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DOMESTICATION IN THE TRANSLATION OF D. BROWN'S *THE DA VINCI CODE*

Literary translation is one of the most widely discussed topics in Translation Studies. There are different opinions and approaches to literary translation. On the one hand, some theorists and translators suggest that linguistic aspects such as syntax, lexis, etc., are of great importance to literary translation; one must keep to the rules of the target language without digression from the original meaning, after all. On the other hand, some scholars believe these factors are insignificant, because turning translation into a linguistic exercise undermines the more important textual, cultural, and situational factors (Leonardi 2000). However, the application of Grice's Cooperative Principle to literary translation allows the mixture of both the linguistic aspects and all that is left beyond the meaning. The study was inspired by Kirsten Malmkjaer, Gideon Toury and Kristina Shaffner's debate on Norms, Maxims and Conventions in Translation Studies and Pragmatics (Shaffner 1999). The aim of the article is to analyse the Lithuanian translation of D. Brown's The Da Vinci Code *within the framework of Grice's Cooperative Principle and the strategy of domestication by reviewing domestication and foreignization and introducing Grice's Cooperative Principle. The research proves that even though it is virtually impossible for a translator to convey the meaning of the source text exactly as it is given, the insufficient use of domestication in the Lithuanian translation of* The Da Vinci Code *emphasises the presence of the translator and disrupts the ease of reading.*

KEY WORDS: intercultural translation, domestication, foreignization, Gricean maxims, functional equivalence, coherence and cohesion, translator's invisibility.

While some theorists state that the application of linguistics to Translation Studies is of extreme importance, others claim it can even be harmful. According to the latter scholars, translation should not be reduced to a linguistic exercise, and the textual, cultural, and situational aspects of the text should take precedence. A number of different opinions and approaches to literary translation have therefore arisen. On the one hand, some theorists and translators suggest that linguistic aspects such as equivalence are of great importance to literary translation; after all, one must keep to the rules of the target language while translating without digressing from the original meaning. On the other hand, some scholars state that equivalence is insignificant; for example, Leonardi (2000) points out that the whole concept of equivalence is only an illusion, because turning translation into a linguistic exercise undermines the textual, cultural, and situational factors that are involved in the definition of a good translation. However, the application of Grice's Cooperative Principle to literary translation allows the mixture of both the linguistic aspects and all that is left beyond the meaning.

The present study was inspired by a debate among Kirsten Malmkjaer, Gideon Toury, Kristina Shaffner, Theo Hermans, Peter Newmark, Paul Chilton, and Said Faiq on Norms, Maxims and Conventions in Translation Studies and Pragmatics (Shaffner 1999). Thus, the aim is to analyze the Lithuanian translation of D. Brown's *The Da Vinci Code* within the framework of Grice's Cooperative Principle and the strategy of domestication. Consequently, the author reviews domestication and foreignization and introduces Grice's Cooperative Principle, an important part of pragmatics, and its relation to the coherent and cohesive ties within a text.

The research is based upon Paul Chilton's question "whether the Gricean Maxims are norms or whether they are the product of some kind of rational coordination and communication" (ibid.: 45). The results of the study suggest that even though it is virtually impossible for a translator to convey the meaning of the source text exactly as it is given, i.e., without adding anything or experiencing any loss of information, the insufficient use of domestication in the Lithuanian translation of *The Da Vinci Code* emphasizes the presence of the translator and disrupts the natural flow of thought and the ease of reading.

Intercultural Translation

"Intercultural" translation views the role of the translator as not only a bilingual or multilingual, but also as a bicultural or multicultural mediator between two cultures. As Karamanian points out, the translator should not only be bilingual but also bicultural or even multicultural (Karamanian 2002). Translation is a way not only to transfer a text from one language to another, but also to link different cultures together. There is always a context in which a particular process of translation takes place.

The translation theorist Lawrence Venuti, whose name is mostly associated with intercultural translation, maintains that the translator should be unseen (Venuti 2004). He claims that "a translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the 'original'" (ibid.: 1). When the translation is transparent, as Venuti calls it, the translator becomes invisible, and, as a result, the author or the meaning of the source text becomes visible.

Furthermore, it can be said that translation in general is quite an abstract concept: the process does not have a universally acknowledged set of formulas that one may look up when faced with a problem. On the contrary, the field of translation involves many different aspects that include a vast variety of languages. Indeed, translating one text into two different languages equals two completely different processes, due to the different linguistic, cultural, historical, and social backgrounds of those target languages. Therefore, a great number of strategies have been developed over the years. A translation strategy, as Venuti puts it, includes guidelines for choosing the foreign text to be translated and developing a method to translate it. He distinguishes two basic strategies for intercultural translation, i.e., domestication and foreignization (Venuti 2004: 240). It is important to note that these are not additions to the already proposed and existing strategies of translation; rather, according to Venuti, "the many different strategies that have emerged since antiquity can perhaps be divided into [domestication and foreignization]" (ibid.). In other words, it can be stated that those two strategies are actually quite abstract conceptions that may prove to be of great importance to the field of translation.

Domestication as a Translation Strategy

Domestication is "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (Venuti 2004: 20). In other words, domestication minimizes the strangeness of the foreign text for target language readers (cf. Yang 2010). It may seem that domestication is somewhat synonymous with free translation; however, while it is true that free (or liberal) translation and domestication may overlap sometimes, the concepts are different (ibid.).

Eugene Nida (1982) expresses a positive attitude to domestication. However, he discusses the extent to which certain source-language forms should be replaced with target-language forms, claiming that the determinant or deciding factor will be the linguistic and cultural distance between languages (1982: 6). Assuming that cultural aspects are, to an extent, expressed by certain linguistic means, then the linguistic aspects of a text cannot be removed from the description of domestication. However, Nida emphasizes the importance of the cultural background of a particular target language: while, for instance, translating from English to German requires less change of form than, for example, translating from English to Hindi, the main reason for this is not the greater or lesser differences between those two languages, but their different cultural backgrounds (ibid.).

Another point demonstrating Nida's position regarding the domesticating strategy is that, as he maintains, the genius of each language must be respected for communication to be effective (1982: 4). In other words, because each language contains characteristics that make it distinct, one must follow the rules of that language while translating, without attempting to "invent" new features with the intention to make the text original. For example, introducing the passive voice into a language which does not use passive voice as a conventional means of expression is unacceptable to Nida: "Rather than force the formal structure of one language upon another, the effective translator is quite prepared to make any and all formal changes necessary to reproduce the message in the distinctive structural forms of the receptor language" (ibid.).

Moreover, the concept of functional (or dynamic) equivalence first formulated by Nida plays a significant role in domestication. As Nida suggests, the functional type of equivalence should take precedence over the formal: "[C]ertain rather radical departures from the formal structure are not only legitimate but may even be highly desirable" (1982: 13).

On the other hand, the other strategy of translation usually juxtaposed to domestication is foreignization. Both of these strategies are valid and bring together many theories of translation; however, the question of which strategy to use while translating arises.

Foreignization as a Translation Strategy

According to Venuti, foreignization is “an ethnodeviant pressure on [cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (2004: 20). This means that a target text is produced which deliberately breaks target language conventions by retaining some properties of the foreign source text (cf. Yang 2010). Also, as domestication is sometimes compared to free translation, foreignization respectively is thought to be synonymous with literal translation. However, if literal translation and foreignization were synonymous, many errors would be produced during the processes of translation and application of foreignization, and, as a result, domestication and foreignization would lose their status as strategies of translation.

Foreignization makes the translated text a manifestation of the cultural other—although the “otherness” can never be manifested on its own terms, only in those of the target language; thus, as Venuti maintains, it is always encoded. “The ‘foreign’ in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current target-language situation. Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. In its effort to do right abroad, this translation method must do wrong at home” (Venuti 2004: 20).

Other scholars and researchers have also discussed the concepts of foreignization and domestication. For example, Wenfen Yang’s (2010) guidelines and examples recommend that foreignization be used in, e.g., English–Lithuanian translation with domestication as a supplement, while in Lithuanian–English translation domestication should be used as much as possible. This statement is based on the fact that the majority of Lithuanian readers are eager to accept foreign elements in literature, whereas foreign readers would be much less accepting of Lithuanian culture (cf. Yang 2010). However, it is difficult to determine whether domestication or foreignization is superior. It is clear that both entail losses which are inevitable in any translation process.

However, as the concepts of domestication and foreignization are very abstract and involve a wide range of other translation strategies, it is essential to delve further into the process.

Coherence and Cohesion

Opinions and approaches to literary translation differ. On the one hand, some theorists and translators suggest that linguistic aspects, such as equivalence, are of great importance to literary translation—one must follow the rules of the target language while translating, without digressing from the original meaning. On the other hand, some scholars state that equivalence is insignificant; for example, Leonardi (2000) points out that the whole concept of equivalence is only an illusion—turning translation into a linguistic exercise undermines the textual, cultural, and situational factors that are involved in the definition of a good translation. However, the application of Grice’s Cooperative Principle to literary translation allows the mixture of both the linguistic aspects and all that is left beyond the meaning.

Pragmatics, according to the linguist and translator Mona Baker, is a highly complex study of language which ventures beyond the textual level of connecting sentences and paragraphs together and identifying various textual features; it deals with the way utterances are used in communicative situations and the way readers interpret them in context (2001: 271). In other words, pragmatics is the study of language in use. In literary translation, pragmatic non-equivalence tends to occur quite often, because a text is not a static product of language; it is interpreted, and thus becomes a verbalised version of an author's intentions as understood by the translator, who in his/her own turn reconstructs it for readers in another culture.

To develop the point further, the English language philosopher H. P. Grice's theory of implied meaning—the Cooperative Principle—has become a basic concept in pragmatics. It suggests that all the participants of an ordinary conversation work together toward a common goal, i.e., they form their words to be understood by their listeners. Without such cooperation, human communication would be far more difficult (Grice 1975: 45). The term "implicature" allows the Cooperative Principle to be applied to literary texts, and especially to literary translation, which is virtually one of the most difficult kinds of written translation.

Coherent and Cohesive Relations in a Text

Both coherence and cohesion can be described as a network of relations which connect and organise a text, and both deal with the way certain stretches of language are connected together. Cohesion is a network of surface relations which link words and expressions in a text together by means of lexical and grammatical dependencies, whereas coherence is a network of conceptual relations which underlie the surface text and are expressed by means of meaning dependencies as perceived by language users (Baker 2001: 218). Cohesion is a set of formal links between different parts of the text and is, thus, objective; whereas coherence is a set of semantic links which create meaning, and is, thus, subjective—the way readers perceive the meaning of a text may vary.

Moreover, it is important to point out that cohesion does not create coherence. For instance, the sentences "I feed my cat every day. Cats have four legs" are cohesive, being linked by means of lexical dependencies, but they are incoherent because there is no continuity of sense. This example shows that interpretation is based on a reader's ability to recognise semantic relations between particular parts of a text; however, if the cohesive relations in a translated text are not expressed according to the rules of the target language, as is the case in many mistranslations, the process of interpretation may become more difficult.

As the linguist and theorist Shoshana Blum-Kulka maintains, the question of meaning between participants in a conversation is based on the idea that the turns of talk are linked to each other in coherent ways, though the utterances do not necessarily have to be linked in textually overt (cohesive) ways (Blum-Kulka 2004: 298). This can be understood as a paraphrasing of Grice's already mentioned idea that all participants of a conversation contribute to the conversation and form their words in such a way that other participants could understand the meaning and link the ideas in coherent ways.

Grice's Cooperative Principle

According to Grice, human communication would be far more difficult or even impossible without cooperation. Each participant of a conversation makes a contribution:

> 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 a set of purposes, or at least a mutually accepted direction (Grice 1975: 45).

For example, if a student says that John is absent and another student says that John is abroad, then the participants of the conversation are likely to understand that John's being abroad is the reason for his absence.

To illustrate his point, Grice distinguishes four conversational maxims which are the foundation of the Gricean Cooperative Principle:

Quantity:

- Make your contribution as informative as required (for the current purposes of the exchange).
- Do not make your contribution more informative than is required.

Quality:

- Do not say what you believe to be false.
- Do not say that for which you lack adequate evidence.

Relation:

- Be relevant.

Manner:

- Avoid obscurity of expression.
- Avoid ambiguity.
- Be brief (avoid unnecessary prolixity).
- Be orderly. (Grice 1975: 45ff)

As mentioned before, having an awareness of the Cooperative Principle and the conversational maxims can be a great advantage for a translator. However, there are certain processes in translation straightforwardly related to the maxims and the way they are handled by the translator: they may be violated or, if the author intentionally flouts a maxim (and by doing so creates implied meanings or implicatures), the translator may fail to identify it and therefore mistranslate the implied meaning.

Case Study

The theoretical observations and assumptions raised in the previous sections allow the conclusion that domestication and the Cooperative Principle go hand in hand: the former basically means that the source language should be adapted to the target audience, making the translator "transparent" and thus leaving the target reader unaware that it is a translation, while the latter—Grice's Cooperative Principle—provides the means to keep the language coherent and in harmony with its particular context, thus also contributing to the ideas of "transparency" and "fluency."

Dan Brown's *The Da Vinci Code* (translated into Lithuanian by Indrė Žakevičienė, 2004) is a contemporary novel in which, generally speaking, history and its relation to the present is the focal point. Therefore, it is inevitable that at least several additional sources of information would be used during the process of translation, both in order to translate and also to find out the real meanings of certain symbols, events, facts, etc., embodied in the source text. The translator must understand the cultural-ritual context in which the ST is produced before attempting a translation, thus minimising the loss of cultural meaning.

The plot of *The Da Vinci Code* is widely known. A famous symbologist, Robert Langdon, is called to the Louvre museum one night because a curator has been murdered, leaving behind a mysterious trail of symbols and clues. With his own survival at stake, Langdon, accompanied by the police cryptologist Sophie Neveu, reveals a series of clues hidden in the works of Leonardo Da Vinci, all leading to a secret society committed to guard and protect an ancient secret—Jesus's bloodline—that has remained hidden for 2,000 years.

The analysis of the Lithuanian translation of this novel revealed the violation of all four Gricean maxims. As already stressed, the focal point of the plot of *The Da Vinci Code* is the quest for the Holy Grail; thus, historical context is of extreme importance, and consulting additional sources of information in the process of translation is crucial. To illustrate the point, the title of the book *The Art of the Illuminati* is translated as *Rankraščių puošybos menas* ("*The Art of Illumination*"). This is completely inappropriate in its context, since it is stated that the book was written by a symbologist, and other titles like *The Symbology of Secret Sects* and *The Lost Language of Ideograms* are mentioned as well. The Illuminati are a secret society whose name is usually translated to Lithuanian as *Iliuminatai.* In the translation, one of the meanings of the word "illumination" was used ("a coloured decoration, usually painted by hand, in an old book"). As a result, the Gricean maxim of relation is violated because the translation is not relevant in its context.

The following example also demonstrates a violation of the maxim of relation:

> ST: So dark the con of man. (Brown 2003: 104)
>
> TT: *Koks tamsus piktnaudžiaujantis žmogus*. (Brown 2004: 104)

This sentence is translated in a footnote (in English it is an anagram: if rearranged, the letters make up another phrase, "Madonna of the Rocks") and refers to one of the hints left in the museum by the curator before his death. Back-translated, the Lithuanian version would be "How dark [is] the deceptive man." In the ST, it is stated that the early Christian Church spread lies; as a result, the sacred feminine in the eyes of the society was demonised, implying that "man" in this sentence refers to the deceived society, and not the "man who deceived." In other words, the emphasis in translation should be on the deception: "*Kokia tamsi žmogaus apgavystė*," for example.

Moreover, even though the translator applies domestication in certain cases, it still leads to violations of Gricean conversational maxims. Consider the following example:

> ST: The graduated shadows on the gnomon. (Brown 2003: 35)
>
> TT: *Ypač įspūdingi krintantys šešėliai.* (Brown 2004: 39)

In this example, the meaning of the source text is not conveyed (Lithuanian back-translation: "Falling shadows [are] especially impressive"). The case could be considered as an example of domestication, except that domestication is not necessary here, and may even pose a problem for the target text reader to fully comprehend the intention of the author. A "gnomon" is the part of a sundial that casts a shadow, or just some kind of an arrow/pointer/hand/indicator. In this case it is a brass line—the Rose line—in the floor of Saint-Sulpice. It reaches a wall and goes up an obelisk. It was created to determine the exact date of Easter, as well as the summer/winter solstices. Therefore, considering the plot of *The Da Vinci Code*, such concepts cannot be domesticated; on the contrary, they should be foreignised, perhaps explained in the footnotes if required. Therefore, one better way of translating the sentence might be, „*Palaipsniui kintantys šešėliai ant Sulpicijaus rodyklės*.“

Furthermore, the mistranslation of conversational implicatures as defined by Grice usually results in stylistic non-equivalence: irony, sarcasm, or other pragmatic effects are not retained, or, on the contrary, such effects appear in the target language when they were not intended in the source text.

Since irony is one of the most frequent implicatures in fiction, a number of such cases can be found. The following example from *The Da Vinci Code* deals with clearly expressed irony (in quotes) and emphasis (in italics); however, they are not retained in the target text:

> ST: Apparently, the *armor* in this “armored” truck referred only to the cargo hold and not the front end. (Brown 2003: 179)
> TT: *Tikriausiai šio sunkvežimuko šarvai uždėti tik ant tos mašinos dalies, kurioje vežamas krovinys, o ne ant priekio*. (Brown 2004: 175)

If back-translated, the TT version reads: “Probably this little truck’s armor is placed only on the part of the car in which the cargo is transported, and not on the front.” At the moment of the excerpted passage, the front end of a truck is damaged, and the bumper is scraping against the ground, making an annoying sound. The mistranslation of the adverb “apparently” is the main cause of this non-equivalence. Also, the descriptive tone of the Lithuanian sentence lessens the pragmatic effect of irony, and makes the text sound forced. Therefore, the translation should be more accurate: „*Akivaidzu, kad šarvuota tik šio ‘šarvuoto’ sunkvežimio krovininė dalis, o ne priekis*.“

In the following example, Dan Brown intentionally flouts the maxim of relation (“circus” would make no sense if used in its literal meaning), or one might say the maxim of manner is flouted (obscurity of expression) to create implicature, i.e., irony; however, the translation does not retain the irony:

> ST: “My orders are to leave you here. I have other business to attend to.” Langdon heaved a sigh and climbed out. *It’s your circus.* (Brown 2003: 16)
> TT: *„Man įsakyta jus čia palikti. Turiu ir kitų reikalų.“ Lengdonas atsiduso ir išlipo.* Toks jūsų darbas. (Brown 2004: 21)

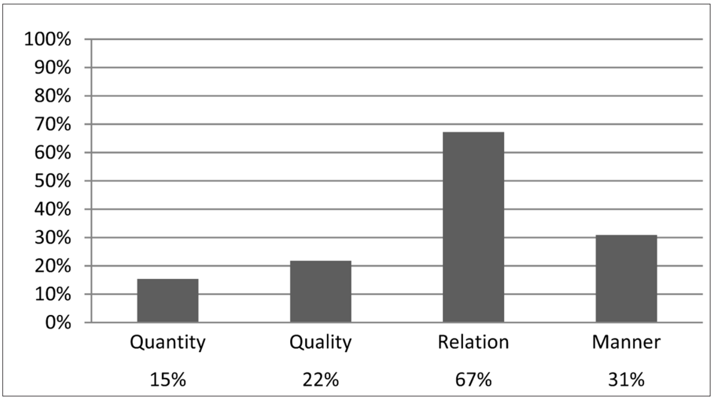
The irony is not conveyed (the emphasized text indicates an interior monologue). If back-translated, this TT phrase would be: “*It’s your job*,” which proves that the irony is lost. To clarify the context, a French police officer takes the symbology professor Langdon to the Louvre—the crime scene—and tells him to get out of the car without even accompanying him, making Langdon feel like a “clown” in someone else’s “circus.” Thus, a suggested translation of the phrase: „*Tai jūsų cirkas*.“ Another point to make is that “to heave a sigh” in this case means “to utter a sigh noisily or unhappily,” which is also not retained („[*sunkiai*] *atsiduso*“).

The following example mostly deals with fluency:

> ST: Despite the orgiastic rituals once held at the Arc du Carrousel, art aficionados revered this place for another reason entirely. (Brown 2003: 14)
> TT: *Kažkada prie Karuselės arkos buvo rengiamos orgijos, meno mėgėjai šią vietą pažįsta dėl visai kitų priežasčių*. (Brown 2003: 19)

The TT sentence presents one idea after another with no or very little connection between them; a back-translation that retains the lack of syntactic fluency of the target text might be: "Orgies were once held at the Arc du Carrousel, art aficionados know this place for completely different reasons." Moreover, the meaning of the sentence is not completely conveyed: "orgiastic" is an adjective, changed to a noun in the translation. However, "orgiastic rituals" does not necessarily mean "orgies." The TT could also be considered a violation of the maxim of quality, because the translator does not have enough evidence to support her statements. In other words, the author of the source text has a different intention. Also, "Arc du Carrousel" should not be domesticated, as it is not domesticated for the English speaking audience in the ST. It is important to note that this is the title of a square in Paris where the Arc de Triomphe is located; thus, the implication that "orgies" happened in a public place is too straightforward a statement and unsupported by evidence. Considering all those points, an alternative translation of the sentence could be: „*Nepaisant nežabotų ritualų, kurie kadaise buvo atliekami* Arc du Carrousel, *meno mėgėjai šią vietą garbino dėl visiškai kitos priežasties*."

To develop the point further, the total violations of the maxims observed in the English–Lithuanian translation of *The Da Vinci Code* can be expressed graphically, thus allowing the author to draw more precise conclusions:



Conclusions

Most of the flaws of translation in *The Da Vinci Code* derive from the lack of contextual links, resulting in the maxim of relation's high rate of violation. In such cases, the translation does not make sense in the given context; moreover, violation of the maxim of relation can be caused by violating another maxim, which was the case in a number of examples. The maxim of manner deals with obscurity of expression, by including irrelevant information or using an unusual and unnatural sounding word order in Lithuanian. The maxims of quantity and quality are closely related and can, in certain cases, overlap—e.g., when the translator states something for which she does not have enough evidence, she adds more information than is required; in such cases the maxim of relation is consequently violated too, since extra information is usually irrelevant.

Pragmatic equivalence is an aspect of literary translation that every translator faces. The examples discussed above have shown that the Gricean Cooperative Principle, implicatures, and coherence in terms of pragmatic equivalence can serve not only as a means to explain and correct flaws of translation, but also as a means to translate and deal with problems arising in the process of translation along with additional sources of information. It can also be seen that domestication is a helpful concept in dealing with the problem of naturalness, fluency, and the invisibility of the translator. The insufficient or inappropriate use of domestication in the Lithuanian translation of *The Da Vinci Code* emphasises the presence of the translator and disrupts the natural flow of thought and the ease of reading.

To sum up, in the above examples, we have looked at several cases of the violation of Grice's maxims for the sake of deeper implicatures. It was seen that the translator favored her loyalty to the reader over her loyalty to the text when transmitting the implications into Lithuanian. It is reasonable to conclude with Baker's warning that "translators should be careful not to '*overdo*' things by explaining too much and leaving the reader with nothing to do" (1996: 254).

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Moksliniai interesai: vertimas, tarpkultūrinis vertimas, literatūrinis vertimas

DOMESTIKACIJA D. BROWNO *DA VINČIO KODAS* VERTIME

Santrauka

Grožinės literatūros kūrinių vertimas – vienas daugiausiai diskusijų keliančių vertimo teorijos bei praktikos aspektų. Bene didžiausia problema tampa pasirinkimas tarp kalbotyros mokslo direktyvų, rekomendacijų praktiniam vertimui ir verčiamo teksto kultūrinių, socialinių, istorinių ir panašių aspektų. Šio tyrimo tikslas – pritaikyti H. P. Grice'o kooperatyvųjį principą ir maksimų teoriją praktinei vertimo analizei remiantis domestikacija, kuri padėtų išlaikyti verstinio teksto kalbos natūralumą.

H. P. Grice'o kooperatyvusis principas iliustruoja kalbos filosofo teoriją, jog kiekvienas pokalbio dalyvis prisideda prie pokalbio. Šios teorijos pagrindas – keturios maksimos: kokybinė (sakyti tik tai, kas yra tiesa ir kam pakanka įrodymų), kiekybinė (nepateikti nei daugiau, nei mažiau informacijos, nei reikalauja pokalbio tema), tiesioginio ryšio (sakyti tai, kas turi ryšį su pokalbio tema) bei stiliaus (nepateikti dviprasmiškos ar sunkiai suprantamos informacijos, laikytis atitinkamo žodžių, sakinių išdėstymo). Šių maksimų pažeidimas verčiant dažnai atsiskleidžia kalbos nenatūralumu, todėl domestikacija – vienas iš būdų tokį natūralumą išlaikyti.

Grice'o kooperatyvinio principo ir maksimų bei implikacijų apžvalga remiantis pragmatiniais vertimo aspektais leidžia darbo autorei prieiti prie išvados, kad D. Browno *Da Vinčio kodo* lietuviškajame vertime Grice'o maksimų pažeidimas iškraipo mintis ir darko lietuvių kalbą, o tai savo ruožtu įrodo, jog romano vertėjai nepavyko pritaikyti domestikacijos metodo.

REIKŠMINIAI ŽODŽIAI: tarpkultūrinis vertimas, domestikacija, forenizacija, Grice'o maksimos, funkcinis ekvivalentiškumas, koherentiškumas ir kohezija, vertėjo nematomumas.

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Zainteresowania naukowe: translatoryka; przekład międzykulturowy; przekład literacki

DOMESTYKACJA W PRZEKŁADZIE: *THE DA VINCI CODE* DANA BROWNA

Streszczenie

Przekład literacki to jedno z najszerzej dyskutowanych zagadnień z zakresu teorii i praktyki tłumaczenia. Bodaj największym problemem staje się wybór między wytycznymi językowymi, zaleceniami wynikającymi z praktyki przekładu oraz aspektami kulturowymi, społecznymi, historycznymi itp. oryginału. Celem niniejszego opracowania jest zastosowanie zasady kooperacji oraz maksym konwersacyjnych H. P. Grice'a do praktycznej analizy przekładu, biorąc za podstawę domestykację, która umożliwiłaby zachowanie naturalności języka tłumaczenia.

Zasada kooperacji H. P. Grice'a ilustruje teorię tego filozofa języka zakładającą, że każdy z uczestników rozmowy wnosi do konwersacji swój wkład. Podstawą tej teorii są cztery reguły konwersacyjne: maksyma jakości (mówić tylko to, co jest prawdą i czego ma się należyte uzasadnienie), maksyma ilości (komunikat powinien zawierać tyle danych, ile to konieczne – nie więcej i nie mniej), maksyma relacji (mówić to, co dotyczy tematu konwersacji) i maksyma sposobu (unikać niejasności i niejednoznaczności, mówić zwięźle i w sposób uporządkowany). Naruszenie tych reguł w tłumaczeniu często wyraża się w nienaturalności języka, dlatego domestykacja jest jednym ze sposobów zachowania takiej naturalności.

Omówienie zasady kooperacji i teorii implikatur konwersacyjnych Grice'a w oparciu o pragmatyczne aspekty przekładu pozwala na sformułowanie wniosku, że odstępstwo od reguł Grice'a w litewskim przekładzie powieści Dana Browna *The Da Vinci Code* (tytuł litewski: *Da Vinčio kodas*) prowadzi do zniekształcenia myśli i naruszenia norm języka litewskiego, co z kolei dowodzi, że tłumaczka powieści nie potrafiła zastosować metody domestykacji.

SŁOWA KLUCZOWE: przekład międzykulturowy, domestykacja, egzotyzacja, maksymy konwersacyjne Grice'a, ekwiwalencja funkcjonalna, koherencja i kohezja, niewidzialność tłumacza.

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