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論中國性的操縱——以龐德《華夏集》為例

On the Manipulation of Chineseness: The Case of Ezra Pound's *Cathay*

范思婕

Ssu-Chieh Fan

指導教授：馬耀民 博士

Advisor: Yiu-Man Ma, Ph.D.

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摘要

龐德是二十世紀舉足輕重卻備受爭議的詩人，他對歐美文壇現代詩的發展有深遠的影響。龐德翻譯了許多源自不同文化背景的文學作品，其畢生創作中有為數可觀的翻譯作品。事實上，外國作品的異質性讓龐德得以實驗新的詩歌風格，因此翻譯某種程度而言可謂形塑了龐德的文學觀。《華夏集》可說是龐德最受矚目的翻譯作品，正因為龐德的翻譯不忠於中文原文，使本詩集受到正反兩極的評價。本文並不會著墨於「忠實」（或信達雅的「信」）一詞之傳統意涵，因為龐德在創作《華夏集》時對中文不甚瞭解，且必須仰賴漢學家費諾羅沙的筆記進行翻譯，若將《華夏集》中的語法錯誤全部歸咎於龐德實無太大意義。本文將針對意象的呈現，對《華夏集》與其中文原作進行比較與對照，以一窺當時牽制龐德翻譯的文學與意識形態論述。龐德在寫作《華夏集》時，正扮演著意象主義與漩渦主義的幕後推手，書中俯拾可見的鮮明意象在時序上與上述文學運動是相符的。經過文本比對分析，筆者發現《華夏集》的詩作經常悖離原文所呈現的中國意象，尤其是當這些意象與龐德的文學觀相左時，差異更為明顯。《華夏集》與其中文原作所展現的中國性差異呼應了薩伊德的東方主義理論，而龐德對中國意象的挪用則可能對中國性的主體性造成威脅。本文旨在探究龐德如何刻意操縱中國性，並進一步揭示操縱中國性背後的動機。藉由檢視《華夏集》從原文到譯文的意象轉變，本文希冀能從新的觀點切入龐德翻譯時所據之詩學論述，並試圖處理理解與再現異質他者的棘手議題。

關鍵詞：龐德、華夏集、中國性、翻譯、操縱、東方主義

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Abstract

A seminal yet much disputed literary figure of the 20th century, Ezra Pound has had a great influence on the development of modern poetry. Translations of literary works from different cultural backgrounds constitute a large proportion of Pound's oeuvre. Indeed, Pound's poetics is to some degree shaped by his translation activity, for the heterogeneity in the foreign works allows him to experiment with new poetic styles. Among all of Pound's translations, *Cathay* has perhaps received the most attention, as it is both acclaimed and criticized for being unfaithful to the original Chinese poems. The term "faithfulness" will not be used in its conventional sense here, for it seems rather futile to blame Pound for the linguistic errors in *Cathay*, because he had little knowledge about the Chinese language during the time he translated the poems, and had to rely on Ernest Fenollosa's notes for reference. Instead, comparisons and contrasts between the images in the original poems and Pound's translations will be conducted to probe into the literary and ideological discourses that dictate Pound's translation of *Cathay*. The vivid imageries that permeate *Cathay* are chronologically related to Pound's advocacy of Imagism and Vorticism. A cross-textual analysis reveals that the Chinese images depicted in *Cathay* often deviate from the source texts, especially when they are at odds with Pound's poetics. The discrepancies of Chineseness between *Cathay* and the original poems echo with Edward Said's critique of Orientalism, and Pound's appropriation of Chinese images may pose threats to the subjectivity of Chineseness. It is in the interest of this study to investigate how Pound deliberately manipulates Chineseness, and to further disclose the motives behind this manipulation. By examining how the images in the original poems are transformed in *Cathay*, it is hoped that this study can not only shed new light on the poetic discourse in which Pound's translation activity is embedded, but also attempt to address the thorny issue of perceiving and representing the alien Other.

Keywords: Ezra Pound, *Cathay*, Chineseness, translation, manipulation, Orientalism

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Table of Contents

doi:10.6342/NTU201801313

doi:10.6342/NTU201801313

Chapter 1 Introduction

1.1 What is the Issue?

Perhaps no work of Ezra Pound has exerted the far-reaching influence on the milieu of modern English poetry as *Cathay* has. Written in a straightforward language and an accessible style, this slim volume of 30-odd pages was the first translation of Chinese poetry to reach a general readership, rather than merely being circulated within a limited circle of Sinologists and literati, such as the earlier works of James Legge and Herbert Giles. The simplicity and directness of the poems of *Cathay* resonated with Pound and his likeminded modernist colleagues' determination to break ties with Romantic and Victorian literary norms, which include a particular emphasis on sentimentality and abstractness, as well as a predilection for elaborate, ornamental poetic style. *Cathay* has not only irrevocably altered the conventional definition and perception of English poetry with its flexible free verse form, but also projected refreshing, if not extraordinary impressions of China into American and European literary scenes at large.

What has always bothered scholars of translation studies, comparative literature, and Sinology since *Cathay*'s publication is that Pound barely had any knowledge of the Chinese language during the time he worked on the collection. In fact, *Cathay* was largely based on the manuscripts of Ernest Fenollosa, an American scholar who had studied Chinese poetry in Japan for many years. Pound acknowledges the collaborative nature of the volume in the title page. The capitalized heading reads as follows: "CATHAY/TRANSLATIONS BY EZRA POUND," with the following capitalized statement documenting the origin of the poems, arranged in a descending and narrowing order, creating visually arresting effects from the very beginning:

FOR THE MOST PART FROM THE CHINESE

OF RIHAKU, FROM THE NOTES OF THE

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LATE ERNEST FENOLLOSA, AND

THE DECIPHERINGS OF THE

PROFESSORS MORI

AND ARIGA (Pound, *Cathay* 25)

By referring to the poems as "translations" in the foreword of the 1915 version of *Cathay*, Pound assumes the position of a translator, giving due credit to the author and various "decipherers" preceding him. In the afterword of the first edition, Pound addresses his concern that the hostility against him might hamper the reception of *Cathay*, resulting in "depreciation of the whole book of translations" (54). Again, he reassures his readers that the poems are qualified as translations. He also mentions that Fenollosa's notes contain a lot more poems, but he has decided to publish "only these unquestionable poems," or the poems dispensed with the "necessary breaks for explanation, and a tedium of notes," so as to sidestep the attacks or skepticism that the collection might come under (54). Interestingly, despite Pound's ignorance of Chinese, he seems to be at ease with his role as a translator who helps to facilitate the winding, circuitous literary journey from the original Chinese texts to Japanese annotations and eventually to the English translations.

In spite of Pound's claim to be a translator, few critics and scholars view *Cathay* as a translation. T. S. Eliot predicted that *Cathay* would be remembered as a "'magnificent specimen of XXth century poetry' rather than a 'translation'" (Pound, *New Selected Poems* 367). Eliot even went so far as to proclaim: "Chinese poetry, as we know it to-day, is something invented by Ezra Pound," comparing Pound to Edward FitzGerald, as both have enriched modern English poetry with their controversial translations (367). Ford Madox Hueffer, later known as Ford Madox Ford, exclaimed: "If these are original poems, then Mr. Pound is the greatest poet of this day . . . . The poems in *Cathay* are things of supreme beauty. What poetry should be, that they are . . . " (Harvey 207). Hugh Kenner, one of the most

doi:10.6342/NTU201801313

renowned Poundian experts, read *Cathay* as a group of exemplary English poems, somehow diluting the Chinese cultural roots in which the poems are grounded: "*Cathay* is notable, considered as an English rather than a Chinese product" (*Poetry* 154). Nevertheless, *Cathay*'s reception was not entirely rapturous. The harshest criticisms of *Cathay* mostly come from Chinese scholars and Sinologists, as their bilingual background and training make it almost impossible for them to believe that *Cathay* could in any way stand up as a translation. Therefore, *Cathay* has often been utilized to task for linguistic or verbal errors detectable on the surface. In his article "Fenollosa and Pound," Achilles Fang (方志彤) hunts down numerous linguistic errors made by Pound.[1] Three years after *Cathay*'s publication, Arthur Waley made new translations of Li Po's poems in *Cathay* as a rebuke against Pound's versions (Yip 5). One of the most notorious mistakes is Pound's conflation of two completely different Chinese poems—"Jiangshang Yin" (江上吟) and "Shicong Yichunyuan Fengzhao Fu Longchi Liuse Chuqing Ting Xinying Baizhuan Ge" (侍從宜春苑奉詔賦龍池柳色初青聽新鶯百囀歌)—into one English piece (i.e. "The River Song"), which has resulted from a serious misreading of Fenollosa's notes. The former was written by Li Po during his hardships in life, expressing the poet's disdain for those in eager pursuit of wealth and fame, while the latter was composed when Li Po's political career was on plain sailing, and the poem is a work created on an imperial order, brimming with euphuistic descriptions and lavish praises so as to win over the heart of the emperor. By merging together the two thematically conflicting poems, Pound's version creates a dramatic interplay of contrasting aesthetic experiences, which is something unseen in the original Chinese.

Since translation studies has undergone a major shift of focus from the conventional prescriptive model to the descriptive model which takes into consideration the multiple

[1] That being said, Achilles Fang was one of Pound's most renowned Chinese friends and collaborators, as the two exchanged correspondences frequently to discuss Pound's Confucian translation (Qian *Ezra Pound's Chinese Friends*, 40-42).

doi:10.6342/NTU201801313

factors behind the translation process, whether or not *Cathay* measures up to the rigid standards of translation should not be a main concern of this study. Given that Pound hardly possessed any knowledge of the Chinese language when he was entrusted with Fenollosa's notebooks, it seems rather futile and meaningless to conduct a word-for-word analysis between *Cathay* and the corresponding source text in terms of verbal accuracy, as such a normative approach governed by the simplified binary indices of good versus bad translations and right versus wrong translations would overlook the multifarious socio-cultural dimensions that play an equally important, if not more significant role in language transposition. In fact, sometimes what appears a glaring mistake at first glance is actually an eclectic decision informed by various ideological or poetological constraints imposed on the translator; thus, the divergence between the source text and the target text could offer incisive clues to the motivations behind the chosen translation strategies, and could even shed light on the intriguing cross-cultural intermediation, be it a balanced or unbalanced one, that takes place during translation.

Among all of the reviews on *Cathay*, the most formidable one is arguably T. S. Eliot's appraisal of Pound as the "inventor of Chinese poetry for our time" (Pound, *New Selected Poems* 367). In a sense, Eliot's diction choice "inventor" absolves Pound from the onerous obligations of a conscientious translator, endowing him with the unfettered liberties to meddle with the materials as he sees fit. Indeed, Pound himself expressed gratitude that Fenollosa was dead, thus permitting him a full license to edit or rewrite the poems, as he humorously admitted that he "should have had '*the* hell of a time' trying to edit him [Fenollosa] living" (qtd. in Xie 218). Pound's uninhibited editing of the Chinese poems somewhat parallels with Edward FitzGerald's arbitrary tampering of the source text of the *Rubaiyat of Omar Khayyam*, as attested by FitzGerald's comment on his own free-spirited interpretation of Omar Khayyam's poems: "It is an amusement for me to take what Liberties

doi:10.6342/NTU201801313

I like with these Persians who (as I think) are not Poets enough to frighten one from such excursions, and who really do want a little Art to shape them" (qtd. in Lefevere 75). FitzGerald's Victorian-style rendering turned out to be one of the most widely read poetry collections of the Victorian period, regardless of his inadequate understanding of the Persian language and culture. In a similar fashion, Pound's *Cathay* was the first book to effectively introduce and disseminate classical Chinese poetry into the English-speaking world. The transformative and even revolutionary potential of both works have already stood the test of time. For instance, Eliot lauded Pound for his immense contributions to modern English poetry, claiming that Pound is "more responsible for the XXth Century revolution in poetry than is any other individual" (Pound, *Literary Essays* xi).

Nonetheless, one cannot help but feel uneasy about the intrusive nature of *Cathay*. The word "inventor" seems to imply that Chinese poetry does not ontologically exist in the first place, and such a view could pose threats to the subjectivity of Chinese poetry, as well as Chinese culture as a whole. The motives behind Pound's "invention" and the ensuing impacts of *Cathay* on both the source and target cultures are the main focuses of this study. The issue lies not so much in whether *Cathay* fits the predominant notion of a translation as in what *Cathay* tells us as a translation. Rather than being a dull duplication of the original, *Cathay* is a splendid record of transpacific exchanges between the cultural settings of the East and the West. The conceptualization of Pound's *Cathay* as a result of "transpacific exchanges" is indebted to Yunte Huang's book *Transpacific Displacement: Ethnography, Translation, and Intertextual Travel in Twentieth-Century American Literature*, in which Huang defines "transpacific displacement" as follows:

> [A] historical process of textual migration of cultural meanings, meanings that include linguistic traits, poetics, philosophical ideas, myths, stories, and so on. And such displacement is driven in particular by the writers' desire to appropriate,

doi:10.6342/NTU201801313

> capture, mimic, parody, or revise the Other's signifying practices in an effort to describe the Other. (3)

To read *Cathay* is to traverse the historical, linguistic, and geographic boundaries straddling the original Chinese texts and Pound's English translations. To reassess *Cathay* in a broader cross-cultural context is to revisit the historical moment under which the volume was created, and to reveal Pound's literary outlook that has instructed the way he interpreted and invented China as the cultural Other through the meaningful textual migration enacted by translation.

1.2 The Translator/Rewriter/Author—Ezra Pound

Ezra Pound was born on 30 October, 1885 in Hailey, Idaho to Homer Loomis Pound and Isabel Weston Pound. His family moved to Philadelphia not long after his birth, as his father accepted a job offer from the US Mint. In 1901 Pound enrolled at the University of Pennsylvania's College of Liberal Arts where he met some of his earliest literati friends, including William Carlos Williams and Hilda Doolittle. He transferred to Hamilton College in Clinton, New York in 1903, where he began to learn Provençal and Anglo-Saxon. He earned his bachelor's degree in philosophy in 1905 from Hamilton College, and returned to the University of Pennsylvania to study Romance languages. He went off to Europe in 1908 without finishing his doctoral study, hoping to make a career out of poetry. He published his first book *A Lume Spento* at his own expense the same year. Although he did not receive the kind of overnight success that he had expected, he befriended quite a few influential writers and editors after his arrival in London in late 1908, including Ford Madox Ford, W. B. Yeats, T. E. Hulme, and Henry James. He also met his future wife Dorothy Shakespeare. He began to be recognized as an upcoming poet since 1909, with his poetry collections being published and met with positive reception.

In 1912, Pound, along with Richard Aldington and Hilda Doolittle, initiated a new

doi:10.6342/NTU201801313

literary movement called Imagism. The central theme of Imagism is to replace vague abstractions and sentiments characterized by Romantic and Victorian poetry with concrete, succinct, and visualized free verses. Dissatisfied with the future direction of Imagism mapped by the other Imagist poets, he later swayed towards the more avant-garde Vorticism. He met Ernest Francisco Fenollosa's widow Mary McNeil Fenollosa in 1913, a fateful meeting during which he acquired the precious manuscripts of the late American Sinologist on Chinese poetry, Japanese Noh drama, and the Chinese language. After translating, or rewriting Fenollosa's notes, Pound published *Cathay* in 1915. He also tentatively started to work on his masterpiece *The Cantos* the same year. Besides, Pound spent three successive winters from 1913 to 1916 living in Stone Cottage in Sussex with W. B. Yeats, as the two poets explored Fenollosa's manuscripts on Noh drama together. In 1920, Pound left London where he had spent the past twelve years and settled in Paris. Four years later he moved to Rapallo, Italy where he would spend the next two decades of his life. In addition to his dedication to *The Cantos*, he began to translate Confucius and study economics in mid 1920s. His translation of the Confucian *Ta Hio: The Great Learning* was published in 1927. Additionally, Pound was known for his keen ability to discern artistic talents, as many of the young poets whom he promoted relentlessly later turned out to be illustrious figures in the modern English literary milieu, such as Robert Frost, T. S. Eliot, D. H. Lawrence, and James Joyce.

Later on in the 1930s he became increasingly involved in Fascist politics, publicly showing his support for the Italian dictator Benito Mussolini and blaming Jewish bankers for stirring up conflicts by manipulating international cash flow. Other than meeting Mussolini in person, he also began regular broadcasts on shortwave in Rome, openly criticizing Roosevelt's policies and the US government, backing up for Mussolini's regime, and making anti-Semitic comments. His radical political stance cost him dearly. He was arrested by

doi:10.6342/NTU201801313

several Italian partisans and held in a detention center near Pisa for approximately six months. He continued to work on his translation of Confucius and the first draft of *The Pisan Cantos* (LXXIV-LXXXIV) during his confinement. Indicted for treason, he was flown back to the United States for trials. However, after undergoing a series of psychiatric examinations, he was declared mentally unfit to stand the trials, and was thus sent to St. Elizabeths Hospital for the Criminally Insane in Washington, DC where he stayed for more than twelve years. The incarceration did not stop him from writing, as he persisted in composing *The Cantos* poems and translating Confucius' works. He was discharged from St. Elizabeths in 1958, largely due to the petition campaign launched by Robert Frost, Ernest Hemingway, T. S. Eliot, and other writers. Pound returned to Italy immediately after his release, and became nearly silent in his final years. He passed away in Venice in 1972 at the age of 87 and was buried on the cemetery island of San Michele (Nadel, *Cambridge Companion* xvii-xxxi).

1.3 The Translation/Rewriting—*Cathay*

1.3.1 Ernest Fenollsa and Cathay

Ernest Francisco Fenollosa was a Harvard-trained art historian and political economist who contributed much to furthering the appreciation of Oriental art in the Western world. He went to Yokohama, Japan in 1878 to teach philosophy, but soon became a fervent student and sponsor of East Asian art, eventually residing in Japan for more than ten years. Fenollosa's initial interest lied mainly in traditional Japanese art, but he was later attracted by the Chinese influence on Japanese art. Furthermore, he started his systematic learning of Chinese poetry with Professor Kainan Mori, a literary scholar specializing in kanshi (漢詩), or the Japanese term for classical Chinese poetry. Nevertheless, Fenollosa had to resort to his student Nagao Ariga's assisting translation because Mori was illiterate in English. The result of Fenollosa's study was several notebooks containing word-for-word glosses, commentaries, and some

doi:10.6342/NTU201801313

literal renderings of 64 Chinese poems, with the majority of the works being originally composed by Rihaku, the Japanese name for the Chinese poet Li Po, or Li Bai (Nadel, *Cathay* 31-32). Opening up a spiritual door that enabled Pound to explore the world of Chinese literature and philosophy, Fenollosa's notebooks paved way for the birth of *Cathay*. After Fenollosa died of a sudden heart attack in 1908, his wife decided that it would be fulfilling her late husband's wish to hand over his unpublished notes on Chinese and Japanese literatures to Ezra Pound, since Fenollosa had preferred his papers to be handled as "literature" rather than "philology" (Williams 145).

1.3.2 The Cathay Poems

What came out of Fenollosa's manuscripts was *Cathay*, a booklet of 14 Chinese poems published in April 1915. In its first incarnation, *Cathay* also included the translation of the Anglo-Saxon poem "The Seafarer," which was first published in *Ripostes* in 1912. The preface of the 1915 edition of *Cathay* reads as follows: "RIHAKU flourished in the eighth century of our era. The Anglo-Saxon Seafarer is of about this period. The other poems from the Chinese are earlier" (Pound, *Cathay* 26). Pound probably inserted this piece of information to justify his inclusion of the seemingly out-of-place Anglo-Saxon poem, and his visible presence implies that he is not just a passive, invisible cross-cultural mediator, but an active writer directly involved in the compilation and editing process of the volume. In 1916, *Cathay* was reprinted in *Lustra* with four more Chinese poems, yet "The Seafarer" was eliminated without explanation. Among the 19 Chinese poems[2], 12 poems are composed by Li Po (李白); one is selected from *Shijing* (詩經 *The Classic of Poetry*); two originate from Han poetry; and the other four are respectively written by Tao Yuanming (陶淵明), Lu Zhaolin (盧照鄰), Wang Wei (王維), and Guo Pu (郭璞). Thematically the poems in *Cathay*

[2] The total sum of English poems in the 1916 version of *Cathay* is 18, but because Pound conflated two of Li Po's poems into one, so the actual count of Chinese poems is 19.

doi:10.6342/NTU201801313

fall mainly into four categories. The first category consists of poems about the tragic war experiences of frontier soldiers, including “Song of the Bowmen of Shu” (采薇), “Lament of the Frontier Guard” (胡關饒風沙), and “South-Folk in Cold Country” (代馬不思越). The second category is composed of poems addressing the loneliness and woes of abandoned women, including “The Beautiful Toilet” (青青河畔草), “The River Merchant’s Wife: a Letter” (長干行), and “The Jewel Stairs’ Grievance” (玉階怨). The third category comprises poems about departure and separation, including “Song of Wei Town: Sending off Yuan Er on His Mission to Anxi” (渭城曲一送元二使安西)[3], “Separation on the River Kiang” (黃鶴樓送孟浩然之廣陵), “Taking Leave of a Friend” (送友人), and “Leave-taking Near Shoku” (送友人入蜀). The fourth category encompasses poems expressing disillusionment of life and longing for freedom, including “The River Song” (a conflation of 江上吟 and 侍從宜春苑奉詔賦龍池柳色初青聽新鶯百囀歌), “Poem by the Bridge at Ten-Shin” (天津三月時), “Exile’s Letter” (憶舊遊寄譙郡元參軍), “The City of Choan” (登金陵鳳凰臺), “Sennin Poem by Kakuhaku” (翡翠戲蘭苕), and “The Unmoving Cloud” (停雲). The remaining poems are “Old Idea of Choan” (長安古意) and “A Ballad of the Mulberry Road” (陌上桑). The former depicts the lavish life of the royalties, while the latter is a story about a beautiful and resourceful country girl.

The selection and arrangement of the poems were all done by Pound himself. Therefore, it would not be far-fetched to say that *Cathay* is a channel for him to express his personal concerns and to expand on his aesthetic viewpoints. The timing of publication coincided with World War I, hence resulting in some scholars’ interpretation of the volume as a war-book

[3] This is the first poem to appear under the subheading “From Riraku / FOUR POEMS OF DEPARTURE,” which serves as an epigram for the following sequence of poems. Pound did not designate an English title to the poem, and he mistakenly attributed the poem to Rihaku (Li Po), while the genuine author should be Wang Wei instead. The English translation is mine.

doi:10.6342/NTU201801313

which not only articulates elegiac responses to the catastrophe, but also elaborates on the despair and disillusionment sensed by the poet after the war (Kenner, *The Pound Era* 201-02). In fact, Pound sent a copy of "Song of the Bowmen of Shu"—the very first poem to appear in the volume—along with some other pieces to Henri Gaudier-Brzeska in 1914, a young French sculptor who was fighting at the front line then. Months later, Gaudier-Brzeska wrote to Pound and thanked him for the translations, saying: "The poems depict our situation in a wonderful way. We do not yet eat the young nor the old fern shoots, but we cannot be over victualled where we stand" (Pound, *Gaudier-Brzeska* 58). Not long after receiving the war poems, Gaudier-Brzeska was killed in a battle in mid-1915, a death that was a devastating blow to Pound.

1.4 *Cathay* as a Self-Referential Rewriting

Pound's statement that "the 'translater' [sic] is definitely making a new poem" (*Literary Essays* 200) parallels with André Lefevere's notion of "translation as rewriting." In *Translation, Rewriting and the Manipulation of Literary Fame*, Lefevere states: "All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way" (vii). It is clear that translation is not a pure, simple and transparent linguistic matter; instead, multiple factors such as power, ideology, and patronage are at play in the midst of language transference. Given that the preconceived notion of translation as a neutral linguistic transposition has been disproved, it seems impractical to seek formal equivalence in Pound's translation. The significance of Pound's *Cathay* thus lies in the riveting coactions between his ideology, cosmic view, and poetics. By repositioning *Cathay* under the more encompassing category of rewriting, it is hoped that this study can elicit new responses to both *Cathay* and Pound, and also bring the intricate interrelationships between Pound's ideological framework and his

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translation activity to the fore.

The self-referential nature of translation is addressed by Theo Hermans in "Translation and Normativity." Translation, according to Hermans, "is of interest precisely because it offers first-hand evidence of the prejudice of perception and of the pervasiveness of local concerns . . . . Being non-transparent, translations perhaps tell us more about those who translate than about the source text underlying the translation" (60). Rather than serving as a Xerox copy of an inviolable original text, translation is an organic amalgamation loaded with cultural and ideological implications. In attempting to uncover the "prejudice of perception" and "pervasiveness of local concerns" infused in *Cathay*, we will not only be able to look into Pound's perception and construction of Chineseness as a differential Other, but also gain a more nuanced insight of Pound's creative spirit and psyche. The handling of *Cathay* as an autobiographical record of self-reference rather than a notorious mistranslation may contribute to a more rounded understanding of Pound's legacy.

1.5 Outline of the Thesis

Pound's translation and his poetry are closely interrelated throughout his literary career. His major breakthroughs in poetics often stem from his translations of works of different cultural roots, such as the medieval European poems and ancient Chinese poetry. His renewed views on poetry as a result of his experimental translations in turn offer an artistic backdrop for his original poetry. Ming Xie makes an apt comment on the mutually symbiotic relationship between Pound's translation activity and his poetics:

> In Pound's *oeuvre*, it is often difficult to distinguish between what is translation or adaptation and what is original composition. For Pound there seems to be no fundamental distinction between the two . . . . Pound's translations stimulated and strengthened his poetic innovations, which in turn, guided and prompted his

doi:10.6342/NTU201801313

translations. Pound's poetics is essentially a poetics of translation, and he has largely redefined the nature and ideal of poetic translation for the twentieth century. (229)

Additionally, Eliot also recognized the inseparable connection between the works that are considered Pound's original pieces and those regarded as translations, remarking: "To consider Pound's original work and his translation separately would be a mistake, a mistake which implies a greater mistake about the nature of translation" (Pound, *New Selected Poems* 368). Therefore, in order to better understand the rationale behind Pound's atypical translation, it is necessary to take into account the interdependence between his poetic practice and his understanding of translation.

Chapter 2, entitled A Review of Pound's Modernist Poetics, delineates the trajectory of the major literary movements launched by Pound, as well as some of Pound's influential discourses on modern poetry that are highly relevant to his translation. The origin, definition, and significance of Imagism and Vorticism are clarified in depth, as Pound made his transition from Imagism towards Vorticism during the time he translated the *Cathay* poems. This chapter will also elucidate Pound's differentiation of melopoeia, phanopoeia, and logopoeia, his unique classification of poetry drawn from poetic images and sounds. His ideas of the energy of language and luminous detail are explicated as well. The nature of the ideogrammic method, Pound's uncommon way of reading and interpreting Chinese, is explained in detail, along with its application in Pound's poetry as well as the broader cultural overtones it denotes.

Chapter 3, entitled Rethinking Translation in a Poundian System, presents a critical review of the cultural turn in translation studies and reexamines the notion of translation in light of Pound's works. The cultural model for translation studies developed by André Lefevere will be elaborated, as this descriptive model offers a favorable tool to reassess the

doi:10.6342/NTU201801313

multilayered meaning of translation. Specific emphasis will be stressed upon the elements of ideology and poetics. The issue of cultural representation will be tackled in this chapter, and the interconnectedness between cultural representation and translation will be scrutinized from the perspective of Orientalism, as the transpacific cultural exchanges embodied by Pound's dealings with China are pertinent to the Western understanding (or misunderstanding) of the East. The application of Said's discourse of Orientalism to this study can help reveal the various sorts of manipulation and appropriation going on in *Cathay*. In addition, since one of the keywords of the thesis is Chineseness, the implications of the conception of Chineseness will be explored. Imagology studies and Maria Tymoczko's metonymic translation theory are drawn upon to reach a better comprehension of Chineseness. Furthermore, a literature review on some relevant researches conducted upon Pound's translation of *Cathay* will be covered, and what sets this thesis apart from the past researches will be explained.

Chapter 4, entitled Manipulative Translation: The Intersections of Pound's Ideology, Poetics, and *Cathay*, provides an exhaustive cross-textual and contextual analysis of Pound's translation of *Cathay*, duly taking into consideration Pound's aesthetic, poetic, and ideological concerns as significant indicators for deciphering *Cathay*. The main objectives are to reveal Pound's literary agenda that inscribes, or prescribes his translation of the *Cathay* poems, and to further illuminate the socio-cultural implications of his translation in a more expansive cross-cultural context. As the backbone of this thesis, the chapter presents a scrupulous discussion of the diverse translation strategies adopted by Pound in *Cathay*, along with a thorough investigation of the underlying impetus that drives him to rewrite the Chinese poems as such. A close comparative textual analysis reveals that Pound creates his own vision of Chineseness by constantly diverting from the poetic images of the original poems. By intentionally focusing on specific attributes of the original poems, while changing

doi:10.6342/NTU201801313

or eliminating the others, Pound managed to project his aesthetic viewpoints into *Cathay*. The transformation of poetic images will be discussed in terms of various aspects under the subsections respectively listed as follows: Renaming of the Poems; Foreignized Effect of Japanized Terms and Odd Word Choices; Deliberate Alteration, Addition, and Omission; Superposition and Conflation; Temporality versus Spatiality; and Rhetorical Power of Verbs. Instead of merely cataloguing linguistic errors, the focal point is the cultural connotations of the transformed poetic images. Fenollosa's notes are included as helpful clues to help us track down Pound's translational and transnational odyssey facilitated by translation.

In the concluding chapter, the complex correlations between Pound's literary agenda and his translation will be summarized. Some limitations that this study falls short of overcoming are acknowledged and explained, and some suggestions for future researchers are provided. Pound's conception of the Self and the Other formulated through his cross-cultural encounter with China will be illustrated in light with his translation. The cultural implications and ramifications of Pound's "invention" of China and Chineseness will be recapitulated. Finally, an alternative mindset to approaching the cultural and linguistic Other is proposed in the hope that cultural differences could be mediated in a relatively less intrusive manner through translation.

The meticulous chapterization of this thesis aims to resituate *Cathay* back to the specific historical moment in which the collection was produced. Therefore, in addition to comparative textual analysis between the source texts (i.e. the original Chinese poems) and the target texts (i.e. Pound's versions), contextual research on the multi-dimensional factors inherent in the process of translation is also conducted, including the inter-cultural and inter-textual relations between the source texts and the target texts, the socio-historical background in which both the translator and the translation work are embedded, and the cognitive and emotive maneuvers at play during the translation process. By simultaneously

doi:10.6342/NTU201801313

broaching the intra-textual as well as extra-textual factors involved in the translation of *Cathay*, the thesis desires to provide answers to the following research questions. First, how is Chineseness represented or recreated in *Cathay*? Second, how does Pound manipulate the source materials of *Cathay* through translation, including the original Chinese texts and Fenollosa's poems, for the sake of his literary agenda? Third, how do the *Cathay* poems reflect the manipulation of Pound poetological and ideological discourses? And finally, what does the transformation of Chineseness in Pound's translation tell us about cultural representation?

doi:10.6342/NTU201801313

Chapter 2 A Review of Pound's Modernist Poetics

This chapter presents a critical review of some of Pound's most essential poetic theories and thinking that resonate with his modernist poetics, including the two artistic movements that he was directly involved in—Imagism and Vorticsm; his unique classification of poetry into three types based on certain poetic features—melopoeia, phanopoeia, and logopoeia; his notions of the energy of language and luminous detail; and the ideogrammic method—the poetic method he propounded on the basis of Fenollosa's pictorial reading of Chinese. In terms of chronology, the advancement of Imagism and Vorticism, as well as Pound's philosophy of language energy overlapped with the years he worked on *Cathay*, while the three kinds of poetry and the ideogrammic method were not formulated until later in the late 1920s. Notwithstanding, despite his multiple shifts of artistic focus and alterations of terminologies, an underlying train of thoughts consisting of interconnected and analogous elements remains consistent throughout his literary path. Specifically speaking, some of the core concepts to understanding Pound's poetics would be precision, image, energy, and superposition, which will be expounded in further detail in the following sections. The progression of Pound's poetics is not only reflected in his immense poetry repertory, but also manifested in his translation works, including *Cathay* and the Confucian classics. In order to gain more incisive insight into Pound's translation, and to explore the possible factors that instructed his translation activity, it would be imperative to investigate his poetic development and his conceptualization of modern poetry.

In George Steiner's words, the *Cathay* poems "altered the feel of the [English] language and set the pattern of cadence for modern verse" (377). Pound's translation of *Cathay* not only subverts the traditional view of deeming translation as a literary practice which can only be achieved when the translator possesses sufficient knowledge of the source language, but also opens up new possibilities of using plain English as an innovative poetic medium to

doi:10.6342/NTU201801313

compose modern poetry, thereby inaugurating the extensive phenomenon of literary Modernism in the Anglo-American literary circle. In addition to experimenting with what would later become recognized as modernist poetics in his own works, Pound was also personally involved in the formation as well as dissemination of modernist poetry, as he acted as a long-time foreign correspondent of *Poetry: A Magazine of Verse*—a significant magazine founded by Harriet Monroe in Chicago in 1912 that was devoted to the promotion of modern poetry. The magazine was a platform for debates and discussions about the forms and contents for new poetry. Other than publishing Pound's poetry and criticisms, the journal also plays a crucial role in promoting a group of poets who would later come to define 20th century Modernism, including T. S. Eliot, Marianne Moore, Wallace Stevens, William Carlos Williams, Langston Hughes, Robert Frost, and many others. *Poetry* is directly related to the development of Imagism, the early 20th century poetic movement that prefers sharp imagery and clear language over abstract symbols and excessive sentimentality. In fact, some of Pound's most renowned Imagist poems made their first appearances on *Poetry*, and he also laid out his description and interpretation of Imagism in the magazine, which will be touched upon in the following section.

Before moving onto closer scrutiny of Pound's modernist poetics, it is worthy of mentioning another important but short-lived magazine—*Blast*, which was founded by Wyndham Lewis with the assistance of Ezra Pound. Only two editions of *Blast* were published, respectively in June 1914 and July 1915. In addition to Lewis and Pound, some of the key contributors of the magazine include Henri Gaudier-Brzeska, Ford Madox Ford, and Rebecca West, which explains the diverse nature of works selected therein, spanning from poetry, play, fiction, to visual art piece. The founding purpose of *Blast* was to initiate a new movement called Vorticism in literature and visual arts. Likewise, more in-depth discussions on Pound's conception of Vorticism will be provided later. One of the reasons that accounts

doi:10.6342/NTU201801313

for the short lifespan of *Blast* is the outbreak of World War I, as it killed some of the major participants of Vorticism, including Pound's sculptor friend Gaudier-Brzeska. Although *Blast* only ran two issues, it has exerted great influences on the progression of Modernism.

2.1 Pound and Imagism

Although the nascence of Imagism has oftentimes been attributed to Pound, T. E. Hulme was instrumental in formulating the original ideas and concepts that would later become the foundation for the movement. Hulme may not be as prolific as his contemporaries, but he was a leading figure among a group of poets and philosophers who identified themselves as "Imagists." Hulme joined the Poets' Club in London in 1908 in the hope of promoting his aesthetic concept of the "image." One of the highlights during his active participation in the Poets' Club is his "Lecture on Modern Poetry," one of his most paramount pieces of literary criticism in which he fervently advocates the use of free verse rather than metered stanzas and the juxtaposition of distinct images to express modern experiences of the 20th century (Beasley 4). In this lecture, Hulme makes an analogy between Impressionist paintings and the new kind of modern poetry that he aims to popularize, stating that "[w]hat has found expression in painting as Impressionism will soon find expression in poetry as free verse" (Roberts 265). Also, he differentiates poetry from prose by referring to the former as "direct language" that "deals in images" (268). Towards the end of the lecture, Hulme proclaims that "the new verse resembles sculpture rather than music; it appeals to the eye rather than to the ear" (269-70). In short, what lies at the heart of Hulme's thoughts is the idea of image, and he believes that a unique form of expression could be achieved through the rejection of ossified rhythms and embrace of visual images instead.

Pound began to come into contact with Hulme in 1909, as Pound was invited to join a new clique established by Hulme after he grew weary of the Poets' Club and left. Along with

doi:10.6342/NTU201801313

other rising intellectuals such as Francis W. Tancred, F. S. Flint, and Joseph Campbell, Pound regularly met with the group at a restaurant in Soho, London (Hughes 11). As compared with the Poets' Club, this new group was more radical in terms of its literary goals, for the members attempted to revolutionize English poetry by resorting to poetic images. In a short article "The History of Imagism," which first appeared as a notice in *The Egoist* in May 1915, F. S. Flint looked back on the beliefs and activities of the unnamed school of imagists formed by Hulme, thus providing some invaluable insight into the fledging stage of what would later be known as Imagism:

> I think that what brought the real nucleus of this group together was a dissatisfaction with English poetry as it was then (and is still, alas!) being written. We proposed at various times to replace it by pure *vers libre*; by the Japanese *tanka* and *haikai*; we all wrote dozens of the latter as an amusement; by poems in a sacred Hebrew form; . . . by rhymeless poems like Hulme's "Autumn," and so on. In all this Hulme was ringleader. He insisted too on absolutely accurate presentation and no verbiage . . . . (11)

Indeed, as Flint remembered, Hulme assumed the position of leader among the forerunners of Imagism, as his theorization of image marked the starting point of the movement, and his modern approach to poetry also encouraged Pound and the other Imagists to capture fleeting impressions and emotions with powerful images. In Hulme's understanding, "images in verse are not mere decoration, but the very essence of an intuitive language" (Hulme 135).

Influenced by Hulme's idea of absolute presentation of the subject without excess wordings, the Imagist movement was officially launched in 1912, spearheaded by a group of English and American poets who wrote free verses and were dedicated to clarity of expression through the use of precise visual images, including Ezra Pound, Hilda Doolittle, Richard Aldington, and F. S. Flint. Imagism is a revolt against the loosely abstract language

doi:10.6342/NTU201801313

and typically overt sentimentality of Romanticism. The movement is also characterized by its determination to reject regular number of syllables and fixed length of lines in poetry, as illustrated by Hulme in his lecture. To sum up, the Imagists desired to substitute superfluous, abstract, emotional terms and florid style with precise, concrete details from everyday life.

As mentioned previously in the opening paragraph of this chapter, Harriet Monroe's *Poetry* magazine offered a hospitable avenue for modernist poets to publicize their unconventional works and communicate their avant-garde thoughts on poetry. In the issue for January 1913, Pound contributed an editorial comment that immediately follows Hilda Doolittle's poems, in which he identifies a group of young artists as "Imagistes," including H. D. This was the first time Pound publically used the term Imagiste. He remarks that one of the key terms crucial to understanding Imagistes is "Precision" ("Status Rerum" 126). In the March issue of *Poetry* of the same year, Pound explains his conceptualization of Imagism as a proper movement in further detail. In "Imagisme," the three instructive principles of Imagism are pinned down as follows:

> 1. Direct treatment of the "thing," whether subjective or objective.
> 2. To use absolutely no word that did not contribute to the presentation.
> 3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of a metronome. (199)

Although the article was printed over the signature of F. S. Flint as a summary of a purported interview with an Imagiste so as to tease out some essential information about Imagism, it was actually a critical statement made by Pound. In order to make the Imagist credos appear as common features of a literary movement rather than some subjective personal judgments randomly made by himself, Pound strategically took the position of the alleged Imagiste interviewed by Flint (Ruthven 69-70). What immediately follows "Imagisme" in the same issue was "A Few Don'ts by an Imagiste," which was signed by Pound himself. Pound begins

doi:10.6342/NTU201801313

the article with his definition of an image as "that which presents an intellectual and emotional complex in an instant of time" (200). He then moves on to make a clear distinction between his usage of "complex" and that used in psychological terms, asserting: "It is the presentation of such a 'complex' instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits and space limits . . . " (200). Initially Pound preferred the French spelling Imagisme and Imagiste, so as to give the movement a French taste, yet the final suffix "-e" was dropped quickly and quietly. Also, the Frenchified terminology served as an acknowledgement of the Symbolist influence on Imagism at its earlier stage of development (Tryphonopoulos and Adams 227). The instantaneity and immediacy of artistic presentation are some of the primary concerns of Imagist poets, as they aspire to capture fleeting moments and conjure up emotional responses with natural objects gleaned from real life. In this sense, the aesthetic objectives and ideals of Imagism do overlap with those of Impressionism in painting to a certain degree, as indicated by Hulme in his lecture. To Pound, "[i]t is better to present one Image in a lifetime than to produce voluminous works" ("A Few Don'ts" 201).

With regard to rhythm and rhyme, Pound encourages aspiring Imagists to absorb the intellectual nourishment they need from foreign sources, because those verses are not confined by the conventions of English poetry, such as the metrical pattern of iambic pentameter and the verse form of ballad. "Don't chop your stuff into separate *iambs*," as he boldly demands (204). He emphasizes the significance of candidly presenting images with diverse enjambments to vary the movements of an imagist verse. Additionally, Pound makes some passing comments about translation in "A Few Don'ts by an Imagiste." He considers the visual impressions on the intended readers the essence of poetry that will not disappear or dissolve during the process of translation. Therefore, a good poet should make every endeavor to find the exact wording to adequately preserve compelling imageries. In Pound's

doi:10.6342/NTU201801313

view, "[t]hat part of your poetry which strikes upon the imaginative *eye* of the reader will lose nothing by translation into a foreign language; that which appeals to the ear can reach only those who take it in the original" (205). That is to say, the poetic cadence produced by a natural organic flow of varied lines in a vers libre poem can only be appreciated when the readers have direct access to the original texts. On the other hand, the visual effects created by a careful arrangement of images are capable of traversing linguistic boundaries.

One thing worthy of notice is the important impacts of Japanese haikus (俳句) on the development of Imagism. Pound first gained access to haiku poetry through Hulme and Flint during his regular meetings with the unnamed talking-and-dining society organized by Hulme. Haikus (alternatively called hokkus and haikais) are classical Japanese poems of 17 syllables in total, divided into three lines of five, seven and five syllables. The limited format of haikus requires poets to make effective use of poetic devices such as ellipsis, symbol, and image, often resulting in a highly condensed style of juxtaposed images (Miner 570). Acoustic harmony is usually taken care of in Japanese haikus by means of various rhetorical devices such as alliteration, consonance, assonance, and so forth. Nevertheless, the musicality of the Japanese poems was not the major attraction to the Imagists who had little understanding of the Japanese language. Instead, what drew Pound and his Imagist fellows to haiku poetry was its arresting pictorial quality. The terse and visual style of haiku poetry often suggests more than its literal meaning, yet avoids using overt figurative devices like allegories and metaphors. The dramatically intensified images concretized in haikus are central to Imagists' concern with instantaneous presentation.

Pound's "In a Station of the Metro," published in *Poetry* magazine in April 1913, is regarded as the quintessential embodiment of Imagism, as the free verse poem presents a brilliant juxtaposition of two images with utmost concentration:

IN A STATION OF THE METRO

doi:10.6342/NTU201801313

The apparition of these faces in the crowd;

Petals on a wet, black bough. (12)

The poem presents Pound's transcending experience of watching travellers' faces appear and disappear in a metro station in Paris in 1911. In his 1913 article "How I Began," first published in the June issue of *TP's Weekly*, Pound writes about the origin of the "Metro" poem. He describes how seeing a multitude of beautiful faces in a bustling metro station had left a lasting impression on him and evoked a sudden surge of ineffable sentiments. He also depicts his struggles to find the exact words and patterns to seize the transient moment. According to Pound, the accurate expression to convey his extraordinary metro contingency hit him all of a sudden, not in the form of verbal speech but "in little splotches of color." The influence of haikus during his composition process of the poem is addressed as well:

> The "one image poem" is a form of super-position, that is to say, it is one idea set on top of another. I found it useful in getting out of the impasse in which I had been left by my metro emotion, I wrote a thirty-line poem, and destroyed it because it was what we call work of "second intensity." Six months later I made a poem half that length; a year later I made the following *hokku*-like sentence [quotes "In a Station of the Metro"] . . . . In a poem of this sort one is trying to record the precise instant when a thing outward and objective transforms itself, or darts into a thing inward and subjective. (*New Selected Poems* 289)

The first draft of the poem contained thirty lines, but Pound was apparently unsatisfied with the aesthetic effect of "second intensity," which seemed to run counter with the Imagist doctrine of "direct treatment of the 'thing,'" so he went on to devise a reduced and intensified version. The 14-word-poem is extremely sensory in nature, allowing the readers to picture the intense scene in their minds. With a concrete and compelling superimposed image, the poem delicately illustrates an abstract emotional experience that epitomizes the ephemerality of life.

doi:10.6342/NTU201801313

The word “apparition” relates the rushing crowd in the metro station with the revenants roaming the underworld, capturing the sense of detachment and alienation commonly felt by urban dwellers living in an era of Industrialization. “Petals on a wet, black bough” is a suggestive image of the beauty, elegance and transience of life. The murky ambiance forms a harmonious balance with the Hades scene forged in the previous line. The poem is ostensibly about the feelings of astonishment and awe sensed by Pound upon his incidental encounter with a sea of strangers flashing before his eyes, yet it actually gives off a tinge of melancholy because the impermanence of the moment echoes with the fragility of life. The group of passengers spotted in that instant can only exist intactly in that brief glimpse, and they will never be exactly the same in any other speck of time and space. The beauty of the poem lies in the intriguing connection between a fast-paced metropolitan scene and a silhouette-like image of nature.

Furthermore, “In a Station of the Metro” demonstrates Pound’s poetic technique of “superposition,” namely the act of setting one idea on top of another by simultaneously presenting two different scenes or objects in an instant image, which very much resembles the cinematic technique of montage, or “the juxtaposition of two separate shots by splicing them together,” as explained by Sergei M. Eisenstein in *The Film Sense* (7). Pound’s idea of superposition is also somewhat related to the photographical jargon “superimpose,” which means to place one image over another for dramatic effects. Superposition does not merely refer to the simple act of adding one shot or image to another; what matters is not the sum of the images quantitatively, but how such a meticulous juxtaposition creates a new sensorial experience qualitatively—the merged image is comprised of distinctive elements, yet it also simultaneously stands as an independent collage of totality. The peculiar beauty in the unstated resemblance between the faces of the crowd in the metro station and the petals attached to a damp bough is the result of planes in relation; they are beautiful because their

doi:10.6342/NTU201801313

diverse planes overlie in a certain manner. The superposition of the two planes forms a radiant node or cluster from which poetic energy and beauty sprout incessantly (Yip 23).

In 1914, Amy Lowell joined the forces of the Imagist school, which was then directed by Pound. Along with some other Imagist poets, she contributed one of her works to *Des Imagistes*, an anthology assembled and edited by Pound. Since the participants of Imagism began to envision different directions for the future of the movement, disputes started to brew. As an upper-class Bostonian socialite who was enthralled by Imagist poetry, Lowell decided to use her wealth to "establish a semblance of 'democracy' among the discontented Imagists" by publishing a different set of anthology titled *Some Imagist Poets*, making her the new spokesperson of Imagism (Morley 239). Thereafter Lowell began to assume leadership of the movement. The poems selected by Lowell failed to meet Pound's Imagist standards, as they appeared to move away from the original precepts of Imagism set down by Flint and Pound. After some fierce quarrels with Lowell, Pound derisively coined the term "Amygism" to parody and mock her editorial taste. Unable to tolerate Amygism, Pound eventually began to gravitate towards the cubism-inspired movement called Vorticism, changing the term "image" to "vortex."

2.2 Pound and Vorticism

Pound turned to Vorticism while he was still involved in Imagism. His official withdrawal from Imagism occurred in midsummer 1914, when Amy Lowell proposed her plan to adopt a "democratized committee" to select the poems for her Imagist anthology, and was met by Pound's rejection, as he believed such a committee could not ensure the quality of the selected poems and would likely tarnish the ideals of Imagism (*Selected Letters* 38). In a letter written to Harriet Monroe in 1915, Pound recalled his confrontation with Lowell, resentfully saying: "If I had acceded to A.L.'s proposal to turn 'Imagism' into a democratic

doi:10.6342/NTU201801313

beer-garden, I should have undone what little good I had managed to do by setting up a critical standard" (48). No longer able to implement his Imagist creeds on the school and also short of financial resources to endorse an anthology of his own, he eventually decided to separate from the movement and go his own way. Additionally, Pound's poetics was undergoing some obvious changes by that time. He later commented on his dissociation with the Imagism: "Imagism was a point on the curve of my development. Some people remained on that point. I moved on" (qtd. in Hughes 38). Pound began to develop a more expressive, dynamic, or even violent tone in poetry, drifting apart from the calmness and serenity of Imagism. In the meanwhile, he started to befriend a group of avant-garde artists whose works were characterized by an extensive application of abstract geometrical patterns, including Wyndham Lewis, Henri Gaudier-Brzeska, Edward Wadsworth, C. R. W. Nevinson, and William Roberts. Among these artists who were dubbed as the English Cubists, Pound was particularly fascinated by Lewis and Gaudier, with whom he formed profound friendships. Both Lewis and Gaudier placed more emphasis on abstract relationships of line, colors, planes, and masses over extended consideration of "subject" and "meaning," which in part helped to facilitate Pound's transition from Imagism to Vorticism (Wees 60).

As the chief editor of the *Blast* magazine, Lewis was the actual leader of the Vorticism movement. The preface entitled "Long Live the Vortex!" is a short article written by Lewis, in which he delineates the objectives of Vorticism as well as the targets that the movement seeks to attack, such as education, standardization, and academic. He also makes a list of a sequence of movements that Vorticism opposes to, including Romanticism, Naturalism, and Impressionism. The radical and somewhat violent nature of Vorticism is further demonstrated in the manifesto that follows Lewis's introduction. Each page of the manifesto consists of a dramatic piece of graphic design, together making a long list of movements, individuals, objects, values, institutions, etc. that Vorticists love and hate. For instance, Vorticists'

doi:10.6342/NTU201801313

repulsion towards the Victorian era is shown by the statement "BLAST years 1837 to 1900," and the corresponding "BOURGEOIS VICTORIAN VISTAS" are also blasted (Lewis 13). On the other hand, industrial products such as ports and machines are blessed (24). Pound had been involved in the movement since its commencement. Not only had he signed his name in the end of the manifesto as an act of endorsement, but he also made a significant contribution by coming up with a unique symbol for the movement—the "Vortex"—thus setting Vorticism apart from other related or similar "isms" of that time, such as Cubism and Futurism. In a letter to John Quinn, Pound uses the term vortex to refer to the special feature he noticed in Lewis's paintings, praising Lewis's talent as comparable with that of Picasso:

> It seems to me that Picasso alone, certainly alone among the living artists whom I know of, is in anything like the same class. It is not merely knowledge of technique, or skill, it is intelligence and knowledge of life, of the whole of it, beauty, heaven, hell, sarcasm, every kind of whirlwind of force and emotion. Vortex. That is the right word, if I did find it myself. (*Selected Letters* 74)

Furthermore, Pound contributed his essay "Vortex" to the 1914 issue of *Blast*, which helped to give vortex a more clear-cut definition and also formulate some of the most fundamental principles for Vorticism. In the article, Pound defines the vortex as "the point of maximum energy," and goes on to say that "[i]t represents in mechanics, the greatest efficiency" (Lewis 153). Energy and motion are some of the core concepts of Vorticism. The "point" from which fully charged energy radiates is the present, or the immediate experience, and as the flicker of energy wanes away after reaching its peak, the vortex loses its power and meaning. Therefore, Pound concentrated on "the primary pigment," or the very first sensory contingency that enters a poet's consciousness. For him, "[e]very conception, every emotion presents itself to the vivid consciousness in some primary form" (153). Pound's accentuation of the primary pigment is related to his insistence on forging "In a Station of the Metro" into

doi:10.6342/NTU201801313

its final appearance—the densely concentrated, superimposed haiku-like poem. In addition, Pound makes a distinction between passively observing and "RECEIVING impressions" and proactively "DIRECTING a certain fluid force against circumstance," which could be seen as his disengagement from the earlier Imagism (153). Even though Pound sought to move from Imagism to Vorticism at this point, Vorticism is arguably a derivation of, or a successor to Imagism, for both movements share some common ground, especially in terms of their mutual emphasis on images, as borne out by the Pound's Vorticist statement: "The primary pigment is the IMAGE" (154). In fact, Pound acknowledges that Imagism is one of the ancestries of Vorticism, reiterating the Imagist definition of the image as "that which presents an emotional complex in an instant of time" (154). Other intellectual sources that provide the movement with the artistic momentum it needed include Walter Pater, Pablo Picasso, and Wassily Kandinsky.

In another article "Vorticism," first published in the *Fortnightly Review* in September 1914, Pound elaborates more on the complex relationship between Imagism and Vorticism. According to Pound, "Imagisme, in so far as it has been known at all, has been known chiefly as a stylistic movement, as a movement of criticism rather than of creation" (*Gaudier-Brzeska* 82). This point of view aligns with his understanding of Vorticism as a more direct and active movement of conception, as Vorticists are known to rely on their instinctive faculty of senses and encouraged to use only the primary medium of art. Pound again recounts his mesmerizing metro experience in Paris, and he contemplates on the epiphanic moment that stroke upon him on his way home:

> That evening, in the Rue Raynouard, I realized quite vividly that if I were a painter, or if I had, often, *that kind* of emotion . . . I might find found a new school of painting, of "non-representative" painting, a painting that would speak only by arrangements in colour. (87)

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Pound's notion of non-representative painting is probably an innuendo to criticize the opposite kind of representative painting as exemplified by Impressionism. Similarly, Gaudier-Brzeska had made a statement that resonated with Pound's Vorticist idea of consciously engaging in the arrangement of forms, instead of merely reflecting or representing objects or circumstances as they are in reality. In one of his writings about vortex drafted in the trenches, Gaudier-Brzeska asserts: "I SHALL DERIVE MY EMOTIONS SOLELY FROM THE ARRANGEMENT OF SURFACES, I shall present my emotions by the ARRANGEMENT OF MY SURFACES, THE PLANES AND LINES BY WHICH THEY ARE DEFINED" (28). For Vorticists like Gaudier-Brzeska and Pound, it appears that emotional depth cannot be probed a priori, as emotions are always already on the surface, and can only be externalized through careful arrangement of exterior features.

Moreover, Pound effaces the Symbolist and metaphorical connotations of imagery, offering an energized definition of an image instead:

> The image is not an idea. It is a radiant node or cluster; it is what I can, and must perforce, call a VORTEX, from which, and through which, and into which, ideas are constantly rushing. (92)

For Pound, the renewed interpretation of an image as a dynamic vortex should not be mistaken as an equivalent of a philosophical idea. Rather, it should be understood as an electrified cluster of words or thoughts that revolves around a center—be it a place, a person, or an object—and draws in whatever comes near (Gentzler 17). In sum, the key concepts to understanding the underlying aesthetics of Vorticism are energy and dynamics, as Pound believed that different means of expression would result in relatively different degrees of artistic intensity, and the objective of Vorticism is to yield the most intensive possible art piece by actively and creatively organizing the relations between various forms, instead of producing a realistic portrait that merely imitates the outward appearance of the external

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world.

In *ABC of Reading*, published almost two decades after Pound's authoritative Imagist anthology *Des Imagistes* first appeared, Pound perceives Imagism from a retrospective view, asserting:

> The defect of earlier imagist propaganda was not in misstatement but in incomplete statement. The diluters took the handiest and easiest meaning, and thought only of the STATIONARY image. If you can't think of imagism or phanopoeia as including the moving image, you will have to make a really needless division of fixed image and praxis or action. (52)

In other words, Vorticism is intended as a comparatively more comprehensive aesthetic movement that encompasses both static and moving images, thus capable of bridging the differences between poetry, visual arts, and music yet without actually lumping them all together as a whole. Therefore, the impacts of Vorticism have spread beyond the realm of literature, extending to a great many domains such as painting, design, sculpture, and typography. Drawing on the Cubist employment of fragmentation and the Futurist fascination with speed, Vorticism developed a unique style that combines dynamism and stillness. Specifically, Vorticism attempts to capture movement in an image. In terms of literature, Vorticist poetry focuses on capturing the movement and stillness within juxtaposed images.

In addition, the movement attempts to relate art to Industrialization. It opposes 19th-century sentimentality and celebrates the energy of machines and machine-made products. The productive as well as destructive potentialities of machines are highly celebrated by Vorticists. Violently pared down patterns that come in the form of patches of bright colors and intersections of geometrical shapes are used in Vorticist artworks to suggest the hard-edged-ness and angularity suggested by the machine age. Ironically, the demise of the movement is also largely due to machines, as the brutality and horror of World War I had

doi:10.6342/NTU201801313

caused many of the Vorticist artists to reconsider the role of machines in modern life. Moreover, the war killed off some of the most crucial members of the movement—Henri Gaudier-Brzeska and T. E. Hulme. Even though Pound and Lewis continuously showed their support for Vorticism after the war ended, it seems that the war had devoured the movement's raison d'être by materializing what Vorticists aimed to achieve in theory and art. In 1920, Lewis sought to resuscitate the moribund Vorticism by organizing an exhibition with the Group X—a circle of British artists who shared similar beliefs with the pre-war Vorticists—yet nothing really came out of it. The war had dampened the movement's enthusiasm for machinery and resulted in the dissipation of the group.

2.3 Melopoeia, Phanopoeia, and Logopoeia

In 1927 Pound composed an article titled "How to Read," in which he illustrates upon his idea of "energized" or "charged" language, and further proposes an intriguing trinity of terms to discuss poetry as well as poetry translation: melopoeia, phanopoeia, and logopoeia. According to Pound's rhetorical viewpoint on the essence of poetry, the distinctive features of the three respective poetic categories are closely related to their translatability. Melopoeia refers to a set of "charged" words with some "musical property" that directs or bears the meaning of these words, and the acoustic poetic features such as sound and rhythm can induce certain emotional correlations (*Literary Essays* 25). Phanopoeia represents "a casting of images upon the visual imagination," which could be seen as an echo back to Pound's earlier Imagist and Vorticist poetics, as creating phanopoeia means the act of throwing fixed or moving object(s) onto the plane of visual imagination (25). Logopoeia is "the dance of the intellect among words," or as per his relatively less opaque explanation provided immediately afterwards:

> [I]t [logopoeia] employs words not only for their direct meaning, but it takes

doi:10.6342/NTU201801313

> account in a special way of habits of usage, of the context we *expect* to find with the word, its usual concomitants, of its known acceptances, and of ironical play. (25)

In plain words, logopoeia is a kind of poetry that uses words for more than just their literal meaning, simultaneously evoking emotional correlations with melopoeia and arousing visual imagination with phanopoeia. Fundamentally speaking, this taxonomy divides poetry into three kinds, that is to say, poetry as music, poetry as picture, and poetry as abstract argument or idea. The former melopoeia and phanopoeia have sensory effects on the intended audience or readers, as the appreciators of these two kinds of poetry are psychologically stimulated to hear or see things in their minds via the musically and visually expressive channels of poetry. Contrastively, logopoeia has a contextual or intertextual effect, as the meaning cannot be derived from merely deciphering the external textual presentation of the poem. Instead, the audience is expected to draw clues from obscure allusions and resort to their knowledge about the circumstances from which the text is produced.

For Pound, the tonal qualities of a melopoeia poem can be appreciated by someone "with a sensitive ear," even though he or she has no direct access to the language in which the poem is originally composed (25). However, it is difficult, almost impossible, for the aural beauty of melapoeia to overcome the obstacles posed by linguistic and cultural barriers. "It is practically impossible to transfer or translate it [melopoeia] from a language to another, save perhaps by divine accident, and for half a line at a time," so claims Pound (25). On the other hand, phanopoeia can be kept intact through translation in most cases. He even goes so far as to claim that "it is practically impossible for the translator to destroy it [phanopoeia] save by very crass bungling, and the neglect of perfectly well-known and formulative rules" (25). Logopoeia is the most recent type of poetry, and is perceived by Pound as the "most tricky and undependable mode" (25). Like melopoeia, logopoeia does not translate well either, yet

doi:10.6342/NTU201801313

"the attitude of mind it expresses may pass through a paraphrase" (25). By way of explanation, it is possible for a translator to retrieve or restore the state of mind of the original author by resorting to similar sensorial or emotive experiences familiar to the target culture.

Pound's classification and elucidation of melopoeia, phanopoeia, and logopoeia could be helpful for the scope of this study. Firstly, the discussion on the categorization of poetry is one of Pound's few discourses to explicitly deal with the intricate interconnections between poetry and translation. He reflected his thoughts on the translatability and untranslatability of poetry by exploring different dimensions of poetic media and subjects. Secondly, since Pound's poetry and translation have been inextricably intertwined throughout his literary career, it is reasonable and justifiable to examine his translation works in alignment with his discernment of poetry. Nevertheless, since Pound did not have a systematic comprehension of the Chinese language during the time he translated the *Cathay* poems, it is unlikely for him to have any clue about the acoustic features of neither the selected Chinese poems nor the Chinese characters that form the poems. Therefore, melopoeia would not be the focal point in the cross-textual analysis. Notwithstanding, the concepts of phanopoeia and logopoeia could help lend some incisive insight into Pound's manipulative translation of Chinese poetry that presumably serves as the theoretical backdrop for the formulation of his poetics.

2.4 The Energy of Language and Luminous Detail

Throughout Pound's literary career, he consistently described poetry as a matter of energy and action. In his 1913 essay "The Serious Artist," Pound writes:

> We might come to believe that the thing that matters in art is a sort of energy, something more or less like electricity or radioactivity, a force transfusing, welding, and unifying. A force rather like water when it spurts up through very bright sand and sets it in swift motion. You may make what image you like. (*Literary Essays*

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49)

He then goes on to question: “What is the difference between poetry and prose? I believe that poetry is the more highly energized” (49). Pound’s fondness of linguistic energy and charged language is manifest in his active participation in the Vorticist movement, as he expanded the definition of an image to “a radiant node or cluster,” or “a point of maximum energy” (*Gaudier-Brzeska* 92; Lewis 153). For Pound, one of the signs of good poetry is whether it can reflect words in action and action in words. Pound’s emphasis of energy and electricity in poetry could be seen as his aversion towards the traditional way of using indirect, sentimental, and representational language to create lyrical poetry. In fact, Pound considered the best poetry to be presentational rather than descriptive or representational. In his seminal Imagist essay “A Few Don’ts by an Imagiste,” he makes a clear distinction between the starkly different aesthetic experiences induced by a piece of realistic painting and a Shakespearean poem: “When Shakespeare talks of the ‘Dawn in russet mantle clad’ he presents something which the painter does not present. There is in this line of his nothing that one can call description; he presents” (203). Specifically speaking, language does not represent energy, nor does it refer to energy; in fact, language itself embodies energy. This explains Pound’s constant stress of finding the most precise and definite image or vortex when composing poetry, as the node is the intersection where different thoughts meet and crisscross, gathering forces from its surroundings and emanating artistic energy from the center where ideas rush and collapse into one another. In Pound’s view, the truly important thing in poetry is to keep the level of energy as high as possible, and the way to achieve this is to employ juxtaposed images, overlapping planes, and the arrangement of forms as the primary pigment.

Pound’s notion of the energy of language is pertinent to the concept of Luminous Detail (Pound capitalized the term the first time it appears in the article “I Gather the Limbs of Osiris”), so in order to have a better grasp of Pound’s discourse on energy, it would be

doi:10.6342/NTU201801313

necessary to also take into account his method of luminous detail. In "I Gather the Limbs of Osiris," which first appeared in *The New Age* in twelve parts from November 1911 to February 1912, Pound proposes the method of luminous detail:

> [A] method most vigorously hostile to the prevailing mode of today—that is the mode of multitudinous detail, and to the method of yesterday, the method of sentiment and generalization. (*Selected Prose* 21)

There is a clear distinction between luminous detail and multitudinous detail. The former refers to the utmost condensed image or vortex that suggests considerably more than its literal meaning, because it is to a certain degree connected to the world, the universe, and the collective experience shared by humanity. Luminous detail helps create a gravitational center where the alluded cultural and historical connections orbit around it. Multitudinous detail, on the other hand, refers to the discursive enumeration of redundant trivialities without a glowing node from which artistic energy sprouts out. If luminous detail should be characterized by its luminosity, or its capability to illuminate and enlighten upon the psyche, then multitudinous detail would be marked by its common mediocrity, as its vague multiplicity prevents the readers from stimulating their senses and seeing things from the sharp perspective of an acute poet. In fact, Pound's comments on the energy of language and luminous detail have paved way for his Imagist and Vorticist propagandas. The poetic credos that he so enthusiastically promoted and practiced basically share a common philosophical foundation, that is, what differentiates good poetry from their commonplace counterparts is whether it consists of energized images and charged words that enable the poem to glow with transcendental connections.

Pound's prioritization of definiteness, preciseness, and accuracy over vagueness, indirectness, and uncertainty is also demonstrated by his statement in the aforementioned article:

doi:10.6342/NTU201801313

> As for myself, I have tried to clear up a certain messy place in the history of literature; I have tried to make our sentiment of it more accurate. Accuracy of sentiment here will make more accurate the sentiment of the growth of literature as a whole, and of the Art of poetry . . . . The artist seeks out the luminous detail and presents it. He does not comment. His work remains the permanent basis of psychology and metaphysics. (23)

Again, he accredits the artistic act of presentation rather than representation. Great art should not be didactic; it should be an honest reflection, or a transparent distillation of an objective contingency that resonates with the universal minds. Speaking of the specific technique to obtain such effects in poetry, Pound makes the following comment: "As for the arts and their technique—technique is the means of conveying an exact impression of exactly what one means in such a way as to exhilarate" (33). By claiming that an artist should express exactly what he or she means, Pound again prioritizes exactitude over suggestiveness. As an advocate of precision, what he aspired to achieve in his own poetry is to exhilarate his readers with abundant flows of energy.

Additionally, Pound acknowledged the importance of intertextuality and contextuality in the making of great poetry. In terms of poetry, a web of words are more than a random combination of symbols suggestive of their usual meanings; they also serve powerful functions that invoke subtle interrelations with the larger systems of cultural and literary traditions. The kernel of a poem is the emotions energized by the masterly use of words, and so what the poet should be concerned about is not the linguistic features of words or characters, but the practical function these semiotic combinations serve in a literary text, that is, how words manage to act as a momentum that propels and energizes the text. In the same article, Pound provides his one-of-a-kind view on the kinetic potential of language:

> Let us imagine words are like great hollow cones of steel of different dullness and

doi:10.6342/NTU201801313

> acuteness; I say great because I want them not too easy to move; they must be of different sizes. Let us imagine them charged with a force like electricity, or, rather, radiating a force from their apexes—some radiating, some sucking in . . . . thus three or four words in exact juxtaposition are capable of radiating this energy at a very high potentiality; mind you, the juxtaposition of their vertices must be exact and the angles or "signs" of discharge must augment and not neutralize each other. This peculiar energy which fills the cones is the power of tradition, of centuries of race consciousness, of agreement, of association; and the control of it is the "Technique of Content," which nothing short of genius understands. (34)

It is interesting that Pound seemed to be aware of the energetic power of poetic language several years before he officially came up with the notion of vortical image after he befriended the *Blast* community. In order to charge words with the maximum energy via the meticulous construction of the luminous detail, or in another Poundian synonym, the primary pigment, the poetic genius needs to have some perspicuous transcendental and transhistoric knowledge, or some penetrating insight into the circumjacent conditions associated with the text to be created. This dynamic view on poetic language is pertinent to the concept of logopoeia, which has already been expounded in the previous section. According to Pound, logopoeia, or "the dance of the intellect among words," does not translate well (*Literary Essays* 25). However, he did not eliminate every possibility in accomplishing such a task. Since the state of mind of the poet is built upon the "power of tradition, of centuries of race consciousness, of agreement, of association," what the translator should bear in mind when engaging in poetry translation is the preexisting consciousness, as well as the implicit cultural concomitants interspersed in the text. In other words, what can be achieved by translation is not the reduplication of words ad verbum, but the reconstruction of the broader meaning that stems from a particular historical context. By discerning the luminous detail from

doi:10.6342/NTU201801313

multitudinous detail, it is possible for the translator to capture and restore the energy of the original with a similarly energized translation.

Indeed, Pound did not only incorporate the energy of language in his poetry composition, but he also applied the concept to his translation as well. He sought to obtain the effect of charged language and exact expression of meaning in both his poetry and translation. His theory of language energy explores the flexibility and potentiality of poetic language, and thus initiates a new electrified way of perceiving and translating poetry. Translation scholar Jeremy Munday noticed how the energy of language played a significant part in Pound's experimental translation. In his book *Introducing Translation Studies: Theories and Applications*, Munday comments:

> Although Pound's focus may have altered throughout his long active years, he was always experimental, looking at the expressive qualities of language, seeking to energize language by clarity, rhythm, sound and form, rather than sense. His "reading" of Chinese ideograms is typical of his imagist approach, privileging the creative form of the sign, capturing the energy of the thing or event pictured. (168)

To Pound, it is the responsibility of the translator to transfer the dynamic content brimming with emotional intensity to the target readers. Therefore, rather than rigidly remaining faithful to the verbal or formal aspect of the source text, Pound emphasized the importance of translating the spirit and atmosphere of the original. After acquiring Fenollosa's notes, Pound began to develop a new kind of energetic expressiveness in language and a new way to energize words in poetry. His enthusiastic embrace of Chinese characters and poetry came as no surprise, considering his interest in creating energetic poetry with luminous details and concrete images. For Pound, Chinese characters, or in his wording Chinese ideograms, "represented not meanings, not structures, but things, or more importantly, *things in action*, in process, things with energy, their form. Words, according to Pound, were always seen in a

doi:10.6342/NTU201801313

network of relations . . . ” (Gentzler 18). Though he barely had any knowledge about the Chinese language at the time, he deduced a unique pattern from Chinese that articulated his theory of language energy, upon which he would later found the ideogrammic method, which will be elucidated in the next section.

2.5 Fenollosa, Pound, and the Ideogrammic Method

To properly understand Pound’s ideogrammic method, we must first start by examining the essay *The Chinese Written Character as a Medium for Poetry*. The essay was originally written by Ernest Fenollosa, and the manuscripts were bestowed upon Pound during his meeting with the author’s widow Mary Fenollosa in London in 1913, along with the large piles of the late Sinologist’s study notes on Chinese and Japanese language, art, literature, and philosophy. After Pound’s editing work, the essay made its first appearance in four successive issues of the *Little Review* in 1919, and was included in Pound’s prose collection *Instigations* in 1920 (Saussy et al. 4). In *The Chinese Written Character*, Fenollosa calls for a new way to revitalize English poetry, which was derived from his reading and apprehension of the Chinese language. He illustrates on the fundamental differences between the Eastern and Western way of reflecting the world and human thoughts by their respective language systems, with the former being pictorial and concrete, while the latter being phonetic and flaky. For Pound, Fenollosa’s manifesto on Chinese seemed to deserve the status of a modernist *Ars Poetica*, as demonstrated in his preface to the essay:

> We have here not a bare philological discussion, but a study of the fundamentals of all aesthetics. In his search through unknown art Fenollosa, coming upon unknown motives and principles unrecognized in the West, was already led into many modes of thought since fruitful in “new” Western painting and poetry. He was a forerunner without knowing it and without being known as such. (Fenollosa 3)

doi:10.6342/NTU201801313

Fenollosa's strong emphasis on the precision and concreteness of poetic language paralleled with Pound's Imagist and Vorticist poetics during the 1910s, so Pound must have felt more than thrilled to find out that Fenollosa's essay contained a great deal of what he needed to confirm his aesthetic beliefs. For Pound, Fenollosa was a prescient prophet who foresaw the advancement of 20th century Modernism: "The later movements in art have corroborated his theories" (3).

Fenollosa believes that the pictorial quality of Chinese enables its language users to capture successive actions with specific arrangement of various characters, which very much resembles Pound's notion of seizing dynamics with highly energized words. Fenollosa explains his idea of continuity in language with an example of three successive Chinese characters: 人(man)見(sees)馬(horse). In English, the somewhat odd phrase "man sees horse" is nothing but a conjuncture of three random phonetic symbols. Nonetheless, the Chinese counterpart 人見馬 denotes an active natural process that encompasses the visual reality of actions. If we read the jointed Chinese characters from left to right, we first spot a man standing on his two legs. Next, we follow the man's physical movement and see him standing up straight with his eye widely open. Finally we realize that the object towards which he directs his gaze is a horse running with its four legs. In Fenollosa's point of view, "Chinese notation is something much more than arbitrary symbols. It is based upon a vivid shorthand picture of the operations of nature" (8). Since the three characters share a similar visual feature, that is, they all have legs, it is implied that both the man and the horse in question are alive creature involved in a series of rapid actions, thus evoking a "continuous moving picture" in the readers' minds (9). The pictorial nature of Chinese is quite different from the kind of representational art as embodied by Impressionistic painting. Chinese writing is a compelling mixture of static and moving images, an amalgamation of stillness and movement. This line of logic echoes with Pound's belief of using the dynamic image as the primary

doi:10.6342/NTU201801313

pigment pregnant with maximum energy. Fenollosa makes an interesting comment with regard to the ostensibly antithetic yet genuinely harmonious coexistence of vividness and mobility in Chinese: “In reading Chinese we do not seem to be juggling mental counters, but to be watching *things* work out their own fate” (9).

In addition, Fenollosa heralded Pound poetic technique of superposition, but it is referred to as “compounding” in his essay. According to Fenollosa, the making of Chinese ideographs largely depends on a process called compounding, which does not mean a random summation of different elements, but a meaningful juxtaposition of related objects, thus creating emphatic effects in poetry. “In this process of compounding, two things added together do not produce a third thing but suggest some fundamental relation between them” (10). He gives the example of the word “messmate” to clarify his point, as he interprets the corresponding Chinese ideograph 伙 as a compounded ideograph of a man standing by a fire. For Fenollosa, Chinese characters are like superimposed photomontages evincing natural processes in movement, and they can be disassembled into a series of interrelated elements. He discerns a kind of internal compositionality and mobility in Chinese ideographs:

> A true noun, an isolated thing, does not exist in nature. Things are only the terminal points, or rather the meeting points, of actions, cross-sections cut through actions, snap-shots. Neither can a pure verb, an abstract motion, be possible in nature. The eye sees noun and verb as one: things in motion, motion in things, and so the Chinese conception tends to represent them. (10)

In Fenollosa’s view, it seems rather meaningless for Western grammarians to strictly differentiate nouns from verbs, because in nature every entity is inseparable from motion, and so Chinese could be a new poetic medium that is closer to reality, or the natural way things work in real world. He then discloses what he considered the universal truth in all languages—that all sentences and utterances are incomplete in some sense and constantly

doi:10.6342/NTU201801313

evolving: “The truth is that acts are successive, even continuous . . . motion leaks everywhere, like electricity from an exposed wire” (11).

Furthermore, Fenollosa gives several examples that clearly presage Pound’s ideogrammic method. Rather than taking the Chinese character 有 as a semantic equivalent of the English verb “have,” Fenollosa asserts that the character is a visual sketch that implies something much more concrete, as it seizes the action of “snatch[ing] from the moon with the hand” (15). Fenollosa then goes on to provide his viewpoint on the proper way to translate Chinese:

> In translating Chinese, verse especially, we must hold as closely as possible to the concrete force of the original, eschewing adjectives, nouns and intransitive forms wherever we can, and seeking instead strong and individual verbs. (15-16)

Since Pound was ignorant of Chinese then, it would not be unreasonable to assume that Fenollosa’s passing comment on Chinese-English translation might have exerted some influence on Pound. Another example that also paves way for the inception of the ideogrammic method is given at the end of the essay: 日(sun)昇(rise)東(east), which according to Fenollosa is a dynamic image that imitates scenery of the dawn breaking from the east. The ideograph 日 is a pictorial symbol of the sun. The character in the middle 昇 is regarded as a superimposed sign suggesting that the sun is slowly rising above the horizon, and the vertical and tilted lines imply that the landscape is dotted by some trees. The third character 東 is seen as an ideogram that depicts the scene of the sun being tangled up behind the tree. Taken together, the successive sequence of characters are a collaged image of three respectively superimposed ideograms that perfectly crystalizes “things in motion” and “motion in things,” an intriguing combination of Chinese characters that envisages Pound’s Imagism, Vorticism, and the ideogrammic method, as substantiated by Fenollosa’s ending remarks: “This is but a beginning, but it points a way to the method, and to the method of

doi:10.6342/NTU201801313

intelligent reading" (33).

In *ABC of Reading*, published more than a decade after *The Chinese Written Character as a Medium for Poetry*, Pound officially puts forward the term "ideogrammic method," referring to it as "the method of science" (26). Concurring with Fenollosa's notion that languages should reflect the way things work in nature, Pound claims that the proper method for studying poetry should be like the way biologists study life forms through a microscope—"careful first-hand examination of the matter, and continual COMPARISON of one 'slide' or specimen with another" (17). By making such an analogy, Pound bridges the long-existing gap between literary art and science. Objective and empirical observations are prioritized over remote second-hand records. Though Pound had come up with a great variety of terminologies to address his ideas on poetic art, one of the constants that remains persistent in his thinking is his insistence on concreteness and hostility towards abstraction, and without exception his ideogrammic method complies with this parameter. In fact, he praises Fenollosa for being a pioneering figure to analyze languages in such an objective manner that resembles a scientist conducting an experiment in a laboratory: "The first definite assertion of the applicability of scientific method to literary criticism is found in Ernest Fenollosa's *Essay on the Chinese Written Character*" (18). Reexamining Fenollosa's thinking on the nature of Chinese in retrospect, Pound realized how farsighted Fenollosa was, as the slim volume that Pound edited from Fenollosa's manuscripts later turned out to become the cornerstone for Pound's ideogrammic method:

> Fenollosa's essay was perhaps too far ahead of his time to be easily comprehended. He did not proclaim his method as a method. He was trying to explain the Chinese ideograph as a means of transmission and registration of thought. He got to the root of the matter, to the root of the difference between what is valid in Chinese thinking and invalid or misleading in a great deal of European thinking and

doi:10.6342/NTU201801313

language. (19)

In fact, the method that Fenollosa had yet to nominate and publicize due to his early death is the scientific method of absolute precision that Pound christened as the ideogrammic method in *ABC of Reading*; it is a method opposite to "the method of abstraction" (20). As far as Pound was aware, Fenollosa's method of science was drawn from "the way the Chinese go about it in their ideograph or abbreviated picture writing" (20). It is unsurprising that Pound held Fenollosa in high esteem for coming up with the method of science, because it is basically homologic with Pound's method of luminous detail, or the poetic practice of energizing words with utmost concision.

In Pound's view, the ideogrammic method can be understood as a compositional technique that articulates or presents a certain idea through a careful accumulation of multiple particulars (Cordell 243). Based upon an example given by Fenollosa in *The Chinese Written Character*, Pound further elaborates on the ideogrammic way of compiling interrelated particulars into a new juxtaposed entity:

> He [a Chinese person] is to define red. How can he do it in a picture that isn't painted in red paint?
>
> He puts (or his ancestor put) together the abbreviated pictures of
>
> ROSE CHERRY
>
> IRON RUST FLAMINGO (22)

The four seemingly irrelevant items—rose, cherry, iron rust, and flamingo—are clustered together into a new group, as they all share the scientifically observable feature of redness. Therefore, "[t]he Chinese 'word' or ideogram for red is based on something everyone KNOWS" (22), even though redness appears to be a relatively more abstract feature, as compared to palpable objects such as a horse or the sun. The ideogrammic method can be regarded as a recapitulation of Pound's past poetics up to the 1930s, because it refers to the

doi:10.6342/NTU201801313

act of compiling dispersed elements in such a conscientious manner that it charges the new collaged image with energy; it enables a sequence of interrelated objects to evolve naturally, to act out their own fate as they would in nature. The ideogrammic method is "the RIGHT WAY to study poetry, or literature, or painting," as Pound proclaims (23). Whether an abstract statement or utterance has face value depends on the existence of corresponding facts or objects that can be located in nature. "A general statement is valuable only in REFERENCE to the known objects or facts," so avers Pound (26). Just as the image, or vortex, or luminous detail, the ideogram stands for a dynamic node where different streams of ideas or concepts rush and collide into each other, radiating energy from the center.

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Chapter 3 Rethinking Translation in a Poundian System

This chapter attempts to outline the theoretical framework upon which this thesis will develop its contextual and textual analyses. The fundamental analytic scheme of this thesis is indebted to André Lefevere's cultural model, which addresses the pervasive phenomena of manipulation in translation. Therefore, the chapter begins with a brief history of the cultural turn in translation studies, from which the Manipulation School, spearheaded by André Lefevere, Susan Bassnett, and Theo Hermans, garnered its nourishment and impetus. The significance and key concepts of Lefevere's manipulation theory will be explained, as it enables us to circumvent the shortcomings of traditional prescriptive approaches which place excessive emphasis on formal equivalence while neglecting the more comprehensive socio-cultural aspects of translation. In Lefevere's view, translation is a highly manipulative act of rewriting mainly regulated by three socio-cultural factors, that is, ideology, dominant poetics, and patronage, and so any piece of translation work yielded from a specific socio-historical background is bound to reflect a certain ideology and poetics.

Since the thematic focus of this thesis is the way Pound projected his construction of the East as the cultural Other and his modernist poetic thoughts onto his translation activity, the Lefeverian notions of ideology and poetics would be more pertinent to this study, and would thus be emphasized more than the other elements, such as patronage, universe of discourse, and language. Even though patronage inevitably plays a crucial part in dictating what would be accepted as canons compliant with certain ideology and poetics in a given culture, it is the transformation of cultural images under the service of power in Pound's rewriting as well as the ensuing intercultural ramifications that remain the focus of this study. The regulative power of patronage on the outcome of translation exerted by individual or groups of persons, educational institutions, or publishers falls out of the purview of this study, and could be developed into a great deal of other research projects. Additionally, given that the thesis is

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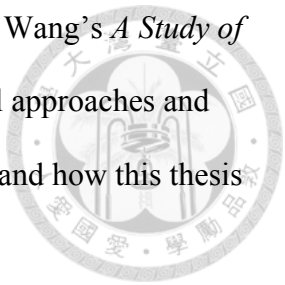
mainly concerned about the way Pound created or represented Chinese images in *Cathay*, the issue of representing the Other through the act of cultural representation will be addressed. Since translation is at its core an act of reciprocal interpenetration between different cultures, cultural representation facilitated by various forms of constructed images has consistently remained one of the central concerns of translation studies. The intertwined relations between cultural representation and Pound's transnational and translational intermediations with China will be examined from the perspective of Orientalism. Edward Said's Orientalism is germane to this study, as it is one of the most authoritative discourses in academia to deal with the epistemological and ontological distinctions between the East and the West, and to expose the disproportional power relations resulted from a systematically constructed body of knowledge. By resorting to Said's discourse of Orientalism, the ideological and socio-political implications of Pound's cultural appropriation and manipulation can be seen in a new light. Furthermore, a theoretical angle for understanding Chineseness will be proffered, and the concept of Chineseness discussed in this essay is something constructed by Pound through his manipulative rewriting of Chinese poetry, instead of a genuine documentation of what Chinese culture is de facto. In addition to Orientalism, the imagological concerns of constructed cultural imagery and Maria Tymoczko's notion of translation as a metonymic practice will also be drawn upon in order to clarify the concepts of Chinese image and Chineseness. Lastly, the chapter will end with a critical literature review about what has been conducted in the past on Pound's translation of *Cathay*. The positional differences between Western and Eastern (particularly Chinese) scholars in analyzing Pound are inspected. The merits and demerits of relevant researches are examined, and the reason for prioritizing book-length researches over journal articles is clarified. The main subjects of discussion are Wai-lim Yip's *Ezra Pound's Cathay*, Ming Xie's *Ezra Pound and the Appropriation of Chinese Poetry: Cathay, Translation, and Imagism*, Zhaoming Qian's *Orientalism and*

doi:10.6342/NTU201801313

Modernism: The Legacy of China in Pound and Williams, and Guiming Wang's *A Study of Ezra Pound's Translation—An Interpretation of Cathay*. The theoretical approaches and thematic discussions of these book-length researches will be explained, and how this thesis builds off and departs from the past studies will be illustrated.



3.1 The Cultural Turn and the Manipulation Theory

The cultural turn of translation studies was initially propounded by Lefevere and Bassnett in the 1990s. Nonetheless, earlier around the 1960s, culture-orientated approaches have begun to emerge in the realm of translation studies, as the theoretical focus of the discipline has gradually shifted from the author and source text towards the reader and target text. Translation is no longer merely evaluated by the prescriptive standards that scrutinize the degree of similarity between the source text and target text. The notion of fidelity or faithfulness has been expanded to encompass considerably more possibilities. For instance, inspired by his involvement in Bible translation, Eugene Nida put forward the concept of "dynamic equivalence," stressing that "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (159). From Nida's point of view, translation should be adjusted to achieve varying levels of literalness so that the readers of both the source and target languages can understand the texts in a similar fashion. Later on Hans J. Vermeer and Katharina Reiss proposed skopos theory, prioritizing the status of a text's functionality in the target setting over the corresponding source text. Polysystem theory, launched by Itamar Even-Zohar, attempted to situate translation within the larger context of the literature of the receptor language, and the multi-layered interplay between central and peripheral literatures and their respective translations are explored. The descriptive and interdisciplinary trend has not only broadened the scope of conventional translation studies, but also provided an important impetus for the

doi:10.6342/NTU201801313

genesis of manipulation theory.

According to Hermans, the Manipulation School derives its name from Lefevere (*Translation in Systems* 8), who set out to study translation from a sociological perspective, that is, to examine how translation as a piece of rewriting functions and operates in the target society. As forerunners of the Manipulation Group, Lefevere and Bassnett succeeded in moving contemporary translation theories beyond linguistic studies and ST/TT comparisons, instead focusing more on the way culture affects translation, or the other way around. In Lefevere's view, translation is something more than word-for-word linguistic displacement between different texts; a lot of culturally dependent factors are constantly at play during the process of intercultural transposition, thereby leading to the acceptance or rejection of a particular text in a particular society. Lefevere's manipulation theory locates translation within broader social, cultural, and political contexts, thus enabling us to observe how translation dynamically interacts with the target environment. On the complex interrelationship between translation, translator, and the socio-historical milieu from which a translated text is produced, Lefevere comments: "Translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate" (*Translation/History/Culture* 14). For Lefevere, translation is not an isolated activity free from external and internal influences; rather, it always serves a special purpose or multiple purposes, meanwhile being shaped by a certain power. Translation is manipulation of the source text, with multifarious forces interfering in the translating process, such as ideology, poetics, and patronage. Therefore, translation cannot be studied in isolation, but should be scrutinized within its social, historical, and cultural contexts. Also a crucial member of the Manipulation School who concurred on the manipulative nature of translation with Lefevere, Hermans contends: "From the point of view of the target culture, all translation implies a

doi:10.6342/NTU201801313

degree of manipulation of the source text for a certain purpose" (*The Manipulation of Literature* 11). From a socio-cultural perspective, words and discourses are never innocent; they help facilitate manipulation of various forms under different circumstances.

One of the pitfalls of normative approaches to translation studies is that it tends to limit translation to static and closed textual systems; therefore, excessive emphasis is often placed upon the formal inconsistency between the source text and target text. Instead of looking into the socio-cultural aspects of the translation process, prescriptive translation scholars are inclined to disparage translators for what is deemed as mistranslations, or blatant mistakes in translation, yet the rationale behind those conscious and probably intentional translation choices often go unexplored and unresolved. Lefevere's theoretical framework, on the other hand, offers an alternative and enlightening model that moves beyond the perfunctory yardstick of good versus bad translation in terms of verbal accuracy. Instead, it throws light on the underlying parameters, constraints, and catalysts that play significant roles in the translation process, allowing us to perceive translation as a stimulating intercultural and inter-systemic interaction. In *Translation, Rewriting and the Manipulation of Literary Fame*, one of the most frequently consulted sourcebooks that embodies the cultural turn in translation studies, Lefevere introduces a set of applicable analytic tools for contemporary translation scholars to reevaluate translation activity in a socio-cultural context. He redefines translation as rewriting, as translation of literatures are rewritten by certain rewriters with the aim of producing intelligible works for those who could not understand the literatures written by its original authors. Translation, according to Lefevere, is undoubtedly "a rewriting of an original text" (vii). Rewriting can come in a great variety of forms, such as translations, literary histories, reference works, anthologies, criticism, or editions, but regardless of the forms, translators as rewriters "adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and

doi:10.6342/NTU201801313

poetological currents of their time" (8). The effects of manipulative rewriting can be beneficial or detrimental, depending on multiple factors, including the interaction between the translator and the target culture, the symmetrical or asymmetrical power dynamics between the source and target cultures, and the compatibility or distance between different literary systems. On the conducive and suppressive potentials of translation produced under the service of power in diverse scenarios, Lefevere states:

> Rewritings can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulation processes of literature as exemplified by translation can help us towards a greater awareness of the world in which we live. (vii)

It goes without saying that translation is never a transparent, pure linguistic matter, because whether translators are willing to admit it or not, they manipulate their rewritings for a particular purpose or function by creating "images of a writer, a work, a period, a genre, sometimes even a whole literature" (5). In fact, one of the most prominent features of translation is the creation or representation of cultural images, and sometimes the images created by translators are more widely circulated than those presented in original works; for instance, in Pound's case, his translation of *Cathay* has not only moved beyond the limited circle of literati, but also come to be accepted as the guidebook for any general reader who would like to approach classic Chinese poetry but lacks knowledge in Chinese. Pound's modernist renderings of the poems aim to capture the sense of the poems with plain, concise language, yet it could disseminate the image that the original Chinese poems are also composed in rhymeless, vers-libre forms, which is definitely not the case, as ancient Chinese verse tends to follow strict regulations in terms of meter, line length, rhythm, and rhyme, not

doi:10.6342/NTU201801313

unlike Petrarchan or Shakespearean English sonnets. Nonetheless, Pound chose to ignore the formal regularity of Chinese poetry because it ran counter with the poetic trends he was immersed in during the 1910s. This explains his reason for creating a modern image for Chinese poetry through his manipulative rewriting.

Lefevere's model can be understood from macro and micro levels. On the macro cultural level, society is deemed as a super-system, and literature is one of the subsystems underneath. Far from being a deterministic system with rigid boundaries and descriptions, the literary system is flexible and "acts as a series of 'constraints' . . . on the reader, writer, and rewriter" (12-13). Being a member in this dynamic system, translators have to take certain actions in response to the constraints or parameters of the system. They can either choose to abide by or defy the system through different translation strategies. The internal factor that exerts a large influence on the literary practitioners within the literary system is poetics, or "the dominant concept of what literature should (be allowed to) be" (14). Literary executers, be they writers or rewriters, express their faith in literary professionalism by creating works that reflect their idea of literature of their time. Compliance with widely accepted poetics not only results in the codification of the dominant poetics, but also secures the literary executers' social status as reliable professionals, or even canon-makers (28). The external factor mainly operates outside the literary system in the form of patronage. Patronage can refer to "any kind of force that can be influential in encouraging and propagating, but also in discouraging, censoring and destroying works of literature" ("That Structure" 92). Patrons can be influential individual(s), a religious body, a political party, a social class, a royal court, and media, and they play a crucial part in operating the literary system's relationship with other systems in culture, especially in terms of regulating the rewriting and distribution of what is accepted as literature (*Translation, Rewriting* 15). In order to get their translations published and ensure that the works are acceptable to the target culture, translators usually need to meet

doi:10.6342/NTU201801313

the requirements of their patrons. Outside of the literary circle, patronage is often interested in ideology, while professional insiders are usually more concerned with poetics; however, whether a set of poetics can be codified depends largely on the support of patronage, and the distinction between professionals and patrons is not always clear, as some literary professionals also assume the role of patrons; for example, Pound contributed his own works to the iconic Imagist anthology, *Des Imagistes*, which was also edited and published by himself.

On the micro level that refers to the actual process of rewriting, Lefevere identifies two major factors that basically determine the image of a literature projected by translation. According to him, these two factors are, in order of importance, ideology—be it the translator's personal ideological concerns or those endorsed by the patronage—and poetics dominant in the receiving literature at the time the translation is made (41). Lefevere borrows Terry Eagleston's definition of ideology as "a set of discourses which wrestle over interests which are in some way relevant to the maintenance or interrogation of power structures central to a whole form of social and historical life" ("Systems Thinking" 59). Although ideology is often associated with politics, the concept need not be interpreted solely in terms of political connotations, and it is taken by Lefevere to refer to "that grillwork of form, convention, and belief which orders our actions" (*Translation, Rewriting* 16). It is a dominant set of belief systems in a society at a given point of time, acting as guidelines that instruct the actions of the collective members of a society. Ideology can operate covertly or overtly, but the pressure to conform to it is commonly felt by writers and translators alike. In addition to the censorial force of certain patronage, the pressure also comes from literary practitioners themselves. Translators can deliberately manipulate texts to promote their own ideology, or follow prevailing discourse to guarantee acceptance and circulation of their works in the target culture. Therefore, ideology serves as a crucial shaping force on the final appearance of

doi:10.6342/NTU201801313

a translation work and "dictates solutions to problems concerned with both the 'universe of discourse' expressed in the original (objects, concepts, customs belonging to the world that was familiar to the writer of the original) and the language the original itself is expressed in" (41). Following Lefevere's thematic order of discussion in his book—from ideology, poetics, universe of discourse, and finally to language—it can be observed that the matter of language plays the least important role in his cultural model, as ideology and poetics are first and foremost the primary parameters that inform the translation process and leave traceable imprints on the final results. Translators are constantly caught in a dilemma between adhering to their ideology and proving their professionalism. Since nobody can escape one's own ideology, attempting to claim absolute objectivity or faithfulness in translation would be almost impossible, or as per Gentzler's quotation, "dishonest" (138).

Aside from ideology, the other decisive factor that operates on the micro level of translation process is poetics, which according to Lefevere consists of two components: the first one being "an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols," while the second being "a concept of what the role literature is, or should be, in the social system as a whole" (*Translation, Rewriting* 26). The former concept of poetics operates more on an individual level, that is, the way literary professionals come to produce literature. The latter, or the conceptualization of literature in a society, exerts its influence on both individual and collective levels. It determines what types of works are selected for translation because they comply with the prevalent understanding of literature, and the dominant poetics is usually prescribed by ideology. However, instead of being a passive, sustained medium that articulates dominant poetics and popular ideology, translation can serve as an active, innovative writing vehicle capable of generating far-reaching impacts on a given cultural system. For instance, in Pound's case, he brought about new ways of reading and writing English poetry through his translation of literary texts from varied

doi:10.6342/NTU201801313

cultural backgrounds, including Greek, Latin, Provençal, and Chinese. The translation of classical Chinese poetry in the early 20th century was directly associated with the modernist aesthetic movements, and how the maneuvers of Poundian poetics leave their indelible marks on Pound's translation is one of the main concerns of this study. Lefevere makes an apt comment on the stimulating potential of translation in terms of poetic evolution of literature in *Translation, Rewriting and the Manipulation of Literary Fame*:

> Rewritings, mainly translations, deeply affect the interpenetration of literary systems, not just by projecting the image of one writer or work in another literature or by failing to do so . . . but also by introducing new devices into the inventory component of a poetics and paving the way to changes in its functional component. (38)

As if foreseeing the vital role translation could play in the founding of a new poetics yet to be codified in the literary system of the early 20th century, Pound stated that Fenollosa had discovered "a new Greece in China" (*Literary Essays* 215). By translating or rewriting Fenollosa's manuscripts, Pound had not only put his revolutionary thoughts of poetry into practice, but also helped sparked a modernist renaissance in the contemporary Anglo-American literary scene.

3.2 Translation, Cultural Representation, and Orientalism

If we dig into the nature of translation, we will more or less realize that as a willful, conscious, and manipulative act of rewriting, translation is essentially about cultural representation, or the way one culture is represented or depicted in another culture. Cultural theorist Stuart Hall defines representation as "the process by which meaning is produced and exchanged between members of a culture through the use of language, signs and images which stand for or represent things" (15). As an intercultural and interlingual medium

doi:10.6342/NTU201801313

through which meaning is produced within a particular social-cultural context, translation wields the power to make things mean or signify something in a different cultural system, and thus entails cultural representation of various sorts. In the case of Pound's *Cathay*, Pound managed to represent, or in Eliot's much debated wording, to "invent" the cultural image of China for the Western readership. In other words, as an ideologically and poetologically charged piece of rewriting, *Cathay* not only embodies but also facilitates the phenomenon of cultural representation, or a kind of transpacific, transhistorical, and transtemporal cultural exchange between the East and the West. *Cathay* introduces China as an oriental exotic nation inherent with a mystic aggregation of peoples, species, architectures, and linguistic system utterly different from the West. Pound's translation helps to construct a certain configuration of China which would later be widely circulated and accepted in the Western world, yet it should be noted that such a constructed image of China teeming with Pound's ideological and poetological colorings might not necessarily correspond to reality. Relying on Edward Said's systematic discussion of Orientalism, we may be able to gain a more incisive understanding of Pound's construction of the image of China through the cross-cultural interchange of translation.

Said propounded his seminal discourse of Orientalism to address the powerful effects of cultural representation of the Orient by the Occident. In his book *Orientalism*, which is regarded as one of the cornerstones of postcolonial studies, Said contends that "the Orient us not an inert fact of nature" (4). Orientalism is a Western style for Orientalizing the Orient, or how knowledge about the Orient is defined by a set of recurring images and clichés. Orientalism is "an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West" (5). This is not to say that the Orient is essentially an idea divested of geopolitical entities, but what Said is concerned about is the lack of correspondence between Orientalism as a constellation of ideas and the "real"

doi:10.6342/NTU201801313

Orient. He underscores the issue of power when dealing with the cultural phenomenon of Orientalism: "The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony" (5). Orientalism occurs in a context of asymmetrical power relations, as the positional superiority of the Occident solidified by the history of imperialism and colonization enables the Self to define the passive Orient as the cultural Other. Drawing on Michel Foucault's idea that power is constituted through accepted forms of knowledge, Said interprets Orientalism as "a system of knowledge about the Orient" established through "continued investment," rather than "an airy European fantasy about the Orient" (6). The "continued investment" mentioned by Said can take on the explicit and violent apparatus of military invasion, yet it can also surreptitiously filter through the consciousness of a society through implicit forms of cultural exchange like translation. Although Said's discourse is highly political in nature, he asserts that Orientalism should not be merely regarded as a "political subject matter;" rather, it is "a *distribution* of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts" (12). The italicized keyword "distribution" can be understood as the circulation or dissemination of a particular image in the context of translation studies, and Pound's *Cathay* does to some extent help spread a certain set of knowledge about Chinese poetry and Chinese culture in the Western world. Said comments on the dominant and manipulative potentialities of Orientalism:

> It [Orientalism] not only creates but also maintains; it *is*, rather than expresses, a certain *will* or *intention* to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world. (12)

Orientalism expresses the continuous attempts of the West to identify the epistemological differences between us and them, between the superior Self and the inferior Other. Throughout history, some qualities have been singled out by the West to help construct the

doi:10.6342/NTU201801313

antithetic images between the Occident and the Orient, including the Orient's sensuality, its tendency to despotism, its aberrant mentality, its habits of inaccuracy, and its backwardness (205). Through the willful act of Orientalizing the Orient, or Othering the other by attributing unlikeable qualities to different groups of peoples and cultures, the West gains power and consolidates its self-image. Nonetheless, things are a little more complicated in Pound's case, because it appears that he was attempting to emulate the Oriental qualities in terms of aesthetics and poetics, yet by discerning certain essential differences between the East and the West without going a step further to verify the validity of these differences, Pound was also somehow involved in the vast enterprise of Orientalism. An example of othering in Pound's interaction with China will be illustrated in more detail later. Additionally, Said acknowledges the vital role of intertextuality in the formation of Orientalism, averring that Orientalism "does not exist in some archival vacuum," and should be understood in a broader cultural system with various ideological, political, and institutional constraints acting as regulative parameters that inform the operation of Orientalism upon the Western society (13). In a quite similar vein, Susan Bassnett and Harish Trivedi argue that translation is a socio-cultural phenomenon that happens in a continuum and acts as a part of an ongoing intercultural transfer (2). The significance of a translation work could not be fathomed in isolation, because texts always exist and operate within a larger context. Furthermore, Bassnett and Trivedi assert that translation rarely involves a relationship of equality between texts, authors, or systems (2), and the uneven exchange of power denoted by translation makes it feasible for us to reexamine Pound's dealings with Chinese poetry from the perspective of Orientalism.

The term Orientalism used in this thesis, however, is slightly different from that of Said. First, the East in Said's *Orientalism* refers mainly to the Middle East. Specifically, Said directed his attack towards the persistent Eurocentric prejudice against Arab-Islamic peoples

doi:10.6342/NTU201801313

and cultures. Nonetheless, in the following analysis, the East is restricted to China, an integral component of the larger Far East. Second, Said's Orientalism is a ubiquitous phenomenon that penetrates into every aspect of the complex system of society, yet it is the cultural and ideological manifestation reflected by the form of literary translation in Pound's *Cathay* that remains the central concern of this study. By observing the way Pound perceived, or in Eliot's words, "invented" Chinese poetry as the essentially differential Other, the literary agenda that governs Pound's translation activity can be brought to the foreground.

Eliot's formidable appraisal of Pound as the "inventor" of Chinese poetry seems to imply that Chinese poetry does not even exist in the first place, as it is a creative product of Pound's imagination and sensibility as a poet. By treating Chinese poetry as Pound's invention rather than a self-sufficient entity, Eliot's perception of Chinese literature, or Chinese culture as a whole, jibes with Said's attack on the Western tradition of seeing the East in a certain distorted way, with a pair of tainted glasses. A provocative statement that echoes with Eliot's comment can be found in the preface of *Orientalism*: "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1). The long lineage of Orientalism arises from a systematic construction of the image of the Orient, and according to Said, artists such as Homer, Gustave Flaubert, and Joseph Conrad all contributed to the enterprise of Orientalism through the act of othering the Orient as the cultural Other in their writings. By discerning and articulating some remarkable features of Chinese culture from Fenollosa's manuscripts, Pound was also to a certain extent involved in the Orientalist practice of othering the Orient. A salient example of Pound's othering is his theory of the ideogrammic method, which was deduced from his reading of Fenollosa's essay *The Chinese Written Character as a Medium for Poetry*. In Fenollosa and Pound's understanding, Chinese characters are formed by careful juxtaposition of concrete instances that are intrinsically

doi:10.6342/NTU201801313

related to each other, and unlike English and other European languages, phonetics plays little part in the largely pictographic system of Chinese. The unique, visualistic, and compositional characteristics of Chinese ideograms laid down one of the most important foundations for Pound's poetics, and should thus be employed as a new medium to create modernist poetry. In *ABC of Reading*, Pound stresses the pictographic quality of Chinese and differentiates Chinese from Egyptian hieroglyphs in terms of phonetic elements:

> The Egyptians finally used abbreviated pictures to represent sounds, but the Chinese still use abbreviated pictures AS pictures, that is to say, Chinese ideogram does not try to be the picture of a sound, or to be a written sign recalling a sound, but it is still the picture of a thing; of a thing in a given position or relation, or of a combination of things. (21)

Such a statement obviates any potential influence of phonetics in the development of the Chinese language. Pound even goes so far as to claim that it is possible to decipher the meaning of Chinese characters simply by observing the shape of the characters, without possessing any solid knowledge of the language. He attempts to support his viewpoint about Chinese by saying that Gaudier-Brzeska was able to "read a certain amount of Chinese writing without ANY STUDY" (21). In search of a new poetic medium capable of delivering concreteness and precision in poetry, it is understandable that Pound was immediately attracted by Fenollosa's pictographic discourse about Chinese. The ideogrammic method derivative from Pound's comprehension of Fenollosa's notes provides a crucial theoretical basis that harks back to Pound's poetics, that is, his ideas on Imagism, Vorticism, and superposition. However, the ideogrammic method ignores the fact that the majority of Chinese characters are signific-phonetic composites rather than pictographs. In Hsu Shen's *Shuowen Jiezi* (說文解字 *Explanations of Simple and Composite Characters*), which is the first thorough examination of the Chinese scripts, he formulates the six principles of Chinese

doi:10.6342/NTU201801313

writing: *xiangxing* (象形 indicative ideographs), *zhishi* (指事 representational pictographs), *huiyi* (會意 conjunct components), *xingsheng* (形聲 pictophonetic components), *zhuanzhu* (轉注 transferred graphs), and *jiajie* (假借 borrowed homophemes) (Mair 46). In addition to pictographic qualities, phonetics actually plays a larger part in the Chinese writing system. In fact, ideographs that can be traced back to their pictorial origins take up only a scarce 4% of the Chinese language, while an overwhelming 82% of the other Chinese characters are phono-semantic compounds created on the basis of phonetic features (Xie 23). Fenollosa and Pound's misunderstanding of the nature of Chinese characters may originate from the Western illusion towards the East, as it has long been imagined that the cosmic vision of the East is completely different from the Western Logocentrism (Hu 188). The way Pound perceived Chinese resembles the Orientalist maneuver of constructing a notion about the Orient that is not based on empirical evidence but a constellation of imaginative ideas. By drawing clear distinctions between English as an alphabetic, phonetic system and Chinese as an ideographic, pictorial system, Pound was harnessed with a favorable tool to advance his poetological theories. The ideogrammic method as an example of othering offers this paper a new perspective to interpret *Cathay*, as it is in the interest of this study to see how Pound invented Chinese poetry as the quintessential Other, just like the way he fabricated Chinese characters as a pictographic symbol system.

3.3 Translation, Imagology, and Chineseness

Chineseness is a complex notion that refuses simple definition or classification. Any cursory attempt to circumscribe the polyphonic and occasionally self-contradictory meanings denoted by the term may run the risk of decontextualization and overgeneralization. Nevertheless, a theoretical angle informed by the literary notion of imagology could be pertinent to the scope of this study. After all, translation is explicitly connected to cultural

doi:10.6342/NTU201801313

representations, as it offers invaluable records of the sophisticated or even conflicting processes of interpretive intermediation between different cultures. What lies in the heart of imagology studies is the multifaceted relations between the Self and the Other. The potential of manipulation encoded in the act of translation is relevant to imagologists' concerns of ethnic stereotyping and biased cultural characterization. Both translation studies and imagology studies are concerned with representational issues resulted from misrepresentation or appropriation in various forms. Moreover, change and hybridity facilitated by translation and images remain two of the most important features in both disciplines (Doorslaer 2). The shared features and similarities between translation studies and imagology studies account for the reason why the imagological concept of a nation's "character" could be applicable for the purpose of this research. The term "Chineseness" can be understood as a kind of constructed national character or ethnotype that describes a particular group of people and predicates a set of behaviors of these people (3). Nonetheless, Chineseness used in this thesis encompasses something more than a nation's character established upon the behaviors of a group of people sharing the same ethnicity; it is a trope that evokes the constellation of ideas of what constitutes Chinese culture, and is created through the process of translation as an act of cross-cultural interpenetration. The idea of Chineseness in this study is more concerned with the matter of what Chinese culture appears to be in Pound's translation. Again, the discussion of Chineseness is to a certain degree associated with Orientalism, because according to Said's argument, the Orientalized concept of the Orient was "a word which later accrued to it a wide field of meanings, associations, and connotations and that these did not necessarily refer to the real Orient but to the field surrounding the word" (203). It is in the interest of this study to see how Chineseness undergoes a transformative, teleological process of metamorphosis after Pound's rewriting, and to uncover the underlying constraints or motivations which act as decisive parameters amidst the intercultural infiltration made possible by Pound.

doi:10.6342/NTU201801313

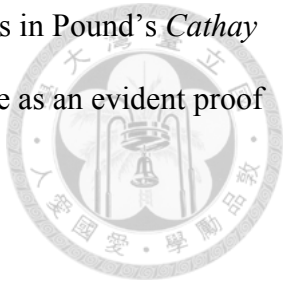
According to Maria Tymoczko, a translation is always partial, or "metonymic" in some sense, as it represents the original by "picking parts, aspects and attributes that will stand for the whole" (57). Rather than representing the source text and the source culture embedded therein as an entirety, translators construe their own ideologically charged image of the Other by selectively preserving certain attributes while deliberately forgoing the rest. Keenly aware of the partial and metonymic nature of the process of translation, Tymoczko underscores the political and ideological implications denoted by translation:

> It is the essence of translation to transpose aspects or *parts* of a text and a culture, and that very *partiality* of translation gives it flexibility, allowing it to be *partisan*. If translation were an all-or-nothing process, it would indeed be normative and rigid, inflexible, unable to *participate* in the dialectic of power and strategies of change. The very words associated with politics and ideology emphasized here suggest the nexus of metonymy and engagement in the activity of translation. (290)

In other words, translations as well as translators participate in the construction of representations of the source culture through the process of selecting and privileging certain aspects of a given culture, and those aspects which are deliberately given more attention than the others then come to stand for the source culture in its entirety. In line with Tymoczko's argument, translators exert great impacts on the way readers of the target culture come to perceive and construct the source culture as the cultural Other. The constructed image could further be cemented and accepted as the defining nature of the source culture as a whole, or as the national character of a particular group of people. The poetic images of Chinese culture and society shaped in Pound's translations exemplify how his translation strategies accentuate, attenuate, or alter the metonymic relationships between the source text and target text, and thereby influence the English readers' overall perception of Chinese literature and culture. By examining Pound's metonymic translation practice, the interrelations between the

doi:10.6342/NTU201801313

Chineseness inscribed in the source text and the constructed Chineseness in Pound's *Cathay* can be exposed, and the frequent disjunctions between the two will serve as an evident proof of Pound's manipulative rewriting.



3.4 Literature Review on Pound's Translation of *Cathay*

The developmental course of Poundian studies took root in the West decades earlier than the East, as Western scholars initiated a vast enterprise of research on Pound's life, poetry, and philosophy as early as the 1930s, while Poundian studies did not gain popularity in China until the latter half of the 20th century. The belated academic interest in Pound in China can be attributed to various reasons. The first and foremost factor for the depreciation of Pound is probably his disputable political stance, namely his enthusiastic endorsement of Fascism. Additionally, literary maneuvers also played a role. Imagism was more often associated with Amy Lowell rather than Pound when the movement first arrived in China, partly because many Chinese modernist poets who studied in the United States had more direct contact with Lowell, such as Wen Yiduo (聞一多) (Jiang and Zheng 125). Also, only a mere six Chinese translations from Pound's works were introduced to China during 1925 to 1937 (125). Early Poundian scholars both in the West and the East like-mindedly shared their prioritization of Pound's original poetry over his translation, as Pound's translation was more often criticized than commended due to its flagrant violation against the conventional view of what constitutes a translation. Before translation studies was liberated from the fixated notion on textual fidelity and faithfulness, Pound's highly interpretive translation was seldom taken seriously, and considerably more attention was given to his poetry. Nonetheless, ever since translation studies underwent a paradigmatic shift from prescriptive models to descriptive approaches in the 1960s, there has been an explosion of research dedicated to Pound's translational poetics and translation practice. For instance, scholars like Hugh Kenner,

doi:10.6342/NTU201801313

George Steiner, Edwin Gentzler, Wai-lim Yip, and Ming Xie have studied Pound's translation from cross-cultural perspectives. In terms of research focus, there are some differences between Poundian studies done by Western scholars and their Chinese peers. Generally speaking, Western scholars tend to emphasize the aesthetic aspect of Pound, while a great number of Chinese scholars endeavor to look into Pound's relationship with China. Since this study is concerned with the way Pound furthered cross-cultural intermediation between the East and the West through *Cathay*, the bulk of the Literature Review section will concentrate on related researches conducted by expatriate Chinese scholars who are not only readily acquainted with classic Chinese poetry, but also well-trained in Anglo-American modernist poetics.

Four books are selected in particular because they provided the present study with ample sources of academic nutriments and applicable analytical frameworks. These book-length researches are respectively *Ezra Pound's Cathay*; *Ezra Pound and the Appropriation of Chinese Poetry: Cathay, Translation, and Imagism*; *Orientalism and Modernism: The Legacy of China in Pound and Williams*; and *A Study of Ezra Pound's Translation—An Interpretation of Cathay.* Despite this study's indebtedness to these works, the thematic angles and translation cases of this thesis differ from these predecessors in many ways, which will be unfolded more clearly in the following subsections. In addition to the aforementioned monographs, the present author has also perused a number of journal articles about Pound's *Cathay*, yet some logical loopholes can be found in these works, and deductive problems such as oversimplification as well as overgeneralization are prevalent. For instance, some articles examine the *Cathay* poems without comparing them to Fenollosa's source materials, resulting in fragmentary linguistic analyses that overlook Pound's manipulation[4]. Some articles set out to defend Pound's creative rewriting, but they either fail to provide sufficient

[4] Articles that demonstrate the tendency of isolating the *Cathay* poems from their intertextual contexts include "A Study of Ezra Pound's *Cathay* from the Perspective of Rewriting Theory" by An Yu-ting and "Stylistic Analysis of Ezra Pound's *Cathay*" by Liang Chun-li.

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supportive examples to prove their main arguments, or end with rather digressive and unconvincing conclusions[5]. Although some articles do notice the Orientalist implications of *Cathay*, more emphasis is placed upon the discordance between the collection title and the poetic themes, rather than the actual translation of the poetry content[6]. Indeed, these journal articles help broaden the horizon of Poundian studies in China with their diverse perspectives and methodologies; nevertheless, as compared to the four books mentioned previously, the journal articles lack a certain depth when it comes to discussing the interconnections between Pound's poetics and translation, and so they are given less consideration.

Despite the logical pitfalls found in some essays, the present study has obtained valuable insight into Pound from a number of articles, as they have raised some critical concepts and standpoints that prove to be beneficial for the textual analysis of translation cases illustrated in Chapter 4.The conceptual fabric of this thesis has been inspired by several articles, in spite of the fact that these researches approach Pound from numerous angles, and their main focus may not necessarily be translation. For instance, Daniel Albright's "Western Fantasies of Chinese: Webb, Fenollosa, Pound" and Eric Hayot's "Critical Dreams: Orientalism, Modernism, and the Meaning of Pound's China" employ the paired terms of "Modernism" and "Orientalism" as a frame for rethinking Pound's complex relations with China. By drawing an epistemological distinction between Chinese language and poetry as the matter as we know it and as the matter as such, the articles deal with the vexatious issues of representation and misrepresentation interspersed across various East-West interactions.

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[5] A case in point is "A Study on the Elements of Li Bai and Ezra Pound in *Cathay*—With Discussions on Translating Images and Form in Poetry" (論《神州集》中的李白因素和龐德因素——兼論詩歌意象與詩歌形式的翻譯), in which the elements of Li Bai are not explained clearly and seem to be eclipsed by the elements of Pound. Moreover, the concluding remarks of the essay appear quite confusing and unnecessarily moralizing:

> 任何過於努力抬高《神州集》之中的龐德因素、乃至完全否定其中的李白等中國詩人因素的說法都是不科學的。追溯這種不良努力的原因，要麼是知識水平的侷限，要麼是道德上"不誠實"的因素在作怪。這種無視事實的努力，當然是要歸於失敗的。(79)

[6] "A Study of the Orientalism in Ezra Pound's *Cathay*" (龐德《神州集》中的東方主義研究) and "Problems of Translations: From *Cathay* to '華夏、神州、國泰'" (從 *Cathay* 到"華夏、神州、國泰"——淺談 Ezra Pound 的 *Cathay* 書名的"翻譯"與"回譯") are two examples that concentrate on the etymological history of the term "Cathay."

doi:10.6342/NTU201801313

Steven G. Yao's "Toward a Prehistory of Asian American Verse: Pound, *Cathay*, and the poetics of Chineseness" adopts an ethnographic prism in delineating the prehistory of Asian-American verse by probing into the presentation of Chinese culture and identity in *Cathay*. The reconfiguration of Chineseness is scrutinized against the Chinese immigration history in the United States. The idea of "racial lumping" incorporated in Yao's argument offers this study a useful tool to assess the specificities of Pound's language and ethnic reference in *Cathay* (135). Yunte Huang inspects Pound's translational poetics in *The Cantos*, and mentions a special kind of defamiliarized back-translation experienced by the Chinese readers when reading the Chinese translation of the *Cantos* poems originated from Chinese sources. Jun Tang also notices the issue of back-translation in her article "Ezra Pound's *The River Merchant's Wife*: Representations of a Decontextualized 'Chineseness.'" By examining the discrepancies between the Chinese source text and Pound's rendering, Tang argues that Pound's manipulative rewriting reinforces certain stereotypical preconceptions about ancient China. Motivated by the Huang and Tang's discussions on the double-distanced foreignized effect enacted by back-translation, this study picks up the cultural implications of peculiar back-translation of proper nouns invented by Pound. A case in point is Pound's rendering of the Yangtze River as the River Kiang, which would be revisited in the next chapter. In short, although some articles on Pound's translation lack the academic breadth and depth of their book-length counterparts, some researches are constructive and invigorating in that they help cast light on various refreshing issues.

3.4.1 Ezra Pound's Cathay by Wai-lim Yip

Wai-lim Yip's monograph *Ezra Pound's Cathay* has been considered one of the most paramount book-length researches on Pound's translation of *Cathay* in the second half of the 20th century, as it seeks to reconcile the unending debates on *Cathay* between those who appreciate the volume as an original poetry collection in English and those who dismiss

doi:10.6342/NTU201801313

Cathay as a flaw-riddled translation work. Yip was among one of the first few scholars to crosscheck the *Cathay* poems with Fenollosa's notebooks, and he thereby made some innovative discoveries about the trilateral relationship from the original Chinese texts to Fenollosa's interpretations and eventually to Pound's versions. According to Yip, he seeks neither to defend nor to condemn but to understand, to look into Pound's mind as a poet-translator, to gain a more in-depth understanding of the poetic concepts and techniques he was obsessed with during *Cathay*'s production, and to see how these factors instructed his translations (6-7). In fact, the methodological framework of this study is largely inspired by Yip's approach—an integrated approach that combines both the macroscopic and microscopic aspects of translation studies, that is, to simultaneously look at the bigger picture of culture and pay duly attention to the textual data. In a similar vein, this study also attempts to resituate *Cathay* back to the cultural and historical settings of the anthology's production in order to better understand the interrelationships between the small-scale textual elements and the large-scale cultural, ideological, and poetological positioning. Additionally, Yip illustrates the difficulties and challenges commonly faced by Chinese-English poetry translators by providing a scrupulous analysis on the fundamental syntactical differences between Chinese and English poetry. By burrowing into the disconnectedness and simultaneity Pound inherited from Impressionism and Symbolism, Pound's wavering oscillation between precision and suggestion, and the different forms of poetic consciousness Pound experimented at various stages of his literary career, Yip's book presents a brilliant assortment of illustrative examples and incisive analyses that demonstrates the trajectory of Pound's poetological development all the way from his late Pre-Raphaelite period to the experimental style in *Cathay* and finally to the modernist epic *The Cantos*.

Nonetheless, one of the main differences that lies between Yip's work and this study is that Yip places great emphasis on Pound's indebtedness of his poetic thoughts and translation

doi:10.6342/NTU201801313

practices to the artistic movements before the 20th century, namely the Pre-Raphaelite, Impressionism, and Symbolism movements, because he wanted to justify that *Cathay* was an essential transitional phase that helped Pound develop his sophisticated style in *The Cantos*. By contrast, this study focuses more on the dynamics between Pound's translation activity and his poetic discourses during the early 20th century. A protean and ever-changing poet like Pound, of course he owes his versatile poetic style to multiple sources, but given that *Cathay* was published in the 1910s, the imprints of modernist poetics on the *Cathay* poems would be comparatively more noticeable and evident, and this is why this study concentrates more on the dynamics between Pound's modernist poetics and his translation activity. Another thing worthy of mention is that Yip's book was published in 1969, and Fenollosa's manuscripts were not fully available at that time due to some legal complications, so Yip only had partial access to some of the poems (vii-viii). The centennial edition of *Cathay*, which appeared a century after the original 1915 publication, offers the complete transcripts of all the relevant Fenollosa's notes in print form. With the availability of significant information, that is, the full disclosure of Fenollosa's manuscripts in an accessible manner, this study hopes to help fill the gap by making a more comprehensive examination of the diachronous interactions between the source texts, Fenollosa's notes, and Pound's rewriting. In addition, Yip's stance in his book is slightly gravitated towards that of the pro-Pound camp, as he comments more than once about how impressed he is by Pound's poetic intuition to pierce through Fenollosa's faulty cribs and resurrect the original through various creative improvisations (83-84; 88). Even though Pound's rewriting does result in artistic intensification in many cases, as Yip repeatedly argues throughout his book, the manipulative potentialities of Pound's translation are not addressed in much detail. Therefore, this study aims to take up where Yip left and reexamine the cultural and ideological implications of Pound's translation of *Cathay* through the prism of the manipulation aspect in translation studies.

doi:10.6342/NTU201801313

3.4.2 Ezra Pound and the Appropriation of Chinese Poetry: Cathay, Translation, and Imagism by Ming Xie

Ming Xie's *Ezra Pound and the Appropriation of Chinese Poetry: Cathay, Translation, and Imagism* outlines the Anglo-American modernists writers' assimilation and appropriation of certain attributes of Chinese poetry in order to serve their own preconceptions and creative needs (3). Xie examines the development of the Imagist movement in relation to the work of Chinese translations by a group of modernist poets and Sinologists. He explains how the conception of "ideogram" is understood, misunderstood and applied to modernist poetic theory and practice. Additionally, Xie illustrates the relationship between the Browningesque elegiac monologues of the young Pound and his modernist fellows and the dramatic, autonomous naturality of Chinese poetry. He also elucidates how the paratactic and compositional syntactic constructions of Chinese poetry are assimilated and adopted by the Imagists. Xie's book provides essential information on the multi-dimensional influence of Chinese poetics on Pound's poetic psyche. Nonetheless, Xie focuses more on translation as a means for intercultural reciprocation rather than the translational phenomenon per se, and he tends to give examples of the same Chinese poems translated by different poets, so as to elaborate on the specificities of Pound's renderings that mark his works from Amy Lowell's, Arthur Waley's, or Herbert Giles' versions. Xie also cites plenty of original English poems to support his argumentations on the psychological aspects of poetry. This is probably because Xie's work is intended more as literary criticism than a research on translation. By contrast, the analytical focus of this study will be the actual translation cases in *Cathay*, as the textual data gleaned from *Cathay* and Fenollosa's materials could help reconstruct the volume's contextual contingencies and Pound's literary agenda.

doi:10.6342/NTU201801313

3.4.3 Orientalism and Modernism: The Legacy of China in Pound and Williams by Zhaoming Qian

In addition to Xie, Zhaoming Qian's *Orientalism and Modernism: The Legacy of China in Pound and Williams* also provides this study with some valuable background information. Qian avers that Modernism is indeed "a phenomenon of internationalism/multiculturalism" (5), and he delineates the process through which Asian arts and texts became constitutive in the works of Ezra Pound and William Carlos Williams, two of the representative figures of Imagism. Instead of seeing Modernism as a movement contained within European and American literature, Qian extends previous understandings of Modernism by showing how China actually plays an active role to function as a generative force in the development of modernist poetry. With miscellaneous materials that include paintings, sketches, and drafts of poetry, Qian traces Pound's literary journey from his early acquaintance with Laurence Binyon, an English poet and art-historian of Far-Eastern arts, towards his acquisition of Fenollosa's manuscripts, and all the way to *The Cantos*. Qian's multicultural model recognizes the Oriental influences on modernist poetry and amplifies the presence of China in the Anglo-American literary scene, yet he does not address the Orientalist or postcolonial nuances of the intercultural exchanges between the two Modernists and their like-minded counterparts from ancient China. In fact, despite what the book title suggests, Qian takes pains to distance his usage of the term "Orientalism" from that of Said, stating that Pound and Williams do not regard the Orient as a passive, inferior foil to the West, but as "crystallizing examples of the Modernists' realizing Self" (2). However, by purging the negative and suppressive associations of the notion Orientalism, the very real appropriations taken place in multiple forms in modernist English writings are downplayed. A similar tendency to neutralize or sanitize the notion of the skeptical "appropriation" can be observed in Xie's work as well. With the theoretical framework informed by Lefevere's manipulation paradigm,

doi:10.6342/NTU201801313

this study aims to disclose the imbalanced power relationship materialized by Pound's translation.

3.4.4 A Study of Ezra Pound's Translation—An Interpretation of Cathay by Guiming Wang

A Study of Ezra Pound's Translation—An Interpretation of Cathay, published by Guiming Wang in 2012, is another resource that this study draws inspiration from. Following in the footsteps of many predecessors in Poundian studies, including Hugh Kenner, Wai-lim Yip, and Ming Xie, the author eschews the dialectic trap of making simplified conclusions about Pound's mistranslations merely based on comparisons and contrasts in terms of superficial linguistic forms. Instead, Wang attempts to reach a new understanding of Pound as a poet-translator from the multifarious perspectives of Pound's complicated poetological and ideological beliefs, the historical background of *Cathay*, and the focal and paradigmatic shifts of translation studies. Furthermore, Wang paves way for future researchers by obtaining the complete transcripts of Fenollosa's manuscripts from the Beinecke Rare Book and Manuscript Library at Yale University. The major difference between Wang's book and past researches on Pound is that he provides a systematic and exhaustive corpus of data that delineates the development of translation studies as an individual discipline, tracing the history of translation studies all the way back to Cicero and St. Jerome, then navigating towards the more modern Dryden and Schleiermacher, finally broaching the contemporary representatives of the cultural turn, including Lefevere, Bassnett, and Venuti. Wang explores the interconnectedness between Pound and the genesis of contemporary translation studies by closely examining Pound's viewpoints, comments, and principles of translation widely dispersed in his literary essays and personal correspondences. Although Pound never claimed to be a translation scholar himself, Wang hopes that through his elaborate survey of Pound's translation theories and actual practices, he could prove that Pound should be deemed not only as an outstanding poet, but also an influential translator and translation theorist.

doi:10.6342/NTU201801313

Additionally, with the aim of unveiling the both the humanistic factors and cultural factors at play in the translation process, Wang proposes a cognitive approach to literary translation criticism and tests its applicability in his analysis of the *Cathay* poems.

The conscientious efforts made by Wang to resituate Pound within the course of translation studies offer a crucial theoretical start-point and some reference materials for this study. Nonetheless, there are some limitations and deductive gaps left unanswered. First of all, perhaps one of the main limitations of Wang's study results from his attempt to justify Pound's reputation as a worthy translator and translation theorist. After perusing the fourth chapter of Wang's book, in which he analyzes the interconnectedness between the textual qualities of the *Cathay* poems and the circumjacent socio-cultural circumstances, it is discovered that there is a tendency in Wang to praise Pound for exercising his modernist poetics in his translation. Although Wang's integrated cognitive approach does validate that Pound is flexible with his translation strategies, as demonstrated by Pound's combined usage of domestication, foreignization, and clarification that aligns with his poetic and ideological concerns then, Wang hardly, if ever makes any criticism on the potentialities of manipulation in Pound's willful rewriting. For instance, Wang mentions the foreignized and Imagistic features in Pound's rendering of the line 荒城空大漠 as "desolate castle, the sky, the wide desert," but instead of excavating the ideological ramifications of such an artistically striking rewriting, Wang simply comments that the uniqueness of classic Chinese poetry matches perfectly with Pound's Imagist poetry, and that Fenollosa's version pales by contrast (228). The uniqueness of Chinese poetry, or more specifically the pictorial qualities that Pound discerns in Chinese poetry, seems to be taken for granted as an entity de facto by Wang, and this is where this present study departs from Wang's, as this thesis seeks to question the validity of Chineseness in Pound's translation. Wang regards the visual intensity created by the juxtaposition of images as something typical in Chinese poetry without giving further

doi:10.6342/NTU201801313

explanation (226), and it is in the interest of this study to see whether Pound's Imagistic technique of superposition restores or deforms the nature of the original texts. Secondly, as for the apparent deviations from the source texts and Fenollosa's manuscripts, Wang seems to be in favor of Pound's intentional rewriting by justifying that Pound's free-spirited translation is more congruent with the atmosphere and tone of the original. Wang mentions Pound's invention of the place name Ku-to-yen and his mistranslation of May as five months, but does not go on to examine the deeper cultural and ideological implications of these deliberate renderings (248). By analyzing the *Cathay* poems from a more critical perspective, this study hopes to throw some new light on the manipulative potentialities of Pound's translation. Moreover, another aspect that differentiates this study from Wang's is that he concentrates more on the sound or tonal effects, or the operation of melopoeia when analyzing the translation cases found in *Cathay*, while this study mainly pivots around the visual effects and emotive interplay induced by Pound's translation, or the manifestation of phanopoeia and logopoeia. The reason this study chooses to focus on the optical rather than acoustic aspect of *Cathay* is that Pound barely knew any Chinese while he was entrusted with Fenollosa's materials, and it would be natural for him to be ignorant about the metrical and rhyme schemes of the original. Therefore, the transformation of visual poetic imageries appears to be relatively more noticeable than the aural characteristics.

3.4.5 A Recapitulation of Past Research

In sum, this thesis differs from past studies on Pound's translation in certain ways. To begin with, this thesis goes beyond the confines and blind spots of a decontextualized, fragmentary linguistic error-report by deliberating Fenollosa's notes side-by-side with Pound's translation texts. Although Yip also takes Fenollosa's notes into account in his enquiry, he was unable to acquire the entire content of Fenollosa's manuscripts. Therefore, he could only make a limited number of cross-analyses based on the data available to him at that

doi:10.6342/NTU201801313

time. Contrastively, with the full availability to Fenollosa's notes, this thesis hopes to investigate and interpret the cross-cultural transitions in *Cathay* in a relatively more inclusive and systematic manner.

In addition, the majority of researches on Pound are inclined to praise Pound for his poetic genius and depreciate Fenollosa for his flaw-ridden notes. For instance, in Yip's book, he illustrates how Pound was able to penetrate below a faulty crib and came out right, perhaps by what Pound referred to as "divine accident" himself (84). Furthermore, Yip reiterates his pro-Pound position by stating that Pound was able to restore the central consciousness of the original author via a kind of poetic sensitivity that can be understood as clairvoyance (88). As for Xie and Qian, they declare their pro-Pound stance by surreptitiously purging the negative connotations of the terms "appropriation" and "Orientalism," as they do not see China as a passive object of Western fantasy and imagination; instead, the two claim that China plays an active and decisive role in shaping the landscape of modern English literature. The maneuvers of literary politics in *Cathay* through manipulative translation are thus toned down. A similar tendency to whitewash the Orientalist implications in Pound's translation can be observed in Wang's book, in which he constantly justifies Pound's translation strategies by complimenting the aesthetic effects Pound achieved, yet overlooking the colonial and postcolonial overtones of *Cathay*. Even though some Chinese scholars notice the phenomenon of Orientalism in Pound's rendering of Chinese poetry, the main focus lies more in the disconnection between the volume title and poetic content rather than the actual translation of the selected poems. For example, Ou Hong and Li Chunchang begin their article with the etymological origins of the word "Cathay," and they go on to explain how the dystopian wasteland created by Pound contradicts with the resplendent empire depicted by Marco Polo. Ou and Li place more emphasis on the thematic selection of *Cathay* when explaining this conflicting scenario that evokes Orientalist associations. In short, this thesis

doi:10.6342/NTU201801313

aims to scrutinize Pound's translation of *Cathay* from a more critical point of view, to be aware of both the insights and inadequacies of past researches, and to remain focused on the translation process as well as the cultural implications of translation by concentrating on various sorts of appropriations facilitated by Pound's willful rewriting.

Another aspect that distinguishes this thesis from other researches is that a lot of Poundian studies analyze Pound's Chinese poetry translation from the perspective of tonality and acoustics, including typical poetic rhythmic features such as alliteration, end rhyme, accentuation, and so forth. For instance, Wang's book spends plenty of space investigating the aural characteristics of Pound's translation. Wang believes that Pound's translation reproduces the special ambience of war through specific rhythmic and metrical arrangements (231). Nonetheless, this thesis will emphasize visual effects over sound effects, and the center of discussion will lie in the transformation of visual poetic images enabled by translation. This is because Pound was ignorant of Chinese during the 1910s. It seems unlikely for him to have any solid knowledge about the metrical schemes of the original Chinese at that time. Due to Pound's limited comprehension of Chinese, it would be difficult to empirically prove that the auditory associations between the original and Pound's translations are intentional rather than incidental. Moreover, since Pound was directly involved in two highly visualized artistic movements then—namely Imagism and Vorticism—the manifestation of visible pictorial elements would be comparatively more intuitive and evident. Therefore, the musicality of melopoeia poetry is given considerably less care in this thesis, and the focus of discussion remains on the meaning of visual imagery transformations in Pound's translation.

doi:10.6342/NTU201801313

Chapter 4 Manipulative Translation: The Intersections of Pound's Ideology, Poetics, and *Cathay*

This chapter consists of a series of thorough textual, contextual, and intertextual analyses that disclose the interactions between Pound's translation of *Cathay* and the broader socio-cultural context from which the texts were produced. A comprehensive analysis of the multifarious translation cases gleaned from *Cathay* will be provided. Rather than offering a list of word-for-word comparisons that contributes little to illustrating the socio-cultural factors at play amidst Pound's creative rewriting, the translation cases will be discussed within the broader cultural framework of Lefevere's manipulative model, with specific focus placed on the ideological and poetological aspects of Pound's translation. Furthermore, since Pound's translation of *Cathay* was basically based on Fenollosa's annotations, it is necessary to take Fenollosa's notes into account for a more comprehensive understanding of the volume. The triple relation from the original Chinese to Fenollosa's notes and finally to Pound's translations may offer us some interesting insight into Pound's poetic consciousness. The notes are excerpted from the centennial edition of *Cathay* edited by Zhaoming Qian. Qian's transcripts are based on his careful examination of Fenollosa's original manuscripts archived at the Beinecke Rare Book and Manuscript Library of Yale University, as well as cross-references with some notes prepared and published by Hugh Kenner, Sanehide Kodama, and Ronald Bush with George Bornstein (Pound, *Cathay* 23). Some of Fenollosa's notes are word-for-word glosses, while others are his tentative translations of the poems. Though his notes are sometimes unintelligible, and certain ellipses can be seen in the middle of the sentences without any explanation, they do not impede the following analysis, as Fenollosa's notes only serve as an intermediary reference for us to take a closer look at how Pound's creative spirit works.

doi:10.6342/NTU201801313

4.1 Categorization of Translation Cases in *Cathay*

Based on the different aspects of poetic images altered by Pound's strategic rewriting, the translation cases in *Cathay* will be divided into the following six categories: Renaming of the poems; Foreignized effect of Japanized Terms and Odd Word Choices; Deliberate Alteration, Addition, and Omission; Superposition and Conflation; Temporality versus Spatiality; and Rhetorical Power of Verbs. It is not for some shared linguistic or grammatical features that the translation cases are categorized as such; rather, the translation cases are analyzed in accordance with these subheadings because they reveal some interesting interconnections between Pound's poetic system and his translation practice. In addition to the original Chinese, Pound's versions and Fenollosa's footnotes will be provided when necessary. The main objectives are to look into Pound's consciousness as a poet-translator, to explore the poetic concepts and techniques that he was obsessed with during the time he composed *Cathay*, and to see how these factors influenced or even conditioned his translation activity. Fenollosa's notes are excerpted from the centennial edition of *Cathay* published by New Directions Publishing Corporation in 2015, which are collected and transcribed by Zhaoming Qian. The Romanized Japanese pronunciations attached under each character are eliminated for ease of reading.

With regard to Fenollosa's manuscripts, the present author has crosschecked with the fragmented version given in Yip's book, the full version provided by Wang, and the complete version contained in the centennial edition of *Cathay*. In terms of the content of Fenollosa's notes, some discrepancies can be found between the three versions. When citing Fenollosa's notes for analytical purposes, this study draws on the centennial edition of *Cathay* for the following reasons. To begin with, the centennial edition published by New Directions is the first version to reproduce the text of the original 1915 publication plus the poems from *Lustra*,

doi:10.6342/NTU201801313

along with the transcripts of all the relevant Fenollosa notes and Chinese texts. In addition, a new foreword by Pound's daughter Mary de Rachewiltz is included, providing a fascinating introduction to the historical background and enduring appreciation of *Cathay*. The authority of the edition can be trusted because New Directions is the official publisher that has published most of Pound's representative works, including *ABC of Reading*, *Selected Poems of Ezra Pound*, and *The Pisan Cantos*. Also, the founder of the company James Laughlin established the company in 1936 because of Pound's advice[7]. The other factor for this study's reliance on New Directions' edition is that Wang acknowledges the incompleteness of the source materials available to him, thus resulting in a less-than-perfect edition of *Cathay* appended in his book (277).

4.2 Renaming of the Poems

If we flip through the slim volume of *Cathay*, one of the first things that will certainly grip our attention is the heading of the poems. It is worth noticing that Pound assigned new titles to all of the *Cathay* poems (except for the epigraph preceding the four poems of departure), even though many of the original poems were written without a title. The renaming of the poems, or the designation of new titles to the poems is significant in that it allows Pound to thematize the poems and to glean the gist from the works. Through the act of renaming the poems, Pound does not only create new impressions for the poems, but also reflects his predilection to thematize or to concretize poetic subjects with clear images. The new titles appear in different forms. Some of them are objectified and condensed images singled out from the poems, while others are descriptive verb phrases that capture the main actions in the poem. Still a few are presented as a letter or a song to be addressed to specific subjects. Despite their different forms, Pound's technique of thematization helps to distill the

[7] According to the information on the website of New Directions Publishing, James Laughlin founded the company after consulting with Ezra Pound for career advice, and as Laughlin recalled, Pound urged him to finish his study at Harvard and "do something useful." See https://www.ndbooks.com/about/.

doi:10.6342/NTU201801313

abstract sentiments into effable and visible images that express his Imagistic tenet of "direct treatment of the thing."

The title of the opening poem reads: "Song of the Bowmen of Shu." The original Chinese poem does not have a title, and is excerpted from *Shijing* (詩經 *The Classic of Poetry*), or *The Classic of Songs*, which is the earliest collection of Chinese poetry composed from approximately 11th to 6th century B.C. The given Chinese title "采薇" is extracted from the first two characters of the poem, referring to a kind of fern plucked and eaten by the exhausted and distressed soldiers sent to remote battlefields. The fern acts as an important motif in the original text, as the change in the plant's appearance from soft shoots to old stalks suggests that the warfare is, to the bowmen's dismay, prolonged and seems to drag on forever. Nonetheless, the English title shifts the focus from the fern by presenting the work as a sorrowful song chanted by the soldiers whose lives are made miserable by continuous wars. In a similar fashion, Pound changes "長干行" to "The River-Merchant's Wife: a Letter," and "憶舊遊寄譙郡元參軍" into "Exile's Letter." Fenollosa refers to the former poem as a "narrative song" in his footnote (75), yet Pound's new title throws limelight on the female protagonist, as the poem is turned into a letter sent by the lonely and grieving wife to her faraway husband. In fact, throughout the entire poem, it has never been mentioned that the wife has actually written a letter to her husband. Pound's new title could be inspired by the line 預將書報家, which implies the wife's wish to receive a letter from her husband if he plans on returning home. The original title "長干行" includes a proper noun of certain importance, because 長干 is the place where the protagonist met and grew up with her husband. Pound eliminates the cultural-specific name of place in his new title for the sake of creating a concrete image of a letter as a vehicle to express the wife's longing, or an externalized embodiment of her solitude. The latter "Exile's Letter" is another clear example

doi:10.6342/NTU201801313

of the externalization or explicitation of emotions through concrete objects. The original Chinese is an active sentence in motion, with its approximate meaning being to send the chancellor a letter after the narrator recollects their past travels together. Pound preserves only the epistolary image in the new title, because the letter as an emotionally charged object suffices to deliver the narrator's pining for his friend.

Another salient example that demonstrates Pound's emphasis on replacing abstractness with concreteness is "The Beautiful Toilet." The poem is taken from *Nineteen Ancient Poems* (古詩十九首), a collection of Yuefu poetry (樂府詩) of the Han Dynasty consisting of songs about lovesickness or weariness of life. Like the other poems in *Nineteen Ancient Poems*, the poem is written without a title, and the Chinese name of the poem "青青河畔草" is extracted from the opening line. By endowing the poem with a new title "The Beautiful Toilet," Pound delivers a sharp image in the very beginning. The image of the exquisite vanity is drawn from the line 娥娥紅粉妝, as Fenollosa's notes read as follows:

娥	娥	紅	粉	妝
beauty	"	red	powder	toilet
of face		(of beni). (66)		

Judging from "red powder" and "toilet," it can be assumed that the lady is sitting in front of a dresser to adorn herself with some make-up products. The toilet, or the dresser, is what Pound considers the crucial node of the entire poem from which ideas are constantly rushing, or the corporeal embodiment of the subdued sentiments of the grieving lady.

As for the English title of Li Po's poem "玉階怨," Pound employs the rhetorical technique of personification. Without a positional or possessive preposition to specify the relationship between the visible jewel stairs and the invisible emotional state, 玉階怨 could be interpreted either as grievance of the Jewel Stairs or grievance on the Jewel Stairs.

doi:10.6342/NTU201801313

Fenollosa's notes on the original title read as follows:

玉　　階　　怨

Jewel　stairs　grievance

ladder grief, slightly tinged with hatred, resent. (82)

In translating the title as "The Jewel Stairs' Grievance," Pound addresses the court lady's sadness in a relatively more overt manner. A more literal translation of the title would be "Grievance on the Jewel Stairs" or "Grievance of the Jewel Stairs," yet none of the two is as visually arresting as Pound's rendering. By personifying the stairs with the possessive apostrophe, he creates an objectified node that meshes together the objective and subjective worlds, as the jewel stairs and the lady become one superimposed image that simultaneously depicts the external scenery and the woman's internal psyche. The new title devised by Pound demonstrates how the personified and concretized object is turned into a radiant node, transforming from an objective entity into something inward and subjective.

Pound's tendency to single out specific objects or things from the poetic contents to create new thematized and visualized titles also manifests itself in another three poems by Li Po. Three poems from Li Po's poetry collection *Gu Feng* (古風 *In the Old Manner*), are selected into *Cathay*. *Gu Feng* is a collection of 59 poems composed at different moments of the poet's life. The 59 poems in the anthology are title-less, yet Pound assigned new titles to emphasize the poetic subjects of the poems in question. The 18th Kofu, as suggested by Fenollosa's footnote, is turned in to "Poem by the Bridge at Ten-Shin;" the 14th Kofu is rendered as "Lament of the Frontier Guard;" and the 6th Kofu is transformed into "South-Folk in Cold Country." The bridge image in the first poem is derived from Fenollosa's notes on the opening line of the poem, which appears as follows:

天　　津　　三　　月　　時

name of bridge　3rd　month　time

doi:10.6342/NTU201801313

Rakuyo March

“Heaven ferry”

At Tenshin bridge in March time. (84)

The poem addresses Li Po’s longing to retire after reaching great success in his life, as the poet was moved by the scenery of petals falling and drifting along the river water, reminding him of the transience of life and unreliability of material goods. Since the bridge is where the narrator ponders over the meaning of his life, it is considered a locus of significance, which explains why Pound decides to preserve the image in the title. As for “Lament of the Frontier Guard,” Pound again employs the technique of thematization by identifying “lament” and “frontier guard” as the keywords of the poem, and the new designated title serves as a luminous detail which explicitates the sorrows of the war-ridden soldiers. In the original Chinese poem of “South-Folk in Cold Country,” the maladjustment and desolation of the soldiers sent to the northern frontiers are expressed implicitly through a pair of metaphors:

代 馬 不 思 越

place horse not think of Etsu

in north) in the south

The horses of Dai, tho taken to Etsu, care nothing for Etsu

越 禽 不 戀 燕

Etsu birds not love En—a north region

So the Etsu birds have no love for an alien En. (116)

The original text begins the poem with a pair of metaphors about the animals’ inadaptation when being taken to a foreign place with completely different climate conditions. Pound explicitates the subdued sentiments implied by the analogy of animals in Chinese, as the emotional displacement aroused by drastic changes of environments becomes explicitly thematized in the new English title.

doi:10.6342/NTU201801313

Although some may argue that Pound makes the subject matter of the original poems clearer by assigning new titles to the *Cathay* poems, it should be noted that the renaming of the poems holds certain degree of significance in terms of the artistic effects the new titles bring about. By thematizing the poems, Pound could put his modernist poetics into practice. Thematization in the form of christening the poems with new titles allows him to extract what he considers the core message of the works, and also enables him to tackle abstract ideas with tangible images, to replace airy sentiments with solid objects. By assigning new titles to the originally title-less poems or renaming the poems with given titles, Pound presents himself as a visible translator leaving remarkable traces in the process of language transfer, as his artistic preferences for superimposed images, luminous detail, and primary pigment in poetry are readily evident in the thematized titles. The renaming process taken place amidst Pound's translation of *Cathay* belongs to the act of manipulative rewriting, as it exposes the imprints of his poetics in various shapes.

4.3 Foreignized Effects of Japanized Terms and Odd Word Choices

One noticeable feature of *Cathay* is the prevalent existence of Japanized terms, especially the proper nouns for individual, group of individuals, places, faunal and floral species, etc. The extensive usage of Japanized proper nouns is understandable, given that Pound was illiterate in Chinese during the time he worked with Fenollosa's manuscripts, and Fenollosa's learning of Chinese poetry stemmed from Professor Kainan Mori's teaching and Nagao Ariga's translation. The multiculturalism in *Cathay* should not be ignored, as the multicultural transitions from classical Chinese poetry to Japanese deciphering and eventually to Pound's rewriting offer invaluable information about the dynamic interactions between different cultural systems. Even though most of the Japanized terms in *Cathay* are indebted to Fenollosa's footnotes of Romanized Japanese transliterations, this study discovers

doi:10.6342/NTU201801313

that Pound occasionally disregards Fenollosa's notes in his translation, thus resulting in poetic images and effects divergent from those in the original Chinese and Fenollosa's versions. The cultural implications of these exceptional cases will be explored in the following passages. In addition, Pound sporadically adopts odd dictions in his translation, especially when it comes to translating cultural-specific terms that are exclusively known to the Chinese culture and is thus associated to the image of Chinese culture. Cultural specific concept, according to Mona Baker, refers to a conceptual word or idea in the source language that is totally unknown or unfamiliar in the target culture. The concept in question can be abstract or concrete, and it may relate to a religious belief, a social custom, or even a type of food (*In Other Words* 21). By examining the poetic effects created by Pound's deliberately foreignized translation, the cultural constraints or parameters that play a vital role in the rewriting process of *Cathay* can be disclosed more clearly.

A great abundance of Japanized proper nouns that refer to specific places, ethnicities, individuals, literatures, and species can be observed in *Cathay*, including Rihaku (李白), Ken-nin (獦狚), Sennin (仙人), Kutsu (屈平), King So (楚王), Hori (蓬萊), Chokan (長干), Cho-fu-Sa (長風沙), Lady Ryokushu (綠珠), Rihoku (李牧), Rakuyo (洛陽), Ten-Shin (天津), Sen-Go (仙城), True man of Shi-yo (紫陽之真人), Cho-yo song (長陽賦), San palace (鄴臺), gates of Go (陽關), River Kiang (長江), Ko-jin (故人), Ko-kaku-ro (黃鶴樓), Shoku (蜀), roads of Sanso (蠶叢路), paved way of the Shin (秦棧), Choan (長安), Dai horse (代馬), birds of Etsu (越禽), General Rishogu (李飛將), Kakuhaku (郭璞), Rafu (羅敷), boughs of Katsura (桂枝), Rosoriu (盧照鄰), Butei of Kan (漢帝), and To-En Mei (陶淵明). As can be seen from the examples collected from *Cathay*, when it comes to translating proper nouns, Pound generally opts for transliterations that are based upon Fenollosa's Romanized Japanese annotations, especially in the cases of geographical locations or names. Nonetheless, Pound

doi:10.6342/NTU201801313

sometimes adopts semi-transliterations with denominators or modifiers[8] so as to make his translations more comprehensible to general Western readers not at all familiar with Chinese culture (Chan and Pollard 1090). For instance, he adds epithets in front of certain names, such as Lady Ryokushu and General Rishogu. By inserting taxonomic modifiers or qualifiers, Pound's semi-transliterations explain that "Dai horse" and "birds of Etsu" respectively refer to a specific species of horse and bird found in ancient China. Considering Pound's extremely limited knowledge of Chinese during the 1910s, it is reasonable for him to rely on Fenollosa's notes and translate the proper nouns in *Cathay* into highly Japanized terms. Nevertheless, this unique language style could run the risk of furthering an artificial panethnicity by means of what sociologist Yen Le Espiritu has called the phenomenon of "racial lumping," or a constructed category that "ignores subgroup boundaries, lumping together diverse peoples in a single, expanded 'ethnic' framework" (6). The issue of racial lumping in *Cathay* has been briefly mentioned by Steven G. Yao in his journal article "Toward a Prehistory of Asian American Verse: Pound, *Cathay*, and the Poetics of Chineseness" (135). The conflation of Chinese and Japanese languages as a single interchangeable system elides the fundamental differences between the two language systems, and could perpetuate the Orientalist image of the Oriental peoples as an ambiguous ethnic group of entirety without clear cultural or genealogical demarcations. The geopolitical and ideological ramifications of Pound's translation as a result of his illiteracy in Chinese are telling corroborations of the potential manipulation that takes place during and after the process of translation.

The Orientalist construction of panethnicity through racial lumping manifests itself more directly and explicitly in a pair of lines from "Song of the Bowmen of Shu"—"Here we are because we have the Ken-nin for our / foemen, / We have no comfort because of these

[8] The term "semi-transliteration with denominator or modifier" is borrowed from *An Encyclopaedia of Translation: Chinese-English, English-Chinese*.

doi:10.6342/NTU201801313

Mongols" (Pound, *Cathay* 27). When referring to the Ken-nin people for the second time, or the group of northern nomads with whom the bowmen of Shu fight fiercely against, Pound adopts the strategy of paraphrase and opts for the term Mongols to avoid verbal repetition. The original Chinese, attached with Fenollosa's notes about the Ken-nin people, are demonstrated as follows:

> 靡　室　靡　家　玁　狁　之　故
>
> without, room, house, of because
>
> Here we are far from our home because we have the "Ken-in" as our enemy.
>
> 室, 家 have figurative sense, i.e. 室 means wife for the part of husband, 家 means husband for the part of wife. "Ken-in" was a Turkish tribe who lived in the Mongolian desert.
>
> "Kun-iku," "Ken-in," "Kyō-do" are the same tribes, many European scholars approved that the "Kyō-do" is quite same to "Hun;" but it is very difficult question, some professors are quite opposite.
>
> 不　遑　啟　居　玁　狁　之　故
>
> not, to have leisure, to sit down, to stay
>
> We have no leisure to sit down comfortably (as we did at home) because we have Ken-in as our enemy. N.B.—The guardians go to the boundary of the empire in the last of spring when the "Warabi" grow from the earth. They return to the country in the winter of the next year. It is very disagreeable to be so far from their home during almost two years, but they shall not be angry against the emperor, because the army of "Ken-in" is very formidable and to protect the country against the enemy is their duty. (61-62)

Judging from Fenollosa's elaborate notes about the Ken-in people, it can be inferred that he was aware of the ethnic diversity and uncertainty surrounding the term Ken-in. In fact,

doi:10.6342/NTU201801313

according to “Mongolia: Ethnography of Mongolia” of *Encyclopedia Britannica*, the designation “Mongol” briefly appeared in the 8th century records of Tang China. In the 13th century, the word Mongol grew into an umbrella term for a large group of Mongolic-speaking tribes united under the rule of Genghis Khan. Since the original Chinese poem “采薇” was composed before the common era, during the Zhou dynasty, the reference to Mongol is apparently anachronistic in terms of etymology. Despite Fenollosa’s careful attention to the controversies and ambiguities with regard to Ken-ins’ origins, Pound decides to paraphrase Ken-ins as Mongols in his translation, and such a translation could lead to a distorted, even Orientalist version of Chineseness which he might never have thought of. Pound’s anachronistic usage of the umbrella term Mongol not only erases the subcategorical differences among the nomadic groups, but also contributes to the racialist stereotype of Yellow Peril, or the long-standing Western conception of the Asian people as a backward and barbarous ethnicity.

Furthermore, it is noteworthy that Pound occasionally veers away from Fenollosa’s notes and instead creates new images of his own for the poems. The first example is “gates of Go” from the epigraph poem placed in front of the four poems of departure. The original Chinese poem was written by Wang Wei, yet Pound wrongly attributed the work to Rihaku, or Li Po. The epigraph helps create thematic unity for the following four poems about departure, as it depicts the farewell feast between the narrator and his friend, who is about to be sent off as a messenger to the western borders. Fenollosa’s notes for last line of the poem 西出陽關無故人 read as follows:

西	出	陽	關	無	故	人
west	departure	Yo	gate barrier	not	original old	man

Going westward through the Yo gate there will not be any old friend. (108)

doi:10.6342/NTU201801313

In terms of semantic meaning, Fenollosa's interpretation of the line is basically correct, as the original line means that the narrator's parting friend will have no acquaintance around him after passing through the Yo Gate en route to the western region. However, Pound ignores Fenollosa's largely correct notes and translates the line as "For you will have no friends about you / When you come to the gates of Go" (50). Pound may have substituted Fenollosa's transliteration "Yo" with "Go" in order to create a witty wordplay on "the gates of Go," because the gates are a crucial passageway or courier station where travellers of the ancient times need to go through to continue their journey to the western region. This example shows that Pound is willing to trade off semantic accuracy for rhetorical effect.

In "Separation on the River Kiang," Pound neglects Fenollosa's correct interpretation once more. The opening line of the poem, attached with Fenollosa's notes, are shown as follows:

故　　人　　西　　辭　　黃　　鶴　　樓

Old acquaintance　west　　leave　　-------

An old acquaintance, starting from the west, takes leave of K.K.R. (109)

Pound translates the line into "Ko-jin goes west from Ko-kaku-ro" (50). Pound construes the subject of the line 故人 as the name of the old acquaintance. Although only Fenollosa's word-for-word glossaries and tentative translations are shown here, it should be noted that throughout Fenollosa's manuscripts, he provides the corresponding Japanese pronunciations for every Chinese character, which serve as the phonetic reference for Pound's transliteration Ko-jin. Fenollosa's notes offer the legitimate definition of 故人 in a fairly comprehensible manner, but Pound chooses to preserve only the phonetic aspect of the term through transliteration, which would lead his readers to erroneously interpret Ko-jin as a person's name. It could be that Pound tries to foster an exotic and alienated atmosphere by inserting a marked transliteration in the very beginning of the poem. Notwithstanding, the affinity

doi:10.6342/NTU201801313

between the narrator and his parting friend is diluted by the substitution of "old acquaintance" with "Ko-jin," as it is likely that the English readers would simply dismiss Ko-jin as a random Chinese name, without bothering to figure out the personal relationship between this Ko-jin and the speaker. "Go west" is another mistranslation. 西辭 actually means to depart west from Huang He Lou (黃鶴樓) and to go eastward to Yang Zhou (揚州). This miscomprehension is justifiable though, since it is rather hard to decipher Fenollosa's ambiguous footnotes. Without prepositions of position, "west leave" can be interpreted as either leave from the west or leave for the west.

Additionally, Pound creates a kind of exotic and distant ambiance by means of his extensive usage of Japanized transliterations as well as odd collocations of words. Frequently coming across estranged Oriental names and places such as Sennin, Rihoku, and Choan, Pound's English readers are constantly reminded of the foreign origins of *Cathay*. Pound manages to infuse some sort of foreignized and distanced feelings by manipulatively displaying odd dictions and noun collocations. When referring to the color of plants, Pound frequently adopts the color blue rather than green. The grass that spreads around the riverbank in the "The Beautiful Toilet" is blue (29); the willow-tips that brush against the pond in "The River Song" are "half-blue and bluer" (31); the two little children who would later become husband and wife in "The River Merchant's Wife: a Letter" play with "blue plums" instead of green plums (33); the mountains that stand to the north of the city walls in "Taking Leave of a Friend" are also blue (50). In Chinese, the character 青 can stand for blue, green, or black, depending on the context. Pound's translation may have been influenced by Fenollosa's word-for-word glossaries, as Fenollosa also repeatedly annotates 青 as blue, except for the line 客舍青青柳色新, which Fenollosa renders as "In the inn where you will stay thereafter, the new color of the willow trees will be green green" (108). Notwithstanding, it could be possible that Pound chooses the color blue over green on

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purpose, because by creating an exotic atmosphere through peculiar vegetation settings, *Cathay* reminds the readers that as modernized and Anglicized as the poems appear, the cultural and historical background from which the works originate is somewhere faraway from the West, a mystical place full of azure plants. Pound's somewhat fantasized and bizarre imagination towards China is also demonstrated by his translation, or more specifically, invention of certain species in *Cathay*. An example is seen in "Separation on the River Kiang." The second line of the poem is provided as follows, along with Fenollosa's notes:

煙　花　三　月　下　揚　州

smoke flowers 3rd month go down -name of province-

In the month of March, when flowers (of blooming trees) are smoky (blurry) he descends (by river) to Yoshu. (109)

Pound translates the line in question into "The smoke-flowers are blurred over the river" (50). Fenollosa's tentative translation is more accurate than Pound's in terms of semantic meaning, as 煙花 refers to the dreamy spring scenery of flowers blooming around the river and half-shrouded by the mist rising above the water. However, Pound partially selects Fenollosa's word-for-word glossaries and renders 煙花 into the compound noun "smoke-flower," and in so doing, he creates a new poetic image by inventing a type of flower non-existent in the original. In a similar fashion, Pound invents a horse species called the "Dai horse" in "South-Folk in Cold Country" (53). Perhaps one of the most outlandish inventions of cultural-specific concepts in *Cathay* is the River Kiang. The last line of the poem "Separation on the River Kiang" reads as follows:

唯　見　長　江　天　際　流

only see long Kiang heaven limit flow

River

(and then moment after)

doi:10.6342/NTU201801313

> I only see the long River flowing into the horizon—horizon means approximation to Korio. (109)

Despite Fenollosa's correct note about the Long River, also known as Chang Jiang (長江) or the Yangtze River, Pound invents a new name for the longest river in both China and Asia. The foreignness denoted by the term River Kiang helps to further the exotic ambience that permeates *Cathay*, but the cultural significance of the Yangtze River as one of the main cradles for Chinese civilization is diluted and effaced. Moreover, the back-translation of the River Kiang in Chinese—which literally means River River (江江)—would certainly appear strange and even preposterous to anyone who has some knowledge about Chinese. The problematic back-translation of the River Kiang has been briefly mentioned in Jun Tang's article—"Ezra Pound's *The River Merchant's Wife*: Representations of a Decontextualized Chineseness" (529). Pound's odd translations of cultural-specific terms are to a certain degree connected to the persistent Orientalist illusion of the Orient, as the image of China created in *Cathay* is not based upon solid empirical evidences, but some fantasized illusions about the remote nation. The Chineseness constructed by Pound might even lead the English readers to believe that China is a mysterious land dwelled by enigmatic species, with its civilization built upon a river with an eccentric name.

4.4 Deliberate Alteration, Addition, and Omission

Pound's manipulation of Chinese poems is also borne out by deliberate alteration, addition, and omission of the source texts, resulting in poetic images divergent from the original. The translation strategies employed by Pound are related to his ideological and poetological discourses, and the translation cases resulted from these strategies can provide us with invaluable cues to unraveling what Pound was concerned with during the time he worked with Fenollosa's manuscripts. Likewise, Fenollosa's notes will be included in the

doi:10.6342/NTU201801313

discussion of the following translation cases, so that we will be able to observe the specific moments where Pound decides to neglect and depart from Fenollosa's notes in his rewriting process.

4.4.1 Alteration

In order to underscore the traumatic experiences of war, Pound intentionally alters Fenollosa's wordings in "Song of the Bowmen of Shu." In the original poem, the royal horses are depicted as strong and well-trained stallions, but the horses take on a startlingly contrastive image in Pound's version. The two lines describing the imperial horses' outward appearance are excerpted as follows, attached with Fenollosa's notes:

戎　　車　　既　　駕　　四　　牡　　業　　業

chariot, already, to tie the horse, four, horse, stout

The horses are tied already to the chariot; they seem to be vigorous.

駕　　彼　　四　　牡　　四　　牡　　騤　　騤

to tie horse, that, four, horse, four, horse, strong

That four horses are tied; they are very strong. (64)

Pound translates the first line into "Horses, his horses even, are tired. They were strong" (27), and the second line into "By heaven, his horses are tired" (28). The most emphatic aspect of Pound's translation is his change of the adjective from "tied" to "tired," and such an alteration of diction creates a completely different image that is absent in both the original Chinese and Fenollosa's notes. The horses are originally portrayed as vigorous and disciplined war-horses that bravely fight against the enemies with their masters, that is, the soldiers of Shu. However, the horses in Pound's translation are exhausted and overused. In addition to the change of adjective, the shift of verbal aspect also helps to create the contradictory image between Pound's version and the source text. The past tense of the "to be" verb in the line "they were strong" indicates that the horses used to be powerful, but now they

doi:10.6342/NTU201801313

are weak and powerless. The weakened horses serve as a thematic foil of the warring soldiers' miserable situation, as they are also debilitated and emasculated by continuous battles. The intensification of the detrimental and traumatic effects of war on both human beings and animals is a reflection of the historical period during which *Cathay* was produced. *Cathay* was published during World War I, one of the deadliest conflicts in human history, and the casualties were exacerbated by the advancement of technology facilitated by Industrialization. By intentionally creating a new poetic image that emphasizes the brutality of war, Pound is able to express his concerns for those afflicted by the war and declare his anti-war stance. The manipulation of the source text is an example that shows how ideology tends to infiltrate the translator's consciousness and thereby informs the way the source text is to be interpreted and presented.

Pound deviates from Fenollosa's notes once more in "The River-Merchant's Wife: a Letter." Halfway through the original Chinese poem "長干行," the female protagonist expresses her misgivings for her peripatetic husband, as he has to pass through the Qu Tang Gorge (瞿塘峽)—one of the three gorges of the Yangtze River—in May, when the water becomes especially torrential after the rainy season. The original Chinese and Fenollosa's notes with regard to the scenario are shown as below:

瞿　　塘　　灩　　澦　　堆

--name--　　yenyo-rock

of locality　　eddy?

(towards Shoku passing through the difficult place of Yenyotai at Kuto)

五　　月　　不　　可　　觸

5　　month　　not　　must　　touch

In May not to be touched.

The ship must be careful of them in May. (78)

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Pound translates the two lines as such: “You went into far Ku-to-Yen, by the river of swirl- / ing eddies, / And you have been gone five months” (33-34). The first thing worthy of noticing in Pound’s rendering is that he chooses to neglect Fenollosa’s Japanese transliteration of Kuto (which refers to the Qu Tang Gorge) and Yenyotai (a pile of rocks in the gorge that pose danger to sailors and travellers). Instead, he merges the two terms into one, inventing a new place called Ku-to-Yen, and he goes on to explain that Ku-to-Yen is located by the river with swirling currents. Just like the other Japanized transliterations, such a fabrication creates a kind of foreignized and distanced effect to the English readers. Another alteration occurs in the second line, as Pound ignores Fenollosa’s semantically correct interpretation and renders the line as the wife’s complaint of her husband’s absence for five months. When the Chinese readers come across this line, it is not difficult for them to recognize the wife’s concerns for her husband’s safety, because they know May is the flooding season of the Yangtze valley, but Pound apparently has no idea why shipmen need to be extremely careful in May, which explains his decision to change the entire line in order to make more sense of the context. Pound’s rendering externalizes the wife’s solitude, and also makes the poem easier for the English readers to digest. However, the cultural significance inherent in the original poem disappears in Pound’s translation, as the specific location is transformed into a fabricated Ku-to-Yen, and the geographical and hydrological features of the Qu Tang Gorge are entirely eliminated. The Chineseness in Pound’s translation is metonymic and reductionist, as he isolates the cultural-specific concepts and terms from the larger Chinese socio-cultural context.

Another example of alteration of imagery is found in “The Beautiful Toilet,” in which Pound changes the poetic image of the travelling husband by exaggerating Fenollosa’s notes, resulting in a more negative and unfavorable image of the husband. In order for us to better observe Pound’s deflection from the source materials, the final two couplets of the original

doi:10.6342/NTU201801313

Chinese are shown as follows, attached with Fenollosa's annotations:

昔　　為　　倡　　家　　女

In former was courtesan house girl

times (did)

今　　為　　蕩　　子　　婦

now is dissipated son's wife

蕩　　子　　行　　不　　歸

dissipated son go away not return

空　　床　　難　　獨　　守

empty bed hard only one keep.

alone. (67)

Pound translates the stanza into:

And she was a courtezan in the old days,

And she has married a sot,

Who now goes drunkenly out

And leaves her too much alone. (29)

According to Cambridge Dictionary, the definition of "sot" is "someone who often drinks too much alcohol."[9] By substituting "dissipated son" with "sot" and using the adverb "drunkenly" to describe the husband's action, Pound makes the female protagonist's husband appear as an intoxicated drunkard, which is an image nowhere to be found in the source text. One may argue that the term "dissipated son" also leads to negative connotations, but as compared with the pejorative "sot," "dissipated son" is milder and less derisive in tone, and it also invites

[9] The entry for the term "sot" can be located at the given website: https://dictionary.cambridge.org/dictionary/english/sot.

doi:10.6342/NTU201801313

association with the famous prodigal son in Bible[10], whose redemption and return to his father has been celebrated. In fact, Fenollosa's interpretation "dissipated son" is closer to the image created in the original Chinese, as the Chinese term 蕩子 refers to someone who leads an itinerant lifestyle for different reasons, including people who travel afar for business purposes, and those who voluntarily live in self-exile. Therefore, a wanderer or vagabond would be more similar to what the Chinese readers have in mind when they come across the term 蕩子, which does not necessarily evoke the negative impression of a debauched alcoholic. In addition, Pound reinforces the image of the reckless and irresponsible husband by changing the last line from the lonely wife's muttering complaint to a harsh blame from a 3rd-person narrator. The original text is a restrained grievance uttered by the heroine, as she expresses her solitude with a euphemistic reference to the empty bed. However, Pound directs the blame towards the wandering husband in his translation, as the lady is left to be on her own by her spouse. The ideological ramifications in Pound's rewriting is worthy of mention, as his appropriation of the source text conveys a rather detractive image of Chinese men. The negative dramatization of 蕩子 is an example of another distorted version of Chineseness, as it could also help sustain the Orientalist racial stereotype of the Chinese people as an underdeveloped, opium-eating, bacchanalian ethnicity.

4.4.2 Addition

Reading through *Cathay*, we can also observe that Pound often employs the translation strategy of addition, and by adding new elements absent in the original, he is able to create different poetic images that mirror his world view or poetological beliefs. In "Poem by the Bridge at Ten-Shin," Pound translates the opening couplets of the poem 天津三月時，千門

[10] See BibleGateway, the world's most visited Christian website for complete version of "The Parable of the Lost Son" (Luke 15:11-32). The following website provides the New International Version (NIV) of the parable: https://www.biblegateway.com/passage/?search=Luke+15%3A11-32&version=NIV.

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桃與李 as “March has come to the bridge head, / Peach boughs and apricot boughs hang over a / thousand gates” (36). Pound’s translation introduces a vivid bridge image that is rather implicitly tackled in the source text, which may be influenced by Fenollosa’s explanatory annotation of Ten-Shin as the name of a bridge (84). By adding an explicit image of “bridge head,” Pound amplifies the sensorial effects in his translation, as the readers can clearly visualize the picture of the bridge blooming with flowers in the genial spring wind, which is an image thematically coherent with the couplet that follows: “At morning there are flowers to cut the heart, / And evening drives them on the eastward-flowing / waters” (36). Pound’s tendency to visualize the poetic setting is demonstrated once more in the second line of “Separation on the River Kiang,” as he translates 煙花三月下揚州 into “The smoke-flowers are blurred over the river” (50). Fenollosa’s notes have been provided in section 4.3. Had Pound looked into Fenollosa’s notes more closely, he would have realized that the line basically shares the same subject with its previous line 故人西辭黃鶴樓, and the line is actually a factual statement describing the parting friend’s journey in March, when flowers blossom with the soaring mist along the river. However, Pound mistakes 煙花 for the subject of the second line, and renders the scenario of the old acquaintance going toward Yang Zhou (揚州) into a picturesque view of flowers scattered over the surface of the water. The addition of the new subject “smoke-flowers,” albeit somewhat confusing, enables Pound to create an energized node that seizes the traveller’s action into a still picture. By changing the inner correspondence of words and strengthening the visuality of the source text, Pound creates a conflation of motion and stillness that is in tune with his poetological thinking.

Additionally, in “Lament of the Frontier Guard,” Pound again inserts objects unseen in the original in order to make his translation more visually striking. He translates the line 登高望戎虜 as “I climb the towers and towers / to watch out the barbarous land” (38).

doi:10.6342/NTU201801313

Fenollosa's annotations of the line read as follows:

登　　高　　望　　戎　　虜

ascend　high　lookout　barbarous prisoner

---enemies' force---

"Ascending on high, & looking out toward where the barbarians lived." (90)

It should be noticed that the original text does not indicate any tower or fort, nor does Fenollosa make any mentioning of such an establishment. Pound's insertion of the tower image could be inspired by the word "lookout" in Fenollosa's notes, and by repeatedly using two towers in a row, Pound creates a visual image of a soldier toiling to ascend the watchtower for security reasons. Pound's addition of concrete images such as the bridge head, smoke-flowers, or towers is closely related to his poetics, as he constantly stresses the importance of utilizing vivid images to replace abstractness. He believes that subjective emotions should be induced by objective presentation of images. By consciously departing from the source text and Fenollosa's notes, Pound is able to practice what he seeks to achieve through his modernist poetics.

In "Sennin Poem by Kakuhaku," Pound adds a protruding curse "dam'd" in his translation, which is nowhere to be found in the original (55). The original Chinese and Fenollosa's notes of the couplet to be discussed are shown as below:

借　　問　　蜉　　蝣　　輩

temporarily ask　bu Jap.　crowd (in contempt)

a gnat, which is born

in the morning

& dies in the evening

Let me just try to ask you, oh! crowds of gnats!

寧　　知　　龜　　鶴　　年

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how know turtle stork age

How can you know the age of turtles and storks (which live for a thousand and ten thousand years)? (122-23)

Pound's translation of the lines appears rather modernized and straightforward, if not offensive: "But you, you dam'd crowd of gnats, / Can you even tell the age of a turtle?" (55). Though Fenollosa mentions the implied meaning of contempt and despise in the original Chinese, he addresses the negative connotations in a euphemistic way, without using any cursing or swearing words that would create a drastically different poetic image. Contrastively, Pound makes his translation appear much more blatant and provocative by inserting the adjective "dam'd." The presence of the word "damned" in a translation from classic Chinese poetry is already quite extraordinary, not to mention the striking visual effects created by the abbreviated form with an apostrophe. The insertion of the curse makes the narrator appear to be more aggressive than the original, as he throws the bold question right into the face of the readers, who may feel quite shocked by such an unexpected provocation. Pound's rendering of the line could be related to his involvement of the Vorticism movement at the time. As compared with Imagism, the nature of Vorticism is more violent and subversive, as demonstrated by the provocative manifesto in *Blast* magazine, where a long list of celebrities and institutions are under fierce attack. Furthermore, Pound adds the adverb "even" and omits the image of "stork" in the second line to intensify the narrative tone. With the addition of "even," the question becomes more piquing, as if the readers are being interrogated by the narrator. The "stork"—or the paralleling image of turtle to suggest longevity—is probably omitted because the more words an interrogative question contains, the less powerful it becomes in terms of rhetoric. With the aim of revitalizing modern Anglo-American literature in mind, perhaps Pound had constantly felt the need to use radical language as a vehicle for his iconoclastic poetics, and the cursing in his translation

doi:10.6342/NTU201801313

could be seen as an example of his revolutionary practice in poetry.

4.4.3 Omission

Besides addition, Pound also adopts the translation strategy of omission so as to ensure cohesion with his poetics. Sometimes he omits certain lines for the sake of artistic integrity, and sometimes he omits literary allusions that might cause difficulty in comprehension for his readers. Either way, the omissions of specific elements in *Cathay* are not accidental mistakes, but thoughtful decisions having to do with his ideological or poetological concerns. The first example that demonstrates Pound's willful omission and its implications is a pair of successive couplets excerpted from "The Beautiful Toilet." The corresponding source text and Fenollosa's notes are given as follows:

盈　盈　樓　上　女

fill　"　storied　on　girl

---full---　house

in first bloom

of youth

皎　皎　當　窗　牖

white　"　just　window　door

brilliant　face

luminous

娥　娥　紅　粉　妝

beauty　"　red　powder　toilet

of face　(of beni)

纖　纖　出　素　手

slender slender　put forth　white　hand

originally

doi:10.6342/NTU201801313

meaning

“blanch”

“grand”

or “not dyed”

originally white. (66-67)

Pound translates the lines into:

And within, the mistress, in the midmost of her

youth,

White, white of face, hesitates, passing the door.

Slender, she puts forth a slender hand. (29)

Although Pound seems to be aware of the importance of the line 娥娥紅粉妝, as he preserves the toilet image in the title (the significance of the title has been discussed in section 4.2), he omits the entire line in the translation, resulting in the erasure of a crucial motif. Fenollosa’s notes “red powder” suggest that the lady applies make-up products such as blusher on her cheeks to make herself more attractive. Pound probably deletes the line because a rouged face suggests liveliness and vitality, which is obviously incongruent with the ghostly image he has so carefully orchestrated in the previous sentence, with the apparitional quality of the lady being consolidated by the reduplicated adjective white. Nevertheless, the line is essential for a better grasp of the woman’s state of mind, for there is a widely known saying in Chinese: 女為悅己者容. The English counterpart for this proverb may be “a girl will doll herself up for him who loves her.” Upon reading the original Chinese, the Chinese readers tend to presume that the lady is dressing herself up for whom she has a deep affection. The loneliness and frustration of the woman are intensified when the readers move on to the second half of the poem and realize that she is waiting for her libertine husband to return, but in vain. The omission of the line results in the construction of different

doi:10.6342/NTU201801313

images of the protagonist in the minds of the readers of the source culture and the target culture. In the Chinese readers' minds, they see a young lady sitting alone in her boudoir, carefully applying makeup products on her delicate face, meanwhile holding out and examining her slender white hand. Contrastively, Pound's version makes it impossible for the English readers to visualize the image of the lady taking elaborate care to enhance her outward appearance for her lover, as the dresser is completely removed from the English texts. Without mentioning the lady's act of prettying herself up in front of the dresser, Pound's translation expunges one of the most important motifs closely related to the protagonist's psychological state, and may leave the English readers feeling quite puzzled by the lady's decontextualized action of putting forward her slender hand. The restrained beauty of the original, or the embodiment of subdued sentiments with external object and action, disappears in Pound's translation. As previously mentioned, Pound may have omitted the line for the sake of imagery coherence, that is, to maintain the ethereal, and almost phantasmal image he has created for the woman. This will be illustrated in more detail in the following passage.

One thing worthy of notice in Pound's translation is his insertion of the locative adverb "within," which indicates that the woman is inside the garden. However, as can be inferred from the adverbial phrase 樓上 in the source text, the woman is actually upstairs in her boudoir. Fenollosa's note also implies that the lady is inside the house, with the ambiguous footnote "storied" suggesting that she is probably upstairs. Perhaps Pound changes the setting because he wants to accentuate the dynamic effect of the verb "passing" in the next line. Instead of depicting the scene in a motionless photographic manner like the original Chinese, Pound infuses energy into his translation, by making the heroine pause a bit and then finally make her way into the house. Compared with verbs like "walk" or "stride," the diction "pass" instills a sense of ethereality into the woman, as if she moves swiftly like the wind. The

doi:10.6342/NTU201801313

woman in Pound's translation evokes a similar image with the elusive apparitional faces of the rushing crowd in his widely acclaimed masterpiece "In a Station of the Metro." The repetition of the adjective "white" further reinforces this phantom-like quality. The reduplicated adjective 盈盈 is used to describe the elegant posture of the woman, yet Fenollosa's notes miss the point. Though Pound's translation could be an excusable mistake resulting from Fenollosa's misinterpretation, it does to some degree imply that the poet may have an Orientalist impression that all Eastern women wear porcelain-like makeup as Japanese geishas do. As Fenollosa's notes contain his research on both Chinese poetry and Japanese Noh plays, the influence of Noh drama on Pound should not be overlooked. Noh is a stylistic form of musical dance drama featuring performers with elaborate masks. Noh performers use visual appearances and movements to suggest the essence of a story rather than enacting it ("Nôgaku theatre"). The desolate lady with her lifelessly pallid countenance is an Imagistic figure that blends the shadowy faces of the dashing pedestrians and the dramatic masks of Noh performers. It does not seem to matter much to Pound whether Chinese women in reality truly resemble the one created in his translation, for the bizarre Chineseness that amazed him so much is but a convenient instrument for him to put his poetics into practice.

Another example of textual omission is found in "The River Merchant's Wife: a Letter." Towards the end of the poem, the protagonist describes the scene of butterflies flying in pairs in the yellowing garden, stirring up her sadness because it reminds her of the long absence of her husband. The original Chinese of the two couplets and Fenollosa's notes are given as follows:

八　　月　　蝴　　蝶　　黃

8th　　month　　butterflies　　yellow

It being already August, the butterflies are yellow

doi:10.6342/NTU201801313

雙　　飛　　西　　園　　草

pairs　fly　western　garden　grass

And yellow as they are, they fly in pairs on the western garden grass.

感　　此　　傷　　妾　　心

affected (by) this　hurt　(female)　mind

pained　my

affected at this (absence) my heart pains.

坐　　愁　　紅　　顏　　老

gradually lament crimson face decay—older

become old.

The longer the absence lasts, the deeper I mourn, my early fine pink face, will pass to oldness, to my regret. (79-80)

Pound's translation of the stanza reads as the following:

The paired butterflies are already yellow with

August

Over the grass in the West garden,

They hurt me,

I grow older. (34)

The author of the original poem takes pains to depict the female protagonist's melancholy and distress, using the change in the heroine's outward appearance to indicate that she experiences early aging due to her pining for her faraway husband. Nevertheless, Pound disregards Fenollosa's notes and omits the intricate details of the poem, instead replacing the sentimental lines with his rather simplified version. Pound probably chooses to translate the lines this way so as to depart from the excessive sentimentality of Romanticism and the highly decorative language of Victorian literature, yet the lyrical beauty and emotiveness of

doi:10.6342/NTU201801313

the original poem are traded off by his rewriting. Additionally, Pound's explicit and plain translation is a demonstration of his modernist poetics, resonating with his pursuit of succinct and terse language style in poetry. Pound's modernist rendering obviates any possible difficulty for the English readers to comprehend the line, as they would not need to infer the underlying meaning of the lady's aging pink cheeks, but the subdued emotions implied by her prematurely aged face vanish in Pound's version. Therefore, it would not be over-exaggerating to say that Pound's rewriting inhibits the implicative beauty of the source text from being discerned and appreciated by their Western readers.

In addition to eliminating poetic images contained in the source texts, Pound also opts to omit literary allusions when he finds it hard to carry across the cultural and historical connotations from one culture to another. In "The River Merchant's Wife: a Letter," the protagonist expresses her unwavering faith for her husband by alluding to the story of a man called Weisheng (尾生), who waited for his lover to meet him under a bridge, and as his lover never showed up, he held onto a pillar and let the rising flood drown him to death. The original Chinese and Fenollosa's notes of the allusion are shown as below:

願　同　塵　與　灰

desire same dust together with ashes

and

And so I desired to live and die with you even after death, I wish to be with you even as dust, and even as ashes—partially together.

常　存　抱　柱　信

eternally preserve embrace pillar faith

I always had in me the faith of holding to pillars. (77)

Pound translates the lines into "I desired my dust to be mingled with yours / Forever and forever, and forever" (33). In *A Glossary of Literary Terms*, allusion is defined as "a passing

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reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage" (13). The implied story of Weisheng in the line 常存抱柱信 is an allusion of intertextual reference, which can create difficulty to both the translator and the target readers, as the understanding of allusion requires profound knowledge about the intertextuality of the literary system in another culture. Since Fenollosa's notes only mention the tragedy of Weisheng elusively, without giving further explanation as to the consequential relationship between having faith and holding onto a pillar, it is understandable that Pound decides to ignore Fenollosa's notes and replace the vague texts with his easily comprehensible interpretation. Although Pound may be absolved from blame due to his illiteracy in Chinese at that time, it should be noted that his simplified and reductionist translation—consisting of the repetition of three consecutive "forevers"—could run the risk of fabricating an excessively sentimental image of Chinese people. Also, the image of the heroine undergoes certain degree of changes after Pound's rewriting. In the original Chinese, the introverted lady only dares to use an allusion as an embodiment of her affection, but in the English version, she becomes an extroverted woman who is not afraid of declaring her love directly.

4.5 Superposition and Conflation

One of the most conspicuous maneuvers of Pound's poetics on his translation is the usage of superimposed images, or simultaneously presenting distinctive objects or scenes in a thoughtful manner so that the collaged elements form a new entity. Throughout *Cathay*, several examples can be found that demonstrate how Pound deliberately commingles miscellaneous components, regardless of the poetic content or syntactic structure of the original texts. Pound's practice of superposition—the poetic technique of the conflation of diverse planes, which is largely influenced by Japanese haiku poetry—manifests itself in two

doi:10.6342/NTU201801313

ways. The first type of superposition refers to the comparatively more noticeable superimposed images in his translation that are absent or presented differently in the source texts. The second one works at a more subtle level, and is demonstrated by his thematic conflation of individual texts. If we take the historical background of *Cathay* into consideration, it would not be surprising to recognize the regular presence of superposition in the anthology, as Pound was going through his poetic transition from Imagism to Vorticism during the time he worked on Fenollosa's materials, and superposition was one of the persistent principles that remained a constant in Pound's poetic system. Even though his focus shifted from static to dynamic imagery, Pound continued to stress the importance of culminating energy in poetry by creating a concentrated node of ideas, which can also be understood as a cluster of interrelated and superimposed images.

4.5.1 Superimposed Images

Pound's translation of the couplet 荒城空大漠，邊邑無遺堵 in "Lament of the Frontier Guard" is perhaps one of the most striking translations in *Cathay*. The original texts and Fenollosa's annotations are provided below for us to get a better idea of Pound's manipulation of the given materials:

荒　　城　　空　　大　　漠

desolate castle　　sky　　large　　desert

vacant

"I see a ruined fortress in a vast blank desert"

邊　　邑　　無　　遺　　堵

frontier village　　not　　left　　wall

"The frontier villages have not even walls left." (91)

Pound translates the couplet into "Desolate castle, the sky, the wide desert. / There is no wall left to this village" (38). The original sentence consists of a pair of antithetic lines, as the two

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lines are both marked by the syntactic pattern of (adj.) (n.) (v.) (adj.) (n.). The character 空 functions as a verb, or an adjective that possesses the quality of a verb, with its meaning being closer to suspending or hanging in the air, rather than Pound's rendering of "sky." Fenollosa's notes offer Pound two alternatives: "sky" or "vacant." Though not precisely correct, Fenollosa's interpretation of the adjective "vacant" is relatively closer to the original than Pound's translation. Fenollosa's tentative translation "I see a ruined fortress in a vast blank desert" also matches the poetic image and effect of the original more closely, as the adjectives "vast" and "blank" preserve the visual contrast by creating the picture of an abandoned castle standing alone in a boundless desert. However, Pound neglects Fenollosa's notes and changes the sequential arrangement of a castle suspending among a desert into a vivid superposition of three clear-cut images: desolate castle, the sky, and the wide desert. Pound's translation creates a sense of foreignness and otherness, as the English readers are sure to be taken aback at the sight of this verbless sentence. Yip argues that by projecting the desolate castle upon the wide desert and below the sky, Pound's translation deepens the feelings of desolation and loneliness (100). Although the artistic intensity of the line is indeed highlighted by such a forceful merging of different objects, Pound's deliberately foreignized translation is a case that exemplifies how he appropriates the original text to serve his own poetics, or more specifically, his idea of forging distinctive elements into a powerful image that darts straight into the readers' retinas.

Some may say that the compilation of heterogeneous images is nothing uncommon in classic Chinese poetry, such as the famous line in the sanqu (散曲) poem "Autumn Thoughts" (秋思): 枯藤老樹昏鴉 (withered vines, old trees, crows at dusk)[11] (Cai 395). Nonetheless, the line in question certainly does not fit this pattern, as it contains a verb, or a verbal

[11] The sanqu poem "Autumn Thoughts" is composed in the tune of Tianjingsha (天淨沙) by one of the four great Yuan dramatists, Ma Zhiyuan (馬致遠). The English translation is excerpted from *How to Read Chinese Poetry: A Guided Anthology.*

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adjective in the middle. Pound deliberately alters the syntactic structure of the original so as to create a superimposed image composed by three different elements. His manipulative rewriting is clearly related to his poetological thinking, as he believes that superposition plays a vital role in maximizing the language energy of poetry, and it helps to externalize the unstated interrelationship between seemingly unrelated objects. Partially emphasizing the visual aspect of Chinese culture, Pound later discovered that the pictorial nature he assimilated from Chinese poetry could also be applied to the language, as he went on to launch the ideogrammic method thereafter. It would not be arbitrary to say that Chinese poetry provided Pound with the intellectual nourishment and inspiration he needed at that time to advocate his poetics, but it should be noticed that his apprehension of Chineseness was rather partial and selective, as he seemed to accentuate the aspect that was more relevant to his poetics while attenuating or neglecting the others. In fact, by creating a highly visualized superimposed image in his translation, he became a participant of the Orientalist discourse that regards Chinese as a pictorial language system without verbs and phonetic components.

Another example that demonstrates Pound's manipulation in the form of superimposed imagery can be seen in "South-Folk in Cold Country." The excerpted line to be discussed is 驚沙亂海日. The original Chinese and Fenollosa's notes of the line are given below to help us better observe how Pound veers away from the source text:

驚　　沙　　亂　　海　　日

surprised desert　turmoil　sea　　sun

sand-sea

"Sands surprised by wind cover in their turmoil the desert sea sun." (117)

Pound translates the line into "Surprised. Desert turmoil. Sea sun" (53). This line is another arresting and disputable case that demonstrates Pound's notion of visual superposition. The

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syntactical structure of the original Chinese is a subject-verb-object construction. A more literal translation of the line would be "startling sand disturbs the sun above the sea." Notwithstanding, Pound completely subverts the sentence structure by taking away the verb 亂 and composing a cinematic collage of vivid images. The three individual elements are composed of one adjective and two compound nouns. The subject that the adjective "surprised" intends to modify remains unclear. One may assume that it is the guardsmen mentioned in the previous line that are surprised, for they may be attacked by a sudden ambush or trapped in an appalling sand storm. Another possible reading is that 驚 is used to describe the destructive force of the "desert turmoil," so the present participle "surprising" would be more appropriate than the past participle "surprised" in terms of grammaticality. Or it could be that the word "surprised" is aimed directly at the readers, as the readers are certain to feel confounded upon reading this bizarre sequence of words without linking verbs. Judging from the context, one can easily deduce that "desert turmoil" stands for sandstorms in the deserts. It is harder to decipher the meaning of the confusing compound noun "sea sun," as we could not tell whether it means the sea and the sun, or the sun above the sea. Pound might have drawn inspiration from Fenollosa's footnotes, as his translation basically repeats Fenollosa's word-for-word glossaries of the line. He discards Fenollosa's tentative translation, and rearranges the line into a striking superimposed image. The reason for doing so is quite obvious, as Pound believed that it is the artist's duty to highlight luminous detail through primary pigment, or more specifically, to create a meaningful and energized node that conflates concrete images with abstract thoughts. Pound's rearrangement of the line is an intensified node formed by superimposed elements. By manipulating the inner correspondence of words, Pound creates an almost surrealistic image that vividly demonstrates his idea of visualizing conceptual words with concrete representations. Again, the Chineseness of the original poem vanishes into thin air. What appears before the English

doi:10.6342/NTU201801313

readers' eyes is a photomontage of Pound's poetics, leaving the impression that Chinese is indeed a pictorial language devoid of verbs, or a peculiar language of the cultural Other.

4.5.2 Thematic Conflation

The other layer of superposition operates in a less apparent manner, in the form of thematic conflation, or the integration of thematically different poems into one single piece. An example that demonstrates Pound's discursive superposition is found in "The River Song," which has been briefly mentioned in Chapter 1. "The River Song" is a combination of two of Li Po's poems—"Jiangshang Yin" (江上吟) and "Shicong Yichunyuan Fengzhao Fu Longchi Liuse Chuqing Ting Xinying Baizhuan Ge" (侍從宜春苑奉詔賦龍池柳色初青聽新鶯百囀歌). In the former poem, Li Po expresses his disdain towards material rewards, and also articulates his belief in carpe diem and the transcendental power of literature. In the latter poem, however, Li Po uses plenty of ornate wordings and phrases to praise the Emperor, as the poem is composed on an imperial order, with the aim to please the Emperor and possibly receive a promotion. In order to make the conflation of two thematically contradictory poems appear more justifiable, Pound inserts a passage of transition in between, which is based on Fenollosa's literal explanation of the long title of the second poem. Fenollosa's annotations are provided as follows:

		<u>appropriate spring</u>		
侍	從	宜	春	苑
waiting upon	at	Gi	Shun	Garden
	(Emperor)			
奉	召	賦		
following	decree	compose (poem)		
	order			

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龍　　池　　柳　　色　　初　　青

(on the) dragon pond　willow　color　(for the first time)　blue

(subject of)

聽　　新　　鶯　　百　　轉　　歌

hear　new　nightingale　100　warble, the song about

uguisu

(lark?)

All this is name, or rather description of circumstances of production, instead of a name (with Genso.). (70-71)

The transitional passage added by Pound stems from his appropriation of Fenollosa's notes, and it reads as below:

And I have moped in the Emperor's garden, await-

ing an order-to-write!

I looked at the dragon-pond, with its willow-

coloured water

Just reflecting the sky's tinge,

And heard the five-score nightingales aimlessly

singing. (31)

Even though Fenollosa's notes are quite fragmentary, he does mention that the long string of characters is a descriptive title about the production circumstances of the poem, that is, Li Po composes the work due to an imperial decree, and he draws inspiration from the charming view of the royal garden and melodious warbling of birds. Pound intentionally ignores Fenollosa's explanation and changes the title into an intermediary stanza that helps to facilitate his merging of the two poems, to smooth out the incompatible or contrasting elements implied in the source texts of the two works. In addition, visual aspects are

doi:10.6342/NTU201801313

strengthened in Pound's rendering through his addition of collocations such as "willow-coloured water" and "just reflecting the sky's tinge." Moreover, Pound's emphasis on imagery is also shown in the new title "The River Song," and "river" serves as a visual motif shared by the two poems, despite their stark differences in terms of content and theme. Pound's appropriation of the source materials may result from his ignorance of the literary system of ancient China, as he probably could not fully understand what it means to compose poetry on an imperial order. However, such a tinkering reflects the way his poetics infiltrates his consciousness as a poet-translator, and therefore casts strong impacts on his translation. By disregarding Fenollosa's notes and bridging the two poems together, Pound creates a discursive superposition that connects diverse planes of aesthetic experiences together, intensifying dramatic interplay with sensorially charged images. The artistic integrity of the source texts is sacrificed for the sake of Pound's implementation of his modernist poetics, as the two poems are supposed to be read separately and accordingly evoke different emotive responses, yet they are reassembled and coalesced into one single English poem which is arguably more Poundian than Chinese.

4.6 Temporality versus Spatiality

Another manifestation of Pound's poetics in *Cathay* is his propensity to highlight concreteness and tone down abstractness. In a couplet from "Poem by the Bridge at Ten-Shin," Pound demonstrates his prioritization of spatial aspect over temporal aspect, as he deliberately eliminates the invisible temporal components in the original poem and creates a new image that is highly visualized. The lines to be discussed are 前水復後水，古今相續流, which Pound translates as "Petals are on the gone waters and on the going, / And on the back-swirling eddies" (36). Fenollosa's annotations are provided below for us to get a closer look at the change of metonymic relationship between the source text and Pound's rewriting:

doi:10.6342/NTU201801313

前　　水　　復　　後　　水

front　water　also　behind　water

The front going water and hind going water

water in continual flow, mass after mass,

古　　今　　相　　續　　流

old　new　mutually connecting flow

water　past and present in continuous flow. (84-85)

The original Chinese presents a combined image of the tangible running water with the invisible flow of time. Fenollosa also mentions the dual dimension of time and space in his notes, with the literal glossaries "old new" and the semantically dichotomous pair "past and present" implicating the passage of time. However, Pound disposes of the abstract element of time in his translation, retaining only the spatial aspect to capture a dynamic cinematographic image of petals drifting along the streaming water. The analogy between the passing of time and the flow of water is not uncommon in Chinese literature. For instance, the first few lines that preface the famous Chinese novel *Three Kingdoms: A Historical Novel* (三國演義) read as follows:

滾滾長江東逝水，浪花淘盡英雄；

是非成敗轉頭空，青山依舊在、幾度夕陽紅。

On and on the Great River rolls, racing east.

Of proud and gallant heroes its white-tops leave no trace,

As right and wrong, pride and fall turn all at once unreal.

Yet ever the green hills stay

To blaze in the west-waning day. (Luo 3)

The rolling river is a metaphor of the impermanence of life, as death is the doomed fate for

doi:10.6342/NTU201801313

all the heroes in the book, regardless of their accomplishments during lifetime. Pound ignores the temporal aspect implied in Fenollosa's footnote "past and present," for it is the visuality of the line that is beneficial for the praxis of his poetics. Moreover, the petals are nowhere to be seen in the original poem. The petals could be an association drawn from the previous couplet 朝為斷腸花，暮逐東流水, which Pound translates as "At morning there are flowers to cut the heart, / And evening drives them on the eastward-flowing waters" (Pound, *Cathay* 36), yet whether the two couplets share the same subject (i.e. the petals) remains unstated in the original poem. In fact, the progression of time plays an important part in unfolding one of the main themes of the poem, as the line that immediately follows the excerpted example says that the men that wander onto the bridge today are different from those of the past. By drawing an analogue between the streaming water and elapse of time, the original poem addresses the vicissitude and changeability of life. Recognizing the brevity and unreliability of worldly pleasures, the original author expresses his desire to emulate Fan Li (范蠡) (or Han-rei in Pound's translation)[12] and embark on a journey without destination after accomplishing his deeds. Therefore, the temporality encompassed in the lines in question is crucial for a deeper understanding of the central theme of the poem. Nonetheless, Pound only focuses on the spatiality of the line, as visual quality is what concerns him more in poetry. Again, his modernist poetics comes into play in his rewriting process, as he projects his fixation on vivid imagery to his translation in an obvious manner. It is possible that the addition of the petals as a new subject of the line is made for aesthetic effects. The simultaneous presence of the solid petals and fluid river water is an exhibition of the cinematic technique of montage, or the intersection of diverse planes. The superposition of distinctive components—in this case the petals and the water—brings out the energy of

[12] Fan Li was a prominent Chinese statesman, military strategist, and diplomat of the Spring and Autumn period (approximately 771 to 476 B.C.). After achieving great success in politics by assisting the Yue Kingdom to defeat the Wu Kingdom, he resigned and fled with his mistress Xi Shi (西施).

doi:10.6342/NTU201801313

language, as the condensed node is a highly energized point where static and moving images converge and collide into one another.

Towards the end of the same poem, Pound shows his preference for concreteness over abstractness once more by entirely omitting the line 功成身不退，自古多怨尤, which is an aphoristic statement that advises the readers to retire from public after a great work or accomplishment is done, or else accusation and calamity will befall upon them. Pound may have eliminated the couplet in his translation because it is too didactic, and the abstract axiom does not make any contribution to the presentation of images. However, the aphorism is central to the theme of the poem, as the original author uses three literary allusions—the stories of Li Si (李斯)[13], Shi Chong's mistress Luzhu (綠珠)[14], and Fan Li—as examples to support his idea of retreating to seclusion after reaching great success to avoid fatal disaster. By rewriting the poem as such, Pound was able to practice his modernist poetics and artistic techniques, but the main argument that the original poem intends to convey is diluted by the new images created by Pound. The philosophically-loaded poem of Li Po is surreptitiously displaced by Pound's Imagistic rendering brimming with visually impressive images.

4.7 Rhetorical Power of Verbs

After a close examination of *Cathay*, it is discovered that an abundance of verbs are employed by Pound for different rhetorical effects, thus helping to create poetic images different from those in the source texts. In some cases Pound deliberately uses dynamic verbs, or verbs that embody motions and movements in an explicit manner to replace the static imageries of the original with dynamic ones. In other cases, he changes the verbal aspects of

[13] Li Si was a Chinese politician, Legalist writer and politician, and notable calligrapher of the Qin Dynasty. He was executed by way of waist chop after Qin Shi Huang died.

[14] Shi Chong (石崇) was a statesman of the Western Jin Dynasty. He was known for his extravagant lifestyle. Luzhu was his beautiful concubine. Shi was framed by his political rival and executed, and Luzhu joined her lover by committing suicide.

doi:10.6342/NTU201801313

the source texts, and his translation thereby evokes completely different mental images in the minds of the English readers. Either way, the verb choices in Pound's translation serve as valuable clues that throw light on the multi-dimensional traces that his poetics leaves on his translation, and also reveal his manipulation of Chineseness by means of tampering with the poetic images of the source materials. Pound's preference and usage of certain verbs demonstrate that the significance of verbs lies not only in their literal semantic meanings and practical grammatical functions, but also in the more covert cultural implications they induce.

4.7.1 Static Images Dynamized by Dynamic Verbs

The first example to be discussed is excerpted from "The Beautiful Toilet." The line to be discussed 鬱鬱園中柳 describes the picturesque scene of the protagonist's verdant garden of willows. The original Chinese and Fenollosa's notes of the line are provided as follows:

鬱 鬱 園 中 柳

luxuriantly " garden in willow

shady

in willow. (66)

Pound translates the line into "And the willows have overfilled the close garden" (29). The reduplicated adjective 鬱鬱 has two layers of meaning in Chinese: it can refer to the external view of verdant lushness exhibited by the willows, or the internal psychological state of melancholy of the lonely lady. Judging from his translation, Pound apparently does not notice the subtle connection between the adjective and the woman's inner feelings, because Fenollosa makes no direct reference to this semantic association. Fenollosa's glossary "luxuriantly" may have inspired Pound to create the dynamic image of rapidly growing willows, but Fenollosa also preserves the static image of the original with the footnote "shady," which on the one hand refers to the shady spots of the garden created by the leafy

doi:10.6342/NTU201801313

trees, while on the other hand indirectly implicates the protagonist's subdued emotions. The shady, thick garden could be seen as a metaphor of the woman's loaded emotions, for she is overwhelmed by sorrow and solitude. Nonetheless, Pound only focuses on the lively visual aspect denoted by the adverb "luxuriantly," and he consolidates the image of exuberant willows with the vigorous verb "overfill." The original text is a static picture of a garden full of luxuriant trees, while Pound's translation projects a dynamic image of thriving willows that flourish in every corner of the garden. This dynamic image is an example of Pound's idea of a vortex, from which the energy of language springs. The verb choice "overfill" is certainly not accidental, given that the dynamic image it produces conforms with Pound's Vorticist principle of capturing movement within a visual image. Notwithstanding, the subtle emotions implied by the garden view in the source text are missing in Pound's translation, and it may be difficult, or even impossible for the English readers to detect the subjective emotive undertones hidden beneath the visual presentation of the objective scene.

The second example that shows Pound's inclination to dynamize motionless settings is found in "Leave-Taking Near Shoku." The excerpted couplet 芳樹籠秦棧，春流繞蜀城 is a scenic description of springtime, when the roads are surrounded by fragrant trees and the city is encircled by flowing river. In order to better observe Pound's deviation from and manipulation of the source text, the original Chinese is offered with Fenollosa's notes as follows:

芳　　樹　　籠　　秦　　棧

Fragrant trees　cover up Shin Dynasty supported way (as mt. did)

(but at the same time) (this being spring time) fragrant woods must be covering us thru supported paths of Shin

春　　流　　繞　　蜀　　城

spring　flow　　encircle　　Shoku　　city (castled)

doi:10.6342/NTU201801313

And spring brooks meandering the Shoku city. (112-13)

Pound's translation of the couplet reads as the following:

Sweet trees are on the paved way of the Shin,

Their trunks burst through the paving,

And freshets are bursting their ice

in the midst of Shoku, a proud city. (51)

The original sentence is a couplet containing a pair of syntactically symmetric lines, while Pound changes it into four free verse lines. The most emphatic word in the poem is probably "burst," for the original texts do not contain such an energetically charged image of a quiescent creature suddenly being resuscitated to life, nor do Fenollosa's notes make any hint of the verb "burst." In fact, the two lines are a description of nature at peace, as the picturesque scene evokes a sense of tranquility and serenity in the Chinese readers' minds. Nonetheless, Pound imbues energy and vigor into the poem by implanting such an energized verb within. Fenollosa's notes indicate that the parting takes place in spring, which probably lead to Pound's association of nature's revivification. The repetition of the verb "burst" further intensifies this image. The earth is covered by a thick layer of ice after the frigid winter. With the first ray of sunlight pouring down from above, the frozen trees and river awaken from their long slumber, fiercely break through the ice, and come back to life again. Some may argue that such a replacement of stillness with motion endows the original poem with a new kind of dynamic beauteousness, yet it is worth mentioning that the Chineseness, or the placidity that the original poem tries to convey, is devoured by the Chineseness invented by Pound. The manipulation of the source text allows Pound to create a vortex that intermixes visual beauty with dynamics, from which abstract ideas flourish incessantly.

4.7.2 Alteration of Verbal Aspect

In addition to dynamizing motionless poetic settings with dynamic verbs, Pound

doi:10.6342/NTU201801313

occasionally works the other way around by concretizing moving actions with telic verbs, or verbs tending towards a goal or a definite end. The co-existence of these two circumstances in *Cathay* is not self-contradictory in terms of poetics, given that Pound was undergoing his transition from Imagism to Vorticism during *Cathay*'s production, it would not be strange to see the usage of both static and dynamic imageries in his poetry as well as translation. The traces of stabilization tell us just as much about the maneuvers of Pound's poetological thoughts in his translation activity as the visible vestiges of dynamization, and the simultaneous presence of both dynamized and concretized images in the volume marks the trajectory of Pound's sophisticated and multi-dimensional poetic development.

A perspicuous example that demonstrates Pound's concretization of motion is found in "Separation on the River Kiang." The ending couplet of the poem—孤帆遠影碧空盡，唯見長江天際流—presents a pair of moving images composed of the sailing boat and the flowing Yangtze River. In order for us to have a closer look at the different poetic effects yielded by Pound's displacement of specific verbs in his translation, Fenollosa's notes of the lines are provided as below:

孤　帆　遠　影　碧　空　盡

solitary sail far shadow blue sky terminate

(I look from the storied house at the boat) the distant shade of the solitary sail is visible at the very extreme of the blue sky.

唯　見　長　江　天　際　流

only see long Kiang heaven limit flow

River

(and then moment after)

I only see the long River flowing into the horizon—horizon means approximation to Korio. (109)

doi:10.6342/NTU201801313

Pound translates the lines into:

His lone sail blots the far sky.

And now I see only the river,

The long Kiang, reaching heaven. (50)

The original Chinese of the first line presents a picture in motion, as we see the boat of the narrator's friend slowly approaching the skyline where the river meets the sky, and finally disappearing into the distance. What the Chinese readers see is a series of actions composed of animated shots, as the character 盡 possesses a kind of mobile and continuous quality without a built-in endpoint that can be envisaged. However, Pound's translation changes the moving action into a still image of a motionless boat halting on the end of the horizon. The verb "blot" serves the crucial function of capturing the sequential movements into a static scene, as "blots the far sky" is a telic verb phrase in view of its grammatical aspect. In *The Grammar of the English Tense System: A Comprehensive Analysis*, the ontological features of telicity and atelicity are explained in great detail. A situation type, or a situation template, is regarded as telic when the verb phrase describing it depicts the situation as tending towards a natural or inherent point of completion. Without the necessary terminal point implied in a telic phrase, the situation is not complete and cannot naturally come to an end. On the contrary, a situation template is atelic when the verb phrase describing it does not contain a natural, inherent, or automatic point of completion (60). When it comes to determining whether a situation type is telic or atelic, both the grammatical aspect category of progressivity and the actualization aspect of boundedness should be taken into consideration. In other words, the same verb can yield telic or atelic situations, depending on its contextual circumstances. For instance, the sentence "John wrote a book" is a telic verb phrase, while "John writes" is an atelic one (61). If we apply the relevant linguistic parameters to Pound's translation, it can be deduced that the sentence "His lone sail blots the far sky" is a telic verb

doi:10.6342/NTU201801313

phrase that implies a development towards a natural point of completion. As compared to Pound's rendering, Fenollosa's tentative translation "the distant shade of the solitary sail is visible at the very extreme of the blue sky" creates a poetic image that is more similar to that of the original, because the present tense "is" of the "to be" verb does not explicitly imply a built-in endpoint, and the complementary prepositional phrase "at the very extreme of the blue sky" suggests that the boat is in motion, gradually sailing towards the end of the horizon.

In addition to playing a crucial role in concretizing the moving action into a motionless picture, the verb "blot" also conjures up the image of an ink wash painting, which is a typical embodiment of Chineseness, at the sight of which the Westerners will immediately think of China. Even though such a cinematographic representation coincidentally matches with the aesthetic beauty of a Chinese literati painting, it is a result of Pound's obsessive interpretation of Chineseness. The pictorial quality that he observes in Chinese poetry and appropriates in his translation later offers the theoretical basis for his understanding (or misunderstanding) of Chinese, laying down the foundation for his ideogrammic method. In the second line, Pound again adopts the same technique of concretization by creating a telic verb phrase that is in conflict with the dynamic image of the original. The original Chinese 唯見長江天際流 presents an image in motion, as what the Chinese readers have in mind upon reading this line is a picture of the surging Yangtze River flowing endlessly into the horizon. The continuous flow of water serves important thematic function, as it is a metaphor of the narrator's ceaseless longing for his departed friend. The poetic image created in Fenollosa's tentative translation is closer to the original that Pound's version, as he retains the dynamic scene of the river flowing into the horizon. Although Pound also uses present progressive tense in his translation, the verb "reach" is more telic in terms of grammatical aspect as compared with "flow," and the verb phrase "reaching heaven" describes a situation template that expresses an action tending towards an endpoint. The staticization of the line facilitated by the specific

doi:10.6342/NTU201801313

verb choice “reach” enables Pound to create a scenic image that captures the movement of the water. The verb phrase “reaching heaven” seizes the dynamics of the gushing water with a single close-up shot. The flowing Long River so full of life and vivacity is thus crystalized to a moment permanently frozen in time. Pound exemplifies his Imagistic poetics by substituting the atelic, continuous action with a telic, momentary image. Together, the two lines form a superimposed vision that clarifies Pound’s ambition to present an intellectual and emotional complex in an instant of time. Nonetheless, the subtle emotive connection between the narrator’s sense of loss and the running water is nowhere to be seen in Pound’s translation. The Chineseness of the poem, or the projection of internal emotions to the external world demonstrated in the source text, is displaced by Pound’s Imagistic rewriting.

doi:10.6342/NTU201801313

Chapter 5 Conclusion

Three years after *Cathay*'s publication, Pound clarified the reasons behind his endeavors to translate Chinese poetry in a short essay titled "Chinese Poetry," which made its first appearance in the magazine *To-day*. He stated: "It is because Chinese poetry has certain qualities of vivid presentation; and because certain Chinese poets have been content to set forth their matter without moralizing and without comment that one labours to make a translation" (Pound et al. 84). The qualities that Pound discerned from his interpretation of Chinese poetry—vivid presentation and the avoidance of moralizing and commentary—parallel with his modernist poetics, as he had consistently stressed the importance of directly treating poetic subjects with images and without excess verbiage. Pound's passion for Chinese poetry and his later fixation on the ideogrammic method do not arise out of nowhere. It is because of the characteristics in Chinese poetry he found relatable to his modernist literary agenda that he decided to work with Fenollosa's Chinese materials. From the translation cases culled from *Cathay*, it is discovered that what Pound identified as the characteristics or specificities of Chinese poetry is not necessarily inherent in the original texts. In fact, Pound projected his personal understanding of Chinese qualities onto the *Cathay* poems, and a detailed analysis of his rewriting reveals that Pound's interpretation of Chineseness is charged with his ideological and poetological ideas, thus bringing forth more complex socio-cultural implications. When Amy Lowell said: "[A]lthough they [the *Cathay* poems] are excellent poems, they are not translations of the Chinese poets," there is indeed certain degree of truth in her critical comment on the volume (qtd. in MacNair 44).

5.1 Research Limitations and Suggestions for Future Research

This research comes with some limitations that need to be addressed. Firstly, due to the limitation of space and time, this study could not cover the entire trajectory of Pound's

doi:10.6342/NTU201801313

translation repertoire from Chinese, including the pre-*Cathay* poems, the Confucian classics, and the contentious *Cantos*, which involves the assimilation of more than ten languages. An incorporation of Pound's other translation works from Chinese would illuminate his evolution of poetics as well as translation. Since Pound officially put forward the ideogrammic method in the 1930s, the employment of the ideogrammatic method would be more conspicuous in his later translation of the Confucian classics, including *Ta Hio: The Great Learning* and *Digest of the Analects*.[15] Moreover, Pound became directly immersed in Fascist politics in the 1930s. The bearing of his ideological stance on his translation of Confucian works has the academic potential to be developed into a complete research. Secondly, since the present author does not possess knowledge of Italian, Provençal, and Anglo-Saxon, she is unable to analyze Pound's translation works from Romance languages during his earlier translation period. This is also the reason for the exclusion of "The Seafarer" from the analysis. A multicultural analysis on Pound's translation works from different languages could help verify whether Pound's ideological and poetological maneuvers are also reflected in his other rewritings. Finally, this study is mainly concerned with the aspects of ideology and poetics in Lefevere's manipulation paradigm, but patronage also acts as a decisive parameter in the process of translation. Future scholars are encouraged to look into the publication history of Pound's translation works and examine how patronage plays a vital role in formulating the ideological and poetological constraints that inform the translation strategies adopted by Pound.

5.2 Concluding Remarks

The examination of the continuity and intertextuality between translation and the

[15] For an incisive analysis on the application of the ideogrammic method to Pound's translation, see "Revisiting Ezra Pound's Translation of The Analects from His View of 'Energy in Language'"(以「語言能量觀」重探龐德《論語》英譯本) by Rong-bin Chen (陳榮彬), which was published in *Studies of Translation and Interpretation*, no. 20, 2016.

doi:10.6342/NTU201801313

socio-cultural background from which it is produced has been constantly called for after contemporary translation studies witnessed the cultural turn. It is now widely accepted that research on translation cannot be separated from its literary executor, the production process, and the circumjacent milieu. Therefore, it is imperative to put a translation against the broader cultural discourse in which it is embedded. It goes without saying that a translation is always a historical and ideological construct, for the inescapability of individual and social narrativity causes the translator to read himself or herself into the translation. According to Mona Baker, narrative refers to "*the* principal and inescapable mode by which we experience the world," and presents itself as "a meta-code that cuts across and underpins all modes of communication" (*Translation and Conflict* 9). The narrative approach assumes that people are inescapably embedded in a variety of narratives, and this is substantiated by Pound's translation of the *Cathay* poems. As can be seen from the examples above, Pound's ideology and poetics have exerted decisive influences on his translation. *Cathay* can thus be seen as an autobiographical record of Pound's unique construction of otherness and selfness. Pound's "local concerns," or that which occupied his mind during the time he translated the poems, permeate *Cathay* in various forms. Specifically speaking, his local concerns include his intention to break free from the straitjackets of conventional English poetry and to experiment with his innovative modernist techniques. The generic or thematic selection of *Cathay* also demonstrates Pound's response to the political crisis of the time, namely World War I, as the majority of the *Cathay* poems are about warring experiences, abandoned women, and departure.

According to Lefevere, the two factors that fundamentally determine the image of a work of literature as projected by translation are respectively the translator's ideology and the poetics dominant in the receiving literature during which the translation is produced (*Translation, Rewriting* 41). Moreover, Lefevere believes that ideology takes precedence

doi:10.6342/NTU201801313

over poetology in instructing the translator's translation strategies. Nonetheless, in the case of Pound's *Cathay*, one cannot easily separate Pound's ideology from his poetics, nor can one conclude whether ideology or poetics plays a greater part in his translation. More often than not, Pound's ideology and poetics are interwoven and complementary. Through the poetic technique of superposition, Pound was able to put his modernist poetics into practice. On the other hand, his superposed, paratactic poetic language is in tune with the Western fantasy of seeing Chinese as a primitive pictographic language, feeding back to the anamorphic Orientalist notion of China. Through translating Chinese poetry, Pound initiated a series of revolutionary changes in the Anglo-American literary scene. His translation serves as an aesthetic platform for him to experiment with his modernist poetics, and his modernist poetics in turn cast great impacts on the way he interpreted, comprehended, and translated Chinese poetry. Both Pound's ideology and poetics are integral components that help precipitate this bidirectional process of cross-cultural transfer.

It would not be unreasonable to say that by reading *Cathay*, we are exposed to a great abundance of illustrative cases that reveal Pound's worldview as a poet-translator, because not only are we immersed with his poetics and anti-war thinking, but we are also offered the opportunity to gain a closer look at the somewhat slanted way he perceives China, or the foreign Orient as a whole. Pound's biased perception and artificial construction of Chineseness bring up the question of historicity in a postcolonial context. In her book *Siting Translation: History, Post-Structuralism, and the Colonial Context*, Tejaswini Niranjana raises the issue of historicity and probes into the asymmetrical power dynamics in translation:

> The problematic of translation becomes a significant site for raising questions of representation, power, and historicity. The context is one of contesting and contested stories attempting to account for, to recount the asymmetry and inequality of relations between peoples, races, languages. (1)

doi:10.6342/NTU201801313

Affected by his interest and prejudices in his own present, Pound has projected certain essentialist knowledge of the reified "East," thus making him an accomplice in bolstering Orientalist imagination even without himself noticing. His misrepresentation of Chineseness could run the risk of reinforcing the hegemonic versions of the passive and silenced Other.

In *Orientalism and Modernism: The Legacy of China in Pound and Williams*, Qian argues that what attracts Pound to the Orient "was the affinities (The Self in the Other) rather than the differences (the Otherness in the Other)," so Pound should be let off the hook from Said's pungent criticism of Western Orientalism (2). Nonetheless, if Pound actually sees more of himself than the other, how will it ever be possible for him to appreciate Chineseness as the way it truly is? Indeed, the translation project of *Cathay* enables Pound to freely experiment with new forms and styles yet to be explored in Anglo-American poetry. In other words, Pound was directly involved in a series of literary politics because he employed Chinese poetry as an exhilarating literary model to justify the Imagist and Vorticist movements. What he was concerned more was the applicability of Chinese poetics as he knew it to his modernist discourse, rather than the truthful conveyance of the beauty of classic Chinese poetry. With the goal of sparking a renaissance of modern poetry, Pound must be more than ecstatic when he found out that Fenollosa's notes contain a great deal of what he needed to propagandize his literary agenda at that time. With the colored lenses of his poetics on, what he sees in *Cathay* may only be an array of raw materials to be processed and refined, or in Eliot's more radical wording, to be fabricated by an "inventor." To a certain degree, Pound's invention of *Cathay* intrudes and threatens the subjectivity of Chinese poetry, as the poet changes and erases various manifestations of Chineseness of the poems from time to time, especially when they contradict with his poetics. Therefore, what *Cathay* presents is an image that is more Poundian than Chinese, in spite of the fact that the source texts stem from ancient Chinese culture.

doi:10.6342/NTU201801313

Instead of seeing the Other as it truly is, it seems that Pound only sees himself in Chinese poetry. With regard of the Chinese influence on Pound, literary critic May Sinclair has made an intriguing comment:

> Of all the influences that he has come under, that of the Chinese poets has been the most beneficent. It has made for clearness, for vividness and precision, for concentration, for the more and more perfect realization of his ideal, the finding of his ultimate self. (663)

The manipulation of Chineseness in *Cathay* is not only a favorable tool for Pound to realize his poetic ideals, but also an important means that allows him to find his true self. However, in the process of Pound's realization of his poetics and self-discovery, Chineseness has become a disfigured and objectified Other. Pound failed to discern the alterity of Chineseness in its genuine form upon his encounter with the linguistic and cultural Other because he was too eager to "find" himself in the works of ancient Chinese poets. *Cathay*, as a result, has metamorphosed into a Poundian specimen teeming with his personal colorings and private interpretations. From Pound's translation of *Cathay*, it can perhaps be concluded that it is only when we are willing to take off our colored lenses and regard translation as a window from which a different culture is shown, rather than a mirror that reflects nothing but ourselves, that the Self and the Other may be able to approach each other on a more equal footing.

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