Czech and Slovak Translation Theories: The Lesser-Known Tradition

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> *For us structuralism automatically means our structuralism, but for the rest of the world it means the French one, and so the jolly misunderstanding keeps going on. (Volek 2005: 135; transl. Z. J.)*

Abstract

Years of cultural isolation were probably the reason why both the Prague Classical Structuralism, the influential school of the 30s, and its following developments were by-passed on the way to European post-structuralism and onwards. While western humanities in today's post-post-structuralist era are occupied with multicultural and epistemological relativism, the Czechs and Slovaks, having revived and revised their structuralism during the 90s, are now occupied with confronting it with current approaches.

Against the historical background of the Czech and Slovak structuralism/s, their pivotal theoretical concepts and methodological underpinnings, the article presents the framework of Levý's and Popovič's translation theories, with a very brief outline spanning the 60s and 70s. These two scholars conceived translation as an act of (secondary) communication, as social interaction with an aim anchored in a particular time and place, thus with a prominent focus on socio-historically embedded translators and receivers, translation functions and external conditions. A number of categories and taxonomies on different hierarchical levels (only some are mentioned) were introduced for description and explanation of (a) the translation process (i.e. text in communication and communication in the text bound to its function) and (b) the structure of the resulting product, representing a two-level model of translation. It is also interesting to see how their theories would fare in the face of current methodological and sociological concerns.

Czech and Slovak Structuralism – Past and Present

When Jiří Levý published his *České theorie překladu* (Czech Theories of Translation) in 1957 and his pioneering *Umění překladu* (The Art of Translation) in 1963[1], he had a fully-fledged theoretical and methodological framework at his disposal – Prague Structuralism as it had developed during its Classical period (mid 20s – late 40s) and after, as well as the Czech tradition of informed thinking about and discussions of translation functions and methods during the period between the late 19th and early 20th century.

Outside his country, isolated behind the 'iron curtain', Prague Structuralism continued to be widely misinterpreted, being equated with Russian Formalism and so doomed to oblivion with the advent of post-structuralism. However, the reality was different. While in the 30s and in the post-WWII period Prague influenced not only European linguistic structuralism but also modern linguistics generally, misunderstandings may have arisen from the following two facts: (1) the incorrect assumption that the Russian formalist Roman Jakobson, an important figure in the Czech Classical period, represented once and for all the entirety of what is called

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[1] Its precursor was his habilitation thesis *Základní otázky teorie překladu* (Fundamental Issues in Translation Theory) dated 1958; In 1958 he also published the textbook *Úvod do teorie překladu* (Introduction to the Theory of Translation). The second version of *The Art of Translation* was completed by Levý in 1967 for the German translation published in 1969 as *Die Literarische Übersetzung: Theorie einer Kunstgattung*; its Russian translation was published in 1974 as *Iskusstvo perevoda*. His widely known article *Translation as a Decision Process* came out in 1967, the year of his premature death when he was only 40. Between the mid 50s and 1967 Levý wrote dozens of other articles and conference papers on translation and literature.

Prague Structuralism[2]; and (2) the wrong assumption that Prague structuralism had been linked with French structuralism, and so both were discarded by post-structuralism in the mid 70s.

This is why one may encounter the surprising claim that "Many of the theoretical ideas and methods of analysis advanced in the post-structuralist period were introduced in the structuralist thought of the Prague School." (Doležel 2000b: 634)

Identifying post-structuralism with a period in Western intellectual history rather than with a particular ontological or epistemological stance, Doležel (2000b: 634) points out that there is no historical continuity between Prague and French structuralism:

> In the minds of many Western theorists, structuralism is associated with French structuralism; therefore, post-structuralism is commonly understood as a theoretical challenge to French structuralism. But the identification of structuralism with its French manifestation is a distortion of an aspect of twentieth century intellectual history. The term *structuralism* was coined when the concept of structuralism was formulated in Prague in the late twenties. French structuralism ignored this legacy.

This means that there was one road leading from Russia to the pre-war Prague centre of structuralist linguistics, aesthetics and poetics, and another one leading to post-war Paris. This also explains, as Doležel (2000b: 635) remarks, that Jakobson, considered a hero of French structuralism, was also considered as a direct link between Russian Formalism and French structuralism. Consequently, the resulting Prague and Paris paradigms were different from each other in spite of having had the 'Jakobsonian Connection', but at different times and in different circumstances.

Volek (2005: 296) notes that while French structuralist poetics concentrated on the code and also, in the early 60s, on the text as a carrier of potential meanings, the domain of Prague structuralist poetics was the dimension of text both as an artefact and as a work of art[3] embedded in its historical context of reception and with its contextual effects; hence the origin of dynamic Prague concepts such as norms and values. Post-structuralism thus reacted to French structuralism only, while on the other hand French structuralism itself regarded Czech structuralism as a pre-structuralist phenomenon.[4] This is also why the Derridean *différence*, based on the Saussurean linguistic systemic 'value', was miles away from the Czech concept of 'meaning' embedded in the context of communication.

It is true that the Classical period of Prague structuralism, also called semiotic or structural aesthetics as one of its branches represented the semiotics of art (the other branch was linguistic), was officially discontinued at the end of the 40s by the communist regime. The beginnings of this first period date back to the establishment of the Prague Linguistic Circle in 1926 and its Prague *Theses* presented in 1929 under the initiatives of such prominent figures as Vilém Mathesius, the Russian emigré Roman Jakobson, Bohuslav Havránek, Jan

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[2] Volek (2005: 139) notes that the often cited works by Jakobson from the 50s and 60s are no longer representative of Prague structuralism .

[3] Czech structuralism, incl. Levý, distinguished between the artefact (text, sculpture, painting etc.) as a material object on the one hand, and its intersubjective existence as a work of art realized through the reception process, on the other. The artefact and the work of art represented two aspects of a sign.

[4] Doležel (2000b: 165) remarks that Czech structuralism is often criticized for its formalist and immanentist poetics, but perhaps it is more often the case that Prague poetics and aesthetics are simply eradicated from the map of 20th century poetics, i.e. totally ignored in "western" historical accounts and treatments of structuralism. On the other hand, Prague linguistics has been acknowledged as the post-Saussurean stage in the development of European structuralism.

Mukařovský and many others. These four names are associated with the exceptional and forward-looking nature of Prague structuralism: Mathesius was a Czech linguist, conceiving his structuralist thoughts as early as in 1911, Jakobson was a Russian formalist – a linguist also involved in literary theory[5], Havránek was a linguist involved in Slavic studies, and Mukařovský, perhaps the most important contributor to the development of Prague semiotics, was an outstanding personality in literary studies and aesthetics.

In the 1920s, Prague was also a meeting point for scholars from diverse disciplines and countries. This is why Prague structuralism is the result of numerous absorptions - the Czech aesthetic and linguistic tradition, Russian formalism, Saussurean linguistics, Bühler's Organonmodel, Husserl's phenomenology, Durkheim's sociology, Carnap's logic, etc.[6] In 1939, with the advent of the Nazi regime and the German occupation of Czechoslovakia, Jakobson as a Jew fled to Sweden and then to the US where he continued his activities at Harvard.

Although the Prague Circle was suspended and structuralism repressed from the early 50s as it was found incompatible with Marxist ideology, especially with its vulgarized version presented by Stalin, its development during the 50s was only slowed down, but not discontinued. Conditions were more relaxed for linguists (although they were required to follow the lines of Marxian linguistics) than for theoreticians of art: art was to service the new Czechoslovak society in tune with the Soviet ideology, based on Marxism-Leninism and the method of socialist realism. Literature was seen as a prominent art form for mass conversion to Marxist ideology and the education of the masses. Now that domestic production was being aided by the influx of translations from Russia, this highlighted the need for the institutionalization of controlled and regulated translator practices and training, as well as for translation theory. And this is where Levý, the founder of Czechoslovak translation studies, came in.

Structuralism was revived in the 60s by the second generation, then suppressed in the 70s – 80s, and again revived in the early 90s by the third generation of Prague structuralists. All intermittent periods of suppression were accompanied by an exodus[7] of Prague structuralists who continued their work at universities in the US, Canada, Germany, Switzerland and elsewhere. To make the picture more realistic - it was in fact only the first half of the 50s and the 70s that were tough periods for Prague semioticians – easier for their colleagues in linguistics.

Deconstruction, as a prominent poststructuralist trend, with its undermining poststructuralist metaphysical logocentrism, shares some common features with Prague school structuralism of the 40s thanks to its links with Russian formalism and the avantgarde (cf. e.g. Derrida's *de-automatization* and Mukařovský's *deformation*). But apart from the deconstructivist anti-logocentric epistemology and its poetological practice, i.e. analysis, that does not fully comply with this epistemology, Doležel (2000b: 639) notes some other fundamental

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[5] Jakobson was a professor at the university in the town of Brno; Levý worked there from 1964-1967.

[6] In 1936, Jakobson (quoted in Doležel 2000a: 164) said that Prague theory was the result of the symbiosis of Czech and Russian thinking, while at the same time it incorporated experience of West-European and American science. A critical account of the relationships between Russian formalism and Prague theory was published by Mukařovský in his review of the Czech translation of Shklovsky's *Teoriia prozy* (Theory of prose) in 1934: among other he pointed out that Prague combined structural autonomy with the aspect of its conditioning socio-cultural embeddedness.

[7] E.g. Lubomír Doležel (Canada), Květoslav Chvatík (Germany, Switzerland); Ladislav Matějka, Emil Volek and Peter Steiner (USA).

differences, e.g. that Prague posited a polyfunctional language adapted to the diverse communicative needs of society, while Derridean language was monofunctional and thus all social communication was to be conducted in poetic language.

Pragmatics is another poststructuralist trend, which, however, does not deny the logocentric basis of human cognition but strives to overcome the limitations of structuralism by linking signs to their socio-cultural, cognitive and other environments. In making his comparison between Prague structuralism and pragmatics, Doležel (2000b: 639) categorizes pragmatics into three types: (1) indexical, (2) interactive and (3) ideological. *Indexical* pragmatics represents the classical type introduced by Bühler and Morris, with established relationships between messages and their users, between signs and their interpreters. The *interactive* type represents the relationship between communicative practices and humans in (inter)action (cf. theories of human/literary communication, speech-act theory etc.). The two types of pragmatics were inherent parts of Prague structuralism already in its Classical period. The official name for its semiotic literary branch was **theory of literary communication;** however, the general principle of Prague functionalism (including its purely linguistic branch) rested on the communicative function of elements in the message together with the hierarchy of communicative functions of the message as a whole, in a particular communicative use and context. This is where Levý's theory and model of translation, as well as his analytical method, derive from. Levý's approach was adopted by Popovič who pointed out its methodological advantages over the descriptive poetics of the time, in terms of bridging the gap between description and explanation (1975: 50):

> What was missing was a view on translation as both text in communication and communication in text; this means a new dynamic view of literary activity in translating. The communication aspect casts light on new, unknown processes taking place during the course of the realization[8] of an artistic text.

Doležel (2000b: 641) points out a striking difference: while during the western poststructuralist era, in isolated Czechoslovakia, scholars like Jiří Levý, Miroslav Procházka and members of the Nitra school (e.g. Anton Popovič and František Miko) further advanced the literary communication theory on the Prague Classical foundations, and thus preserved its continuity, the conception of literary communication in western post-structuralism started with the wholesale rejection of the structuralist heritage.

Doležel explains this difference by pointing to the fact that Prague structuralism started with functional linguistics, transformed as early as the 30s – 40s into functional stylistics, which included both poetic and non-poetic types of language use. In other words, the Prague functional theory of communication, or language use, easily subsumed the study of literary poetics as well as the study of non-poetic discourses; this is why the specificity of literature could have been moved from language to language use. Sládek (2005: 160-161) sees another parallel dichotomy between structuralisms in the conception of structure; while post-structuralism, in its reaction to French structuralism, advocates open structures and instability of meaning, already in the 30s and 40s Mukařovský (1946, in 2000: 27) held to the concept of *open structure*, seeing it as a dynamic, energetic whole of dialectic contradictions; a structure was conceived of as a networked set of components, whose inner equilibrium is in turns constantly being disrupted and then re-established again, and therefore manifesting itself as a set of dialectic contradictions, i.e. while the identity of a structure is what survives over time, its internal hierarchical composition and the interrelationships of its components are in

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[8] I.e. both its production and reception. Influenced by Lotman, the Slovaks use the term *text* for the combination of form and meaning.

constant change due to reception processes. The structure as a whole is accessible to an observer only through its manifestations and functions.

This also means that readers/receivers themselves are an open, changing system, and so is the meaning of a message when it is undergoing the process of semiosis during reception, i.e. when becoming established as a semantic structure in the reader's mind. But in contrast with extreme subjectivism and existential scepticism, Mukařovský and Prague structuralists seek objectivity on the level of supra-individuality, that is in collectivity or intersubjectivity, on which any communication is based. And here is where contextually bound norms and cultural codes as intersubjective entities on the one hand, as well as the producer's and receiver's idiolects as (individual or group) subjective entities on the other, come in. Thus an artefact/text as a material object may have a number of different meanings, functions and values.

However, (the inherently deterministic) *ideological* pragmatics and Prague structuralism have been in opposition since the 30s. Doležel (2000b: 640), explaining why ideological interpretation of a literary work is a tautological trick and sharply distancing it from the Prague school of aesthetics and poetics as inherently empirical theories[9], points out that the criticism of pragmatic determinism of art and literature by the Prague scholars was actually the reason why these scholars were silenced by the totalitarian Marxist/Stalinist ideology and its communist regime. More precisely, Prague structuralists believed in a trichotomy of: (a) immanent development of literary structures over time seen as a chronological series of sets of generic models with their *centres and peripheries*, (b) the author's individual agency in producing a work of art based on deviations from contemporary models, and (c) contextual social factors. This is also why Prague semiotics respected the sociological dimension as an integral part of its theoretical and analytical modelling and, at the same time, could not be accused of immanentism[10]. Talking about the role of an individual in art, Mukařovský (1966: 223) conceptualized dialectical individual agency as an antagonistic external force reperesenting a contingency that is the carrier of social and ideological influences accidentally inflicted on the immanence of artistic structure.

The post-modern way of treating concepts, preferably metaphorical, is also something alien to Prague structuralism where Mukařovský, emphasizing the procedures of rigorous concept formation and systematization went even so far as to identify these procedures with structuralism; for him, a concept was defined by the position it occupied in the conceptual system network rather than by the itemization of its contents (Doležel 2000b: 644).

Poststructuralist hermeneutics as represented by Ricoeur has structural analysis incorporated as one stage of interpretation: "And since a text is a quasi-individual, the validation of an interpretation applied to it may be said to give a scientific knowledge of the text." (Ricoeur, quoted in Doležel 2000b: 645) – this is an example of the way Ricoeur approaches the distinction between natural sciences striving for regularities and laws on the one hand, and humanities concerned with individualized phenomena to understand them in their uniqueness.

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[9] i.e. theories based on empirical study. The Czechs and Slovaks used the so called zig-zag method (which can be traced back to W. von Humboldt) – a dialectical interaction between empirical results and formulation/extension of a theory: Because of this principle, Levý and Popovič are considered descriptivists in Translation Studies. However, it is obvious that their descriptivism may not overlap with Toury's DTS.

[10] Handling structures without people, or, as Bourdieu (1994) would have it – conceptualizing people as mere 'epiphonemes' of structures. The reason for this fundamental difference between French and Czech structuralism is that while the former drew more heavily on Saussurean systemic linguistic theory, the latter, i.e. Mukařovský's functional approach, relied on Husserl's phenomenology and Durkheim's sociology.

Doležel (2000b: 646) remarks that Prague structuralist poetics was both theoretical (universalist) – designing universal concepts, models and methods, and analytical (particularist) – testing these universal tools in the analysis of particular phenomena, thus at the same time enhancing the development of theoretical categories and stimulating new discoveries. Alternation, that is combining functional analysis with theoretical reflection, the procedure called the 'zig-zag' method, was typical of Prague structuralists, including Levý, and later the Slovaks Miko and Popovič[11].

Back in the 20s, Mukařovský demonstrated this method himself by first constructing an abstract systemic theory (theoretical poetics), then applying it as a tool in textual analysis (analytical poetics) and through its application advancing the theory further; his analysis focused on narratological and stylistic structures of Czech poetry and prose, aiming to discover the author's individuality and uniqueness against the background of established textual regularities. At the same time he discovered the correlation between the semantic structure and texture of a work of art - the fact that his semiotic analyses were not limited to linguistic style only resulted in another theoretical advancement; i.e. the form has thus become an integral part of semantics.

In the 40s and 60s, the same method was applied e.g. by Felix Vodička in literary historiography – in his attempt to reconstruct history in parallel with the construction of theory. Similarly, Levý's history of translation published in 1957 preceded his theory of translation published in 1963. While working on his history Levý discovered that history was basically a series of translation methods related to translation functions in particular historical contexts. Hand in hand with this method goes another important methodological aspect; while the positivist deterministic causality with its *savoir pour prévoir* had been put under scrutiny, Prague structuralism aimed at the anti-positivist *savoir pour construire* – re/constructing the object in its environment (both as an act and product of communication, as a category of social interaction in the culture), with a number of more or less active or relevant factors. More precisely, functionalism aimed not at establishing the causes of phenomena but at establishing the position of the latter within a higher-order whole. The advantage of the functional approach, as Levý (1971: 102) notes, is that it focuses on the internal structure of the system and not only on its relationships with the environment[12]. Combined with the open systems theory, this approach has one methodological advantage: the researcher does not feel limited by any existing theoretical and conceptual networks but is free to search for, discover and extend them by any new factors or entities that may have been or have been found relevant in the origination (i.e. generation), make-up (i.e. structure) and functioning (i.e. position and value) of the object under study, on any level of the systemic hierarchy.

For Doležel (2000b), Prague in its epistemology anticipated Ricoeur's 'science of the individual' as well as the underlying problem humanities face today – that is the need to treat both - lawlike universals and unique specifics. With the idea of 'possible worlds' restored to epistemological prominence today, Doležel believes that humanities can either opt for rational argument, systematic method, conceptual precision and empirical evidence, or for anti-rationality, random insight, conceptual sloppiness and ideological dogma.

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[11] Hence the difference between Popovič's and Holmes's TS paradigms: Popovič does not use the concepts of DTS and applied branches, and sees the development of the discipline as a dialectical movement between theory and analytical empiricism, while his praxeology as a pragmatic extension covers Holmes's applied branch (Jettmarová 2005).

[12] Cf. Levý in this volume. Cf. also recent concerns over Bourdieu's integration into TS.

Brief reference to Slovak structuralism will show that while between 1918 and 1993 the Czechs and Slovaks lived in one country, Czechoslovakia, they developed slightly different versions of structuralism. Matejov and Zajac (2005: 8-19) mapping the Slovak history, point out the following aspects: Slovak structuralism (with origins dating back to the 40s) was rooted in Czech structuralism, Russian formalism and scientism of the neo-positivist Vienna school. It was especially the influence of Vienna that markedly distanced the Slovaks from the Czechs, who adhered to Husserl's phenomenology.

This resulted in two different orientations: while Mukařovský was developing his semiotic aesthetics, the Slovaks took to literary poetics (and from there to historical poetics in the 60s). František Miko, drawing on Bühler and semiotics, developed his general theory of style that was to be integrated in translation theory by Anton Popovič in the late 60s and was soon to become a fundamental underpinning of research conducted by the Nitra Center of Literary Communication, a research unit established at the University of Nitra in 1967.

Under the influence of Lotman's semiotics[13] and Polish literary structuralism[14], Nitra was gradually developing its (socio)semiotics[15] of literary communication, a broadly conceived project covering both theory and empirical research, by using the same zig-zag method as their Czech colleagues. The project encompassed a number of aspects, including meta-communication, translation (Anton Popovič) and interliterary communication (esp. Dionýz Ďurišin).

From the 50s to the 90s, Slovak structuralism underwent fluctuations like its Czech counterpart. Popovič and others, producing research and publishing results during the 70s and early 80s, must have somehow conceded and reconciled their scientism and rationalistic structuralism with Marxist methodology, which at the time was fortunately very different from the vulgarized Stalinist version that hit the Prague structuralists in the early 50s.

The result of the critical revision of structuralism in Slovakia that took place during the 90s is, in Matejov and Zajac's (2005: 19) words, that although structuralism has become a tradition, the latter has in turn become part and parcel of analytical tools in Slovak literary studies.

In a discussion of the prospects for structuralism by the end of the 60s, Mukařovský stated that the term itself (i.e. structuralism) was not so important; what was crucial was that the principles of the structuralist approach should become part and parcel of research as he believed that it was a generally valid method for analysis and explanation of social and other phenomena (Grygar 2005: 206).

Ongoing Czech discussions since the early 90s, revising and confronting structuralism with parallel *isms* seem to suggest that Mukařovský's anticipation was correct, although admitting that some Classical theoretical concepts might need revision and/or further elaboration (cf. e.g. Sládek 2005, Macura – Schmidt 1999). However, they need it not as the result of unavoidable confrontations between structuralism and 'anti-structuralism', as Doležel (2005: 14-15) calls the influential and popular poststructuralist branch of criticism (based on substantial ignorance of Czech structuralism as a result of *slavica non legitur*)[16], but rather for

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[13] The Moscow-Tartu school was established by Lotman, Ivanov and Toporov in 1964.
[14] Especially the Warsaw Circle and E. Balcerzan.
[15] Czech structuralism was called *sociosemiotics* by Chvatík (1994: 55).
[16] E.g. the widely-known *Literary Theory* (1983) by Terry Eagleton presents structuralism as a bricolage of hackneyed half-truths and uninformed assumptions which make structuralism look like a list of deadly sins, e.g.

their own sake against the background of the general rising tide of epistemological scepticism today.

Taking it from here, we shall now look at the development and make-up of the Czech and Slovak communication models as later applied to the field of translation in general, and translation of works of art in particular (i.e. the model of intercultural literary communication). It is pertinent to note that while it is true that today the social relevance and volume of translated fiction (prose, poetry, drama) may be significantly lower than before, the relevance of the model has not diminished, for two reasons: (1) fiction also includes such prolific genres as films and computer games, folklore – now in relation to interest in oral cultures, etc., (2) modelling of hierarchically more complex structures (processes and products) yields models readily applicable to less complex structures. While a theoretical model may never be complete as it is a generalized and simplified representation of its object in all its diversified modalities, its analytical counterpart as a tool for empirical research may be (1) extended or modified as a result of new empirical findings heuristically discovered, and/or (2) streamlined in tune with a particular research focus of a particular researcher.

On its general level, the communication model was conceived to cover any human communication/interaction, then specifically in art through artistic signs, i.e. artefacts/texts (objective structures) and their messages as works of art.

In 1948 Mukařovský, having adopted Bühler's three-function model relating language functions to participants in communication, extended the model by inserting the fourth, aesthetic function pertaining to the message itself:
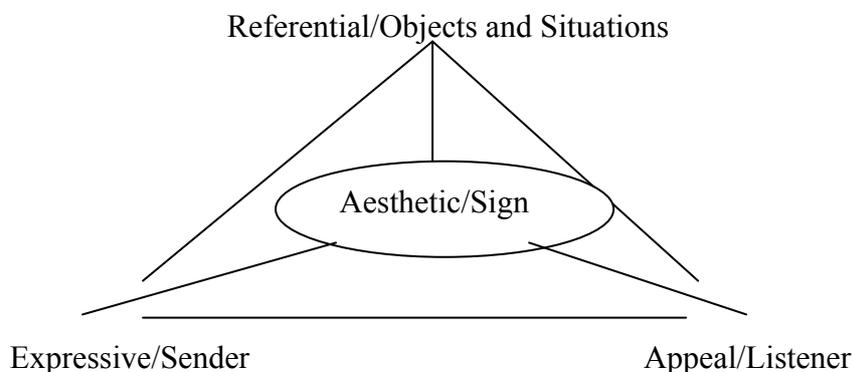

Fig. 1. Mukařovský's functions in communication.

At a conference in Bloomington in 1958, Jakobson (1960) presented his six functions corresponding to six factors in verbal communication:

Factors	Functions
Context	Referential/Cognitive

linking Czech literary structuralism of the 60s directly and only with Saussure and Russian formalists, at the same time relegating it to the domain of philosophical idealism, and claiming that this structuralism eliminated the human subject and reduced it to the function of a non-personal structure, etc. (Doležel 2005: 123-124)

Sender Message Addressee   Emotive Poetic Conative
        Contact   Phatic[17]
        Code   Metalinguistic[18]

Fig. 2. Jakobson's functions in communication.

In Mukařovský's and Jakobson's terms, a verbal message, produced, transmitted and perceived in the process of communication, and embedded in its socio-cultural context, always carries a dominating function (*the dominant[19]*); other functions may be present as accessory or ancillary. The dynamic aspect of *function*, pointing to the historicity, or socio-historical embeddedness of verbal messages, implies that one and the same text may acquire different (especially. dominant) functions at different times and in different cultures. This important aspect, thoroughly treated by Mukařovský in his *Aesthetic Norm, Function and Value as Social Facts* (Czech version 1936/1966), is one of the cornerstone concepts underlying Prague functional dynamism, and sharply distancing it from other, static and a-historic functionalisms. Mukařovský, concerned with the aesthetic function, explained how one and the same aesthetic object may lose its dominant, i.e. aesthetic, function over time and acquire another dominant function[20]. Applied to translation by Levý and Popovič, this pivotal dynamic concept has become one of the strongest descriptive and explanatory variables underlying the interrelationships between translation method, the product's structure and its function/s, as well as its socio-cultural embedding.[21]

The dominant function (and other functions) of a verbal message as a whole, encoded in text structure, is gradually constituted from elements and their interrelationships in the receiver's mind during the process of perception. On the completion of the reception process, understood as a combination of linear perception and interpretation[22] based on the interaction of the sender's and receiver's sociolects and idiolects, shared world view, value systems, etc., functions (intended by the sender for the intended receiver), if perceived, turn into *values* for the receiver. The reception process itself is seen as an incremental operation normally completed when the reader perceives the last element of the text.

From the communicative aspect, the important feature of reception is that the reader is conceived as a 'learning system' – every new incremental textual unit perceived is interpreted against the background of the text perceived so far, and, at the same time, the perception and interpretation of the new unit modify the previously perceived part of the message in the reader's cognition.[23] To further bridge the part-and-whole 'gap', Mukařovský introduced the

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[17] Taken from B. Malinowski (1953).
[18] Adapted from A. Tarski (1933).
[19] The concept of the dominant was taken over from Russian Formalism (according to Jakobson 1935, published in Eagle 1971 and in Jakobson 1995: 37).
[20] Function was understood as the (intended) aim or purpose of communication, which in turn was seen as a teleological activity, i.e. social interaction aimed at some goal. As a relational concept, function depends on the receiver. For Mukařovský (1936: 54), aesthetic value was found to be a process co-determined by both the immanent development of the artistic structure and the changes in the structure of "social cohabitation".
[21] Cf. 'text-type' translation theories (e.g. Skopos, Newmark) that also highlight the main function but lack this dynamism as well as their explicit socio-historical embeddedness.
[22] The reader's interpretation is alternatively called concretization (a modified concept adapted from Ingarden's phenomenological theory) to designate the resulting mental image of the work of art, in contrast with proficient interpretations by literary scholars or critics (cf. Levý 1983: 47). *Mutatis mutandis* for translation.
[23] This model of the reception process anticipated the principles of reception aesthetics (the Konstanz school) as well as any attempts to integrate hermeneutics. Levý (1963 in Levý 1971: 49) is explicit about the hierarchic

concept of the *aperception frame*; in the light of their (socio-cultural) experience with particular genres, readers, when exposed to a text identified or presented as belonging to a specific sub/genre, anticipate a certain frame of reference to the world, a specific textual/message structure, its typical 'language' or style and function, which are activated in memory at the point of encounter. Naturally, when receivers encounter textual structures as wholes or their parts that do not match their aperception frame, as e.g. in a translation – the perception process and its outcome (functions perceived as value) are not habitual, but may later become so through further repeated encounters. This mechanism is the underpinning of Levý's dynamic category of *translativity* with an explanatory force (cf. below).

Because one and the same artefact (text as objective material) may be perceived at a time (and/or in a culture) distanced from the time of its production, with all the 'risks' of different interpretation of the message (work of art), and hence its perceived functions and values, Doležel (2000a), inspired by Levý's model of communication in translation, introduced the concept of *transduction*:
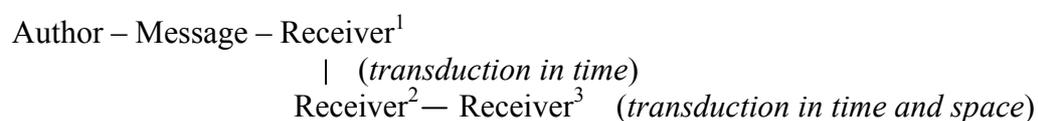

Author – Message – Receiver[1]
$\qquad\qquad$ | (*transduction in time*)
$\qquad\qquad$ Receiver[2] — Receiver[3]   (*transduction in time and space*)

Fig.3. Doležel's transduction in communication.

Translation Theory

From Levý's and Popovič's perspective, translation as a message emerges as a result of threefold interpretation: (1) the interpretation of the world by the SLT author, (2) the translator's interpretation of SLT's message, and (3) the receiver's interpretation of the message encoded in TLT. Differences in resulting interpretations, as well as misinterpretations, stem from objective socio-spatial distances conditioning both intersubjective and individual factors. To cater for such differences Popovič (1975) introduced the concept of *experiential complex* understood as the translator's and the receiver's set of internalized, individually acquired life-experience that is used as a background during production and reception processes.

In 1963, constructing the translation model on the lines of information theory, Levý (1963a, in 1971: 36-37) specifies the multiple communication chain as follows:

$\qquad\qquad$ Author $\qquad\qquad$ Translator[24] $\qquad\qquad$ Reader

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structure of such perception, adding that at certain point of semantic accumulation of information, a new information increment results in the transformation of a series of semantic units into an instruction of how to understand this semantic series. This is how the structure of an artistic message gradually emerges or comes into being during the process of concretization in dependence on the reader's idiolect.

[24] A more specific version (Levý 1963b: 25n) of the hypothetical process, proposed as a weakly normative one, breaks down the reading phase into the stages of (a) understanding and (b) interpreting, the latter including the establishment of a pre/conception of the translation by the translator. 'Re-stylization' is the execution stage, involving three potential transfer procedures: translation (relevant for the general component), substitution (relevant for the specific component) and transcription (relevant for the unique/individual conponent).

Reality -   Selection - Text[25] -   Reading   - Text - Reading
             Stylization (SLT)   Stylization   (TLT)   Concretization

Fig. 4. Levý's communication chain in translation.

Levý (1971: 48) points out that it is the translator's/receiver's passive idiolect that exerts influence on SLT interpretation, while, on the other hand, it is the translator's active idiolect that leaves the imprint on the translated text. Therefore translation can be viewed as a result of SLT values that were perceived by the translators' passive idiolect, in combination with their active idiolect through which they articulated the values perceived from the SLT.

At this point Levý, having carried out some experiments, formulates his hypotheses about translation universals (although he only speaks of *assumed general tendencies*) – those of *stylistic levelling* and *generalization*, as well as the translator's tendency to *overtranslation* in terms of a tendency to highlight the SLT stylistic features assumed as being SLT- typical. In 1965 Levý (1971: 149n) observed *explicitation* in terms of additional surface syntactic structures, linking it with the psychological process of interpretation (SLT reception) and subsequent communication (TLT production). These tendencies were later incorporated into the conceptual category of *shifts* by Popovič (1975) and subcategorized (a) into *constitutive*, objectively or intersubjectively motivated shifts on the one hand, and *individual*, subjectively motivated shifts on the other; and (b) into resulting *macrolevel* and *microlevel changes in expression*.[26]

Obviously, the Czech understanding of translation *equivalence* was quite different from what was considered to have been the concept of the 60s - 70s in the West or in linguistic translation theories in the USSR and the GDR. But unfortunately, apart from Levý's German version (1969) of his *Art of Translation*, the insight into the Czech theory of translation was confined to a mere handful of brief studies accessible in English, of which an even smaller number enjoyed wider circulation in TS. These include, first of all, Jakobson's *On Linguistic Aspects of Translation* (1959) which, however, lacks the dynamic dimension and concentrates on the linguistic aspect of translatability from the functional perspective, hence the wrongly interpreted meme of 'equivalence in difference'. The second well-known article is Jakobson's *Closing Statement* presented at an interdisciplinary conference at the University of Indiana, Bloomington in 1958 and published under the title *Linguistics and Poetics* (1960), where he briefly presented his six communicative functions related to the communication model. Levý's widely circulated *Translation as a Decision Process* (1967), presented at a 1966 conference in Moscow, and the less widely circulated *Will Theory of Translation be of Use to Translators* (1965) represent Levý as the author of the pragmatic *minimax* principle in translation, conceptualizing the translation decision process as a *game* – a series of interdependent cognitive processes under specific constraints, and empirically establishing the above mentioned procedural tendencies that later became known as translation universals.

In fact, what counts as *equivalence* is the reproduction in translation of the (communicatively relevant) functions of dominant SLT message elements (on different hierarchical structural

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[25] The referential aspect of a work of art should not be equated with imitation of reality as is common for the reductionist and simplistic concept of mimesis in Western culture today. Literary representation is a more complex issue.

[26] All his subcategories are conceptualized and further classified in taxonomies. Expression is understood as a unit combining linguistic style and content.

levels, but understood semantically as meaning constituted by both form and content[27]) contributing to the realization of the intended dominant function of the TLT message as a whole. This can be achieved by substituting dominant SLT elements with TLT elements of a *similar value* (i.e. corresponding in function, and not necessarily in form and/or content) for the target receiver. Should the *potential of the intended function of the whole message* remain the same or rather similar, such a translation as a whole was considered to be an *adequate translation*. In other words, this meant that the *semantic invariant core* (Popovič 1975: 79n) of the original, now representing the *intertextual invariant,* was to a degree transferred through the functional substitution of the linguistic material on the textual level under specific socio-cultural conditions, while the remaining part of the translation's semantics[28] represented the *variant* conceived of as the result of translation shifts. While Levý (1969/1983: 23) outlined a structural taxonomy positing (a) elements that (should) remain invariable and (b) elements that are variable, i. e. substituted with TL equivalents, Popovič (1975) seeks an analytical-descriptive tool in Miko's stylistic taxonomy in combination with shifts.

Consequently, Levý (1963/1983) and Popovič (1975) point out a series of other more or less dominant *functions* that translations may have and in fact had throughout history in the TLC, unlike the SLT in its culture (see below), including a complete change of the dominant function, and they point out that the position of translation within the receiving culture is different from the position of the original text/message in its culture. What is more, they point out that concepts such as *translation* and *equivalence* are socio-historical ones, dependent on world view, ideology and philosophy of a particular culture in a particular period[29], which are reflected in a particular translation method and its underlying translation norm (cf. e.g. medieval vs. classicist vs. romanticist translation vs. modernist translation), and also derive from other interdependencies such as TLC aesthetics, literature, function of translation, the translator's individuality, etc. as well as from heteronomous factors. They also posit the empirically derived fact that competing and different norms may coexist in the same period even for one and the same genre.

Therefore, especially important epistemological, dialectic categories for delimiting the concept and method of translation are those of ***noetic[30] compatibility*** (Levý 1983), ***noetic subject/objectivism*** (Levý 1957/1996) and ***translativity*** (Levý 1963, Popovič 1975). They are both descriptive and explanatory categories whose introduction is intended to eliminate the static metaphors of faithful and free translation (i.e. a translation reading/not reading like

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[27] The same form or content may have different meaning in the TL/TLT/TLC, thus to achieve the same function the translator should use forms and contents that are potential carriers of that function, which is identified through the translator's understanding and interpretation of the SLT element's function on its the structural level and in the SLT as a whole). However, some forms or content in translation may, unlike their SLT counterparts, acquire additional function/s in translation, e.g. adding local or historical colour, and thus become dominant elements. This depends on the prospective function of a translation and the translator's pre/conception of it.

[28] i.e. meaning (whether cognitive or emotive) constituted by both form and content. Semiotically (Chvatík 2001: 128), although the meaning of a sign is constituted in the cognition of an individual interpreting the sign, the intersubjective validity of the meaning is constituted by the social structure on whose background it is concretized by the individual.

[29] From this point, current debates on the a/historicity or the westernized concept of translation (e.g. Tymoczko 2006) lose some of their relevance. As Popovič (1983) points out, there is no universal definition of translation because it is a historical relational concept that can either be empirically derived from the structure of translations (as a projected communication in the text), or determined through its position among other texts (especially derived texts, i.e. metatexts). Popovič (1975) opts for the latter option and integrates his metatext theory, positioning translation on the scale between token-token and token-type models. Translations may be used as prototexts with domestic texts derived from them – as is the case of translation's developmental function.

[30] i.e. epistemological.

an/the original, foreignizing or domesticating translation etc.), bringing in dynamic social and phenomenological, essentially anti-essentialistic aspects, while at the same time not conceding the validity of the extreme end of subject/individualism and extreme epistemological relativism.

Noetic compatibility brings in the distinction between *illusionist[31] and anti-illusionist translation*/method/translator as two extreme poles on a scale; readers of illusionist translations, relying on an 'agreement' that the translation has preserved the SLT qualities and perceiving no traces of the mediator, believe they are reading e.g. Madame Bovary. Should the translator step out from behind the scene by an unintended stumble, by exoticization, notes etc., recognized by the receiver, the illusion is dispelled. This category, linking the translator with the receiver, co-relates with the remaining two categories.

Noetic subjectivism as an ideological basis makes cultures concentrate on the 'self', and their translations, paradoxically, tend to retain the SLT specific and individual, alien, features (producing the traditionally termed 'faithful' translation), while under ideological objectivism translations tend to generalize or suppress such foreign features, highlighting those shared by the two or more cultures, or even substituting foreign elements for domestic ones ('free' translation). Concrete positions on the general subject-objectivism scale historically depend on translation functions related to specific TLC needs, as Levý (1957, 1996: 235) observed in the development of Czech translation methods between the Middle Ages and the 1930s, concluding that in Czech culture translation played a more significant role in the development of domestic literature than in Western cultures, and, in addition, functioned as a tool in the struggle for national survival. It goes without saying that both functions and needs are epistemologically bound up with human activity, which is the *conditio sine qua non*.

The *translativity* scale as a dynamic socio-semiotic category was introduced by Levý and developed by Popovič. Translativity, linking the SLT author and the TLT receiver, represents the salience of translation with foreign (alien) elements in form and/or content as perceived by the receiver. This is very important for at least four reasons: first the salience depends directly not on the translator's method but on the distance between the SLT author (deriving from the temporal and spatial distance between cultures and languages as projected in the artefact[32]) and the receiver's experience, i.e. the latter's experiential complex. Because repeatability or repeated exposition arouse expectations, non-markedness and assimilation at the receiver's end, it is a fairly dynamic and inter/subjective category related to the receiver's experiential complex, explaining why for some receivers in the same receiving culture and even at the same time, the perceived salience of the foreign may be different.

Second, it explains the process of appropriation as well as the dynamics of anti/illusionism in terms of their relation to the intended group of individuals as intended readers of the translation. Third, the receiving culture (as a collective entity or some part of it) may ascribe different values to translativity: + (positive), 0 (irrelevant) or − (negative), due to the general

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[31] The concept, derived from illusio (ludus), was used in Czech semiotic aesthetics, especially in theatre studies, to denote the tendency to create images in such a way so that they would invoke in the receiver the illusion of their real existence. In other words, to create a model of an existing or non-existing prototype that would be accepted by the receiver as a prototype on the agreed principle of a play, i.e. 'as if'. Pseudotranslations (i.e. texts only pretending to have been derived from their prototype originals) misuse this principle.

[32] Hence Popovič's (1975) translativity dichotomies of here-and-now, here-and-then, there-and-now and there-and-then, defined in terms of *the own, the other, the new* and *the old* in their combination. These may be reflected in style and/or content of translation. If the translator's solutions in the text show fluctuation between the dichotomies, it is a sign of a lack of method and pre/conception.

position on the subject-objectivism scale, its relationship to the SLC, etc. If the value is positive, translativity[33] tends to be more salient (i.e. the method of *exoticizing* or *creolizing* translation is prominent) and original works may tend to be presented as translations (i.e. pseudotranslations). If the value is negative, translations tend to look like and be presented as non-translations (i.e. the overall method ranges from *neutralizing* to *naturalizing*). Fourth, in relation to the subject/objective category it explains that some foreign elements in translation may go unnoticed and get lost because the reader will not recognize them, as e.g. some foreign metres in poetry or allusions, etc. However, the reader may become sensitized to some qualities after repeated exposure to them. Last but not least the salience with alien elements may (temporarily) enhance entropy of the message with its consequences for efficiency[34]. This brings us further to the translator's strategies.

Levý (1965) assumes that real translation is based on the intuitive *minimax strategy*, linked with the nature of human behaviour and the translator's memory retrieval, rather than on the strategy of producing an ideal or optimal translation. The translator's 'pivot' is the potential receiver through which the message and its functions can be realized. Therefore during the *translation process,* understood as the generation of a new, SLT derived, message carried by a new textual structure executed in different language material, the translator takes such decisions in the selection process as account for the estimated potential reaction of the receivers in their historical context so that to grant functionality in terms of the receivers' values (cf. Levý's generative model in this volume). Popovič (1975) takes a step in another direction in his sociology of translation (a subcategory of praxeology) by postulating a typology of translations[35] that deviate from the theoretical, processual and resulting ideal due to various contextual reasons. For Levý and Popovič this is the pragmatic and axiological dimension of their socio-semiotic communication model.

The *receiver* is an entity uniting the social (or collective) and the individual, and it is precisely the social aspect of cognition that constitutes the common ground in communication based on intersubjectively shared *cultural codes*, experience and hence derived expectations. Codes are generated by and constituted via previous social practices as models based on norms; while serving as models for behaviour they undergo changes during the process of human activity due to intended and/or unintended agency. For Mukařovský and Levý, the literary code, interpreted in semiotic terms as literary language, was most susceptible to change since, in general terms, a work of art with socially attributed artistic value involves the innovation of the current code (i.e. a specific structural model for a specific sub/genre) in parole, which in turn is the result of individual, socialized and creative agency. One of several problems in translation that are solved by translators may therefore be a situation where SLT structure is derived from a code already obsolete in TLC while at the same time the translation's dominant function is intended to remain aesthetic, that is to have the potential of producing some aesthetic effect. And, vice versa, the SLT's code may be well ahead of that of TLC (Levý 1998: 111). A parallel problem, among others, is e.g. the transfer of individual style based on innovation, i.e. its *differentiating value* against the background of the domestic code.

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[33] Cf. Toury's law of interference.

[34] This phenomenon was also hypothetized by Nida (1964), however without its dynamic dimension.

[35] Real translations and translators may deviate from the theoretical model in a number of aspects and for a variety of reasons. The general communication model cannot account for all concrete nuances and manifestations. Apart from autotranslation, intermediated translation, compiled translation, plagiarized translation, concealed translation, polemic or substandard translation, the translator may not respect, for various reasons, the current translation norm or some communication factors and relations in their proportions dictated by current norms, including the concept of translation and equivalence.

This is the point to introduce Levý's concept of *norm* in translation. In general Levý (1963 and 1971: 103n) conceives norms as a historical category, as hierarchically structured systems that consist of instructions for selection from the paradigm of alternatives during the decision process, i.e. of requirements or rules, proposing to call them *normemes* as elements of norms, be it language or content. These elements are either accepted, or refused, or they may not be present in the current norm[36]: it is the constellation of these normemes that constitutes a partial norm; partial norms, in turn, may combine into higher-order norms. Levý's (1971: 105) conception is exemplified by aesthetic norms of Classicism and Romanticism, as well as by the development of aesthetic norms in translation and in theatre from the Middle Ages to the end of the 19th century (cf. Levý's article in this volume). It is the historically and socially constituted norms, past and contemporary, that run behind translation methods, hand in hand with translations' prospective functions, most prominently related to the past and contemporary domestic literary norms; in turn, literary norms relate to the higher-order aesthetic norm. Human collective or individual agency comes in as a factor aiming at the prospective function in terms of a receiver's value/s, and on the other hand, depending on the author's or translator's abilities, poetics, motives, values and positions that are subject to change during their lifespan[37]. As in the case of some other Czech structuralist concepts, the familiar category of *centre vs its periphery* is also applied to norms. On the basis of his empirical data Levý assumes that valid translation norms do not change through their simple negation but rather through their relaxation (cf. Levý in this volume). And again, it is of course agents' activities and their products through which changes in norms are effected, while at the same time modifying the agents, i.e. both producers and consumers. Thanks to the hierarchical, open-systems theory, norm development in general, making allowance for the efficacy of heteronomous factors and structural elements, is not relegated to immanentism.

Levý's *dual norm* in translation is in itself deliberately normative in that it postulates an ideal and at the same time a historically-bound illusionist type of literary translation. The aim of the ideal translator's activity is to render or convey the original work of art, that is to reproduce it as a work of art through one's own creative activity (Levý 1998: 84) for the ideal reader. Levý is here concerned with the articulation of norms - a tool that might be used in contemporary Czech translation criticism for establishing translation value, derived from the relationship between a translation and pertinent TLC artistic norm/s. Thus the translation process involves two norms: the *reproduction norm* (requirement of fidelity, likeness; semantic or noetic value) and the *artistic norm* (requirement of elegance; aesthetic value). In both cases the translator faces the problem of conflicting SLT and TLT norms, in combination with the author's individual style. "Beauty and fidelity are often counterposed, as if they were mutually exclusive. They may be mutually exclusive only when beauty is understood as prettiness, and truthfulness as literalness." (Levý 1998: 93; transl. Z.J.). This is how the original object is *re-produced, re-created and modified* in the process.

For Levý, the resulting translation is a hybrid entity (the content derives from SLC, the language belongs to TLC), where its quality is directly proportional to the translators' in/ability to resolve or reconcile the above contradictions by consistently applying a certain *pre/conception of the translation* (if there is one), that is an overall, uniform approach to the particular SLT during the translation process, which is closely related to the translation norm, the translator's ideology or policy, and the resultant translation method; these in turn relate to

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[36] The Czech concept of an open structure allows for non-systemic elements be present in the structure, and vice-versa - for originally integrated elements to leave the structure via its periphery.
[37] Cf. e.g. Bourdieu's habitus and trajectory.

the prospective function/s of translation stemming from cultural needs at a particular time, aiming at the receiver's reception.

However, this straightforward relationship fits precisely the category of an ideal 'classical, normative translation', that is a model translation that would be appropriate in code and interpretation for a particular period and culture (Levý 1998: 102-104). Although Levý derived the dual norm from the modern Czech translation method and although he and Popovič (1975) see the past and present reality of translations as an array of standard-to-substandard translations, with standard or normal translations reciprocating more or less the period normative ideal, the category of dual norm in literary translation can serve as an analytical tool because it relates to both the intended functions of translation from the prospective aspect and the transferred message from the retrospective one. This is because translation involves languages, discourses (their interrelated form and content endowed with aesthetic function) and their resulting values, pertaining to people (Levý 1963: 24). It is also for this reason that in 1967 Levý (1983: 31) qualifies contemporary linguistic theories of translation as reductive, i.e. reducing the issue of translation to the contact of two languages, or text types in general at best, while ignoring the translator's participant role in the translation *process* and in the resulting *structure* of the translated work of art, i.e. in the two fundamental aspects[38] of (literary) translation theory.

The question remains whether the dual norm can be conceptualized on a general level. Probably yes, because reproduction is bound to the historically conceptualized translation while the translation's aesthetics at the receiving end is relevant for the translation to be perceived and regarded as a literary text in its TLC; but these relationships are not so straightforward.

There were numerous *functions* translation was intended to perform or performed through history. Deriving two of them from the concept of the dual norm, Levý, besides the aesthetic function pertaining to literary translation, points out the representation of the SLT enhanced by a noetic added value – that is information about the SLT and its culture. Exoticizing translation (Popovič's concept), conveying the local colour, may, under certain conditions, transform such information into a semiotic aesthetic value of translativity, but its salience in translation is not only norm dependent, as it also depends on the expected readers' knowledge, their familiarity with the foreign culture and its artistic genres, i.e. on readers' (literary) education and taste. Informative translation may also be perceived as a text with dominating aesthetic function thanks to the emotional component in an ideological translation conforming to the receiver's ideology, social values and desires (Levý 1996: 50). This category of prototypical functions is normally called **communicative function/s** in functionalist theories. Levý and Popovič call it *imminent communicative function/s* or *value/s* to distinguish it from the following *developmental* ones, isolated from empirical research.

The second category of functions relates to the interaction between the **domestic genre-system and the translated genre-system**. Translated literature (or a part of it, even an individual author or a particular translation) in a particular period, may or may not un/intentionally influence the domestic system in either positive or negative ways; the effect may be temporary or lasting.

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[38] For Czech structuralism, the intended function at the production end and the resulting value at the reception end are inherent in both aspects, therefore translations are seen as hybrids. Value is then related to the translation's social circulation (i.e. its functioning and positioning); this circulation, in turn, relates with heteronomous factors or structures in the social context.

The third category of functions consists in the exchange of cultural assets in a wider sense: translation exerts a **genre-differentiating function for domestic literature, and a unifying function in world literature**.

Informative function usually increases with the growing distance of the two cultures in contact through translation, but again this is a category dependent on the reader's presuppositions on the one hand, and on the other - whether the situation should or should not require the translator to un/intentionally contribute to the **convergence or divergence of the two cultures in contact** – which represents the fourth category of functions[39].

Such a range of hierarchical functions had no counterpart in western conceptualizations of translation in Levý's time. While the communicative function was incorporated in Nida, Catford, the Skopos and text-type theory suggested by Reiss and Vermeer, Newmark or by Hatim and Mason, cultural functions of translation were gradually discovered in the late 60s – early 70s by the Polysystem School[40], and during the 70s – 80s by the Manipulation School. The fourth category of functions – that of the dynamics of cultures-in-contact, had to wait for its discovery until the post-modern 90s, reviving the old Romantic dichotomy of *the self* and *the other*[41], however in rather a static way, and combined with ideologism, of quite a radical kind, at times..

The Theoretical Model

The scheme of the procedural model, derived from the communication chain as an act of secondary communication, looks quite simple, containing a handful of basic categories. Although originally presented only for literary translation and having undergone some modifications, here it is presented in a generalized form:
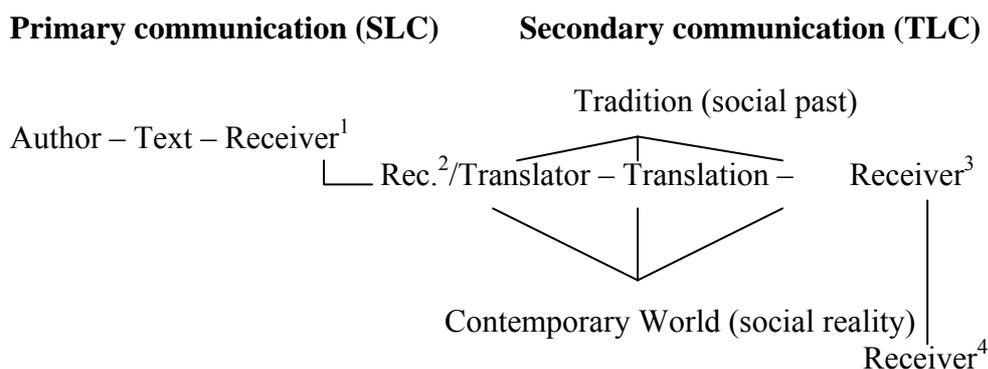
Primary communication (SLC)   **Secondary communication (TLC)**

Tradition (social past)

Author – Text – Receiver[1]

└── Rec.[2]/Translator – Translation –   Receiver[3]

Contemporary World (social reality)

Receiver[4]

Fig. 5. The communication scheme.

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[39] The period of the 19th century Revival in the Czech culture that had been surviving under the dominating German/Austrian rule is a perfect example of contradictory parallel norms and functions; while translations from German aided the distancing of the two cultures by applying the domesticating method, translations from Slavic languages/cultures sought cultural convergence, supporting the idea of Pan-Slavism.

[40] For intercultural relationships in TS see esp. Lambert in Delabastita et al. (2006: 37-62, 84-85, 11-116).

[41] The dichotomy of foreignization and domestication in translation was introduced by Schleiermacher and recently re-introduced by Venuti. Levý, in the early 1960s, ushered in the umbrella concept of translativity as a scale with the two poles and related it explicitly to the category of the receiver, thus turning it into a dynamic and historical concept with both descriptive and explanatory potential.

Horizontally, translation as process and product is linked with the translator and the receiver as agents and their qualities are projected in it. The vertical vector interconnects all the three horizontal entities with both the past (as surviving in the agents' awareness) and present world thanks to their socially bound experience and education (transversal lines). Translation itself is bound to the tradition of (a) previous translations – their text structures and methods (i.e. norms) and (b) previous domestic textual production, especially in the same or related genres. Both can be seen as relatively autonomous open structured systems, with positively tested evidence of their mutual interference in terms of temporary or lasting influence or competition. As may become obvious from the scheme, such influences may only be effected through the human agents involved, and naturally also apply to the last entity – the contemporary world or socio-historical context – this is where in synchrony translation processes take place. However, the structuralist interrelatedness of *synchrony and diachrony*, or the widespread meme in DTS of synchrony in diachrony and vice versa, does not only mean the general assumption that, to put it lightly, any entity is the result of its past dis/continuous evolution influenced by autonomous and heteronomous factors. Historical evidence has it that the translator may, for some reasons, opt for a past translation method or a past domestic textual model rather than work with contemporary ones. Or, by contrast, translators may use a so-far non-existent method or face the task of transferring a text with no prototype in domestic or translated literature, be it literary or non-literary, oral or written. Should their option not match a similar prototype in TLC, thus positioning and accommodating the translation as a model in conformity with the expected receivers' awareness and experience, the innovatory model is brought in through a stylistic calque.

Through the translator the secondary act is connected with the primary one. Translators are conceptualized as (specific) receivers of the SLT through whose cognition the SLT is transferred. During the analytical and execution procedures in the translation process, the translator may take into account identical categories projected in the SLT.

The category of the contemporary world, namely the social one, is interrelated with all categories in the model. The agents are related to it through their experience, the text through contemporary norms and models, with the latter yielded by domestic or translatorial production as well as by receivers' expectations based on their experience with them. Again, any conformation to or flouting of their expectations has a modifying effect on the receivers. In popular terms, the receivers may be *favoured* and the reception made the easiest for them, or they may get what they expect (the standard minimax effect), or they may be presented with an unexpectedly difficult reading. If the polar strategies become habitual, expectations are adjusted. The effect of the former is historically evidenced in popular reading for mass education and enlightment; the effect of the latter sensitizes the reader to foreign cultures, their discourses and aesthetics, gradually diminishing the salience of translativity.

From the scheme, it is also evident that a later receiver (Receiver[4]) perceives the translation against a different background (awareness of tradition, contemporary world). This accounts for the difference of meaning as well as for the *aging of translation* regarding the norms it was built on. In literary translation this is ascribed to the translators' assumed tendency to respect the contemporary domestic repertoire and its aesthetic norms, as well as to the unavoidability of their presenting a TLT-bound and narrower interpretation of the SLT meaning. However, originals undergo the process of aging also due to the principle of abduction, although some may have such a potential interpretation range that, apart form their

style, the core message 'survives the ages', as literary scholars would say; such originals may be subjected to *intralingual translation*[42] in terms of style and footnotes or glossaries.

External and internal translation processes are modelled as 2-in-1, but Levý proposed another, cognitive generative model based on this communication model (cf. Levý in this volume). What may not be evident from this account is that the category of the contemporary world, projected through actors'cognition, contains all kinds of social norms and repertoires, social structures, institutions and practices, socially constructed values and beliefs, and even socially constructed concepts objectivized in structures and institutions, such as e.g. translation itself.

Nevertheless, Czech and Slovak structuralists kept their modelled autonomous structures and influences of heteronomous elements of other structures apart. To avoid misinterpretation it should be reiterated that such heteronomous influences are a systemic part and parcel of an open systems theory, except that they cannot be represented as conceptualized intra-systemic entities in a general model. This for example relates to such sociological factors as who selects texts for translation, concrete translation conditions, editorial policy and censorship, the translator's individual dispositions and motives, etc. In other words, the theoretical model as an abstraction cannot reflect all concrete particularities. This is why we need analytical and critical models in combination with a suitable methodology. This strand has been amply demonstrated by research into the history of Czech and Slovak literary translation, though less so in literary translation criticism. But there is an interesting interconnection, relevant for current debates.

The Quest for a Theory with Agents and in Service of Practice

The concepts of social and individual agencies in translation notably came in with the latest turn of TS to sociology. The social/collective and the individual as two integral antagonistic components of the dynamics of human entities, their activities and cultural codes have witnessed their comeback in humanities. For example, the recently debated neo-Marxist conceptual framework based on human agency as suggested by Bourdieu and his field model, however relevant it may be found in respect of the free market culture frame and contemporary western philosophy, has the disadvantage that it is neither methodologically nor theoretically worked out on hierarchically lower levels (especially in relation to the internal translation process and the product structure) for the pivotal focus on and analysis of our main object of study, as has been already pointed out elsewhere (e.g. Buzelin 2005, Chesterman 2006).

The currently debated utilitarian aspect of a theory, that is the idea of *a theory in service of practice* (possibly with research and researchers committed to improving the translator's status or conditions[43]) has its precursors in western prescriptive or normative translation theories. They were criticized for well known reasons, especially from the positivistic standpoint. Holmes (1972, in Holmes 1988) saw the solution in the TS applied branch. In the 90s Chesterman (e.g. 1993, 1999) suggested a theory that would be built on the principle of *from-is-to-ought* to accommodate its axiological dimension. This is basically Levý's design of his *Art of Translation*, a design of an original and coherent theory with an extension to the past and in particular to the contemporary 'ought'. For pragmatic reasons in its time, the book was written with a dual purpose (scholarly knowledge and a tool for theoretical reflection of

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[42] Jakobson's concept (1960) proposed next to his interlingual and intersemiotic translation.
[43] Similar to the ambitions of Bourdieu's sociology and his researcher.

technical problems in literary translation, which might improve the quality of production) and for a dual audience (researchers and literary translators, respectively). However, as a meticulous scholar[44] when it comes to theory and methodology, he was quite explicit about the difference between (a) a general theory and special theories built on empirical research, a verifiable theoretical model and hypotheses, (b) descriptive research based on an analytical model and methods and (c) translation criticism based on a critical model and methods (anchored in the concrete socio-cultural, historically established 'ought', i.e. translations vs. period conventions and the concept of an optimal, normative translation). This is how Levý's book, aiming at a wider readership in a particular ideological atmosphere behind the 'iron curtain' should be interpreted.

Popovič (1971, 1975), Levý's follower, designed the theory of translation as built from (a) general theory, (b) special theories (subcategorized into technical, journalistic and literary translation), (c) praxeology and (d) didactics.[45] In his opinion, the subdiscipline of praxeology should complement the theoretical model of the translation process as the communicative functioning of translation because 'real' translations (i.e. processes and products) deviate from the ideal model due to concrete external social conditions[46], hence his typological differentiation of translations. Praxeology, then, would explain the difference between the deductive theoretical model and reality, and come up with respective suggestions to improve translation practice, so that reality would get closer to the normative theoretical ideal, which, in consequence would improve practice with regard to the functioning and value of translation. Popovič's praxeology, programmatically based on its own interdisciplinary research methodology and conceived as a subdiscipline concerned with translation practice with the aim of improving it through researchers' proposals, represents almost a prototype ideal of the above mentioned endeavours and concerns in TS today – that is a theory, research and researchers acting in service of practice in order to help it or improve it.

Praxeology or *theory of practice* is also the denomination of Bourdieu's sociology based on human action. *Sociology* of translation represented one of three branches in Popovič's praxeology (1975), the other two being *editorial practice* of translation and *methodology of translation criticism*. Sociology was to be concerned with e.g. the selection of texts for translation (an ideological, political and economic issue) and the concrete social conditioning of the process and its product, also related to the status of translation practice and its professionalization, etc. Praxeological research has some coverage in both Slovak and Czech TS[47], but it has to be carefully differentiated from what is known as the translator's formulated poetics and other personal accounts which should themselves serve as objects of study.

Omnipresent Ideology

For Czech and Slovak social semiotics it is in fact the receiver who determines the social functioning of an artistic work or its translation. Therefore ideology in the text cannot be

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[44] In the 1960s, Levý established the *Group for Exact Methods and Interdisciplinarity* in Brno.

[45] For a comparison of Popovič's and Holmes's paradigms cf. Jettmarová (2005). In places Popovič subsumes didactics under praxeology.

[46] This may cast doubt on the strength of the descriptive and explanatory hypotheses of the communication theory and its model (specifically in Popovič). Modelling is treated e.g. by Levý (1971: 69-70). Normativity as a subdiscipline (deriving the 'ought' from general principles) was part of some semiotic theories, occupying a slot between the pure and descriptive semiotics (Osolsobě 2002: 162).

[47] On the conceptual and theoretical levels elaborated e.g. by Ján Ferenčík (1982).

reduced either to its inherent operativeness (i.e. the pragmatic dimension of 'sign – user') or to its thematic elements ('meaning') as it can also be carried by formal elements (their selection and syntax – i.e. on the paradigmatic and syntagmatic axes). This is also the case of literalist approaches to translation in earlier historical periods, making one wonder how such translations could have been functional, and yet, in one or more ways, they were .[48]

Cultural ideology is inscribed in the text in its content or form in their interaction with the pragmatic dimension of the author/translator and receiver. The text contains sociosemes, which is a concept introduced in the late 70s (Pospíšil 2005: 207), i.e. elements of meaning (encoded in content or form), signs denoting in the particular sociocultural context and within the particular collective awareness some social meaning of facts experienced in life, including symbols constituted e.g. through encounters with art or with signs established in an artistic tradition. The sociosemes, mostly polyfunctional because they frequently relate to several aspects of world view, be it ethics and morals, politics, nationalism, religion etc., are conceived as dynamic structural units varying with the socio-historical context. This is why, paradoxically, the receiver may identify as sociosemes those sign units that had not been perceived as such by the author.

In respect of translation it is relevant to see what Levý (1971 in this volume) saw as pertinent and derived from Mukařovský, i.e. that the receiver's reception is a combination of individual idiosyncracies as well as of collective internalized norms and social context – interpretations may result in the shift of the dominant function, in the reshuffling of intended functions carried by the elements in the structure, but also in perceiving as intended certain elements that the author may have never intended to function as such. Pospíšil (2005: 211), referring back to Mukařovský (1943, 1966) explains this intricacy by pointing out that for this structuralism the core theoretical assumption applies that the structure of functions of a work of art corresponds to the structure of needs of the individual or collective perceiver, hence the derived value of the work.

It is the predominant need or the social relevance in a particular society that determines the function and value of the text, and this is also why receivers in their particular culture and time perceive the functions as intentional on the production pole of the horizontal axis. As Mukařovský (1966: 64) points out, intentionality may be grasped only if we look at it from the standpoint of the receiver whose anticipation of the author's intention makes the receiver seek the semantic integral of the work; this in turn is generally bound to its genre affiliation. In the translation context this complex represents the standpoint of the translator, reader, editor and publisher, critic etc.

Ideological functions of translation are first and foremost laid bare by the very act of its ostension in certain contexts, in other contexts ostension may be concealed, intentions masked, but function/s can only 'function' at the receiver's end, which certainly allows for un/intended manipulation as in any verbal interaction, be it direct or reported speech, be it non/fictional or semifictional discourse imaging worlds between the real and unreal in an artistic or non-artistic way. All such communication is subject to individual and contextual constraints as well as to the category of anti/illusionism. Translation, in addition, is constrained by the original as it is derived from it. This may be the point that makes the difference also, but not only, from the ideological perspective. However, there is no

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[48] Whether they have or have not been functional can only be discerned from manifested receptions (e.g. reviews, polemics, etc.) and consequent effects, but also from the fact that these complied with the translation norm of the time. Cf. also Jettmarová on advertising (2003, 2004).

straightforward relationship between what the translator, under constraints, imports from the original and what is actually transferred into the TLC. This is because meanings and shifts in meaning are generated through the interaction of the internal context and the external context – even social meanings carried by signs are only realized through their perception in a concrete society. To make the picture more complicated – this social meaning may be imparted in the signs by the author, or by the translator, or it may be attributed to the signs by the receiver only.

This is nothing new - Mukařovský (1943, 1966: 93-94) points out that whatever the intentions of the author may have been, receivers may perceive them differently, depending on their individual and collective dispositions, which may even reshuffle the intended dominance and subordination of structural units. This is the point where an author's intention interacts with reception, including that of the translator and consequently that of the receiver. So intentionality can only be fully understood if we look at it from the point of view of the receiver trying to identify the integral semantic unity of the artistic work against the background of the preconceived authorial intention in the particular genre, as Mukařovský (1943, 1966: 93-94) remarks.

In simple terms, the theoretical assumption, also valid for translation, is that the structure of a message corresponds to the receiver's (individual or collective) structure of needs, and that this needs-related functioning constitutes its value. This is why a dominant need in a society at a particular time determines the function and value of a text, be it an original or a translation, and this is also why these two features are perceived as intentional. This may explain the ways texts are translated, perceived, and the criteria of their selection, but of course it is not an explanation of the origins of the receiver's needs, nor of the needs of the receiver's culture or their dynamism[49].

However, this semiotic approach maintains the focus on its object of study – the sign as text and message, while the social context penetrates the sign through the author and receiver, whether we consider formal aspects, the content or the pragmatic aspect, as we hoped to demonstrate. To avoid losing the central object of translation studies, i.e. translation, for the sake of studying its external context, as may be the case when we borrow genuine sociological theories, it might be wiser to develop a sociological dimension in a theory that has such potential.

Limited space does not allow for a more detailed presentation and comparisons, thus potentially inviting some new misunderstandings. However, besides additional unavoidable risks involving her interpretation and some generalizations, it is the author's hope that an interested reader will get some, albeit necessarily limited, access to a theory so far locked in other, less accessible, languages.

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[49] 'Need' has become a buzzword in Translation Studies and it can be conceptualized from different disciplinary angles. For Czech and Slovak structuralism need is a contextually internalized part of the experiential complex in the individual, while culture needs may be said to derive from ideology of the culture-in-time and the status quo of the system in focus. Studies on history of translation and literature are explicit and specific about who or what is behind the constitution of needs. (cf. e.g. Levý 1957 and Vodička 1969).

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