Evolution of Translation Theories & Practice

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Abstract

"The study of proper principle(s) of translation is termed as the translation theory. This theory, based on a solid foundation on understanding of how languages work, translation theory recognizes that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language."[1] The process of translation started when the first human couple interacted with each other, however, it was organized when the first translator, a French Humanist Etienne Dolet, formed rules for rendering. Hence, those paradigms provide the base for modern complicated investigation. Thus, this article will be an effort to trace back the evolution of the theory and its practice even though the fundamental principles remained almost the same throughout the process of development. In addition, efforts will be made to look for the best approach for rendering the ST (Source Text) into the TT (Target Text).

Keywords: Translation, Theory, Translation theory, Language

Evolution of Translation

In a broader term, the process of translation commenced with the birth of the first human being when he started to communicate with his partners to express his thoughts into words. That can be called the initial and the first step in the history of translation. Later on, with the evolvement of human cultures and civilizations, it began to shape up according to the need of the human societies. Different cultures began to preserve their memories in the form of epigraphs on walls or animal skins which we are trying to decode today in our languages as a result of evolution.

It seems important to define the theory itself before talking about the types of theories. It can be "a statement of a general principle, based

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upon reasoned argument and supported by evidence that is intended to explain a particular fact, event or phenomenon"[2]

Some people say that the theory of translation is a "misnomer" as they say that it is "neither a theory nor a science, but the body of knowledge that we have and still have to have about the process of translation"[3] Some critics argue that the theory of translation is "concerned with a certain type of relation between languages and is consequently a branch of comparative linguistics".[4] However, the theory of translation should be able to describe and explain the process as well as the output. The approach of investigating the process has to be descriptive rather than a prescriptive one, for the aim is to comprehend the tactics and "not as commonly misunderstood, to provide a set of norms for effecting the perfect translation".[5] If the method is understood then somehow it will pave the road to the right direction and improvement of translation study so that to provide some kind of assistance or draft to translators. Therefore, it should not be expected that a theory of translation will solve all the translation issues rather it must propose some strategies for approaching those problems. Thus, a theory can be called "an explanation of a phenomenon, the perception of system and order in something observed – It has no tangible manifestation. It is an idea which constitutes the internal representation of a phenomenon."[6] It also seems important to know the difference between a theory and a model. In contrast, a model is an external rather than an internal representation of the (phenomenon's) explanation; a realization of the theory. It exists as a tangible object (a diagram, a formula, a text) which stands for the idea embodied in the theory.[7] Therefore, a useful model must have at least the following characteristics: It must faithfully represent the theory to indicate what the phenomenon 'really' is rather than what it appears to be, and it has to be done by revealing significant characteristics of the phenomenon explained by the theory. In addition it must have heuristic function; making it easy to grasp the explanation of the theory in order to make further study easier so that it can result in to a deeper understanding. This is achieved by analogy. Thus, it can be said that a theory must reflect ideally the following particular traits:

    i). Empiricism (It should be testable);
    ii). Determinism (It should be predictable);
    iii). Parsimony   (It should be simple);
    iv). Generality (comprehensive)"[8]

These characteristics can provide a road map for the translators if these simple yet initial paradigms are met successfully with some flexibility, as two or more languages can never have hundred percent equivalents at

any cost, then the theory of translation will be suitable to follow. In the past the goal of translation was to provide mere understanding of the intended texts. Hence, "discussions about theories of translation are too often concerned with distinctions between literary and non-literary texts, between prose and poetry, or between technical articles on physics and run-of-the-mill commercial correspondence."[9] Furthermore, it is emphasized that focus must be on the process or the procedure involved in any and all kinds of inter-lingual communication rather than on different kinds of discourse. The theory of inter-lingual communication should not be restricted to discussions between translating and interpreting, since interpreting differs from translating primarily because of the pressures of time and exigencies of the setting. The translation was not considered as a creative work, art or science but a mere copy. So the "early translators often differed considerably in the meaning they gave to the term such as "faithfulness", "accuracy" or even the word "translation" itself. Hence, the progression of translation theory was slow to form and crystallize over the ages."[10] As Amos has stated it "the lack of consecutiveness in criticism is probably partially responsible for the slowness in with which translators attained the power to put into words, clearly and unmistakably, their aims and methods."[11] Thence, in the modern era the great variety of theories and sub-theories' for one reason is the fact that "the process of translating can be viewed from so many different perspectives: stylistics, author's intent, diversity of languages differences of corresponding cultures, problems of interpersonal communication, changes in literary fashion, distinct kinds of content, and the circumstances in which translations are to be used, e.g. read in the tranquil setting of one's own room, acted on the theatre stage, or blared from a loudspeaker to a restless mob."[12] The lack of adequacy in theoretical treatment is because it depends upon "a number of disciplines: linguistics, cultural, anthropology, psychology, communication theory, and neurophysiology."[13] As it is impossible to trace back the complete history of translation, it can be divided into four historical epochs in order to grasp a brief development of the theory and also to have a bird's eye view:

- Approaches of Translation in Antiquity
- Approaches of Translation in Middle Ages
- Approaches of Translation in Renaissance
- Approaches of Translation in Modern Times

Translation in Antiquity   (The Philosophical Perspective)
"Antiquity or ancient times approximately begins about fourth millennium B.C., and ends by the fifth century A.D. However, there can

be differences between Asiatic Antiquity and classical European Antiquity in their social organization."[14] As a human being varies due to his dynamic creation so does culture. Therefore, the uniqueness of various cultures will be taken into consideration while discussing the multiple translation approaches. Looking for the early traces of translation, we can find them "in inscriptions written in two languages in the Egyptian Old Kingdom in about the Third millennium B.C."[15]

In about fifth century B.C., Arabic speaking Jews were engaged in trading and traveling in the Eastern Mediterranean region. Since the Arabic language had many dialects so these traders were unable to understand the classical Hebrew of scriptures. As a result, Nehemiah, a Jew leader, got classical scriptural / Hebrew translated into the Arabic language for the sake of Jews who were no longer able to understand Classical Hebrew. Alexandria (Egypt), the intellectual and commercial center of Mediterranean region, was populated by Greek speaking Jewish community in the third century B.C. "The Old Testament (The first part of the Bible) was translated from Hebrew into Greek. This translation had been called "Septuagint" (seventy) because seventy scholars did it. After that a number of Greek classics were translated into Latin. Livius Andronicus had translated Homer's Odyssey into Latin verse. Many other scholars like Naevius and Ennius translated a number of Greek plays into Latin. Since that time "Roman began to take over many elements of Greek Culture via translation."[16] Rosetta Stone's translations from Egyptian languages into Greek are well known examples of that time.

Cicero's translations of Plato's work and other Greek works as well as Horace's contribution into Latin are considered the landmark in the history of translation. They agreed on sense for sense translation. In Cicero's words, "if I render word for word, the result will sound uncouth, and if I compelled by necessity, alter anything in the order of wording, I shall seem to have departed from the function of a translator."[17] In this remark the thought of Cicero is quite clear which favors sense for sense approach and warns against the overcautious imitation of the source model. So it can be said that Cicero's sense for sense approach laid the primary rule that translation has to be understandable.

Translation of literature played a very significant role in the development of the history and civilization of human beings. Hence, if it were not for translation, the world would have been living in darkness; through translation Greeks acquired knowledge from Hebrew language, and Romans from Greeks and Arabs; English from all of the above mentioned sources respectively. Simultaneously, knowledge in the Arabic language was spread all over Asia, Africa and all those remote

areas where Arab traders or Western explorers went to navigate new worlds. Thus, the translation of Greek literature can be considered a turning point in the Renaissance period of Europe. In epic poetry Homer's Iliad and Odyssey; in drama Aeschylus's and Sophocles' trilogies, Euripides' Medea; Aristophanes' Lysistrata and many others were not only read and enacted but they are still read and taught all over the world. It is noticeable that the Romans perceived translation as a means to enrich their culture, so not surprisingly they paid special attention to imitation. Hence, they have been criticized for a lack of creativity and originality in translation which is not fair in that case. This can be considered one of the problems of translation in the Antiquity period. On the whole, translation was employed as a mode, to realize the political and religious goals of the ruling classes, as represented by Kings and religious leaders respectively. Two different orientations towards translation, namely '*sense for sens*e' and '*word for word*', existed in the antiquity or in other words the primary approaches of translation.

Translation in Middle Ages (The Philological Perspective)
Middle Ages epoch roughly represents the time between late fifth century and the fifteenth century A.D.in Europe. Middle Ages, however, continue till the advent of European Colonialism (about eighteenth century) in the 'Oriental' and African countries. With the spread of Christianity, translation takes a new role of disseminating the word of God. How to translate the divine words faithfully was a serious issue because of dogmatic and political concerns. "St. Jerome claims that he follows sense for sense approach rather than word for word approach when translating the New Testament in AD 384."[18] Since the aim of the divine text is to provide understanding and guidance, it seems logical to follow sense for sense approach. Thence, there is a possibility of intentional or unintentional change of meaning and the context; for these reasons, some scholars emphasize on the word for word translation approach. The first translation of the complete Bible into English was the Wycliffe Bible's which was produced between 1380 and 1384; "Wycliffe believes man should have direct contact with God and thus the Bible should be translated into language that man can understand, i.e. in the vernacular. Purvey believes translator should translate "after sentence (meaning)," not only after words. Martin Luther says, "… the meaning and subject matter must be considered, not the grammar, for the grammar should not rule over the meaning;"[19] Criticism on sense for sense was widespread because it minimized the power of the church authorities, "while literal translation was bound up with the Bible and other religious and philosophical works, says Jeremy Munday; non-literal or non-

accepted translation came to be seen and used as a weapon against the Church."[20]

"In the Western Europe this word-for-word versus sense-for-sense debate continued in one form or another until the twentieth century. The centrality of Bible to translation also explains the enduring theoretical questions about accuracy and fidelity to fixed source."[21] In the eighth and ninth century A.D., a large number of translations from Greek into Arabic gave rise to Arabic learning. "Scholars from Syria, a part of the Roman Empire (during 64B.C.-636A.D) came to Baghdad and translated Greek works of Physician Hippocrates (460-360 B.C.), philosophers Plato (427-327 B.C.) and Aristotle (384-322 B.C.) into Arabic during the eighth and ninth century A.D. Baghdad continued to be a center of translations of Greek classics into Arabic even in the twentieth century A.D."[22] The dominance of religion is prominent in the Translation Era of Middle Ages. In this era, both the trends of Antiquity period can be seen in action, yet emphasis is again on the sense for sense approach.

Translation in Renaissance
The era of Renaissance encompasses the Western Cultural Movement's history from approximately 1500 to the beginning of the 1700 by bridging between Middle Ages and Modern era. This period in time marked the rebirth of humanism, and the revival of cultural achievements for their own sake in all forms of art such as "educational reforms, intellectual pursuits and political and social upheavals."[23] The word 'Renaissance' in itself is defined as a 'rebirth' or a 'reconstruction'. At the time of the Renaissance there was a flood of translations largely from Greek origin. The spirit of Renaissance inspired and gave rise to numerous translations of scientific and religious texts in England and elsewhere. In fact, translation was used for multiple purposes: as it was rightly stated, "a major force behind these translations was aristocratic interest and patronage. These translations into vernaculars legitimized vernacular writings because they promised access to Latin culture. However, the translations from Latin to vernaculars reproduced the systems of containment and control that sustain the Latin academic tradition."[24] Moreover, the revolutionary era of Renaissance can be attributed to the study of translation. Translation of Greek and Roman classical oratories and plays were the starting point in the history of translation as it transformed the whole Europe and the Arab World into the new worlds. It broadened the minds of authors as well as the common people. According to Steiner, translation in Renaissance, "absorbed, shaped, and oriented the necessary law material of imagination. It exerts

a shaping force on the intellectual life of the age and the figure of the translator appears almost as a revolutionary activist rather than the servant of an original author or text. Translators are more than ever active; sense for sense approach is widely used."[25]

It was translation that enlightened the world. But, it was done on an individual level; may be their suppression compelled them to revolt against the religious persecutions so as a result it appeared to be a collective effort in the end. The process of replacement of one set of linguistic resources and values for another is as old as human being himself, yet the first person who systematically laid the principles of rendering is a French Humanist, Etienne Dolet, who in 1540 under the title of "La maniere de bien traduire d'une langue en aultre" (How to do Translation well from one Language into Another) formally set the basic rules of translation studies."[26]

    i). "The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

    ii). The translator should have a perfect knowledge of both SL and TL.

    iii). The translator should avoid word-for-word rendering.

    iv). The translator should use forms of speech in common use.

    v). The translator should choose and order words appropriately to produce the correct tone."[27]

The set of rules devised by Dolet are the principal road map for future translators because more or less the same paradigms were set by the rest of the translators with a slight emphasis on one of the above mentioned rules. Usually, the initial goal of rendering is to transform the sense of the text into another language rather than the rhetorical and linguistics features or the structure of the SL, for it has been acknowledged that not two or more languages in the world have perfect equivalence for each other. Therefore, having a gist or a sense of the original text into a TL was important in the literature of the Renaissance.

The sixteenth century witnessed a well known movement called 'Protestantism' or 'Reformation' against the domination of church authorities over all other social classes by/of the kings and princes against the pope. This movement spread all over Europe and influenced the thinking of the people. Therefore, "The church authorities forbade the lay people to read Bible in their native language. Martin Luther (1483-1546), the German theologian, author and the leader of the reformation, translated Bible into High German and used it as an ideological weapon of the Protestant Movement against the Roman clergy." [28]

George Chapman (1559-1634), an English poet, dramatist, and a great translator of Homer, had also emphasized on catching on the spirit of the original text rather than word for word translation. He reiterated Dolet's views. "According to these principles, translator is seeking to bring about a "transmigration" of the original text, which he approaches on both the technical and metaphysical level, as a skill equal with duties and responsibilities both to the author and to the audience."[29]

The period of Renaissance with reference to translation studies can not be completed without mentioning the three most important names in the history of translation which are:

i). "John Denham (1615-69) sees translator and original writer as equals, but operating in different social and temporal context. The translator's duty to his SL text is to exact what he perceives as the essential core of the work and to reproduce or recreate the work in TL."[30] On the other hand,

ii). "Abraham Cowley (1618-67) asserts that his translation aims not so much at letting the reader know precisely what the original author said as what was his way and manner of speaking."[31] Hence, it can be concluded that Cowley believes in free translation.

iii). John Dryden (1631-1700), has set three groups of translation in the preface of "Ovid's Epistles" (1680):

- Metaphase, or turning an author word by word and line by line from one language into another;

- Paraphrase, or translation with latitude, the Ciceronian 'sense for sense' view of translation;

- Imitation, where the translator can abandon the text of the original as he sees fit."[32]

The precepts set by Dryden are also a reiteration of Dolet's principles. In these precepts, like Dolet, Dryden also accentuates on the sense for sense rendering. "Subsequent poets like Alexander Pope (1688-1744) too adopted the same line of approach as that of Dryden."[33]

"In Indian context, many Sanskrit classics and religious books were translated into other regional Indian languages. The translations were sponsored either by Hindu kings for self-consolidation or by the Mughal rulers for understanding and thereby controlling their Hindu subjects."[34] Consequently, it can be perceived that the Renaissance period was prevailed by the sense for sense translation like the previous periods for multiples purposes.

Translation in Modern Times (The Linguistic Perspective)
Even though a lot of translation was done, yet translation theory could not get the acknowledgement and status that it deserved in the eighteenth century due to a lack of criticism on it. Otherwise, it would have been considered a prestigious task as a reward of the evaluation and revolution created by it in the lives of people. In the eighteenth century another related and significant work was done by Alexander Tytler's "The Principles of Translation". Tytler emphasized on the exact:
   i).   The idea
   ii). The style and manner of writing and
   iii). The case of original work."[35]

Dr. Johnson (1709-84), "comments that if elegance is gained, surely it is desirable, provided nothing is taken away. The right of the individual to be addressed in his own terms, on his own grounds, is an important element in the eighteenth century translation and is linked to the changing concept of originality." Similarly, Goethe (1749-1832), argues that every literature must pass through three phases of translation:
   i).   "Acquaint us with foreign countries on our own terms;
   ii). Translator absorbs the sense of a foreign work but produces it in his own terms;
   iii). Aims at perfect identity between the SL text and the TL text, achieving of this must be through the creation of a new "manner" which fuses the uniqueness of the original with a new form and structure."[36]

"Tytler's principles of translation appear to be the first systematic attempt, after Dryden, at the theory of translation."[37] Tytler has laid down three rules for translation:
   i).   "The translator should give a complete transcript of the ideas of the original work.
   ii). The style and manner of the work should be of the same character with that of the original.
   iii). The translation should have all the ease of the original composition."[38]
"Both English and German Romantic theorists were concerned with the question of how to define translation: as a creative or as a mechanical enterprise. While Coleridge (1772-1834) asserted the supremacy of imagination over fancy for creative process; Schlegel (1767-1845) asserted that all acts of speaking and writing were acts of translation because the nature of communication is to decode and interpret the message received. He insisted on retaining the form of the original."[39]

Romanticism depicts two concepts about translation: one takes translation as a category of thought, with the translator seen as a creative genius in his own right; the other one projects translation as in terms of a mechanical function of "making known" a text or an author. The need to convey the remoteness of the original in time and place was a recurrent concern of Victorian translators. As a result, there was an archaic translation which only attracted the minority of an educated group. On the other hand, Edward Fitzgerald (1803-63), sought to bring a version of the SL text into the TL's culture as a living entity which tends to lower the status of the SL text. He translated "Rubayyat" of Omar Khayyam from Persian into English. Mathew Arnold (1822-88), English essayist, poet and literary critic, wrote an essay on *Translating Homer* in which he argued that a translation must produce the same effect as that of the original."[40] Thus, the main current of translation typology in the Age of Industrialized capitalism and colonial expansion up to the WW-I can be classified as follows:

 i). Translation as a scholar's activity;
 ii). Translation as a means of encouraging the intelligent reader to return to SL's original:
 iii). These two above mentioned types seem to produce the literal translation.
 iv). Translation as a means of helping readers become the equal of the better reader of the original, through deliberately contrive foreignness in SL text
 v). Translation as a means of the translator offering his own pragmatic choice to the TL reader
 vi). Translation as a means through which the translator seeks to upgrade the status of the SL text for it is perceived as being on a lower cultural level.[41]

An interesting aspect of translation studies in the twentieth century projects that certain kinds of translation researches have been patronized and sponsored by certain interest groups such as religious, political, social, and economical to pursue translation as a social action. For example "in China, in fifties and sixties it was considered political and was sponsored thus,"[42] Canada, America, Russia and many other countries use translation as a tool to convey their point of view by translating the literature that explains their ideologies and view points. Religiously there are many institutions such as UNESCO that have been set around the world for the translation of divine books like Bible and the Holy Quran. "According to Lawrence Venuti, the twentieth century translation theory reveals a much expanded range of fields and

approaches reflecting the differentiation of modern culture: not only varieties of linguistics, literary criticism, philosophical speculations, and cultural theory, but experimental studies and anthropological fieldwork as well as translator training and translation practice. Any account of theoretical concepts and trends must acknowledge the disciplinary sights in which they emerged in order to understand and evaluate them. At the same time it is possible to locate recurrent themes and celebrate topoi, if not broad areas of agreement."[43] The first half of the twentieth century observes the perpetual traits of Victorian era in translation studies, but after that a spring of multiple approaches emerges. James McFarlane's article on "Modes of Translation"[44] heightened the temperature of discussions on the problems of translation studies in the West and it has been considered the first publication from modern interdisciplinary view point. It will be easier for comprehension if the contemporary approaches are divided into linguistics and literary groups.

The Communicative Perspective
In linguistics side "Chomsky and his colleagues added a dynamic dimension to language structure through the use of transformations. All this led to the publication of a number of books on translating which have focused primary attention on the correspondences in language structures."[45] Most of the theories are considered related to linguistics and are useful for translation.

Theory of Context
One of Eugene A. Nida's principles concerning translation is the priority of contextual consistency over verbal consistency. This means "extraordinary emphasis should be placed on the contexts rather than on the isolated words, since translators do not translate isolated words, but words whose meanings are more or less linguistically or situationally influenced, words conditioned by a certain linguistic, referential, cultural or personal context. Without context, there would be no text. Context consciousness is one of the most fundamental requisites for a translator."[46] Linguistic approach is further divided into syntactic context and lexical context vs. situational context. The factors outside linguistic context which determine or influence the interpretation of an expression or statement are situational ones.

Theory of Equivalence
The comparison of texts in different languages inevitably involves a theory of equivalence. Equivalence can be said to be the central issue in translation particularly in literary translation although its definition,

relevance, and applicability within the field of translation theory have caused heated controversy, and many different theories of the concept of equivalence have been elaborated within this field in the past fifty years. "Vinay and Darbelnet view equivalence-oriented translation as a procedure which replicates the same situation as in the original, whilst using completely different wording."[47] In contrast, Roman Jakobson's study of equivalence gave a new impetus to the theoretical analysis of translation since he introduced the notion of 'equivalence in difference."[48] He suggests three kinds of translation:

   i). Intralingual (within one language, i.e. rewording or paraphrasing)
   ii). Interlingual (between two languages)
   iii). Intersemiotic (between sign systems)

These three kinds of translation do not solve all the rendering issues. He acknowledges that "whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translation, neologisms or semantic shifts, and finally, by circumlocutions."[49] But, Nida is in favor of the application of dynamic equivalence, as a more effective translation procedure. Nida was dealing with the translation phenomenon, that is to say, his interest in translation of the Bible. Only in Nida and Taber's edition it is clearly stated that "dynamic equivalence in translation is far more than mere correct communication of information. Despite using a linguistic approach to translation, Nida is much more interested in the message of the text or, in other words, in its semantic quality."[50] Therefore, he strives to make sure that this message remains clear in the target text which is the actual purpose of all the translators.

Catford's approach to translation equivalence clearly differs from that adopted by Nida since Catford had a preference for a more linguistic-based approach to translation and this approach is based on the linguistic work of Firth and Halliday. His main contribution in the field of translation theory is the introduction of the concepts of types and shifts of translation. Catford proposed very broad types of translation in terms of three criteria:

   i). The extent of translation (*full translation* vs. *partial translation*);
   ii). The grammatical rank at which the translation equivalence is established (*rank-bound translation* vs. *unbounded translation*);
   iii). The levels of language involved in translation (*total translation* vs. *restricted translation*).

Julian House is in favor of semantic and pragmatic equivalence and argues that ST and TT should match one another in function. "House suggests that it is possible to characterize the function of a text by determining the *situational dimensions* of the ST. In fact, according to her theory, every text is in itself placed within a particular situation which has to be correctly identified and taken into account by the translator. Central to House's discussion is the concept of *overt* and *covert* translations."[51] In an overt translation, the TT audience is not directly addressed and there is therefore no need at all to attempt to recreate a 'second original' since an overt translation 'must overtly be a translation'.

An extremely interesting discussion of the notion of equivalence can be found in Mona Baker's approach which seems to offer a more detailed list of conditions upon which the concept of equivalence can be defined. She explores the notion of equivalence at different levels, in relation to the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach. She distinguishes between:

- Equivalence that can appear at word level and above word level,
- Grammatical equivalence, when referring to the diversity of grammatical categories across languages;
- Textual equivalence, when referring to the equivalence between a SL text and a TL text in terms of information and cohesion;
- Pragmatic equivalence, when referring to implicatures and strategies of avoidance during the translation process.

The notion of equivalence is undoubtedly one of the most problematic and controversial areas in the field of translation theory. As it is a contemporary issue, so more research needs to be done in this field. The modern era is full of complexities and so are the theories. Hence, simplifying the rules of translation for the forthcoming years will definitely be a challenging task for the translator as new terminologies and disciplines are emerging so rapidly that one has to be prompt enough to meet the requirements of the global village. The following diagram demonstrates the quick review of multiple approaches of equivalent theory.
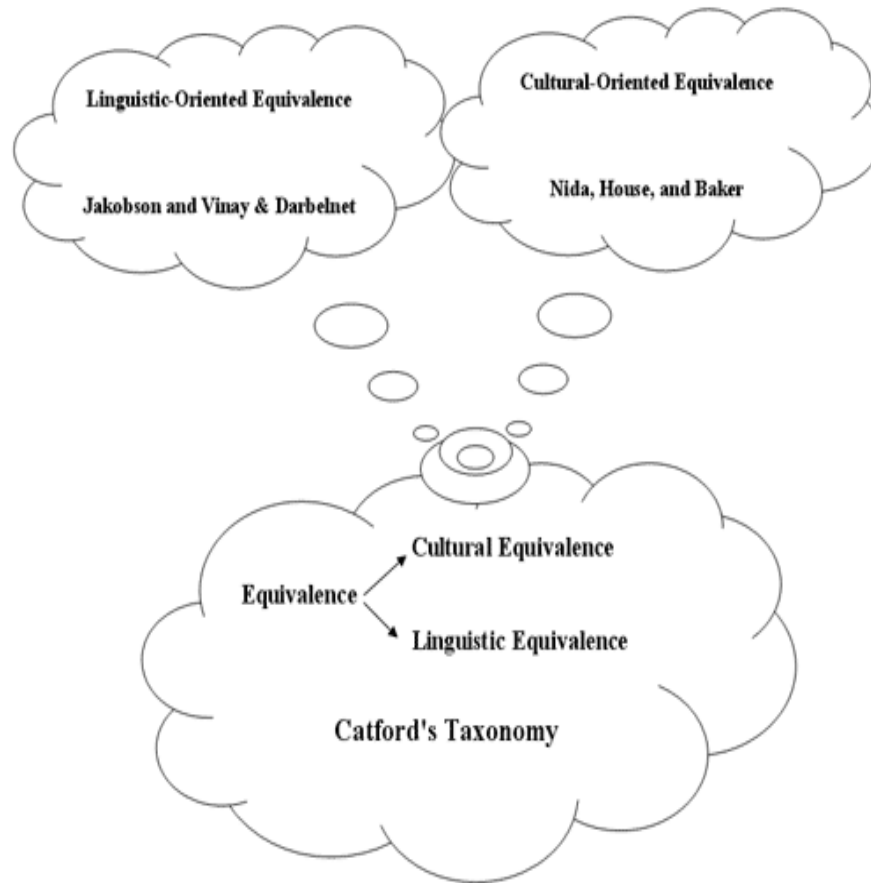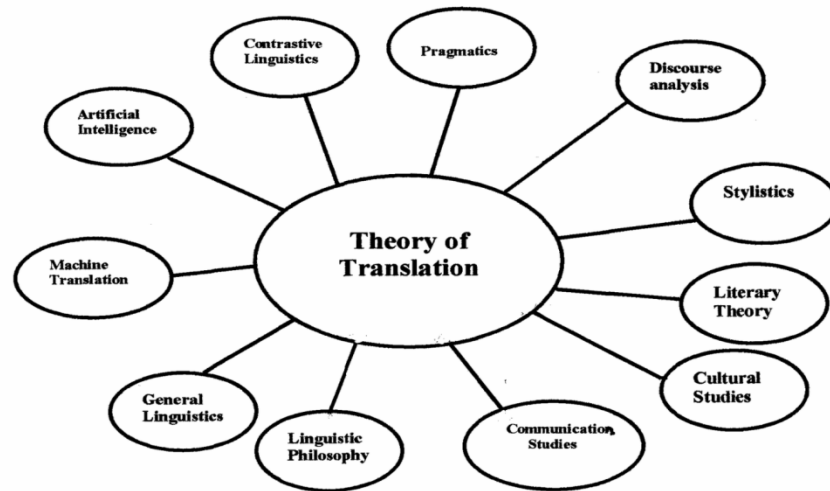
Furthermore, "Polysystem theory was suggested in 1969 and 1970, subsequently reformulated and developed in a number of later studies and improved, then shared, advanced, enlarged, and experimented with by a number of scholars in various countries. But, its foundations had already been solidly laid by Russian Formalism in the 1920s."[52] Polysystem refers to the case of one word having a general meaning, covering a wide range of specific situational features. A word like 'high' has numerous connotations as Even-Zohar points out; it seems that there is neither awareness of the function of translated literature for a literature as a whole or of its position within that literature, nor awareness of the possible existence of translated literature as a particular literary system. The prevailing concept is rather that of "translation" or just "translated works" treated on an individual basis. In the *Dictionary of Translation Studies,* polysystem theory is defined as a theory to account for the behavior and evolution of literary system. The term polysystem denotes a

stratified conglomerate of interconnected elements, which changes and mutates as these elements interact with each other.

"Snell-Hornby in her book *Translation Studies an Integrated Approach* points to translation system within the polysystem and writes that in this theory, literary translation is seen as one of the elements participating in the constant struggle for survival and domination. It is emphasized that translations play a primary, creative and innovative role within the literary system."[53] As a critic and theorist, Ezra Pound's contribution is unforgettable. Pound's discussions of translation and his own practice in translation indicate that "literary translation is not simply a reproduction of the original, but an interpretation and criticism of the original and that the mission of the translator is to reconstruct literary tradition and to bring about changes in the contemporary literary scene."[54]

In a nut shell, it is rightly said by Werner Koller that the goal of translation is to transform the ST into the TT at an equal ease and fluency. According to him, "What is translated are utterances and texts; the translator establishes equivalence between SL utterances/texts and TL utterances / texts (SL=Source Language, TL=Target Language), not between structures and sentences of two languages."[55] Therefore, it can be recognized that the delay in the establishment of a proper translation theory was due to the unanimity on the point whether it should be taken as a contextual importance or a structural one. Thence, during evolution, there are possibilities of misconception or difference of opinions while judging any phenomenon in order to determine its formal and solid status.

Regardless of the approach chosen to render any text in literature, the one that loses its originality and beauty of structure is only poetry, as it is killed when translated, thus, resulting in the serious issues of being untranslatable, which can be solved by lone words (neologically). The below given diagram swiftly provides a bird eye view of the contemporary approaches. They can be utilized as tools for translators (engineers) to reconstruct the provided model (SL) exactly on the same pattern, if not a better one, by employing the specific approaches effectively and skillfully.

Contrastive
Linguistics

Pragmatics

Discourse
analysis

Artificial
Intelligence

Stylistics

**Theory of
Translation**

Machine
Translation

Literary
Theory

Cultural
Studies

General
Linguistics

Linguistic
Philosophy

Communication
Studies

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