

TRANSLATIVITY: NETWORKING THE DOMESTIC AND THE FOREIGN**ZUZANA JETMAROVÁ**

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ABSTRACT

The concepts of *domestication* and *foreignization* have enjoyed wide currency and popularity in Western translation studies since the advent of new paradigmatic turns in the 1990s. While rather well nested in the theoretical discourse today, they seem to lack general theoretical bedding and modern methodological embedding. Back in the 1960s, Jiří Levý conceptualized the higher-ranking dialectal category of *translativity* (překladovost), overarching the two poles or antinomies omnipresent in the hybrid product of translation and its genesis. Levý's socio-historical category of *translativity* represents a vector between two structures (the source message and its translation) as well as between the subjects of original author and translation receiver. Embedded in the refined conceptual network of his structuralist theoretical design of translation as process and product, the dialectically conceived translativity may be a handy tool for description charged with a substantial explanatory potential and take us a step further.

INTRODUCTION

Translativity is an English term coined for Jiří Levý's dialectic category of *překladovost* comprising two opposites – the *domestic* and the *foreign* – and integrated in his theoretical-conceptual network where translation is conceived as a fluid *hybrid* of two languages and cultures. International Translation Studies have operated with lower-level concepts of *domestication* and *foreignization*, *adequacy* and *acceptability*, etc. The former conceptual pair has gained wide currency with the advent of the ideological turn, while the latter represents the systemic-descriptive strand. Translativity, filling in a conceptual gap, may be a contribution to currently debated issues on modern dialectic grounds. The category is outlined from within Levý's original descriptive-explanatory framework.

LEVÝ'S METHODOLOGICAL-THEORETICAL FRAMEWORK

Levý's Czech structuralism is functional/ist, open-systemic, dynamic, dialectical, historical, phenomenological, sociosemiotic and antipositivist, to name some of its methodological attributes. It is also unique in having its aesthetic-semiotic and linguistic branches integrated through functional stylistics, and in drawing on a number of adjacent disciplines.

Along these lines, Levý¹ conceived translation as *reproduction* and translating as a *reproductive art* in opposition to *conceptional* or *originary art* (including artistic literature, for example). This concept is not only a corner-stone of his theoretical design, but also a tool in solving the issue of the day, i.e. whether translation was art, craft or science and what the role of the translator's subject in the mediating transaction was. From his empirical data, Levý generalized that a translation as an artwork is a creative reproduction and translation as a process is original creation. As translation for him was an inevitable *hybrid* of two languages and cultures, it involved the dialectics of the *retrospective* and the *prospective* bound not only to the semiotically and phenomenologically conceived object (artwork) under transfer but also to socio-cultural agency, both collective and individual. Thus there were a number of agencies involved in another dialectic entity – the *dual norm in translation*, where one extreme pole on the continuum or scale was occupied by the *reproduction norm* and the opposite one by the *aesthetic norm*, both embedded in specific socio-historical contexts.² These are the mechanisms underlying the make-up of a translation, but the dynamism of its structure is a far more complicated issue. From the general functional perspective only, translation is what *functions* as a translation, i.e. as a *representation* of its original. In order to do so, it must be presented as its substitute, in other words, as a model of its original or prototype.

THE PROTOTYPE-TYPE RELATIONSHIP

Messages, derived from their prototypes, are taken at face value as functional substitutes of their cognitive originals; presented translations may be more or less effective or defective substitutes of their models. In 1967, Levý (2008: 63) points out that a realistic translation is a pragmatic model based on the intuitive *minimax strategy* in decision-making, contrary to ideal models proposed by prescriptive theories.

Therefore Levý's concept of *předloha* (prototype, master copy, original model as a source message) fits into his theoretical framework in functionalist terms: a translation is what functions as a representation of its original; in order to do so, it must be ostended for communication as an appropriate substitute.³ Copies or models are something we live by; a verbal message is a model of its prototype – i.e. a substitute of the cognitive representation of reality in the mind of the speaker. Similarly, a translation is a model or type of its prototype message; if it is not its complete representation, then it is its sample (extract, fragment). If it has not been derived from the model and is presented as if it were so, then it is a *pseudotranslation* (i.e. a pseudo-ostension as a representation of a non-existing model). If it is a translation presented as an original, then its derivation has been concealed for whatever reason. A prototype

¹ Levý's framework presented here is based on Levý 1957/1996, 1963, 1965, 1967, 1971, 1983, 2008.

² The two extremes are usually exemplified by the romanticist vs. classicist translation norms.

³ The prototype concept was borrowed from cybernetics and the theory of modelling. The sociosemiotic theory of ostension in communication was developed by Levý's follower Ivo Osolsobě (2002).

itself may not be the original but a translation, as is the case of *indirect translation*; or a series of models may be derived from one prototype producing a *serial* or *multiple translation*. A translation may be derived or *compiled* from several prototypes, be it original models or a series of derived ones (previous translations).

The socio-pragmatic functional (communicative) status as well as the actual cultural positioning of such a substitute in the evolutionary continuum of a particular domestic genre is one thing. Another correlate is the structural relationships holding between the prototype and its type (the source and its translation). In other words, the representation in the derived reproduction, the degree of simulation or similarity and its aesthetic qualities are also a matter of structure. Levý (1971: 11) therefore suggests that, besides a functional model (a translation is what functions as a specific representation), we also need a structural one. Because the structure is fluid, we also need a processual communicative model to tap its contextualized generation and reception. While the prototype is the mental representation of transformed reality and verbalized, the second is the mental representation of this verbalized model by the receiver/translator and the third is the mental representation of the translator's verbalized model by the receiver (Levý 1971: 13, 17). Therefore the final representation in translation is the result of three interpretations and subject to a number of objective, intersubjective and subjective agents during the stages of its genesis and reception. From this perspective, a translation is an unending process of its realization as long as it is read.

In general, structural relationships between the prototype and its type involve the dimensions of isomorphism, isofunctionalism and homology, to varying degrees. In translation, structural representativeness or similarity depends on numerous factors. If isofunctionalism is upheld, the translation is not only functioning as an illusionistic representation or substitute of its model as a whole, but also of its function/s; other structural aspects may be subordinated to this goal, therefore a functional structural equivalent may mean different things in different cases. For a translation to function or be received as a literary fact and yet reproduce its original, Levý proposed the sliding scale (the dialectic dichotomy) of the *dual norm* in translation, but he was well aware of the variety of functions translation performs in addition or even in contrast to the original. He isolated an array of functions translation had played throughout history, and grouped them into two categories – *communicative* and *developmental*, with the latter contributing to intra-, inter- and supra- cultural development, including what we now call globalization (he called it universalization) vis-à-vis the maintenance of cultural differences or identities (including the refinement of their literary systems in terms of their evolution).

As a *hybrid*, the resulting structure is not absolutely pre-determined by structural norms but depends on individual translators, their goals, ideology, dispositions, minimax strategy, etc. and on collective or institutional values and beliefs as well. In tracing history, Levý saw translation in service of the culture, he saw translation hampering domestic literary production, and he saw concurrent contradictory pursuits and methods and a great variation of output in terms of representations accepted as translation. He saw that much may depend on how a culture feels and what kind

of world it sees, what it thinks it needs; but he also saw the aftermath. Then he extrapolated the following system.

TRANSLATIVITY COMES IN

Pragmatically, derived models are normally taken at face value as appropriate substitutes, without being questioned on their structural relationships with the prototype (unless the model is found defective in its function or if there is a suspicion of some kind). This is the communicative basis of *illusio* or the category of *noetic compatibility*.

Another relevant dialectic category is *noetic subjectivism/objectivism* as the ideological basis of a culture's aesthetic view: in a culture (subculture, group) focusing on the "self", translations tend to retain specific alien features through "faithful" translation, because, in this outlook, the specific and individual is superordinated to the general and the aesthetics is based on the belief that the developmental tendency is differentiation and that this aesthetics will contribute to the enrichment of the domestic culture. On the other hand, in a culture focusing on the "non-self", translations tend to generalize or suppress specific features, highlighting those shared by two or more cultures, or even substituting domestic elements for foreign ones through "free" translation, because the culture believes in the developmental tendency of amalgamation (universalization). Levý (1996: 235) points out that this is only a crude delimitation, because there are many other contextual factors involved in the concrete historical positioning on this dialectic scale concerning aesthetics and translation norms, especially those of the culture's specific needs.⁴ The position is reflected in the category of translativity. The bridging category is the above mentioned *noetic compatibility* based on *illusio*.

Translations tend to be illusionistic, being presented and received as if they were originals. Levý (1983) likens this situation to a theatre performance when the audience switches to the mode of *as if*, i.e. the mode of a game and make-believe, supposing the presentation is life-like. The same applies in translation – *illusio* works if the translation gives out no signals of untruthful reproduction and if the translator is invisible, like actors on stage. In literary translation, it is namely the sociosemiotic issue of its verity, veracity and verisimilitude.

For example, Gouanvic (2010: 127–128), probing into ethics, points out that a translation may be unsuccessful with its readers if it fails to contain the same *illusio* potential as the original, i.e. to homologically reconstruct the original text's *illusio*; therefore the coincidence of the *illusio* of texts may be considered as ethical translation; but to achieve this illusion, the translator may need to resort to adjustments respecting

⁴ Levý (1996: 236) points to the specific role of translation in Czech culture in the service of its survival: the 19th century National Revival saw ideological clashes between isolationism and cosmopolitanism, while in West-European literatures, where the development was continuous, the aesthetic role of translation was more prominent.

the readers' tastes (otherwise the reader may stop reading or adopt a negative opinion on the author). Thus such transparency and make-belief effect may entail some compromises, and vice versa.

There are visibly anti-illusionist translations and there are even more translations occupying the space in between the two poles – transparency or visibility are a matter of convention, and some anti-illusionism may be unavoidable, e.g. in rendering texts from distant cultures, or, conversely, adaptive methods in rendering fiction for children, etc. In general, the degree of in/visibility for the sake of the *illusio* involves translativity.

*Translativity*⁵ was conceived by Levý (1963: 60, 63; 1983) as a dialectic category representing a scale with two poles: the domestic and the foreign from a phenomenological perspective; it was correlated with a time scale (the old vs. the new) and involved the integral of form and content. The salience of translativity depends on the perceived distance between the original author and the translation receiver. It is therefore neither an essential or adherent quality, nor a static quality, but it is a dynamic value. In other words, the perceived salience may change with time due to e.g. cultural convergence or assimilation, or even with individual receivers due to their dispositions; while the “text” as a material object remains the same, the structure of the artwork is fluid. Repeatability or repeated exposition influences expectations, i.e. non-markedness and assimilation or accommodation at the point of reception; it is a fairly dynamic and intersubjective category related to the receiver's dispositions explaining why, for some receivers in the same culture and even in the same period of time, the perceived salience with the foreign element may be different.⁶ But accommodation may not necessarily involve overall assimilation (and potential loss of identity). Accommodated entities may later on be discarded from the system, or may be assimilated in an adjusted, hybridized form as Levý noticed in his historical research.

This also explains the process of appropriation and the dynamics of anti-illusionism. The receiving culture or its part may, for various reasons, ascribe different values to translativity – positive, neutral (irrelevant) or negative. If the value is positive, translativity tends to be more salient, so the method of *exoticizing* is applied and even original works may simulate foreign provenance or be presented as translations (pseudotranslations); translativity may also carry an aesthetic function. If the value is neutral, *creolization* is a likely method. If the value is negative, translations tend to look like and be presented as non-translations: here the overall method ranges from *neutralizing* to *naturalizing*, including *localization*, *modernization* or *adaptation*. Also the method of *archaization* may work as a domesticating strategy. Levý also suggests that artistic or aesthetic quality in translation may be degraded by general translational tendencies (called universals today), e.g. those resulting in higher predictability and

⁵ Cf. *translationality* in Popovič (1975 and 1976); Pym (1998: 57) interprets *translationality* as an inherent property of translations. *Translation-ness* is mentioned in Toury (1995: 213).

⁶ Pym (2008: 325) commenting on Toury's law of interference extrapolates that when “the results of the interference are invisible to the reader (since positive transfer appears normal in the target system) there is still interference.”

lower entropy; on the other hand he points out that translativity may become an aesthetic value (Levý 1963: 60). But above all the translator is both a unique individual and a socialized subject. His decisions, not necessarily conscious, are based on his dispositions as well as on intersubjective and contextual factors.

Here Levý suggests three processual models of translation. The first one, based on the Prague structural-functionalist model, is the *translation-as-a-secondary-communicative-act* linked to the primary communication act of the original. The sign as artefact-and-message is interrelated with participating human agents; agents and the sign are interrelated with their current social context and its (living) tradition, because what matters in communication is participants' cognitive dispositions including historical awareness, such as knowledge of models in the domestic literary tradition.

Cognition is not sterile, as it involves, apart from individual experience, a world-view and world-knowledge, also attitudes, ideological convictions, beliefs, values, tastes – all linking cognition (the mind set) with emotion and volition; aesthetics and taste are therefore a much more complex issue than a matter of form or poetic language. In consequence, the *ideological standpoint* of the translator as of any receiver is an omnipresent variable.

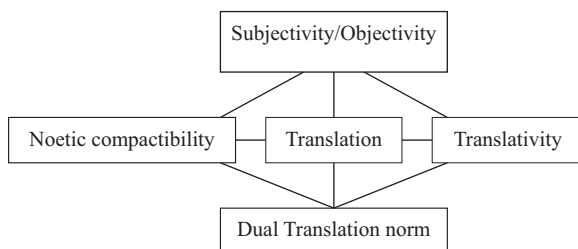
The second model, embedded in the former as a structural and phenomenological zoom-in comprises three stages: *apprehension*, *interpretation + conceptualization*, *re-stylization*. The translator conceptualizes the original and forms a *conception*⁷ of the translation accounting for relevant differences – the cognitive make-up and taste of his receivers, higher-level norms and generic models (matrices), the objectives of the translation and its positioning, the translator's ideology, etc. Then he proceeds to its verbal materialization. This stage is zoomed-in in a linear model presented in Levý 2008 (published in Czech in 1971 and as a sketch in 1967) with intersubjective norms and subjective attributes laid bare. Because the ratio between the foreign and the domestic in the structure of translation is fluid and is the result of the synergy of agents involved, it may not be the prospective translation value and norms but the translator's individual dispositions that are responsible for the effect in the first place, e.g. for his translationese, to give the most trivial example. It must be noted that the degree of translativity is not necessarily in direct proportion to the degree of what is called faithful reproduction in terms of the shared semantics (carried by content and form) between the original and its translation. For example, formalist or word-for-word translations may exhibit a high level of translativity but may be as unfaithful in terms of semantics as a free translation aiming at transparent discourse and lowest translativity.

TRANSLATIVITY AND DIFFERENT SCENARIOS

In Levý's conceptual framework, translativity is an inherent quality of any translation, conceived as a dynamic relationship between the author of the original and the receiver,

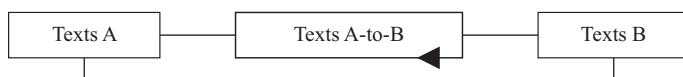
⁷ Cf. Toury's *underlying conception of a translation* (1995) or Holmes's *map* (1988) in van den Broeck (1991), probably taken or derived from Levý (1969).

with its salience on the thematic and/or linguistic level depending on contextual factors and human agents involved in the communicative act. The relational conceptual framework may be schematized as follows:⁸



On the cultural level, Levý’s model integrates sociocultural ideology: the position on the subjectivity/objectivity scale means that the culture (or subculture or a group) inclines either to ethnocentrism or cosmopolitanism, and its cultural attitude is responsible for the choice of source cultures and ways of dealing with their source texts regarding the aesthetic norm as opposed to the reproduction norm. This is reflected in translativity involving the potential filtering of the “other” on the thematic and/or formal levels. Lower-level socio-psychological agency and ideology are treated in Levý’s embedded processual models where all participants in the mediating transaction have their ideological views and mind-sets, group values as well as economic and other needs.

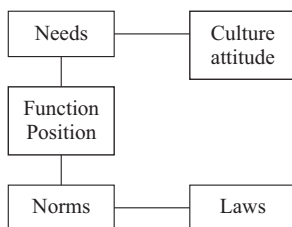
The standard descriptive (more-or-less static and “value-free”) corpus-TS model for establishing universals, interferences or shifts in handling the salience of the *domestic – foreign* may be simplified as:



The principle of this method is in detecting deviations from usage in the language of translation and explanation is sought in the hypothesized universals. On the other hand, Toury’s descriptive-explanatory model refers to cultural needs and the central or peripheral position of the system of translated literature within the polysystem: needs and positioning are bound with translation norms and related to his two laws: with the secondary status of translated literature, translations tend to the acceptability pole of

⁸ At a particular moment, the structure may be inspected in a slicing by Levý’s recognoscative model to yield a static picture. A chronological time-sequence of such pictures may then yield a dynamic image (Levý 2008: 84–87).

the initial norm resulting in a lower salience of the foreign (the law of standardization), and *vice versa*:



Toury’s model has been subjected to criticisms for various reasons, including the absence of ideology and human agency as well as the introduction of two laws where he seems to have attempted to integrate apparently disparaging variables – the historical context, intersubjective norms, subjective dispositions and axiological dimensions.⁹ On the other hand, he aptly singled out the sociological dimension of culture attitude – a culture selects cultures from which it will import, and the standard scenario is that minor cultures import from major cultures on the grounds of valorization (i.e. a positive value is ascribed to the foreigner culture in the receiving culture).

In the current ideological TS strand regarding translation as a potential weapon of a kind in the hands of the translator, the translator’s method and ethics are in focus on the background of cultural ideology and attitudes. The agenda of this strand is wider, but a specific concern is how major cultures handle imported literature from minor cultures, how imported texts from major to minor cultures may endanger the latter’s identity, and what is the appropriate method for translating post-colonial literatures.¹⁰ This focus is a valuable contribution to the discipline.

Shall we change people through translation, or shall we adapt translation to what they expect? This is a historical-dialectic issue applied to many fields of human activity, not only where external or inter-cultural intervention is involved. For Levý, any productive or receptive activity changes both the human individual and the system involved. Throughout history, cultures and social groups introduced specific translation methods to promote their ideology; history has seen translation in service of enhancing mass education or, on the contrary, preventing masses and their systems from external contamination, or aiming at elite readerships, etc. There have been many tasks for translation as well as many forbidden “entries”. Translations were received under *illusio* and conforming to taste (translativity, aesthetic norm) but the representation of their originals was different in structural

⁹ Cf. Pym’s analysis (2008: 320–326) or a recent contribution by Robinson (2011) confronting intersubjective norms with subjective errors.

¹⁰ Cf. especially Tymoczko (2007), Venuti (1995, 2000), Cronin (2003, 2006), Bassnett and Trivedi (1999). Appiah (2000: 417–429) suggests the method of thick *translation* (traditionally known as academic or philological translation), also Venuti has promoted a higher salience of translativity.

terms.¹¹ Translativity in its contextual network is a good indicator of how the culture “feels” when many forces on many hierarchical levels are involved. But it is also the result of past developments regarding translation methods and reader expectations (illusio, translativity) as readers normally have no access to the original and their structural confrontation. If we look at the complex network through the prism of Levý’s theory, we can see, e.g. that in some periods translations were far removed from the structure of their source in terms of information transfer (reproduction), while in other cases, their function was only to prove that the domestic language was on a par with the foreign language. In order to exist, translations must be read, not only produced and distributed, therefore they must respect some of the prospective parameters at the reception end to a degree.

The issue looks more complex from the historical perspective when involving *necessity* and *accidentality* as another dialectic opposition. What is accidental is that human agency’s heterotomous interference with respective autonomous systems may be seen as their active interaction and mutual conditioning. While Bourdieu in 1994 (1998: 7) notes that (western positivist) structuralism has reduced heterotomous agents to mere epiphonemes of the structure, thus denying their active and sovereign agency, the Czech anti-positivist dialectical structuralist methodology has been available since the beginning of the 20th century and used by Levý as the corner-stone of his theory and methodology.¹² From this point of view, translators are potent agents, in spite of having been mis/taken in some cultures for apparent complacent “servants”. In fact, this historical and instrumental metaphor paradoxically contributes to their credibility image in terms of the illusio.

While ideology and institutional power have been in the fore of recent paradigms of humanities, the economic and cross-cultural socio-psychological dimensions of translational transactions seem to have been rather sidestepped. Whether we deal with the developed countries, their mass consumerism, market economy and other economic, social and ideological aspects, or whether we deal with developing cultures, explanations cannot abide by these two dimensions. Back in 1934, the founder of Czech structuralist aesthetics, Jan Mukařovský, points out in his preface to the translation of Shklovsky’s *Theory of Prose* (published in Russian in 1925), where Shklovsky says in his foreword that he deals with immanent laws of literature and he is not interested, metaphorically, in the situation on the world cotton market or policy of trusts, that the Czech position is different as it also accounts for market needs, supply and demand in literary production:

Every literary fact thus appears as a resultant of two forces: the intrinsic dynamics of the structure and external intervention. The fault of traditional literary historical studies was that they only accounted for external interventions and so deprived literature of its autonomous evolution; the one-sided view of formalism, on the

¹¹ A famous modern example is Kundera’s *The Joke* in English reported by Kuhiwczak (1990). Another general example may be the North American aesthetics of happy-ending.

¹² Cf. Levý (2008), Jettmarová (2010).

other hand, situated literary events in a vacuum [...]. I tried to suggest that the field of literary sociology is fairly accessible to structuralism [...].

Structuralism [...] is neither limited to the analysis of form nor in contradiction with the sociological study of literature [...] but it insists that any scientific inquiry shall not consider its material a static and piecemeal chaos of phenomena, but that it shall conceive of every phenomenon as both a resultant and a source of dynamic impulses, and of a whole as a complex interplay of forces. (Mukařovský 2007: 506–507; translation Z. J.).

A specific situation is the case of external intervention when an outside economic force, rather than ideological in the first place, dictates translation norms in the receiving culture for whatever reasons. For example, today it is materialist pursuits in international marketing and advertising that promote the globalization method of *think globally and speak locally*. Here the strategy is in the smooth import of ideas and values through diminishing translativity (enhancing illusionism) on the linguistic level, unless it has a positive value and contributes to efficient transfer overall. Globalization may combine with content localization, an opposite strategy targeting local values. Another opposite strategy is highlighting form when content is almost empty and when the foreign form is dominant in producing the communicative effect, like e.g. in non-translated advertisements on French perfumes, etc. or where it only adds value (e.g. some foreign words to imply provenance) to the claim.¹³ Dictated norms from the marketing headquarters of the company may differ for different geographic regions (their economies and ideologies) and due to their corporate marketing strategies.¹⁴ De Mooij (2004: 26, 289, 314) has observed inefficiency in international corporate marketing strategies which fail to account for culture attitudes and values; a successful message meets the needs and values, tastes and expectations. While consumers in developing countries prefer foreign (western) products, consumers in developed countries are ethnocentric, preferring domestic products.

It may be hypothesized that, in the developed consumerism-ridden mass cultures where literary translations are commodities and their sale is the priority value, it can only be expected that translations will meet the aesthetic taste as well as cultural attitudes and values of the consumer. Unless the translation is targeted at a small specific group with special interests; this may require special financial resources in support of such a venture; it may even be a solitary experimental translation addressed to the limited circle of insiders. Then the translation method will meet the needs of a special group, their expectations and tastes (involving e.g. lower illusionism and higher translativity). Specifically, after de Mooij (2006: 120) while materialism is a specific Western concept, Americans are the most patriotic people in the world and consumer ethnocentrism is related in direct proportion to national pride. While

¹³ An extreme case when form is exclusive in carrying meaning, while normally it participates in its constitution in combination with the content, although the form may look transparent. *Meaningful form* has also been advocated by Meschonnic (2011) for literary translation, although from a different cultural-historical perspective and in opposition to some western hermeneutical approaches.

¹⁴ Cf. Guidère (2000).

in developing countries brands from foreign (esp. western) countries are seen as endowing prestige and cosmopolitanism, thus enhancing the buyer's social identity, when a developing country transits to a developed or economically more advanced country, the attitude changes. Preference of the own vs. preference or acceptance of the other is therefore in correlation with economy.

Here is an example from my longitudinal research into translation of western advertising in the Czech Republic (Jettmarová 1995, 1997, 1998, 2001, 2003, 2004). The findings related to socio-cultural attitudes, and values are independently supported by data in de Mooij (2006: 16, 17, 121) concerning the post 1990 consumer developments in the European post-communist region, i.e. the developments of the sentiment from xenophilia to ethnocentrism, from general preference of western products to preference of domestic commodities (except for certain product categories where their foreign provenance is a long-term guarantee of good quality, even if it were only a traditional stereotype).

After the 1989 Velvet Revolution, the country abandoned a centralized economy with its totalitarian political ideology and regime, and embarked on a free-market economy. After the 40 years of politically imposed isolation from the West, a market with shortages unable to meet the needs, the ideology held was expressed in the slogan Back to Europe, where domestic production was in stagnation and imports flourished. Xenophilia starts turning into consumer ethnocentrism already in the mid 1990s. By that time, the market was slowly changing into a competitive one, and domestic marketing and advertising practices were being cloned using western practices. In the first decade of the 21st century, the country entered the EU and the economic rank of First World countries. The translation method in advertising, imposed by the importers (legitimate "colonizers"), went through similarly swift changes: the literal method was followed by idiomatic translation, and as soon as 1998, we can see the advent of the adaptive method. Translativity falls, illusion increases, people change and so do the marketing strategy and the imposed translation method. This is the tip of the iceberg, because the transformation has brought about large-scale changes and confrontations with other cultures. It is the real-life experience that forges cultural attitudes, not only to products, and that destroys former ingrained stereotypes. My example is the illustration of a modern scenario when a culture change results in the change of attitudes and these in the change of translation method. I do not know any western contemporary culture where the mechanism would have worked in the reverse.

Of course, literary translation (what is it today?) is a different field, but consumerism, economic mechanisms and culture attitudes do apply in general. Levý said translation is a mighty tool of mass communication. The ideological focus is a single, although valuable touch on the legendary elephant. But Levý touches the meat, not the skin.

CONCLUSION

Description may appear as the easiest task compared to explanation or axiology. But all three may either waiver in chaos or may be laden with (sometimes culturally and historically de-contextualized or reduced) ideology more than a discipline

in humanities should be prepared to take today. Levý's translativity and related categories in the theoretical network may be more instrumental than the current static romantic domestication-foreignization dichotomy or the traditional translationese, or interference, because they are dialectical, context-bound and incorporated in a conceptual descriptive-explanatory network. This is the reason why translativity is more instrumental than the separate 19th century romanticist dichotomies of domestication and foreignization reintroduced by Venuti in his challenge of the standing translation method of fiction in North America; it may add some explanatory dimension even to Tymoczko's calls for activist or engaged translation. In other words, translativity in its network is a tool for looking at both translations as well as the discourse on translation from the ideological and socio-cultural perspectives.

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