's passionate defence of Edward's talent has inevitably put Marianne in a great dilemma (lines 11-13). To accentuate this, emphatic descriptives 'on any account' (line 12) and 'impossible' (line 13) are adopted in the narrative

to exaggerate Marianne's intense inner struggle between her care for Elinor's feelings and her inability to speak against her beliefs. In the corresponding translation (11t-13t), the dilemma and the intensity of her struggle are mitigated with the former descriptive omitted and the latter rendered as 'not willing', in which Marianne's marked efforts and intention to protect Elinor's feelings are understated.

Similar mitigations in the effect of interpersonal markers can be further found in the translation of Marianne's effective statement of compromise (lines 14-17) which demonstrates her intensified efforts and intention to reach a common ground with Elinor's salient standpoints. For example, manner hedge 'not in everything equal' (line 14) is adopted in the negative politeness strategy to reduce the extent of their disagreements. This is omitted in the translation (14t). Moreover, when paying compliments to Edward's personality (line 16), exaggerative positive face markers 'highest' and 'in the world' are employed to accentuate Marianne's extremely positive views. These are considerably toned down in the translation (16t). The same applies to the positive politeness enhancer 'everything that is' in line 17.

2) Apology before sudden farewell

Introduction of plots before the interaction
In the novel, Willoughby is a despicable character who is good at manipulating young women with his charm and then abandons them afterwards. He manages to form a loving relationship with Marianne and to secure her mother and her sister's trust and fondness after spending some quality time with them. Now he has to make a sudden and false farewell to them as he claims that his patron – Mrs Smith – dispatches him to London for business. But the real reason for his hasty departure, unbeknown to Marianne and her family, is that Mrs Smith is driving him away after finding out that he has just abandoned a teenage girl after making her pregnant. He is trying to explain, with pretence, to Marianne, her mother and her sister the urgency of the business and that he will probably not pay a visit again to the family this year. Marianne is heart-broken at the news. Her mother tries to assure Willoughby that he will always be welcome to her family.

Transcription of the interaction

1	"Is anything the matter with her?" cried Mrs Dashwood as she entered. "Is she sick?"
1t	"马丽安是怎么了?身体不舒服吗?才一进屋,达什伍德太太就迫不及待地追 问。 "Marianne is what up? Body not comfortable ma?" just once entered, Dashwood Mrs then hastily ask.
2	"I hope not," he replied, trying to look cheerful, and with a forced smile presently added,
2t	威洛比勉强挤出了一丝微笑:"希望不是, Willoughby forced a faint smile, "hope not is,
3	"It is I who may rather expect to be ill – for I am now suffering under a very heavy disappointment!"
3t	感到不舒服的应该是我,因为我遇到一件令人沮丧的事情。" Feel not comfortable should be me, because I meet a frustrating thing."
4	"Disappointment!"
4t	"令人沮丧的事情?" "Frustrating thing?"
5	"Yes, for I am unable to keep my engagement with you.
5t	"是的,本来答应和你们共进晚餐的,可是现在不行了。 "Yes, originally promised to you together having dinner, but now cannot.

Analysis

Willoughby is delivering the news to Marianne, who is profoundly saddened and traumatised by it. She leaves the room weeping upon seeing her mother – Mrs Dashwood and her sister – Elinor entering the room. Mrs Dashwood is greatly concerned of her daughter's well-being, hence initiating the conversation with Willoughby (line 1). Willoughby's awkwardness and pretentiousness are highlighted in the narration as 'trying to look cheerful, and with a forced smile presently added' (line 2). In the Chinese translation (2t), the manner adverbial

'presently added', accentuating Willoughby's conspicuous efforts to pretend, and another similar attempt of his 'trying to look cheerful' are omitted. In the exchange, he then uses an emphatic sentence pattern 'it is···that···' to stress the 'very heavy disappointment' he is suffering (line 3). In the translation (3t), the marker 'a very heavy disappointment' is replaced by an unmarked expression

'a frustrating thing'. The downgrading of his description of the terrible situation he is in, combines with the effect of the omissions in 2t, rendering the depiction of the pretentiousness in his personality and his intention to hide the reason for leaving less marked than that in the novel.

In turn, Mrs Dashwood's great shock at what Willoughby said is demonstrated in her immediate repetition of the marker 'disappointment' followed by an exclamation mark (Line 4). In the translation, the shock is rendered into an unmarked question, hence the loss of the representation of her attitude. In the exchange, Willoughby tries to protect his own positive face of not being perceived to be inconsiderate and to show his respect for Marianne's family's association rights with him by offering an explanation (line 6). In the explanation, he stresses the unfavourable situation by describing how his powerful patron, who has considerable reward and cohesive powers over him, has dispatched him with an order, conveying in an off-record manner that he is unwilling to leave the family but has no other options. In the translation (6t), Willoughby's marked efforts and intention are significantly mitigated in a plain and brief statement.

In his next utterance (line 7), a sarcasm 'by way of exhilaration' is used to express his bitter disappointment of having to take his farewell. The literal meaning of the sarcastic expression violates the contextual expectation, conveying in a salient manner, his marked sentiment of utter annoyance. This marker showing Willoughby's attitude is not represented in the translation and renders 7t plain and unmarked.

In the exchange, Mrs Dashwood is noticeably surprised at this sudden farewell and enquires about the urgency of the business (line 8). Willoughby's reply is featured with an exaggerative emphasis, accentuating how urgent the business is, which serves as a convincing reason for his hasty farewell. This feature is translated into an unmarked 'yes' (9t) that cannot convey his attitude. Mrs Dashwood is clearly disappointed at the news (line 10), but still tries to show her respect for Willoughby's negative face want by acknowledging that it is Mrs Smith's order which detains him. Willoughby implies in his reply (lines 11-12) that he will not be able to revisit the family this year in an off-record manner to avoid direct FTAs to his own face and Mrs Dashwood's face. The off-record strategy is represented in the translation (11t-12t).

Nevertheless, Mrs Dashwood seems to be somewhat unhappy with Willoughby's reply as she initiates three rhetorical questions in parallel (lines 13-15). They demonstrate her great eagerness and determination to encourage

Willoughby's visit. Her attitude is strong and passionate, mixed with a kind of annoyance at his retreating answers. This seems to have touched Willoughby's innate sentiments, who may have mixed feelings of guilt, regret and gratitude, which is reflected in his markedly short response (line 16). The reserved response, in turn, triggers a moment of awkward and inexplicable silence (line 17).

Then Mrs Dashwood breaks the silence by making great efforts to communicate to Willoughby her respect for his negative and positive face wants. For example, a hedge to minimise the imposition in her repeated invitation – 'I have only to add' – features the beginning of the efforts (lin18). This negative politeness hedge is translated into an FTA 我再说一遍 [I again say it] in 18t, mitigating the speaker's intention not to impose. Then, she
immediately expresses her full respect for Willoughby's judgement (lines19-20) with the distal marker 'that' (Brown and Levinson 1987:205), and follows it by a positive politeness strategy exaggerating her unconditional trust of his integrity and inclination (line 21). The salient positive politeness utterance is omitted in the translation, weakening the representation of Mrs Dashwood's efforts of showing camaraderie with Willoughby.

Mrs Dashwood's repeated invitation and her passionate expression of camaraderie in the ST may have awakened Willoughby's sense of guilt even more (line 22). At last, he seems to intend to conclude such a difficult conversation where he could hardly offer any meaningful information by conveying his profound misery of not being able to enjoy the loving family's society (line 25). Using that as a sorrowful and rather convenient excuse, he leaves in haste. In the translation (25t), the excuse of misery is not presented. Hence, the representation of his intention and personality is missing in 25t.

3) Expressions of blame

Introduction of plots before the interaction
Willoughby has left Marianne and her family for London. After a few months, family friend Mrs Jennings invites Marianne and Elinor to visit and stay at her home in London. Marianne readily accepts the invitation with the hope to hear from or encounter Willoughby there. She sends him a letter upon her arrival. She has been waiting for his reply or visit in great eagerness. After a week's disappointment, Marianne becomes uneasy and agitated. One day, the

servant comes in with a letter. The following interaction ensues.

Transcription of the interaction

1	"For me!" cried Marianne, stepping hastily forwards.
1t	"是我的！" 玛丽安抢上前去接过来。 "Is mine!" Marianne rushed forward to take it.
2	"No, ma'am, for my mistress."
2t	"小姐，是给太太的。" "Ma'am, is for mistress."
3	But Marianne, not convinced, took it instantly up.
3t	玛丽安不信，拿起信来看。 Marianne not convinced, picked up letter to read.
4	"It is indeed for Mrs Jennings – how provoking!"
4t	"是给珍宁斯太太的，真气人！" "Is for Mrs Jennings, really provoking!"
5	"You are expecting a letter then?" said Elinor, unable to be longer silent.
5t	"你在等信吗？"艾丽诺再也忍不住了。 "You are waiting letter ma?" Elinor not longer can be silent.

Analysis

Marianne rushes to take the letter with great excitement and with a firm belief that the letter is for her from Willoughby, regardless of what the servant says (lines 1-3). When she finds out that it is for Mrs Jennings, she seems more than upset (line 4). Having observed Marianne's highly fluctuating mood over the past few days, Elinor asks line 5 with great concerns. Marianne's reply (line 6) demonstrates her foul mood due to being upset and her unwillingness to open up to Elinor. This is represented in the translation 6t.

Elinor initiates a bald-on-record FTA in line 7 and shows her intention to press for greater openness in Marianne. In the translation 7t, the bald-on-record FTA is changed to a question redressed to Marianne's negative face wants, mitigating Elinor's firm claim and her salient intention. Marianne's reply (line 8) is markedly direct and confrontational. She explicitly points out the target of her retaliation – Elinor, and reinforces the FTA by purposefully repeating the target you with emphasis in tone. This is not represented in 8t.

She then follows the blame with a sarcastic comment – 'you have confidence in no one'. The echoic mention (Sperber and Wilson 1992) in the sarcasm explicitly refers to Elinor's blaming Marianne for having no confidence in her. In return, Marianne expresses her strong attitude of disapproval of such a blame by accusing Elinor of the same. The sarcasm via echoic mention   is represented in the translation.

Elinor, in the ST, is observably surprised   and confused by Marianne's response. She tries to defend her innocence in an affirmative manner by making another bald-on-record statement – 'I have nothing to tell', which   is further accentuated by an emphatic adverbial – 'indeed'. Such a style is consistent   with her assertive tone from the beginning of this interaction, which demonstrates her determinedness to press Marianne for openness. This is mitigated   in the translation 9t when Elinor's bald-on-recordness   is changed   into a question redressed to Marianne's negative face – 'What do I have to hide from you?'.

In this exchange, Elinor's firm attitude in the ST shown in her consistent bald-on-record manners when conversing with Marianne is diluted due to the application of negative politeness in the translation. Although this may not affect the reader's understanding of the content of the exchange, it may impact on their interpretation of the interpersonal dynamics between Marianne and Elinor, for example, Elinor's attitude and intention.

The above presents a comparative   analysis of face management features exhibited in the three excerpts from Jane Austin's novel *Sense and Sensibility* and their representation in Cheng's translation. It is found that interpersonal face markers are sometimes omitted or toned down in the translation, and bald- on-record face strategies changed into off-record manners or redressed with concerns of hearers' negative or positive face wants. Such omissions, mitigations and changes in the translation of the face markers and strategies available in the ST, over the course of an interaction, can present a very different picture/ scenario in terms of the protagonists' personality, attitude and intentions. For example, in extract 1, Elinor's linguistic and interactional   style is marked, direct and firm, which can be attributed to, and in turn reflect her profound affection towards Edward and her insurmountable   zest to defend his talent. Such style is predominantly achieved by bald-on-record face strategies and emphatic expressions. However, in the translation, face markers are omitted, and bald-on-record strategies changed into off-record strategies, rendering Elinor's style unmarked, indirect, and less firm. This, I claim, inevitably affects communicating   effectively via the translation to the reader the author's

particularised and intended portrayal of Elinor's strong feelings and salient attitude. In other words, although this will not affect a reader's understanding of the unfolding plots, it may have an impact on his/her interpretation of interlocutors' personality, attitude and intentions. Therefore, it is imperative to achieve interpersonal functional equivalence from the perspective of face portrayal in literary translation, to enable and to facilitate/assist the reader from the target culture to adequately appreciate the particularities of each individual character's characteristics that the author endeavours to communicate. This claim can be further tested and corrected in future studies by reader-response experiments which could provide evidence of translation impact on text users.

Literary texts, although composed and planned, must sound spontaneous, natural and credible so as to enhance a reader's participation. They are scripted in such a way as to develop the plot, portray characters, involve the reader, and promote certain values as well as beliefs. Such a dual function of literary dialogue – which may be classified as 'prefabricated orality' (Chaume 2004a: 168) – could influence an author in his/her preference for selecting specific discoursal features, including face features, when portraying a character.

Prefabricated orality also features translated literary dialogue. Nevertheless, because of the translator's rewriting and re-creating activities during translating, exercise of judgement as to what constitutes and contributes to the spontaneity and naturalness of the dialogue in a certain culture and during a certain period of history may be made by the translator. For instance, the novel is written in the 19th century in England, and the translator may have adopted a cultural filter to ensure the naturalness of the interaction in the translation whose readers are Chinese in the 21st century, with a possible view to avoiding translationese. This may impact on how face is represented in the translation. Nevertheless, as demonstrated, the translation cannot fail to communicate the particular portrayal of individual characters that the author may intend to impress the reader. Therefore, this may suggest that there is more work to do in literary translation, at least between Chinese and English as shown in this study, from the perspective of face management. Further studies can be carried out on the representation of interpersonal dynamics in literary translation via interviews with translators, for example, how interpersonal components across cultures and time are translated and the function of culture filter in assisting translation best representing authors' preference of fictional character portrayal.
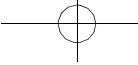
The current research on translator's adopting cultural filters to avoid translationese is very rare and deserves in-depth investigation. On translationese,

in the area of audio-visual translation, Romero-Fresco (2006) investigates its features in the translation of the TV series *Friends*, focusing on phraseological translation as a parameter. He finds that the target text (TT), where a higher number of phraseological units are present, actually sounds less idiomatic than the ST due to shift and inconsistency in the TT register which undermines its pragmatic comic effect. This is in line with Baños-Piñero and Chaume's (2009) conclusion that translated dialogue is less natural and idiomatic than domestic audiovisual dialogue. Moreover, Quaglio (2009), using corpus-based analysis, compares the language features of the American situation comedy, *Friends*, and natural conversation, focusing on the use of vague language. The empirical investigation shows that although there are striking linguistic similarities between the two groups of data, *Friends* demonstrates higher frequencies of emotional and informal language which may interfere with the natural flow of the dialogue. The researcher suggests that this may result from scriptwriters' deliberate efforts to adopt overly elaborated language to highlight the types of social relationships shared by the characters. By the same token, literary authors may resort to equally elaborated language to exaggerate some particular interpersonal and interactional features between the characters. Therefore, findings on translationese in audio-visual dialogue could well be applicable to the translation of literary dialogue. Some translators, such as Chen, may be aware of such an issue and has adopted a filter to accentuate the naturalness of the flow of conversations in the translation, which may have impacted on the representation of face dynamics unfolded in the original dialogue. As suggested, interviews with translators may help to unveil such myths.

Last but not least, influence from publishers who may prefer novels to be translated in a certain style, for example, simple and readable, or sophisticated in language use and elaborate in expressing viewpoints, may also impact on the representation of interpersonal components in the translation.

5. Conclusions

This study has for the first time drawn from a Composite Model of Face Management (CFMF) to investigate face management in literary translation. It proves to be more effective and systematic than prescriptive politeness rules in the assistance of explaining and illustrating the face features presented in the literary texts and their representation in the translation. The study is also

the first to use English literary texts translated into Chinese as the data to illustrate how face is represented in literary translation. Chinese and English are markedly remote from each other in both linguistic and cultural terms. Therefore, people from China and England may initiate very different linguistic face behaviour when they manage rapport with each other. In the context of translation, the remote distance may indicate that there is more work to do in the process of translating between Chinese and English in order to facilitate reader's comprehension. As a result, using data which display such distinct features could offer enhanced insights into some of the face management issues at play in literary dialogue and the corresponding TL translation.

In future research, the semantic differential technique can be used to elicit reader's response to face management features displayed in the novel and to those represented in the translation in order to provide independent empirical evidence of translation impact on text users.

Appendix

1. Illustrations of positive politeness, negative politeness and off-record strategies

1	Notice, attend to H (his interests, wants, need, goods)	Goodness, you cut your hair! You look really cool with your new hair style! → (FTA) By the way, I came to borrow some flour.
2	Exaggerate (interest, approval, sympathy with H)	A: Look at the weather! B: Oh, yeah, isn't it just ghastly the way it always seems to rain just when you've hung your laundry out! → (FTA) So may I borrow your iron?
3	Intensify interest to H	I come down the stairs, and what do you think I see? – A huge mess all over the place⋯ → (FTA) So, can I borrow your hoover?
4	Use in-group identity markers	(FTA) Help me with this bag here, will you pal?
5	Seek agreement with safe topics or repetition.	Oh, you got a new car! Isn't it a beautiful colour! → (FTA) Do you still have any paint left?
6	Avoid disagreement	I kind of want Florin to win the race, since I have bet on him.
7	Presuppose/raise/assert common ground	I had a really hard time learning to drive, didn't I? You know it well! You taught me.
8	Joke	Ok. Would you mind if I tackle those cookies now?
9	Assert or presuppose S's knowledge of and concern for H's wants	Look, I know you want the car back by 5pm. → (FTA) So should I go to town now?
10	Offer, promise	I'll drop by some time next week → (FTA) if you can pick up the mail for me.
11	Be optimistic	Good pal, I knew I'd find you here. Look, I'm sure you won't mind → (FTA) if I borrow your typewriter.
12	Include both S and H in the activity.	It's been 3 hours since the lunch. Let's have a cookie, then (i.e., me).

13	Give (or ask for) reasons	What a beautiful day! Why don't we go to the seashore! → (FTA) Come on!
14	Assume or assert reciprocity	I'll do the garden for you, → (FTA) if you write the homework for me.
15	Give gifts to H (goods, sympathy, understanding, cooperation)	A: A small gift, Mom. Happy Mother's Day. B: Thanks Tom. It's really nice of you. A: I am glad you like it, Mom. → (FTA) May I borrow some money?

Positive Politeness Strategies (Brown and Levinson 1987)

1	Be conventionally indirect	You are just beside the cupboard. Can you please pass the salt to me?
2	Question, hedge	You're quite right in commenting on this matter. I do agree in a way.
3	Be pessimistic	The bag is quite heavy. Perhaps you'd care to help me.
4	Minimise the imposition Rx	I just ask you if you could lend me a single sheet of paper.
5	Give deference	Excuse me, Sir, but would you mind if I close the window?
6	Apologise	I hate to impose, but···
7	Impersonalise S and H	It is said to be so.
8	State the FTA as general rule	International regulations require that the fuselage be sprayed with DDT.
9	Nominalise	It is real regret that we can not do that.
10	Go on record as incurring a debt, or as not indebting H	I'd be eternally grateful if you would···

Negative Politeness Strategies (Brown and Levinson 1987)

1	Give hints	It's cold in here. (c.i.[6] Shut the window)
2	Give association clues	Are you going to market tomorrow···? There's a market tomorrow, I suppose. (c.i. Give me a ride there)
3	Presuppose	At least, I don't go around boasting about my achievements. (c.i. someone else does)
4	Understate	A: How do you like Josephine's new haircut? B: It's all right. (c.i. I don't particularly like it)
5	Overstate	There were a million people in the Co-op tonight! (c.i. That's why I am late)
6	Use tautologies	If I won't give it, I won't. (c.i. I mean it!)
7	Use contradictions	A: Are you upset about that? B: Well, yes and no.
8	Be ironic	Beautiful weather, isn't it! (to postman drenched in rainstorm)
9	Use metaphors	Harry's a real fish. (c.i. Harry swims like a fish)
10	Use rhetorical questions	How was I to know···? (c.i. I wasn't)
11	Be ambiguous	John's a pretty sharp cookie.
12	Be vague	Looks like someone may have had too much too drink.
13	Over-generalise	Mature people sometimes help do the dishes.
14	Displace H	Could you please pass me the stapler? (One secretary in an office asks another, in circumstances where a professor is much nearer to the stapler than the other secretary. Professor's face is not threatened, and he can choose to do it himself as a bonus 'free gift')
15	Be incomplete, use ellipsis	Well, I didn't see you···

Off-record Strategies (Brown and Levinson 1987)

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[6] c.i. stands for 'conversationally implicates'.

2. Full transcription of the three excerpts

Excerpt 1

1	"What a pity it is, Elinor," said Marianne, "that Edward should have no taste for drawing."
1t	"好可惜，艾丽诺，"玛丽安对姐姐说道，"爱德华不喜欢绘画。" "Good pity, Elinor," Marianne to sister said, "Edward not like drawing."
2	"No taste for drawing," replied Elinor, "why should you think so?
2t	"你怎么会这样想？ "You how will this think?
3	He does not draw himself, indeed, but he has great pleasure in seeing the performance of other people,
3t	他自己是不画，可是他很喜欢看别人画呀！ He himself is not drawing, but he very much like watching others drawing ya!
4	and I assure you he is by no means deficient in natural taste, though he has not had opportunities of improving it.
4t	我认为，他并不缺少天分，只是没有机会表现而已。 I think, he not lack talent, just is no chance show.
5	Had he ever been in the way of learning, I think he would have drawn very well.
5t	如果他学过画画，我相信他一定会画得很好。 If he learned drawing, I believe he is bound to draw very well.
6	He distrusts his own judgement in such matters so much that he is always unwilling to give his opinion on any picture,
6t	他只不过是对自己的鉴赏力缺乏自信，所以不太愿意对任何画作发表意见。 He only is to own taste lack self confidence, so not too willing on any drawings express opinions.
7	but he has an innate propriety and simplicity of taste, which in general direct him perfectly right."
7t	不过，他有一种与生俱来的品味，能够果断地赏评。" But, he has a kind inherent taste, able to decisively evaluate.
8	"I hope, Marianne," continued Elinor, "you do not consider him as deficient in general taste.

8t	艾丽诺接着说：“玛丽安，我想你不会认为他连一般的鉴赏力都不具备吧？ Elinor continue say : "Marianne, I think you not will consider him average taste yet not possess ba?
9	Indeed, I think I may say that you cannot, for your behaviour to him is perfectly cordial,
9t	你不会有那种想法的，对吧？因为你对他也很亲切， You not will have that kind thinking, correct ba? Because you to him as well very cordial,
10	And if *that* were your opinion, I am sure you could never be civil to him."
10t	要是你真有那种想法的话，肯定不会对他那么热情的！ if you really had that kind thinking, sure not will to him that enthusiastic!"
11	Marianne hardly knew what to say.
11t	玛丽安不知该说什么才好 Marianne not knows say what would be good
12	She would not wound the feelings of her sister on any account,
12t	她不想伤害姐姐， She not want hurt sister,
13	and yet to say what she did not believe was impossible. At length she replied:
13t	又不愿说些言不由衷的话，只好说 and not willing say some words against belief, have to say
14	"Do not be offended, Elinor, if my praise of him is not in everything equal to your sense of his merits.
14t	"要是我的赞赏和姐姐所看到的优点不一致，请你不要生气。 "If my praise to sister seen merit not match, please you not angry.
15	I have not had so many opportunities of estimating the minuter propensities of his mind, his inclinations and tastes as you have,
15t	因为我没有太多机会去了解和体会他的想法，爱好和志趣等方面的细微倾向。
16	but I have the highest opinion in the world of his goodness and sense.
16t	但是，我很欣赏他的善良和见识。 But, I very appreciate his kindness and insights.
17	I think him everything that is worthy and amiable."
17t	我觉得他是很可敬可亲的。" I think he is very worthy and amiable."

Excerpt 2

1	"Is anything the matter with her?" cried Mrs Dashwood as she entered. "Is she sick?"
1t	"马丽安是怎么了?身体不舒服吗?才一进屋, 达什伍德太太就迫不及待地追 问。 "Marianne is what up? Body not comfortable ma?" just once entered, Dashwood Mrs then hastily ask.
2	"I hope not," he replied, trying to look cheerful, and with a forced smile presently added,
2t	威洛比勉强挤出了一丝微笑:"希望不是, Willoughby forced a faint smile, "hope not is,
3	"It is I who may rather expect to be ill – for I am now suffering under a very heavy disappointment!"
3t	感到不舒服的应该是我,因为我遇到一件令人沮丧的事情." Feel not comfortable should be me, because I meet a frustrating thing."
4	"Disappointment!"
4t	"令人沮丧的事情? "Frustrating thing?"
5	"Yes, for I am unable to keep my engagement with you.
5t	"是的,本来答应和你们共进晚餐的,可是现在不行了。 "Yes, originally promised to you together having dinner, but now cannot.
6	Mrs Smith has this morning exercised the privilege of riches upon a poor dependent cousin by sending me on business to London.
6t	今天早上,史密斯太太派我到伦敦去办事。 Today morning, Smith Mrs dispatched me to London do things.
7	I have just received my dispatches, and taken my farewell of Allenham, and by way of exhilaration I am now come to take my farewell of you."
7t	我刚刚受命出差,就要离开艾伦汉了。现在来向各位辞行。 I just accepted order to be dispatched, going to leave Allenham. Now to everyone farewell.
8	"To London! And are you going this morning?"
8t	"去伦敦? 非得今天上午就出发吗?" "To London? Must this morning leave ma?"
9	"Almost this moment."

9t	"是的!' "Yes!"
10	"This is very unfortunate.　But Mrs Smith must be obliged, and her business will not detain you from us long, I hope."
10t	"真遗憾。不过史密斯太太的话你必须遵办。希望你去的时间不会太久。" "Really pity. But Smith Mrs' words you must follow. Hope you gone time not will too long."
11	He coloured as he replied, "You are very kind, but I have no idea of returning into Devonshire immediately.
11t	威洛比的脸涨得通红:"不过我没把握会很快回来。 Willoughby's face flushed with bright red : "But I no confidence will very soon come back.
12	My visits to Mrs Smith are never repeated within the twelvemonth."
12t	我很少在一年之内来拜访史密斯太太两次。" I seldom within one year come visit Smith Mrs twice."
13	"And is Mrs Smith your only friend?
13t	"难道你在这里只有史密斯太太一个朋友吗? "You here only have Smith Mrs one friend ma?
14	Is Allenham the only house in the neighbourhood to which you will be welcome?
14t	只有艾伦汉庄园欢迎你吗? Only Allenham estate welcomes you ma?
15	For shame, Willoughby. Can you wait for an invitation here?"
15t	亲爱的威洛比!你也可以接受我们的邀请呀!' Dear Willoughby! You too can accept our invitation ya!"
16	His colour increased, and with his eyes fixed on the ground he only replied, "You are too good."
16t	威洛比的脸更红了。他盯着地板,低声说道:"您真是太好了。" Willoughby's face more red. He stares at the floor, low voice says : "you (V) really are too good."
17	Mrs Dashwood looked at Elinor with surprise. Elinor felt equal amazement. For a few moments everyone was silent. Mrs Dashwood first spoke.

17t	达什伍德太太有些惊讶地看了艾丽诺一眼,艾丽诺也同样惊讶。沉默了一会儿, 达什物德太太又开口。 Dashwood Mrs has some surprise looks at Elinor, Elinor too the same surprised. Silence for a while, Dashwood Mrs again open mouth
18	"I have only to add, my dear Willoughby, that at Barton cottage you will always be welcome,
18t	"亲爱的威洛比,我再说一遍,巴顿乡舍永远欢迎你。 "Dear Willoughby, I again say once, Barton estate for ever welcome you.
19	for I will not press you to return here immediately,
19t	我不勉强你立即回来, I not force you immediately come back,
20	because you only can judge how far that might be pleasing to Mrs Smith,
20t	因为只有你才能判断,这样做会不会让史密斯太太不高兴。" because only you can judge, this way do will not cause Smith Mrs unhappy."
21	And on this head I shall be no more disposed to question your judgement than to doubt your inclination."
21t	
22	"My engagement at present," replied Willoughby confusedly, "are of such a nature… that…I dare not flatter myself."
22t	威洛比有些慌乱地说:"我要办的差事,是那种,那种…唉,我实在说不出口…" Willoughby has some panic says: "I will do business, is that kind, that kind…ahh (sigh), I really say cannot from mouth.
23	He stopped. Mrs Dashwood was too much astonished to speak, and anther pause succeeded. This was broken by Willoughby, who said with a faint smile,
23t	他没再继续说。达什物德太太十分惊讶,大家又静默半晌。威洛比打破了缄默, 淡然一笑,说道: He not again continues to say. Dashwood Mrs very surprised. Everyone silent for a while. Willoughby break the silence, faint a smile, says
24	"It is folly to linger in this matter.
24t	"这样耗下去,真蠢。 "This way linger on, really stupid.
25	I will not torment myself any longer by remaining among friends whose society it is impossible for me now to enjoy."

25t	我就不再久留了。" I then no long stay.
26	He then hastily took leave of them all and left the room.

Excerpt 3

1	"For me!" cried Marianne, stepping hastily forwards.
1t	"是我的！玛丽安抢上前去接过来。 "Is mine!" Marianne rushed forward to take it.
2	"No, ma'am, for my mistress."
2t	"小姐，是给太太的。" "Ma'am, is for mistress."
3	But Marianne, not convinced, took it instantly up.
3t	玛丽安不信，拿起信来看。 Marianne not convinced, picked up letter to read.
4	"It is indeed for Mrs Jennings – how provoking!"
4t	"是给珍宁斯太太的，真气人！ "Is for Mrs Jennings, really provoking!"
5	"You are expecting a letter then?" said Elinor, unable to be longer silent.
5t	"你在等信吗？艾丽诺再也忍不住了。 "You are waiting letter ma?" Elinor not longer can be silent.
6	"Yes, a little – not much."
6t	"是的！但也不完全是。" "Yes! But too not completely is."
7	After a short pause, "You have no confidence in me, Marianne."
7t	稍停片刻后，艾丽诺接着说："你是不是有什么事瞒着我？" Pause a bit while after, Elinor followed saying "you yes or not have something not tell me?"
8	Nay, Elinor, this reproach from *you* – you who have confidence in no one!"
8t	"才不呢！你才有事瞒我呢！" "Actually no ne! You actually have something not tell me ne!"

9	"Me!" returned Elinor in some confusion. "Indeed, Marianne, I have nothing to tell."
9t	艾丽诺感到错愕，"玛丽安，我有什么事瞒着你？ Elinor felt confused and wronged, "Marianne, I have what thing not tell you?"
10	"Nor I," answered Marianne with energy, "our situations then are alike. We have neither of us anything to tell – you because you do not communicate, and I because I conceal nothing."
10t	"我也没有。"玛丽安口气坚决地说，"我们的情况一样！没有什么好说的，你是什 么也不肯说，我是什么也没隐瞒。" "I too not have." Marianne tone determined saying, "Our situation the same! Nothing good to say, you are nothing not would say, I am nothing not tell."

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