

Abstract

The thesis studies the implications of pragmatic principles and strategies, such as speech-act theory and conversational implicature, for literary translation. The purpose is to testify the pragmatic universality in translation by the case study of dialogues extracted from *Vanity Fair*.

Pragmatics, by definition, is the study of language use. It studies more than what is said literally in the structure of language, context and cross-cultural aspects. It can be approached from two perspectives: pragmalinguistics and sociopragmatics. The pragmatic notion of language use is central to the use of language to do things, since meaning is determined by use. When we focus on what people use language to do, we focus on what a person is doing with words in particular situations; we focus on the intentions, purposes, beliefs, and wants that a speaker has in speaking, in performing speech acts. Speech-act theory gives us the most fertile approach to the way in which speech is interpreted. The speech act or acts performed in the utterance of a sentence are in general a function of the meaning of the sentence. Therefore, the study of the meanings of sentences and the study of speech acts are not two independent studies but one study from two different points of view.

Because of this common aspect of pragmatics, we find that it can very well be applied to translation, to how a translator is able to interpret a message in the source language and reproduce it in the receptor language appropriately. Pragmatic translation examines how a translator is able to figure out more than what is said in the structure of language, context and cross-culture. The pragmatic equivalent effect in translation aims at translating meaning in full, taking full account of differences between the receptor language and the source language in pragmalinguistics and sociopragmatics.

Speech act theory, which is powerful to interpret speech, suggests that, all linguistic communication involves linguistic acts. The unit of linguistic communication is not, as has generally been supposed, the symbol, word or sentence, but rather the production of the symbol or word or sentence in the performance of the speech act. The speech act or acts performed in the utterance of a sentence are identified with the intentions, purposes, beliefs or wants that a speaker has in speaking. The main task of a translator is to convey his/her readership all the possible meanings of a message. Since meanings are coated with culture

and determined by the writer's/speaker's intention in a given context, it is quite difficult for a translator to bring out absolutely both the intended meaning or pragmatic force in the context and the cultural, linguistic aspects of the original message. Then the pragmatic approach can be adopted to help solve this problem by striving for the pragmatic equivalent effects between the source and the receptor messages.

Titles are used to indicate the social relationship between the addresser and the addressee. Titles in English have various forms and use of different titles for different people represents social relationship of certain kind between the addresser and the addressee. Ways of addressing vary with one's social status, occupation, position in the family hierarchy and what kind of social relationship is maintained between people. It is noticeable that where there is a socially interactional phenomenon between people, there is use of title, for the purpose of addressing, holding respect, making requests and conveying one's likings or dislikings. The translator should take full account of pragmatic differences in sociopragmatics between the receptor language and the source language because degree of respect, or extent of politeness is essentially asymmetrical in English and in Chinese.

Translation of pragmatic implicatures generated by the cooperative principle should also be taken into account by the translator. Observance of the cooperative principle and its maxims helps a translator work out the presence of the speaker's conversationally implicated meanings.

Key Words: Pragmatic Translation Pragmatic Equivalent Effects in Pragmalinguistics
Pragmatic Equivalent Effects in Sociopragmatics
Translation of Pragmatic Implicature

1 Introduction

The primary task of this thesis is to examine the pragmatic strategies and principles in translation. First, the rough scope of linguistic pragmatics will be briefly summarized, which, while being less than fully satisfactory, will at least serve to indicate the implications of pragmatic principles for translation. Secondly, we will review previous studies in pragmatic translation and in fiction *Vanity Fair*, since the thesis takes the pragmatic translation of dialogues in fiction *Vanity Fair* as a case in study. It is not watertight sufficiently not to present the previous contributions made by earlier scholars and translators in discussing what they have done in pragmatic translation and to the analysis of *Vanity Fair*. Thirdly, claims of the study will be made in the final section.

1.1 Scope of Pragmatics

According to Levinson,¹ the scope of pragmatics involves the topics of deixis, conversational implicatures, presuppositions, speech acts and discourse structure, but this does not offer any perspectives on a unified and coherent pragmatic theory of language (Verschueren:1985). However, there seems to be one constant aspect in the concept of pragmatics, viz. the concern with language use, with meaning of language in the social and cultural context. Thus, pragmatics deals, on the one hand, with pragmalinguistics, with the context which is formally encoded in the structure of a language, and, on the other hand, with sociopragmatics, with language use, understanding and appropriateness in social and cultural context. Pragmatics is the study of language use by definition. It is suggested that a promising conception of

¹ Levinson, S. C., *Pragmatics* (Cambridge: Cambridge University Press, 1983) 1 - 53.

meaning is one in which meaning is determined by use². If use does determine meaning, then the theory of language use will provide the foundations for the meaning of linguistic choice. The pragmatic notion of language use is central to the use of language to do things. When we focus on what people use language to do, we focus on what a person is doing with words in particular situations; we focus on the intentions, purposes, beliefs, and wants that a speaker has in speaking, in performing speech acts. Because the study of speech acts is a central concern of pragmatics, though it originated in the pursuit of quite other questions, speech-act theory gives us the most fertile approach to the way in which speech is interpreted. In the series of William James Lectures (1955) subsequently published as *How to Do Things with Words*, J.L. Austin addressed the apparently quite limited question of whether there are uses of language that do more than refer to things, that actually bring things about: christening, promising, betting, arriving at verdicts and bequeathing. Such uses of language Austin called "performatives" as distinguished from "constatives". The propositions of performative sentences are not such as can usually be called either true or false, though they may be successful or unsuccessful, or in Austin's terminology, felicitous or infelicitous. *Speech* versus *acts*, *saying* versus *doing*, *meaning* versus *performing*, *structure* versus *practice*, *locution* versus *illocution*: every pair opposes language in itself to language in context, for context alone determines the conventional effects produced by an utterance. This is best seen by considering the vast number of illocutionary conventions that can be activated by a single locution. *The window's open* could warn you to be careful not to fall out, request you to close it, inform you of a state of affairs, guess about a state of affairs, contradict your idea of a state of affairs, and on and on. The words in the locution are always the same, but the illocutionary acts they accomplish vary. Whereas locutions are purely linguistic, illocutions are something more. To understand what words say, we can look only at the words. To understand what they do, we must also look at their users. A sentence expressing admiration in one group — *She is very feminine* or *He's very masculine* for instance — can express contempt in another; a compliment and an insult can differ only in the time and place in which the same words in

²Adrian, Akmanian et al. *Linguistics: An Introduction to Language and Communication* (Cambridge, MA: MIT Press, 1984) 267.

the same sequence are spoken.

1.2 Application of Pragmatics to Translation

Because of this common aspect of pragmatics, we find that it can very well be applied to translation, to how a translator is able to interpret a message in the source language and reproduce it in the receptor language appropriately. Eugene A. Nida once said, "Translating means translating meaning."³ The main task of a translator is to convey to his/her readership all the possible meanings of a message. Since meanings are coated with culture and determined by the writer's/speaker's intention in a given context, it is quite difficult for a translator to bring out absolutely both the intended meaning in the context and the cultural, linguistic aspects of the original message. Then the pragmatic approach to translation can be adopted to help solve this problem by striving for the pragmatic equivalent effect between the source and the target message.

1.3 Previous Studies in Pragmatic Translation

Until now there has not been much attention paid to pragmatic study in translation in China. He Ziran is one of the most distinguished scholars in this field. Early in 1988, He Ziran, in his book *A Survey of Pragmatics* (in Chinese), made a distinction between pragmalinguistics and sociopragmatics, and turned his eyes to the effects of pragmatic factors upon the meaning choices of different linguistic forms.⁴ This is probably the earliest attention paid to pragmatic study in translation in China. Then in 1992, Professor He put forward the significant concept of pragmatic equivalent effect in translation in his article *Pragmatics and CE/EC*

³ Nida, E. A. *Translating Meaning* (San Dimas: English Language Institute, 1982) 11.

⁴ 何自然 (1988), 《语用学概论》, 湖南教育出版社, 长沙。该书第七章《语用学的应用》之第一节和第二节分别论述了语用-语言学及社交-语用学现象作用于语言形式意义的选择。

Translation⁵ and proposed that a translator, as he aims at translating meaning in full, should take full account of differences between the target language and the source language in pragmalinguistics and sociopragmatics. In the article 《汉英翻译中的语用对比研究》⁶ by their co-operated effort, He Ziran and Duan Kaicheng suggested that equivalent translation of illocutionary force is essentially important to achieve the pragmatic equivalent effect in translation. He Ziran again in 1996 in his article 《翻译要译什么? — 翻译中的语用学》⁷ further called upon attention to translating the pragmatic force communicated in original messages. After this, more and more scholars and translators turned their eyes to the field of pragmatic translation. In 1992, in his article 《翻译过程中的语用分析》,⁸ Chen Zhonghua put forward the concept of pragmatic implication in translation, the principle of effect and force in communicative translation. In 1993, in his article 《语义, 语用与翻译》,⁹ Zeng Xiancai divided pragmatic meaning at three different levels: locutionary meaning, illocutionary force and perlocutionary force, and he believed that pragmatic approach, as well as semantic approach, are two approaches to translation distinctive from and complementary to each other. In the same year of 1994, Lin Shuwu in his 《翻译中的语用意义问题——从某些汉语称谓的英译谈起》¹⁰ surveyed the pragmatic translation of some Chinese culture-specific titles; Wen Jun in his 《社交指示、语用等同与称谓的翻译》¹¹ discussed the problem of how to convey the illocutionary force (non-conventional meaning in Wen's terminology) of social deixis in the receptor language; Pan Hong in her 《动物比喻的语用含义及翻译》¹² examined the issue of pragmatic implication of animal metaphors; Li

⁵ 何自然 (1992), Pragmatics and CE/EC translation, 《翻译新论》, 785 - 797 页, 湖北教育出版社, 武汉.

⁶ 何自然, 段开诚 (1994), 汉英翻译中的语用对比研究, 《中国当代翻译百论》, 184-193 页, 杜承南, 文军主编, 重庆大学出版社, 重庆.

⁷ 何自然 (1996), 翻译要译什么? — 翻译中的语用学, 《外语与翻译》, 39 - 43 页, 第 2 期.

⁸ 陈忠华 (1992), 翻译过程中的语用分析, 《中国翻译》, 5 - 9 页, 第 6 期.

⁹ 曾宪才 (1993), 语义, 语用与翻译, 《现代外语》, 23 - 27 页, 第 3 期.

¹⁰ 林书武 (1994), 翻译中的语用意义问题——从某些汉语称谓的英译谈起, 《中国翻译》, 9 - 11 页, 第 5 期.

¹¹ 文军 (1994), 社交指示、语用等同与称谓的翻译, 《中国翻译》, 6 - 8 页, 第 5 期.

¹² 潘红 (1994), 动物比喻的语用含义及翻译, 《中国翻译》, 11 - 13 页, 第 6 期.

Lu in his 《语义与语用翻译的等效性初探》¹³ provided the notion of pragmatic translation and equivalent-effects principle in translation; Ye Miao in 1998 in his article 《关于“语用翻译”的思考》¹⁴ threw more light on pragmatic equivalent effects in translation based on the previous studies.

1.4 Previous Studies in Fiction *Vanity Fair*

Many scholars and translators have approached the novel *Vanity Fair* either the original text or the translated text, from various perspectives. At the level of the original text, there are articles such as 《试论萨克雷长篇小说中的人物讽刺描写》¹⁵ by Zhang Yuyan, 《维多利亚盛世的女性悲歌——狄更斯与萨克雷笔下的女性群像》¹⁶ by Li Hongquan, 《作为现实主义小说一个组成部分的读者——萨克雷〈名利场〉美学效果研究》¹⁷ by the Germany scholar 沃尔芙冈·伊瑟尔, translated by Yang Bo, Gao Yuanbao, 《〈名利场〉中的比喻及其人物创造》¹⁸ by Xie Hui, 《比喻与人物性格刻画——〈名利场〉比喻赏析》¹⁹ by Xie Hui, Zhang Wenhua and 《关于叛逆女性的描写与思考——〈名利场〉与〈简·爱〉之比较》²⁰ by Huang Erchang, Cao Lijun, etc. In Zhang's article, he analyzed Thackeray's style of writing, characteristic of irony in unfolding the characters. Mr. Li in his article made a comparison between women's tragedy in Victorian era, especially between the female characters in Dickens' and Thackeray's works. 沃尔芙

¹³ 李鲁 (1994), 语义与语用翻译的等效性初探, 《中国科技翻译》, 11 - 14 页, 第 4 期。

¹⁴ 叶苗 (1998), 关于“语用翻译”的思考, 《中国翻译》, 10 - 13 页, 第 5 期。

¹⁵ 张玉雁 (1992), 试论萨克雷长篇小说中的人物讽刺描写, 《信阳师范学院学报》(哲学社会科学版), 70 - 74 页, 第 2 期。

¹⁶ 李鸿泉 (1994), 维多利亚盛世的女性悲歌——狄更斯与萨克雷笔下的女性群像, 《外国文学研究》, 76 - 81 页, 第 3 期。

¹⁷ 沃尔芙冈·伊瑟尔 (1989), 作为现实主义小说一个组成部分的读者——萨克雷《名利场》美学效果研究, 《上海文论》, 75 - 79 页, 第 5 期。

¹⁸ 谢辉 (1998), 《名利场》中的比喻及其人物创造, 《郑州大学学报》(哲学社会科学版), 109 - 112 页, 第 3 期。

¹⁹ 谢辉, 张文华 (1997), 比喻与人物性格刻画——《名利场》比喻赏析, 《天中学刊》, 60 - 63 页, 第 6 期。

²⁰ 黄尔昌, 操力军 (1989), 关于叛逆女性的描写与思考——《名利场》与《简·爱》之比较, 《安徽大学学报》(哲学社会科学版), 59 - 64 页, 第 2 期。

冈·伊瑟尔 made a thorough study of the novel *Vanity Fair* in terms of the relationship between the implicit author, narrator and implicit readership. The two articles 《〈名利场〉中的比喻及其人物创造》 and 《比喻与人物性格刻画——〈名利场〉比喻赏析》 pointed out that metaphor is the most frequently used technique to describe characters in the novel *Vanity Fair*. In 《关于叛逆女性的描写与思考——〈名利场〉与〈简爱〉之比较》, Mr. Huang and Mr. Cao compared the two characters respectively: Becky Sharp in *Vanity Fair* and Jane Eyre in *Jane Eyre*. In sum, all these articles studied the novel *Vanity Fair* either in the light of the author's style of writing and writing technique, or in the light of analysis of characters. At the level of the translated version, the available articles such as 《从 *Vanity Fair* 简写本的汉译看翻译与人物描写》²¹ by Tang Xuguang, 《美质中藏——读杨必译〈名利场〉》²² by Cai Yaokun and 《善用动词, 善用主谓结构——〈名利场〉汉译本学习笔记》²³ by Zong Fuchang, paid more attention to the traditional approach such as addition, free translation and transmission. No efforts have been made to provide a guideline or a principle for translators to follow.

1.5 Claims of the Study

1.5.1 Realm of the Study

This thesis is meant to fall under the head of pragmatic approach to translation study. The thesis examines the implications of pragmatic principles and strategies for translation of dialogues in fiction *Vanity Fair*. J.L. Austin's philosophy of language such as speech-act theory shifts attention from what language is to what language does and sees a social process where other linguistic philosophies see a formal structure. From a speech-act perspective, all

²¹ 唐旭光 (1997), 从 *Vanity Fair* 简写本的汉译看翻译与人物描写, 《广西师院学报》(哲学社会科学版), 80 - 82 页, 第 3 期.

²² 蔡耀坤 (1994), 美质中藏——读杨必译《名利场》, 《中国翻译》, 23 - 26 页, 第 1 期.

linguistic artifacts, including those that counts as literary, must be understood in relation to sociohistorical context of their production and reception. Speech-act theory addresses rather language's productive force, which depends entirely on where and when it is used. Speech-act theory examines the power of language in communication. Much of the excitement of speech-act theory is its demonstration that entities often taken as incompatible are instead thoroughly interactive. Words and things, speaking and doing are one and the same when language is used to doing things.

1.5.2 Aims of the Study

As is suggested in 1.3 and 1.4, there has not been very much serious attention paid to the translation study of *Vanity Fair*. What I shall have to do here is to scrutinize many translation cases out of *Vanity Fair*, which would once have been accepted as traditional translation devices by both translators and scholars on translation studies, now dealt with the new care — the pragmatic approach.

One major way in which this thesis is perhaps innovative is its demonstrable importance for pragmatic strategies in translation studies. Although the thesis contains no systematic observations or theories for translators to follow, there is a logical progression through the chapters in the sense that each presupposes cases explained in earlier ones. Chapters 2, 3 and 4 are the main body and hence relatively self-contained, and Chapter 5 serves as the conclusion. The introductory chapter constantly refers to the chapter ahead — Chapter 1. It is not watertight sufficiently not to present the previous contributions made by earlier scholars and translators in discussing what they have done in pragmatic translation and to the analysis of *Vanity Fair*, in both original and translated versions. Although I have tried to make this thesis self-contained, there is no doubt that readers will get more out of it if they already have some grounding in pragmatic translation in particular.

¹³ 宗福常 (1995), 善用动词, 善用主谓结构 ——《名利场》汉译本学习笔记, 《中国翻译》, 48—51 页, 第 1 期。

2 The Pragmatic Equivalent Effects in Translation of Dialogues in *Vanity Fair*

2.1 Speech-act Theory/SAT

According to the speech act theory developed by Searle in 1969 and 1979, speaking or writing in a language consists in performing speech acts of a quite specific kind called “illocutionary acts.” These include making statements, asking questions, giving orders, making promises, apologizing, thanking, and so on. These acts are made possible by and performed in accordance with certain rules for the use of linguistic elements.

All linguistic communication involves linguistic acts. The unit of linguistic communication is not, as has generally been supposed, the symbol, word or sentence, or even the token of the symbol, word or sentence, but rather the production or issuance of the symbol or word or sentence in the performance of the speech act. To take the token as a message is to take it as a produced or issued token. More precisely, the production or issuance of a sentential token under certain conditions is a speech act, and speech acts are the basic or minimal units of linguistic communication. This may be illustrated by the simple example such as an utterance of the sentence *Hello*.

1. Understanding the sentence *Hello* is knowing its meaning.
 2. The meaning of *Hello* is determined by semantic rules, which specify both its conditions of utterance and what the utterance counts as. The rules specify that under certain conditions an utterance of *Hello* counts as a greeting of the hearer by the speaker.
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3. Uttering *Hello* and meaning it is a matter of
 - a. intending to get the hearer to recognize that he is being greeted,
 - b. intending to get him to recognize that he is being greeted by means of getting him to recognize one's intention to greet him,
 - c. intending to get him to recognize one's intention to greet him in virtue of his knowledge of the meaning of the sentence *Hello*.
4. The sentence *Hello* then provides a conventional means of greeting people. If a speaker says *Hello* and means it he will have intentions a, b, and c, and from the hearer's side, the hearer's understanding the utterance will simply consist in those intentions being achieved. The intentions will be achieved in general if the hearer understands the sentence *Hello*, i.e., understands its meaning, i.e., understands that under certain conditions its utterance counts as a greeting. On the speaker's side, saying something and meaning it are closely connected with intending to produce certain effects on the hearer. On the hearer's side, understanding the speaker's utterance is closely connected with recognizing his intentions, purposes, beliefs, and wants that the speaker has in speaking — in performing the speech acts.

The speech act or acts performed in the utterance of a sentence are in general a function of the meaning of the sentence. The meaning of a sentence does not in all cases uniquely determine what a speech act is performed in a given utterance of that sentence, for a speaker may mean more than what he actually says, but it is always in principle possible for him to say exactly what he means. Therefore, it is in principle possible for every speech act one performs or could perform to be uniquely determined by a given sentence or set of sentences, given the assumptions that the speaker is speaking literally and that the context is appropriate. And for these reasons a study of the meaning of sentences is not in principle distinct from a study of speech acts. Properly construed, they are the same study. Since every meaningful sentence in virtue of its meaning can be used to perform a particular speech act or range of speech acts, and since every possible speech act can in principle be given an exact formulation in a

sentence or sentences, the study of the meanings of sentences and the study of speech acts are not two independent studies but one study from two different points of view.

2.2 Application of SAT to Translation

Since writing in a language consists in performing speech acts, the speech act or acts performed in the utterance of a sentence are in general a function of the meaning of the sentence, and the study of the meanings of sentences and the study of speech acts are simply one study from two different points of view, we find that this aspect of speech act theory can very well be applied to translation, to how a translator is able to interpret a message in the source language (SL) and reproduce it in the receptor language (RL) appropriately. Eugene A. Nida once said, "Translating means translating meaning." The main task of a translator is to convey his/her readership all the possible meanings of a message. Since meanings are coated with culture and determined by the writer's/speaker's intention in a given context, it is quite difficult for a translator to bring out absolutely both the intended meaning or pragmatic force in the context and the cultural, linguistic aspects of the original message. Then the pragmatic approach to translation can be adopted to help solve this problem by striving for the pragmatic equivalent effect between the source and the receptor messages.

The pragmatic equivalent effect in translation, as we put it, aims at translating meaning in full, taking full account of differences between the receptor language (RL) and the source language (SL) in pragmatic forces. Pragmatic force, or illocutionary force in speech-act theory of pragmatics, is the intended meaning assigned to a given message. There are two major kinds of pragmatic force: implicit, below the surface and unstated, and explicit, on the surface and stated. It is important to identify the implicit forces as they appear in their various linguistic contexts, for frequently the apparent intention of a message is not the same as the actual intent. The following examples, taken from the fiction *Vanity Fair*, center on translation of the English logical operator *well* from pragmatic approach, in order to show how to analyze the implicit forces between the RL and the SL.

2.3 Translation of Pragmatic Force in Lexical Forms

First of all, consider the following two examples:

(1) "After school", says he, of course after a pause and a look, as much as to say, "Make your will, and communicate your last wishes to your friends between this time and that."

"As you please", Dobbin said, "you must be my bottle - holder, Osborne."

"Well, if you like", little Osborne replied, for you see his Papa kept a carriage, and he was rather ashamed of his champion.

克甫按照打架前的惯例, 说道: "上完课来。" 他顿了一顿, 向对方看了一眼, 仿佛说: "在这段时间内, 你快点把遗嘱写好, 把后事也交代清楚。"

都宾答道: "随你的便, 奥斯本, 你做我的助威人吧。"

小奥斯本答道: "也好, 你爱怎么就怎么办吧。" 你知道的, 他爸爸有自备马车, 倒叫这种人替他打抱不平, 不免觉得丢面子。

(2) "Do you remember, Sedley, what a fury you were in, when I cut off the tassels of your Hessian boots, and how Miss — hem — how Amelia rescued me from a beating, by falling down on her knees and crying out to her brother Jos, not to beat little George?"

Jos remembered this remarkable circumstance perfectly well, but vowed that he had, totally forgotten it.

"Well, do you remember coming down in gin to Dr. Swishtail's to see me, before you went o India, and giving me half a guinea and a pat on the head? I always had an idea that you were at least seven feet high, and was quite astonished at your return from India to find you no taller than myself."

“赛特笠，你还记得吗？有一回我把你靴子上的流苏较了下来你气得不得了。赛特笠小姐——呃——爱米丽亚跟乔斯哥哥跪着，求他别揍小乔治，才免了我一顿好打。”

乔斯明明白白记得这件不平凡的事情，可是赌神发誓说他早已忘了。

“你记得吗？你到印度去以前，坐了马车到斯威希泰尔博士学校来看我，拍拍我的头，给了我一个基尼。我一向以为你至少身高七尺，后来你从印度回来，我发现你不过跟我一样高，真是意想到。”

Comparing (1) with (2), it is not difficult for us to find that in (1), *well* seems to be analyzable in terms of 也好 in its meaning while in (2) there is no corresponding interpretation for it. This sets us coming up with the questions: Is *well* in (2) not interpretable in terms of its meaning, or is it not necessary to figure out what it means? Before giving answers to the questions, let us define the meaning for the word *well* according to the following two dictionaries.

Webster's New World College Dictionary (1995) enumerates a list of definitions for *well* as follows:

well interj, an exclamation used to express

1. surprise
2. acquiescence or agreement
3. resignation
4. inquiry
5. expostulation
6. merely used to preface or resume one's remarks.

While in *Oxford Advanced Learner's Dictionary* (1989) *well* is defined like this:

well interj (esp. in spoken English)

1. used to express astonishment
 2. used to express relief
 3. (also *oh well*) used to express resignation
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4. (also *very well*) used to express agreement or understanding
5. used when conceding a point in an argument
6. used when resuming a conversation, etc or changing the subject after a pause
7. used to express hesitation, doubt, etc

The English discourse particle *well* might be described as a logical operator that indicates for the reader just how the utterance so prefaced matches up to the co-operative expectations. For example, R. Lakoff has pointed out that one might characterize at least one sense of *well* as follows: *well* serves notice that the speaker is aware that he is unable to meet the requirements of the maxim of **Quantity** in full. Hence the typical occurrence of *well* in partial answers like (1): Osborne was beaten badly by the older student Cuff. Dobbin couldn't bear this cruelty and decided to teach him a good lesson by having a fight with him. Before their fight, Dobbin asked Osborne to be his bottle-holder. How did Osborne react to his friend's kindness? Was he happy and grateful? The answer to the latter question is *no*. He replied to Dobbin's request with something other than confirmation or negation, but with *well, if you like*. Observing the definition 2 for *well* in *Webster's New World College Dictionary* and the definition⁷ in *Oxford Advanced Learner's Dictionary*, *well* may be used as an expression of agreement, but agreement conveyed by *well* in this case suggests air of hesitation and unwillingness, on the ground that Osborne deferred his answer in compliance with Dobbin's request with *well* prefacing it. The translator interprets *well* as “也好”, which imposes the implication that Osborne agreed to accept Dobbin's offer of help on the one hand, and he, coming from the upper society, is not so much willing to be in company with Dobbin from the lower social ladder on the other. Thus pragmatic force implied in the original is accurately communicated.

In the case of (2), things are quite different. *Well* appearing in the second case has a rather different language use from that in the first case. To make this question more clear, it is necessary to make an analysis of the conversational structure of (2): George Osborne started the conversation by asking Joseph whether he remembered the interesting things in their childhood. And then he asked further after Joseph's negative answer. The two questions *Do*

you remember... and *Well, do you remember...* should be taken as intended distinctively, and therefore have different intended meaning and translation. The second question *Well, do you remember...* suggests that the latter part of the conversation between George and Joseph is based on the former part proceeded with the first question *Do you remember...* and their conversation seems to be in the on-going construction. Considering the translated text, we find that there is a break between the two parts of the conversation separated by Joseph's negative answer to the first question. As a consequence, *Well, do you remember...* might be interpreted as something like “你还记得吗?”. The Chinese character 还²⁴ suggests that there is something said in the foregoing and there is something more to be said in the upcoming. While at the very start of the conversation, the translator put “还” in the translation of *Do you remember...*, which seems to have provided a redundant or inaccurate message. “你记得吗?” for *Do you remember...* is a sound translation. The language use for *well* in the case of (2) is on all fours with the defined meanings for *well* such as item 6 and item 6, provided in *Webster's New World College Dictionary* and *Oxford Advanced Learner's Dictionary* respectively.

Therefore I propose that (2) may be retranslated as (2'):

(2') “赛特笠，你记得吗？有一回我把你靴子上的流苏较了下来，你气得不得了。赛特笠小姐——呃——爱米丽亚跟乔斯哥哥跪着，求他别揍小乔治，才免了我一顿好打。”

乔斯明明白白记得这件不平凡的事情，可是赌神发誓说他早已忘了。

“你还记得吗？你到印度去以前，坐了马车到斯威希泰尔博士学校来看我，拍拍我的头，给了我一个基尼。我一向以为你至少身高七尺，后来你从

²⁴ 参《现代汉语词典》(1983)，432页，商务印书馆，北京。该词典将“还”解释为：1.表示现象继续存在或动作继续进行；2.表示在某中程度上有所增加或在某个范围之外有所补充；3.用在形容前，表示程度上勉强过得去，一般是往好的方面；4.用在上半句话，表示陪衬，下半句进而推论，多用反问的语气；尚且；5.表示对某件事物没想到如此，而居然如此；6.表示早已如此。

印度回来,我发现你不过跟我一样高,真是意想不到。”

(3) “In a barrack, by Jove — I wish anybody in barrack would say what you do,” cried out this uproused British lion. “I should like to hear a man breathe a word against her, by Jupiter. But men don’t talk in this way, Ann: it’s only women, who get together and hiss, and shriek, and cackle. There, get away — don’t begin to cry. I only said you were a couple of geese,” Will Dobbin said, perceiving Miss Ann’s pink eyes were beginning to moisten as usual. “Well, you’re not geese, you’re swans — anything you like, only do, do leave Miss Sedley alone.”

那勇猛的英国人给惹得性子上来,嚷嚷道:“军营!我倒愿意听听军营里的人也说这些话。看谁敢再说她一句坏话。告诉你吧,安痕,男人不是这样的。只有你们才喜欢在一块儿喊喊喳喳,咕咕呱呱,大呼小叫的。走吧,走吧,又哭什么呢?我不过说你们两个是一对呆鸟。”威廉都宾看见安痕的眼睛红红的,又像平常一般眼泪汪汪起来,忙说:“得了,你们不是呆鸟,是天鹅。随你们算什么吧,只要你们别惹赛特笠小姐。”

Pomerantz 1975 finds that *well* is used with disagreement, denials, and insufficient answers, etc. *Well* in (3) refers to Dobbin’s disagreement or denial of his former statement. First he said his sisters were a couple of geese. After seeing one of his sisters began to cry, he said again they were not geese, with *well* prefacing his denial. Furthermore, *well* in the case of (3) is used as a pre-closing device prior to a conversational closure. The intended meaning or pragmatic force of *well* then may be non-defectively communicated by the rendering “得了”,²⁵ and the equivalent effect of pragmalinguistics for *well* has been successfully achieved.

(4) “*Well, Firkin?*” says she, as the other entered the apartment. “*Well, Jane?*”

²⁵ 参《现代汉语词典》(1983), 223页, 商务印书馆, 北京。该词典将“得了”解释为:〈口〉用于谈话结束的时候, 表同意或禁止。例如: 得了, 别说了。

“Wuss and wuss, Miss B.,” Firkin said, wagging her head.

乎金一进门，她就问道：“怎么样，乎金？怎么样，琴？”

乎金摇头说道：“越来越糟糕，布小姐。”

In the case of (4), *well* is used to inquire some information about the invalid. Given its contextualization, it can be said that the underlined expressions mean something like how are the things going with the invalid rather than what has become of the invalid. The renderings of the two sentences “怎么样，乎金？” and “怎么样，琴？” imply that for Miss B., her inquiry was expecting an answer.

2.4 Translation of Pragmatic Force in Syntactic Forms

In contrast to many other discourse markers or logical operators, such as *you know*, *but* and *so*, *well* has no inherent semantic or structural properties; its meaning is actually based on its context of occurrence. In the proceeding section, we have considered the cases in which the intended meaning or pragmatic force of a given message may be hidden in discourse particle *well*. It is necessary to reveal its force in translation, so as to achieve the equivalent effect of pragmalinguistics, which includes choosing the appropriate lexical forms of language to convey the intended meaning or pragmatic force of the given message. We should not assume an equation between lexical forms and communicative functions when we are engaged in translation. From the pragmalinguistic point of view, we should not be misled into thinking that choosing proper lexical forms of language is a unique way to communicate successfully and non-defectively the intended meaning of a given message. As mentioned earlier, *well* is a discourse marker having no semantic content with it. For this reason, it is difficult for a translator to seek the appropriate lexical equivalent for every occurrence of *well* when he/she is engaged in translation. The following are cases where the pragmatic force hidden in a given message may be revealed by choosing proper syntactic forms in translation.

(5) "For whom is this, Miss Jemima?" said Miss Pinkerton, with awful coldness. "For Becky Sharp," answered Jemima, trembling very much, and blushing over her withered face and neck, as she turned her back on her sister. "For Becky Sharp: she's going too."

"MISS JEMIMA!" exclaimed Miss Pinkerton, in the largest capitals. "Are you in your senses? Replace the Dictionary in the closet, and never venture to take such liberty in future."

"Well, sister, it's only two-and-nine pence, and poor Becky will be miserable if she don't get one."

平克顿小姐的脸色冷冰冰的非常可怕, 问道: "这本给谁, 吉米玛小姐?"

"给蓓基·夏泼," 吉米玛一面说, 一面吓得索索抖, 背过脸去不敢看她姐姐, 她那憔悴的脸儿和干枯的脖子都涨得通红——"给蓓基·波, 她也要走了。"

平克顿小姐一字一顿的大声嚷道: "吉米玛小姐, 你疯了吗? 把字典仍旧搁在柜子里, 以后不准这么自作主张!"

"姐姐, 字典才值两先令九便士, 可怜的蓓基拿不着词典, 心里头岂不难过呢?"

The actual intent of the original text is that Miss Jemima wanted to give Becky Sharp a dictionary for Miss Sedley, who left Miss Pinkerton's with Becky Sharp in the same day, would get one. But she was not allowed to do this by her sister, Miss Pinkerton. The intimidated Jemima suggested that Becky Sharp be entitled to get a dictionary. The original message is in declarative form, while the translated version adopts interrogative form. Since *well* may be used with expostulation,²⁶ in the situation where you are to persuade someone to do something or suggest someone taking an action, suggestions or persuasion contained by

the interrogative sentence is more likely to be accepted than a declarative sentence because it sounds more polite and persuasive and leaves much more space for the person to think it over before making a decision.

(6) “Well, suppose he is fond of me. I know he is, and others too. You don't think I am afraid of him, Captain Crawley? You don't suppose I can't defend my own honor,” said the little woman, looking as stately as a queen.

“他喜欢我又怎么样？我知道他喜欢我，不但他，还有别人也喜欢我呢。
克劳莱上尉，你难道以为我怕他吗？难道以为我不能保全自己的清白吗？”
这位姑娘说话的时候，样子尊贵得像个皇后。

Rebecca tried to justify herself by telling Captain Crawley that she was untouched not only by his father, but also not moved by others who courted her. That is what the original author really intends to mean. According to *Oxford Advanced Learner's Dictionary*(1989), *well* is often used when conceding a point in an argument. The rendering of the underlined sentence “他喜欢我又怎么样？” suggests the speaker's strong tone of voice with its question form, which implies that Rebecca made great effort to defend her own pride, self-containedness and honor before Captain Crawley. If we put the translation in the declarative sentence equally with a concessive feature as something like “就算他喜欢我吧”，the pragmatic effect conveyed by the original would be lost to an insufficient extent.

In translation, it is important to try to map onto the given message the same pragmatic force assigned to it by the original speaker/writer either in corresponding lexical forms or in appropriate syntactic forms. When the lexical devices fail to achieve the equivalent effect of pragmalinguistics, employment of the appropriate syntactic forms to convey the pragmatic force hidden in the original message is a complementary technique in translation.

* See p.13.

2.5 Summary

In view of the vast differences in both culture and language, some persons have concluded that ultimately translating is impossible.²⁷ If one means by such a statement that the absolute reproduction of all of the meaning of the original text can be accomplished by translating, then of course translating is impossible. But translation is only one aspect of communication, and even within a single language absolute equivalence in communication is never possible. The same is also true between languages, so that though an absolute identity of the meanings can never be accomplished whether in intralingual or interlingual communication, nevertheless, an effective equivalence of the meanings can be communicated both within a language as well as between languages.

²⁷Nida, E. A. *Translating Meaning* (San Dimas: English Language Institute, 1982) 9.

3 The Sociopragmatic Equivalent Effects in Translation of Dialogues in *Vanity Fair*: A Case Study

3.1 Background

In the first chapter, we have mentioned that, although the scope of pragmatics does not offer any perspectives on a unified and coherent pragmatic theory of language, yet there seems to be one constant aspect in the concept of pragmatics, viz. the concern with the language uses, and with the meanings of the language in the social and cultural context. Thus, pragmatics deals, on the one hand, with pragmalinguistics, with the context which is formally encoded in the structure of a language, and, on the other hand, with sociopragmatics, with the language uses, the understanding and appropriateness in the social and cultural context. Again in the proceeding chapter, we have discussed the pragmalinguistic equivalent effect in translation, by providing the full illustration of the translation of the English discourse particle *well* in some selected dialogues in fiction *Vanity Fair*. In the present chapter, we will shift our attention from the pragmalinguistic equivalent effect in translation to the sociopragmatic equivalent effect in translation. Sociopragmatics refers to the pragmatic studies which examine the condition on language uses that derive from the social and cultural situation. In translation, this consideration depends on the translator's beliefs as well as his /her social and cross-cultural knowledge. The equivalent effect of sociopragmatics in translation usually occurs when the translator holds a correct conception of the different social institutions or cultural backgrounds between the source language and the receptor language, and adequately represents one for the other. For the purpose of illustrating how a translator, in order to translate meaning in full, takes full account of differences between the receptor language and

the source language in sociopragmatics, we will take the translation of *sir* in dialogues in fiction *Vanity Fair* as a case study.

The pragmatic equivalent effect in translation is a fairly important principle to be taken into consideration by a translator. How to achieve the equivalent translation of the illocutionary force or the pragmatic force is a primary stage, through which a good translator may go. John R. Searle, in his book entitled *Speech Acts: An Essay in the Philosophy of Language* (1969), represented the general form of many kinds of illocutionary acts in the following symbolism:

$$F(P)$$

Where the variable "F" takes the illocutionary force indicating devices as values and "P" takes the expressions for propositions.

The illocutionary force indicator shows how the proposition is to be taken, or to put it another way, what illocutionary force the utterance is to have; that is, what illocutionary act the speaker is performing in the utterance of the sentence. The illocutionary force indicating devices in English include at least: word order, stress, intonation contour, punctuation, the mood of the verb, and the so-called performative verbs. Often, in actual situations the context will make it clear what the illocutionary force of the utterance is, without its being necessary to invoke the appropriate explicit illocutionary force indicator. Since the same proposition can be common to different kinds of illocutionary acts, we can map different kinds of illocutionary acts onto the same proposition. Of course not all illocutionary acts have a propositional content; for example, an utterance of *Hurrah* does not have a propositional content, nor does *Ouch*. Undoubtedly there are cases in which what really counts is not the propositional content of the utterance itself, but what illocutionary force the utterance is to have. For instance, when one says *Good morning* to someone else, he/she is not describing a state of the morning, rather he is greeting someone else. Another example is the utterance of *Hi*, there is nothing like the propositional content to be said about the expression of *Hi*. The only reasonable thing to be said about the utterance of *Hi* of someone to someone else is that the speaker wants to let the hearer be aware that their social relationship remains as it is by the utterance of *Hi*.

Titles in English have various forms and use of different titles for different addressees represents social relationship of certain kind between the addresser and the addressee. Ways of addressing vary with one's social status, occupation, position in the family hierarchy and what kind of social relationship is maintained between the addresser and the addressee. It is noticeable that where there is a socially interactional phenomenon between people, there is use of title, for the purpose of addressing, holding respect, making requests and conveying one's likings or dislikings. In fiction *Vanities Fair*, there are many cases in which the title *sir* is used to address, but there are different interpretations assigned to it by the translator.

3.2 Pragmatic Translation of Title Revealing Social Relationship

In Chinese, We usually use 您 rather than 你 to address a person when we feel it necessary to hold respect for him. It is clear that there is no such equivalent expression as 您 in the English language. In order to achieve the equivalent manifestation of social relationship between the addresser and the addressee, it is important for a translator to keep in mind that the actual intent of the writer /speaker in the source message should be successfully equally communicated in the target message.

(7) "We never got such Maderia in the West Indies, sir, as yours. Colonel Heavytop took off three bottles of that you sent me down, under his belt the other day."

"Did he?" said the old gentleman. "It stands me in eight shillings a bottle."

"Will you take six guineas a dozen for it, sir?" said George, with a laugh.

"There's one of the greatest men in the kingdom wants some."

"我们在西印度群岛从来喝不到您这么好的西班牙白酒。那天您送来的那些，海维拖帕上校拿了三瓶。塞在腰带底下走掉了。"

老头儿答道：“是吗？八先令一瓶呢。”

乔治答道：“六基尼一打，您卖不卖？有个国内数一数二的人物也想

买呢。”

In (7), the relationship between the addresser and the addressee is son and father. George Osborne addressed his father *sir*, which is a very formal and respectful term of address.²⁸ The context preceding the conversation is that George Osborne came home to ask his father for some money, but unfortunately his father was not in mood that day, and whenever old Osborne lost his temper, it is wise to make him happy again by mentioning his best white wine. The following picture should begin to emerge by reading the conversation between the son and the father: on the son's side, he is afraid of his father and he makes great effort to respect him because he is financially dependent; on the father's side, he is senior and proud in the family and financially powerful. The Chinese character 您 hints at respect and distance between them.

(8) “This young lady is your friend? Miss Sharp, I am very happy to see you. Have you and Emmy been quarrelling already with Joseph, that he wants to be off?”

“I promised Bonamy, of our service, *sir*,” said Joseph, “to dine with him.”

“这位小女生就是你的朋友吗？夏波小姐，我非常欢迎你来。看来你和爱米两个准在跟乔瑟夫拌嘴，要不然怎么他想走呢？”

乔瑟夫就道：“爹，我答应我们公司里的保诺美今儿和他吃饭的。”

Again in the case of (8), the relationship between the speaker and the hearer is son and father. However, unlike in (7), there is a quite different interpretation assigned to the title *sir* in (8). Usually speaking, 爹 is a term of address to parents used by children when they want to get their demands satisfied with determination. In this case the translator assigned the meaning of

²⁸ Webster's New World College Dictionary (1995), p1254. This dictionary defines *sir* as follows:

sir 1. Orig., a man of rank; lord;
2. (sometimes *Sir*) a respectful term of address used to a man; not followed by the given name or surname and often used in the salutation of a letter.

爹 to *sir*, which suggests that the relationship between the son and the father is very loose, and that Joseph acts like a spoiled child, indicating that he is determined to do what he wants.

As a matter of fact, he is determined to be off to dine with his friend because he is nervous and embarrassed in the presence of Miss Sharp.

(9) "I beg your pardon, sir," says Bows, advancing with a profound bow;
"what 'otel, sir, shall Thomas fetch the luggage from?"

"Oh, dam," said young James, starting up, as if in some alarm, "I'll go."

鲍尔斯上前深深一躬, 问道: "请少爷吩咐, 叫汤姆士上那家旅馆去取行李?"

詹姆斯霍的站起来慌慌张张的说道: "爱哟, 还是我自己去取。"

In the case of (9), things are quite different from that in (7) and (8). Before going into the detail, it is necessary to make clear what kind of social relationship maintains between the two speakers. Bows is the housekeeper of Miss Crawley, whose nephew is James. Bows holds respect for James in the honor of his mistress, Miss Crawley. 少爷 is a respectful term of address used for one's son.²⁹ Bows calls James 少爷, which actually suggests that he holds respect for his mistress by holding respect for her nephew. This describes a picture in which the servant humiliates himself, ingratiate himself with and fawns on his mistress.

(10) "He fled last night to Bruges, and embarks to-day from Ostend. The Duc de Berri is taken prisoner. Those who wish to be safe had better go soon, for the dykes will opened to-morrow, and who can fly when the whole country is under water?"

"Nonsense, sir, we are three to one, sir, against any force Boney can bring into the field," Mr. Sedley objected; "the Austrians and the Russians are on their march.

²⁹ 参《现代汉语词典》(1983), 1009 页, 商务印书馆, 北京。该词典将“少爷”解释为: 1. 旧社会官僚、地主和资产阶级家庭里仆人称主人的儿子; 泛指这种家庭出身的男性青年、少年; 2. 旧时尊称别人的儿子。

He must, he shall be crushed," Joss aid, slapping his hand on the table.

“他昨儿晚上逃到白吕吉斯，今天就上船到奥斯当。贝利公爵已经给逮住。谁怕死的得早走才好，因为明天就决堤，到那时全国都是水，还能跑吗？”

赛特笠先生反对他这话，说道：“胡说，不管拿破仑那小子能够集合多少人马，我们这边人总比他的多，少说也有三对一。奥地利军队和俄国军队也在半路了。他准会打败仗，他非打败仗不可！”乔斯一面说，一面拍桌子。

The social relationship held between the two speakers in (10) is that of master and servant. For Mr. Sedley it is not necessary to be polite to his servant, or hold respect for him. The actual intent of the speaker/Sedley is to make objections and protests by the address *sir*. Therefore, either 先生 or some other interpretations are not appropriate considering the social status of the person working as a servant. The exclamation mark “!” in the receptor message suggests Mr. Sedley's rather emphatic and strong tone of voice, viz. he is very self-confident and totally disagrees with his servant.

3.3 Pragmatic Translation of Title Revealing Cultural Differences

(11) “I am very glad to see you, Captain Dobbin, sir,” say he, after a skulking look or two at his visitor. “How is the worthy alderman, and my lady, your excellent mother, sir?” He looked round at the waiter as he said “My lady,” as much as to say, “Hark ye, John, I have friends still, and persons of rank and reputation, too.” “Are you come to do anything in my way, sir? My young friends Dale & Spiggot do all my business for me now, until my new offices are ready, for I'm only here temporarily, you know, Captain. What can we do for you, sir? Will you like to take anything?”

赛特笠偷眼对他的客人看了两次，开口说道：“都宾上尉，我看见你老

来了真高兴。副市长好哇？还有令堂，尊贵的爵士夫人，近来好吗，先生？”他说到“爵士夫人，”便回头看着茶房，似乎说：“听着，约翰，我还剩下些有气有势力的朋友呢？”他接着说：“你老是不是要委托我做什么？我的两个年轻朋友，台尔和斯必各脱，暂时替我经营事业，到我新办事处成立以后再说。我不过是暂时在此地办公，上尉，您有什么吩咐呢？请用点儿茶点吧？”

In Chinese terms of respect such as 你老 and 您 are used in a polite and respectful way and 你老 is usually addressed to an elder man by a person of ranking inferior in the clan. In the case of (11), there are four occurrences of address *sir* in the original message while the translator makes different shifts from 你老, 先生 to 您 in the target message respectively. Whether 你老, 先生 or 您, though different in the form of address, there seems to be a constant aspect in them. That is, the three titles of address are to be used for a person of respect and rank and reputation. 令堂³⁰ is a respectful term of address used for one's mother. Mr. Sedley falls on evil days and is totally helpless after his business bankruptcy. The respectful and formal address of *sir* suggests that he keeps his distance with the person of rank and reputation/ Dobbin. The appropriate translation for each occurrence of *sir* hints again at the separateness and distance between the two old friends.

(12) “My wife will be very happy to see her ladyship,” Sedley replied, pulling out his papers. “I’ve a very kind letter here from your father, sir, and beg my respectful compliments to him. Lady D. will find us in rather a smaller house than we were accustomed to receive our friends in; but it’s snug, and the change of air does good to my daughter, who was suffering in town rather — you remember little Emmy, sir? — yes, suffering a good deal.” The old gentleman’s eyes were wandering as he

³⁰ 参《现代汉语词典》(1983), 724 页, 商务印书馆, 北京。该词典将“令堂”解释为: 令堂: 尊称对方的母亲。

spoke.

赛特笠拿出几张纸说：“我的太太欢迎爵士夫人到舍间来。承令尊的情，写给我一封信。请你回去多多致意。我们现在住的房子比以前招待客人的地方要小一点，都宾夫人来了就知道了。房子倒很舒服，换换空气，为我女儿的身体也有益处。我的女儿在城里的时候身子不快，害病害的很不轻，你老还记得小爱米吧？”老头儿一边说话，眼睛却看着别处。

Like in (11), 令尊³⁾ is a respectful term of address used for one's father. Mr. Sedley, who was ever rich and on the top of social ladder, is now penniless and helpless. 令尊 and 你老 are appropriate for the implication of *sir*. 你老, 令尊 and 令堂 are all Chinese culture-specific aspects of address in respectful and polite uses.

3.4 Pragmatic Translation of Title Revealing Contextual Aspects

(13) “You don't know what she endured, *sir*,” said honest Dobbin with a tremor in his voice: “and I hope and trust you will be reconciled to her. If she took your son away from you, she gave hers to you: and however much you loved your George, depend on it, she loved hers ten times more.”

“By God, you are a good feller, *sir*,” was all Osborne said.

老实的都宾声音抖抖的说道：“您真不知道她受的苦。我希望您能跟她和解，我想信您一定肯跟她和解。就算她当年抢了您的儿子，后来她不是也把自己的儿子给了您吗？说句老实话，不管您怎么心疼乔治，她疼小乔治的心还要深切十倍。”

奥斯本先生只说一句：“天知道，你是个好人。”

³⁾ 参《现代汉语词典》(1983)，724页，商务印书馆，北京。该词典将“令尊”解释为：令尊：尊称对方的父亲。

Dobbin tries to bring about a reconciliation between Osborne and his daughter-in-law. That is what the original message really means. Osborne is a person with pride and stubbornness. The context in the specific speech situation of (13) makes self-manifest the implication of the original message: Dobbin respects Mr. Osborne greatly because he wants to get Osborne persuaded.

(14) "I wish you'd remember other thing as well, sir," the sire answered. "I wish you'd remember that in this house — so long as you choose to honour it with your company, Captain — I'm the master, and that name, and that that — that you — that I say —"

"That what, sir," George asked, with scarcely a sneer, filling another glass of claret.

"_____!" burst out his father with a screaming oath — "that the name of those Sedleys never be mentioned here, sir — not one of the whole damned lot of 'em, sir."

父亲答道：“还有别的事情也得记着才好啊。如果您上尉肯光临寒舍的话，请别忘了，在我屋里，凡事得听我安排。至于那个名字，那个那个——那个你——我说——”

乔治斟了一杯红酒，微微的嗤笑着说道：“那个什么？”

他父亲大喝一声，狠狠的咒骂道：“不准说赛特笠这个名字！这家子全是混帐王八蛋，他们里头随便哪个的名字都不准提！”

The first *sir* is used to express the father's unfinished request. The translation for it carries ironic sense conveyed on the part of the father by addressing his son *sir*. The intended meaning or pragmatic force of the second *sir* is a sneer. It suggests that George Osborne is not afraid of his father and is on the way to rouse his father's anger. The third *sir* indicates that the father was out of controlling his anger and was cursing.

(15) After giving a great heave, and with a purple choking face he then began. "How dare you, sir, mention that person's name before Miss Swartz today, in my drawing-room? I ask you, sir, how dare you do it?"

"Stop, sir," says George, "don't say dare, sir. Dare isn't a word to be used to a Captain in the British Army."

"I shall say what I like to my son, sir. I can cut him off with a shilling if I like. I can make him a beggar if I like. I will say what I like," the elder said.

"I'm a gentleman though I am your son, sir," George answered haughtily, "Any communications which you have to make to me, or any orders which you may please to give, I beg may be couched in that kind of language which I am accustomed to hear."

他深深的倒抽了一口气，紫涨着脸发话道：“你竟敢在我客厅里当着施瓦滋小姐提那个人的名字！哼，你好大胆子！”

乔治答道：“你老人家别说了。别提敢不敢的话。对英国军队里的上尉说话，别用这种字眼。”

老的说道：“我跟我儿子说话，爱怎么说就怎么说。我一个钱不给也由我，叫儿子穷得讨饭也由我，我爱怎么说，谁管得了？”

乔治骄傲的答道：“我虽然是你儿子，别忘了我也是个有身份的上等人。你要跟我说话，对我发号施令也请用我听惯了的字眼和口气才好呢。”

The first *sir* of the father's is a warn, and the second a threat. As the father pushed the son harder and harder, the son became prouder and prouder and the scale of politeness contained by his choice of address tended to be downward. 你老人家 and 你, such addresses indicate that the son decreased the degree of politeness toward his father by using a more and more informal address.

3.5 Summary

Originally speaking, the usage of title such as *sir*, its meaning is self-manifest. However, it may contain various pragmatic implications in different speech situations. The translator should take full account of pragmatic differences in sociopragmatics between the receptor language and the source language because degree of respect, or extent of politeness is essentially asymmetrical in English and in Chinese. The range of respectful and polite titles in Chinese is much wider than that in English. How to fill the gap between the different usages of titles in the two languages should be taken into serious consideration by a translator.

4 The Cooperative Principle and the Translation of Dialogues in *Vanity Fair*

4.1 A Brief Review of the Cooperative Principle/CP and Its Maxims

Finally there is the phenomenon of communicating something to the hearer without actually saying it, as when we merely suggest, imply, hint, or insinuate something. A special and interesting class of these phenomena has been explored by Grice (1975) under the label of conversational implicatures, so called because they are implied (or as Grice prefers, implicated) by virtue of the fact that the speaker and the hearer are cooperatively contributing to a conversation. Grice proposes that conversations are cooperative endeavors where participants may be expected (unless they indicate otherwise) to comply with general principles of cooperation, such as making the appropriate contribution to the conversation.

In his article *Logic and Conversation* (1975), H.P. Grice put forward the significant concept of the cooperative principle. Grice argued in the article that, our talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did. They are characteristically, to some degree at least, cooperative efforts; and each participant recognizes in them, to some extent, a common purpose or set of purposes, or at least a mutually accepted direction. This purpose or direction may be fixed from the start (e.g., by an initial proposal of a question for discussion), or it may be so indefinite as to leave very considerable latitude to the participants (as in a casual conversation). But at each stage, some possible conversational moves would be excluded as conversationally suitable. We might then formulate a rough general principle which participants will be expected to observe, namely: **Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.** One might label this the cooperative principle/CP. On the assumption that

such a general principle as this is acceptable, one may perhaps distinguish four categories under one or another of which will fall certain more specific maxims and submaxims, the following of which will, in general, yield results in accordance with the cooperative principle. The four categories are to be named as follows: **Quantity**, **Quality**, **Relevance**, and **Manner**.

The category of **Quantity** relates to the quantity of information to be provided, and under it fall the following maxims:

1. **Make your contribution as informative as is required (for the current purposes of the exchange).**

2. **Do not make your contribution more informative than is required.**

Under the category of **Quality** falls a supermaxim — “Try to make your contribution one that is true” — and two more specific maxims:

1. **Do not say what you believe to be false.**

2. **Do not say that for which you lack adequate evidence.**

Under the category of **Relevance** a single maxim is placed, namely, “Be relevant.”

Finally, under the category of **Manner**, which means relating not to what is said but, rather, to *How* what is said is to be said, the supermaxim is included — “Be perspicuous” — and various maxims such as:

1. **Avoid obscurity of expression.**

2. **Avoid ambiguity.**

3. **Be brief (avoid unnecessary prolixity).**

4. **Be orderly.**

It is not the case that people follow these guidelines to the letter. Rather, in most ordinary kinds of talk these principles are oriented to; such that when talk does not proceed according to their specifications, hearers assume that, contrary to appearances, the principles are nevertheless being adhered to at some deeper level. When any of the maxims is blatantly violated that the hearer knows that it is being violated, then the conversational implicature arises.

4.2 Application of the CP to Translation

Observance of the cooperative principle and its attendant maxims is reasonable along the following lines: that any one who cares about the goals that are central to conversation/communication must be expected to have an interest, given suitable circumstances, in participation in talk exchanges that will be profitable only on the assumption that they are conducted in general accordance with the CP and the maxims. But there are a number of cases in which a participant in a talk exchange may fail to fulfill a maxim. This situation is one that characteristically gives rise to a conversational implicature. What goes true with the ordinary talk exchange between participants is also true with the conversations between characters in a fiction. As a matter of fact, violation of some maxim/maxims by characters at the level of what is said, is usually employed by writers as a way in which characters' inner world, such as psychological state, mental state, feelings and emotions, is presented to the reader. Conversational implicature generated in this way conveys the speaker's conversationally implicated meaning. Though a certain maxim is infringed at the level of what is said, the translator is entitled to assume that that maxim, or at least the overall cooperative principle, is observed at the level of what is implicated. Therefore, in translating a fiction, specially speaking, in comprehending, analyzing and translating conversations and dialogues between characters in a fiction, observing the conversational maxims, or at least the cooperative principle, helps a translator grasp or work out the presence of a conversational implicature, by which accuracy and preciseness of his translation are greatly promoted.

In the following we shall consider some cases in which the translator observes the conversational maxims, or at least the overall cooperative principle while translating the conversations between characters from *Vanity Fair*.

4.3 Translation of Pragmatic Implicature Generated by the Quantity Maxim

(16) "Did you ever see a pair of buckskins like those at Miss Pinkerton's?"

continued he, following up his advantage.

"Gracious heavens! father," cried Joseph.

他看见自己的笑话说得很成功, 便接连着说下去道: “在平克顿女子学校里面有这种鹿皮裤子没有?”

乔瑟夫叫道: “老天爷! 爸爸, 你这是怎么说?”

Traditionally speaking, the translator adopts the translating skill of addition in this case. The underlined sentence “你这是怎么说?” does not have its equivalence in the original. How does this come into being? First of all, let us revert to the first maxim of Quantity “Make your contribution as informative as is required for the current purposes of the talk exchange.” Observing the cooperative principle and its attendant maxims, we shall see that there is no reason to suppose that Joseph is opting out from the operation both of the maxim and of the CP; his remarks are, as he well knows, less informative than is required to meet his father's needs. The infringement of the first maxim of Quantity can be explained only by the supposition that Joseph is made embarrassed and annoyed by his father's joke in the presence of Miss Sharp, and that he wishes his father would stop talking about his buckskins. According to *Chambers Twentieth Century Dictionary* (1972), the exclamation word *heavens* is used to express: 1. surprise, 2. disbelief, and 3. dismay, etc. Definition for *heavens* in *Webster's New World College Dictionary* (1995) is “often used in exclamations of surprise, protest, etc.” *Gracious* serves as an expression of exclamation, too. Considering the definitions for *heavens* provided in the two dictionaries and the definition for *gracious*, we may safely say that *Gracious heavens* expresses a compound feeling of surprise and protest, while the Chinese correspondence “老天爷” is mainly used to refer to surprise.³² Usually speaking, verbal translation, or word-to-word translation is not sufficient to convey the speaker's conversationally implicated meanings. As a consequence, the translator goes

³² 参《现代汉语词典》(1983), 681 页, 商务印书馆, 北京。该词典将“老天爷”解释为: 迷信的人认为天上有个主宰一切的神, 尊称这个神叫老天爷。现在多用来表示惊叹。

beyond the lines and makes addition when and where he thinks it necessary to convey adequately the speaker's conversationally implicated messages. The added translation “你这是怎么说?” suffices Joseph's wish, that is, he wishes that his father would not continue talking about the topic that embarrasses him so much.

4.4 Translation of Pragmatic Implicature Generated by Figures of Speech

In what follows, we shall confine our attention to some kinds of implicatures arising from the exploitation or flouting of the maxims, and their translation at the same time. From the point of view of the overall cooperative principle, metaphors are exploitations or floutings of the maxim of *Quality*. Accordingly some cases will be provided, in order to testify that metaphors taken literally either violate the maxim of *Quality* or are conversationally inadequate in other ways, especially with reference to the maxim of the *Relevance*.

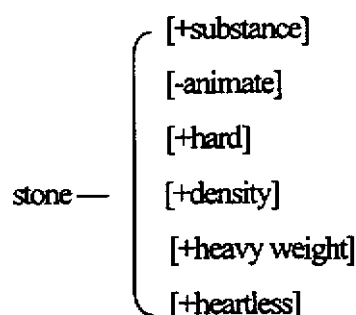
(17) Tossing in his bed, he spoke to her. “Good God, Amelia!” he said, “don't you know that I only love you in the world — you, who are a stone to me — you, whom I tendered through months and months of illness and grief, and who bade me farewell with a smile on your face, and forgot me before the door shut between us!”

都寔在床上翻来覆去，对她说道：“天啊，爱米丽亚！你难道不知道我爱的只有你？你对我就像石头一样冥顽不灵。你伤心害病的时候，我怎样经年累月地伺候你来着？到临别的时候你笑眯眯地跟我说了声再会，门还没关上就把我扔在脑勺子后头了。”

In the translation of (17), the metaphor *who are a stone to me* gets basically retained. It is clear that the sentence is not conversationally adequate if taken literally because the reading for *stone* in the original has the feature *substance/physical object* and *non-living/inanimate* while

the subject of the sentence *you* is human, animate and living. The literal meaning for *stone* is “石头”, but the translator interprets the metaphor sentence as “你就像石头一样冥顽不灵”, which is suggestive of Amelia’s heartlessness, coldness and indifference to Dobbin’s devoted love. The underlined sentence *you, who are a stone to me* means metaphorically something different from what it means literally. There must be shift of certain kind in the meaning of the lexical unit *stone* from literal to figurative. Before bridging the gap between what is literally said in the source language text and what is metaphorically conveyed in the translated text, let us define the meaning of *stone* in terms of semantic features.

The noun *stone* has the following set of semantic features associated with it, which jointly defines its sense.



Supposing a reader/translator tries to take the sentence *You are a stone to me* literally, the sentence cannot be literally true, but rather, is radically defective. Such defectiveness which cues the reader/translator may be obvious falsehood, semantic nonsense, violations of the rules of speech acts, or violations of conversational principles of communication. This suggests a strategy that underlies the first step:

Where the sentence is defective if taken literally, look for an utterance meaning that differs from sentence meaning.

Once the reader/translator has established that he is to look for an alternative meaning, he has a number of principles by which he can compute possible values of R. One of the principles is this.

When you hear "S is P", to find possible values of R look for ways in which S might be like P, and to fill in the respect in which S might be like P, look for salient, well known, and distinctive features of P things.

In this case, the reader/translator might invoke his factual knowledge to come up with such features as that stone is a kind of substance, inanimate, hard, with density and heavy weight, and so on. This indefinite range of features provides possible values of R. However, lots of other features of stone are equally distinctive and well known, for example, stone is cold and hard-faced. So, in order to figure out metaphorical meaning, the reader/translator needs to go through the third step where he restricts the range of possible values of R. Here again he may employ various strategies for doing that but the one that is most commonly used is this.

Go back to the S term and see which of the many candidates for the values of R are likely or even possible properties of S

The reader/translator has to use his knowledge of S/you (person) and P/stone things to know which of the possible values of R are plausible candidates for metaphorical use. The principle according to which the occurrence of P/stone calls the meaning R to the reader's/translator's mind in ways that are peculiar to metaphor is formalized as this.

Things which are P are not R, nor are they like R things, nor are they believed to be R; nonetheless it is a fact about our sensibility, whether culturally or naturally determined, that we just do perceive a connection, so that P is associated in our minds with R properties.

Thus, the semantic features *hard* and *heartless* are naturally transferred to refer to a person's emotional unresponsiveness in its metaphorical use, while the Chinese characters “顽” and “灵” are widely used to speak of a person in virtue of his emotion, mind and intelligence. Such shift in lexical meanings involves primarily the relationship between literal and figurative meanings and modifications in the intention of communication. Shifts in the meaning of lexical units from literal to figurative always involve some measure of psychological awareness of the literal meaning, even though the figurative meaning is clearly

the meaning intended in the context. In calling a person a *stone*, one is aware of those particular features of the physical object which is conventionally regarded as being applicable to human beings.

(18) "It was quite wicked of you, Mr. Sedley," said she, "to torment the poor boy so."

"My dear," said the cotton-tassel in defence of his conduct, "Jos is a great deal vainer than you ever were in your life, and that's saying a good deal. Though, some thirty years ago, in the year seventeen hundred and eighty — What was it? — perhaps you had a right to be vain. I don't say no. But I've no patience with Jos and his dandified modesty. It is out — Josephing Joseph, my dear, and all the while the boy is only thinking of himself, and what a fine fellow he is. I doubt, Ma'am, we shall have some trouble with him yet. Here is Emmy's little friend making love to him as hard as she can; that's quite clear, and if she does not catch him some other will. That man is destined to be a prey to woman, as I am go on 'Change every day. It's a mercy he did not bring us over a black daughter-in-law, my dear. But mark my words, the first woman who fishes for him, hooks him."

她说：“赛特笠先生，你何苦逗那可怜的孩子，太不应该了。”

流苏帽子替自己辩护道：“亲爱的，乔斯的虚荣心太重，比你当年最爱虚荣的时候还糟糕。你也算厉害的了。可是三十年前，——好象是一七八〇年吧——倒也怪不得你爱俏。这一点，我不否认。可是我实在看不上乔斯那份儿拘拘谨谨的纨绔子弟习气。他实在做得太过火。亲爱的，那孩子一天到晚想着自己，只觉得自己了不起。太太，咱们还得有麻烦呢。谁都看得出来，爱米的小朋友正在拼命的追他。如果她抓不住他，反正有别人来接她的手。他那个人天生是给女人玩弄的。这话没有错，就等于我每天上交易所那样没错。总算运气好，他没给咱们从印度娶个黑漆漆的媳妇儿回家。瞧着吧，不管什么女人钓他，他就会上钩。”

In the translation of (18), the original image *fish* in the hidden metaphor gets basically retained. The verbs *fish for* (用钩钓) and *hook* (使上钩) are habitually restricted to refer to fish, such as the usage *fish a pond* and *fish trout*.³³ When it is used to speak of a person, we may say that the person, like a fish, is easy to rise to a bait. In the specific circumstances provided by the context, we may safely say that Joseph is the kind of person who is easily attracted by the woman making love to him. The fact that the translator keeps unaltered the original image *fish* is due to the reason that the verbs *fish for* (用钩钓) and *hook* (使上钩) associate a reader with their implicated meaning “引诱” and “使上当” in Chinese, which are also quite familiar expressions to Chinese readers. By retaining the original image, the true meaning and the spirit of the underlined sentence is well expressed, and at the same time the translation is comprehensible and fresh.

(19) ...He flung himself down at little Osborne's feet and loved him. Even before they were acquainted, he had admired Osborne in secret. Now he was his valet, his dog, his man Friday. He believed Osborne to be the possessor of every perfection, to be the handsomest, the bravest, the most active, the clearest, the most generous of created boys. He shared his money with him: bought him uncountable presents of knives, pencil-cases, gold seals, toffee, Little Warblers, and romantic books, with large colored pictures of knights and robbers, in many of which latter you might read inscriptions to George Sedley Osborne, Esquire, from him attached friend William Dobbin — the which tokens of homage George received very graciously, as became his superior merit.

..... 都宾拜倒在小奥斯本面前，死心塌地爱他。他没有认识奥斯本之前，已经暗暗的佩服他。如今更成了他的听差，他的狗，他的忠仆的星期五。他相信奥斯本尽善尽美，是一切凡人里头最漂亮、最勇敢、最活泼、

³³ 参《英华大词典》(1985)，512页，商务印书馆出版，北京。

最聪明、最大器的。他把自己的钱分给他用，买了不知多少礼物送给他，像小刀、铅笔匣、金印、太妃糖、模仿鸟叫的小笛子，还有大幅彩色插图的故事书，里面画着强盗和武士。这些书里写有题赠，写明送给乔治·赛特笠·奥斯本先生，他的好朋友威廉·都宾敬赠等等字样。乔治原是高人一等的，都宾既然对他表示忠诚，向他纳贡，他也就雍容大度的收下来。

In (19), it is the case that the underlined sentence is not straightforwardly interpretable because for *Friday* its conceptual meaning is “星期五”, but in this case it is used to refer to a person. What is the reason for this? What is conversationally implied in virtue of the utterance *Friday*? In the translation, the translator makes a clear note about the allusion and its implicature in the footnote: in *Robinson Crusoe*, Robinson Crusoe calls his servant man *Friday*. Since the translation is intended for Chinese readers, for many of them who are not familiar with the allusion, they might easily understand what *Friday* means by the note.

Unlike the translation of (19), it is not necessarily advisable to provide supplementary information either in the text or in the footnote so as to provide the reader with redundant information for appreciating such matters as subtle allusions. The following example is a counter-example of (19).

(20) “Oh, no, my love — only that I was a murderess; in which case, I had better go to the Old Bailey. Though I didn’t poison you when you were a child; but gave you the best of education, and the most expensive masters money could produce. Yes; I’ve nursed five children, and buried three: and the one I loved the best of all, and tended through croup, and teething, and measles, and hooping-cough, and brought up with foreign masters, regardless of expense, and with accomplishments at Minerva House — which I never had when I was a girl — when I was too glad to honour my father and mother, that I might live long in the land, and to be useful, and not to mope all day in my room and act the fine lady — says I’m a murderess. Ah,

Mrs. Osborne! may you never nourish a viper in your bosom, that's my prayer."

“亲爱的，你并不是说我要害你的孩子，不过说我是杀人的凶手罢了。既然这样，我该上贝莱去坐牢才对呢。不知怎么的你小的时候我倒没有毒死你，还给你受最好的教育，大棒的钱拿出去，请了第一等的先生来教导你。唉，我养了五胎，只带大了两个，最宝贝的就是这个女儿。闹什么气管炎啦，百日咳啦，痧子啦，出牙啦，都是我伺候。大来不惜工本的为她请了外国教师，又送到密纳佛大厦读书。我小的时候可没有这样的福气。我孝顺父母，希望多活几年，多帮忙别人，哪儿能够一天到晚愁眉苦脸的躲在屋子里充太太奶奶呢？我最疼的孩子颠倒说我是杀人的凶手。唉，奥斯本太太，但愿你别像我一样，在胸口养了一条蛇，这是我的祷告。”

The literary allusion *The Story of A Farmer and A Snake* from *Aesop's Fables* is not only very familiar to the western readers, but also quite well-known to the Chinese readers. Thus the literal translation without additional information is an advisable alternate in this case.

Therefore, a translator is always faced with the problem of determining how much of what is implicit in an original text should be made explicit in a translation. If a translator makes too much implication explicit, the translation becomes somewhat an anachronistic in that it implies that the receptor-language readers did not understand, perceive, or share with the source readers certain kinds of information (as in (20)). One can, however, equally well make the opposite mistake of leaving out information which is absolutely essential for comprehension by the receptor-language readers (as in (19)). The fact that certain implicit information in the original text must be made explicit in the translated text should come as no surprise. A translator normally needs to express all that is explicit in the source language text while at the same time reflecting accurately the obligatory categories in the receptor language which may not be expressed in the source language. Furthermore, a translator is often required to identify, or at least classify, certain cultural specialities whether in the text or in footnotes. It does not make much sense for a translator if his translated text is simply not intelligible by the

intended readers.

4.5 Summary

The cooperative principle and its maxims generate inferences beyond the semantic content of the sentences uttered. Consequently, conversational implicatures are not semantic inferences, but rather inferences based on both the content of what has been said and some specific assumptions about the cooperative nature of verbal interaction. So far we have investigated the cases from *Vanity Fair* in which conversational implicature is generated in the situation where the Quantity maxim is infringed; conversational implicature is generated by means of something of the nature of a figure of speech, viz. conversational implicature arises from the use of metaphor as a figure of speech. In the first case, the translator makes addition when and where he thinks it necessary to convey sufficiently the speaker's conversationally implicated message. In the second case, a few cases of metaphor have been explored in order to provide a full demonstration that metaphors taken literally either violate the maxim of Quality or are conversationally inadequate in other ways, especially with reference to the maxim of Relevance. While doing the translation, the translator either adopts the technique of retaining the original image to make sure that the true meaning and the spirit of the original is well expressed, or makes the speaker's conversationally implicated meaning as familiar as possible to the receptor-language readers by providing supplementary information in the footnote so as to provide the reader with information necessary for appreciating such matters as subtle literary allusions. It is even advisable to translate the source language text literally when and where it is necessary. Since metaphor, a kind of rhetorical device, is very important for contributing clarity, force, and beauty to verbal expression, and for heightening the impact and appeal of a discourse, it is part of the meaningfulness of any discourse. However, this is not meaning in the traditional sense of the meaning of a word or of a sentence. It has its special significance. In fact, it is often more important in indicating intent, purpose, and urgency of a message than even the lexical forms. If "translating" means "translating meaning", then

clearly one must take into consideration how to convey adequately the speaker's conversationally implicated message. These might be stages which translators should go through and might provide a new insight into the traditional translation skill such as addition, literal translation/word-for-word translation and free translation/non-word-for-word translation.

5 Conclusion

5.1 General Postulates

In Chapters 2, 3 and 4, we have noted that pragmatic factors not only direct and constrain the linguistic choices made at the level of the receptor language by the translator, but also explain how and why the translated version is of high quality. Pragmatic strategic evidences can be seen in many cases in which pragmatic principles are powerful to explain many translational phenomena, which would once have been accepted as traditional translation without the question pragmatic translation.

In addition to the lexical capacities of languages to speak about the total range of human experience, all languages possess certain devices for heightening the impact and appeal of a discourse. In other words, all languages possess rhetorical devices which are important for contributing clarity, force, and beauty to verbal expression. These rhetorical devices, such as parallelism, chiasm, emphatic order, figurative expressions, hyperbole and understatement, are all part of the meaningfulness of any discourse. Chapter 4 provides a full demonstration of how to approach the translation of metaphors, taking metaphor as a case of violation of the **Quality** maxim in Grician terminology. This is not meaning in the traditional sense of the meaning of a word or of a sentence. But rhetorical devices are also signs in the semiotic sense, and they have special significance. In fact, they are often more important in indicating intent, purpose, and urgency of a message than even the lexical forms. If “translating” means “translating meaning”, then clearly one must take into consideration these important rhetorical features.

If one is to translate meaning, the aim is to find the closest natural equivalent. But such an equivalent is not merely one which reflects the lexical content of the original statement but also one which is an equivalent on a pragmatic level of force and intention. Translating meaning implies translating the total significance of a message in terms of both its lexical or

propositional content and its rhetorical significance.

As already noted, absolute communication is never possible, whether in an interlingual or intralingual context. There is always some loss, for no two persons ever completely share identical understandings of lexical meanings and rhetorical features. The extent of loss depends upon the degree of diversity in both culture and language. The translator attempts to reduce the loss to a minimum, either by building redundancy into a text so as to make it as clear as possible or by providing supplementary information in the footnote so as to provide the reader with information necessary for appreciating such matters as subtle literary allusions (as in Chapter 4), unusual customs (as in Chapter 2) and significant plays on words (as in Chapter 3).

5.2 Implications

The only merit I should like to claim for the study is that, as far as translation teaching is concerned, trainees in translation are often quite capable of pointing out that something in a translation is not right, but frequently they are not in a position to tell exactly why it is not right and therefore what should be done to correct the problem. Here is where pragmatic strategies play the crucial role of helping trainees see exactly what the problem is. This can usually be best done by means of taking full account of the effect of pragmatic factors on the linguistic choices made at the level of the translated language by the translator.

5.3 Suggestions

Discussions so far then suggest that the pragmatic approach to translation should not be expected to solve all the problems in the process of reproducing the original message. It is not realistic to adopt it as an absolute way, for "translation theory is electric." (Newmark 1982:37) However, it has its place in translation. The pragmatic approach may serve as a varied standpoint from which the translation theorists or translators may benefit. It may also serve as

a provoking starting-point for the further studies in this domain of English-Chinese/Chinese-English translations.

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勘误

- 第4页 第11行 《语义、语用与翻译》应为《语义、语用与翻译》
- 第26行 脚注⁹“语义、语用与翻译”应为“语义、语用与翻译”
- 第6页 第5行 〈简爱〉应为〈简·爱〉
- 第7页 第7行 doing 应为 do
- 第9行 very much 应为 too much
- 第25行 脚注²³应放在第6页
- 第13页 第19行 well 应为斜体 *well*
- 第14页 第24行 “表示在某中程度上…” 应为 “表示在某种程度上…”
- 第18页 第24行 脚注²⁶应放在第17页
- 第25页 第1行 aid 应为 said
- 第26页 第3行 “有气有势力的朋友呢？” 应为 “有名气有势力的朋友呢？”
- 第35页 第11行 定冠词 the 应删除
- 第41页 第17行 did 应为 do
- 第47页 第10行 colleges 应为 colleagues
- 第48页 第16行 Language 应为斜体 *Language*

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