Ezra Pound’s Translation, Modernist Poetics and Global Modernism

Yihui Liu

BA (CSU, China, 2009), MA (CSU, China, 2012)

This thesis is presented for the degree of Doctor of Philosophy of The University of Western Australia

School of Humanities

English and Cultural Studies

2017
Abstract

This dissertation investigates Ezra Pound’s translation theories and his translation of classical Chinese poetry and Confucian classics to analyse the role of translation in constituting world literature. Ezra Pound (1885-1972), an influential Modernist pioneer, is also a highly influential translator. After inheriting Fenollosa’s manuscripts, Pound translated a number of classical Chinese poems and published them in *Cathay* (1915). In World War II, he began to translate Confucian masterpieces including *The Analects*, *The Great Learning* and *The Doctrine of the Mean*. Through translation, Pound developed his modernist poetics and achieved global impact.

What constitutes the relationship between translation and Pound’s poetics? How has translation shaped Pound’s poetics, and how can translation be understood as one of the foundation of global Modernism? This study argues that translation, a transcultural and transnational activity, not only influences Pound’s Modernist poetics but also promotes its contest across temporal and spatial boundaries in global Modernism.

After contextualizing recent debates on Pound’s translation in the introduction, Chapter One considers Pound’s influence on Western translation studies, proposing that Pound’s translation theories promote the shift from translation as transference to translation as transformation in translation studies.

Chapter Two examines Pound’s translation theories as they developed over the three stages of his literary career, so as to understand both his linguistic positivism and his creative translation method.

Chapter Three, on *Cathay*, investigates Pound’s cyclical historicism and Imagism, analysing the role of image in crossing temporal boundaries.
Chapter Four is a corpus-assisted, linguistic study of Pound’s Confucian translation. In comparison with James Legge and Arthur Waley, Pound’s translational style is statistically explored in terms of both syntax and semantics. Moreover, Pound’s creativity in his Confucian translation was also associated with his poetics.

Chapter Five explores how Pound’s poetics overcame spatial limitations and exerted impact on global Modernism, arguing that Brazilian Concretism, Chinese Modernist Imagism and Japanese VOU poets all benefited from translating Pound’s poetry.

Finally, the dissertation concludes with an examination of the role of translation in global Modernism and a reconsideration of the relationship between translation and world literature.
Thesis Declaration

I, Yihui Liu, certify that:

This thesis has been substantially accomplished during enrolment in the degree.

This thesis does not contain material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution.

No part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of The University of Western Australia and where applicable, any partner institution responsible for the joint-award of this degree.

This thesis does not contain any material previously published or written by another person, except where due reference has been made in the text.

The work(s) are not in any way a violation or infringement of any copyright, trademark, patent, or other rights whatsoever of any person.

This thesis contains only sole-authored work, some of which has been published and/or prepared for publication under sole authorship.

Signature: 

Date: 15 November 2017
Authorship Declaration: Sole Author Publications

This thesis contains the following sole-authored work that has been prepared for publication.

Details of the work:
Book: Ezra Pound’s Translation, Modernist Poetics and Global Modernism by Routledge publisher

Location in thesis:
The whole thesis

Signature: [Redacted]
Date: 15 November 2017
Acknowledgements

I would like to express my gratitude to my supervisors Prof. Philip Mead, Associate Prof. Meng Ji, and Assistant Prof. Yi Wang for providing me with the opportunity to work on this interesting and rewarding project. I am especially indebted to Philip, Meng and Yi, not only for their academic input and guidance for the project, but also for their encouragement and support throughout my study.

I would like to thank all my fellow postgraduates for making my stay in Australia very pleasurable. I enjoyed working with you and cherish the friendship from you all. I am also grateful to Dr. Wenjing Bai, Dr. Weina Fan and Ms Iris Fan for their constant support, patience, and assistance.

I wish to express my thanks to the staff of English and Cultural Studies in the School of Humanities, and in particular to Professor Kieran Dolin and Associate Professor Tony Hughes-d’Aeth. In addition, I would like to thank China Scholarship Council (CSC) for funding this project and also the support from Education Office of Embassy of the People’s Republic of China in Australia.

I give my greatest gratitude to my parents for their everlasting support during all my time spent at educational institutions. Your contributions are invaluable. Finally to my husband Haifeng, your support, understanding and encouragement over the years have given me strength to tackle challenges on my way to chasing my dream, especially during the hard times.
### Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
</table>
### Abbreviations

List of Tables

Table 1. Pound’s, Waley’s and Legge’s Backgrounds ................................................................. 144
Table 2. Occurrences of 15 different parts of speech in the Pound and Legge texts .......... 147
Table 3. Frequencies of 15 different parts of speech in the Pound and Waley texts .......... 149
Table 4. Distribution of subjective pronoun in the Pound, Waley and Legge texts......... 151
Table 5. Distribution of CCB, CS and CST in Pound, Waley and Legge texts ................. 156
Table 6. Distribution of “Be” verbs in the Pound, Waley and Legge texts .................. 159
Table 7. Distribution of Do verbs in the Pound, Waley and Legge texts ....................... 160
Table 8. Distribution of lexical verbs in the Pound, Waley and Legge texts .................. 161
Table 9. Frequencies of positive and negative emotion words in the Pound and Waley texts 164
Table 10. Frequency of positive and negative emotion words in the Pound and Legge texts 164
Table 11. Semantic Tagger of rén and lǐ in the three texts .................................................. 165
List of Figures

Figure 1. Parallel Corpus of The Analects ................................................................. 142
Figure 2. Distribution of Pronoun in Three Texts ......................................................... 151
Figure 3. Frequencies of Conjunctions in three texts .................................................... 155
Figure 4. Distribution of verbs in the Pound, Waley and Legge texts............................... 159
# Table of Contents

## Contents

Abstract........................................................................................................................................... ii  
Acknowledgements ......................................................................................................................... vi  
Authorship Declaration: Sole Author Publications ...................................................................... v  
Abbreviations ................................................................................................................................. vii  
List of Tables ...................................................................................................................................... ix  
List of Figures .................................................................................................................................... x  
Introduction....................................................................................................................................... 1  

0.1 Literature Overview ...................................................................................................................... 3  
0.2 Monism and Dualism in Chinese and Western philosophy ...................................................... 6  
0.3 Pound and China ........................................................................................................................ 10  
0.4 Thesis Structure .......................................................................................................................... 13  

1 Pound and Translation Studies in the Nineteenth and Twentieth Century ......................... 17  

1.1 Pound’s Philosophy and Translation......................................................................................... 18  
   1.1.1 Polarized Western Philosophy: from the Essentialist and Deconstruction ................ 19  
   1.1.2 Taoism and Meaning ........................................................................................................ 20  
   1.1.3 Pound’s Ideas about Translation .................................................................................... 24  

1.2 Translation Studies before Pound ............................................................................................. 26  
   1.2.1 Origin of Dichotomy in Western Secular Translation Theories .................................... 27  
   1.2.2 Translation Theories in Nineteenth Century ................................................................. 30  
      1.2.2.1 Rossetti’s Literality .................................................................................................. 31  
      1.2.2.2 Debate between Matthew Arnold and Francis Newman ...................................... 33  
   1.2.3 Western Linguistic Translation Theories in Twentieth Century ................................... 38  

1.3 After Pound: Pound’s Influence to Contemporary Translation Studies .................................. 41  
   1.3.1 The “Cultural Turn” and Rewriting Translation Theory ........................................... 41  
   1.3.2 Venuti’s Translator’s Visibility ....................................................................................... 44  
   1.3.3 Post-Colonial Transcreation in Brazil ............................................................................ 48  

1.4 Conclusion ................................................................................................................................. 51  

2 The Development of Pound’s Translation Theories ................................................................. 53  

2.1 The Early Stage ........................................................................................................................... 55  
   2.1.1 Energy in Language ......................................................................................................... 56  
   2.1.2 Luminous Details ............................................................................................................ 61  
   2.1.3 Interpretive Translation Approach: Pound’s Mask/Persona ....................................... 64
5 Pound in Global Modernism: Encounter, Engagement and Metamorphosed Return.179

5.1 Translation and Spatiality ................................................................................. 180
  5.1.1 Polysystem Theory ................................................................................. 181
  5.1.2 Translation and World Literature ............................................................. 182
5.2 Japanese and Chinese Language Reforms ...................................................... 184
  5.2.1 Backgrounds of Japanese and Chinese Language Reforms ....................... 184
  5.2.2 Japanese Language Reform Movement ..................................................... 186
  5.2.3 Chinese Language Reform ...................................................................... 189
5.3 Global Poundian Network and Modernist Poetics .......................................... 193
  5.3.1 Japanese VOU Club .................................................................................. 195
     5.3.1.1 Kitasono’s Encounter with Pound ....................................................... 196
     5.3.1.2 Kitasono’s Poetics: From Imagery to Ideoplasty ................................ 198
     5.3.1.3 Pound and Western Poets’ Response to Kitasono’s Poetics ................. 202
  5.3.2 Chinese Modernist Poetic Movement ......................................................... 205
     5.3.2.1 Pound and Chinese Modern Poetry Movement .................................... 206
     5.3.2.2 Anglo-American Imagism and Hu Shi’s “Eight Don’ts” ...................... 207
     5.3.2.3 Chinese Modern Imagism ................................................................ 211
  5.3.3 Brazilian Concretism ................................................................................ 215
5.4 Conclusion ....................................................................................................... 221

Conclusion ......................................................................................................... 225

6.1 Reconceptualization of Translation ................................................................ 225
6.2 Pound’s Translation Theories and Practice ..................................................... 228

Notes .................................................................................................................... 235

Works Cited ....................................................................................................... 243

Appendix ............................................................................................................. 267
Ezra Pound (1885-1972) is generally recognized as the leading figure of Modernism movement. In his entire literary career, Pound proposed to innovate outdated Victorian literature, led Imagism and Vorticism and moved into a new literary period. In addition, his literary insight and critical review influenced a series of important modernists such as T. S. Eliot, W. B. Yeats, Ernest Hemingway and William Carlos Williams. As a pioneer, Pound directly promoted the publication of their works. Actually, Pound’s influence is multi-faceted as his role covers poet, literature theorist, critic and translator. In fact, Pound’s significant achievements are so much closely related with his translation practice that Ming Xie regards translation as an “adjunct to the Muses’ diadem” (M. Xie 229).

During Pound’s entire life, translation comprises “a substantial and fundamentally important part of his overall accomplishment as a writer” (Yao, “Translation” 33). It is Pound’s desire for literary innovation that pushed him to search for unchangeable and essential literature elements both in western literature and oriental culture. In his literary career, Pound’s translation covers a variety of languages including Greek, Latin, Provençal, Italian, and Chinese. Moreover, Pound’s translation works total up to more than 10 including *Sonnets and Ballate of Guido Cavalcanti* (1912), *Cathay* (1915) *Certain Noble Plays of Japan* (1916), *Divine Comedy* (1934) *Odyssey* (1934), *Homage to Sextus Propertius* (1934), *Confucius: The Unwobbling Pivot, The Great Digest & The Analects* (1947), *The Classic Anthology Defined by Confucius* (1954), and *Sophokles, Women of Trachis, A Version by Ezra Pound* (1956) and the time span covers 50 years from the publication of the early *Sonnets and Ballate*
of Guido Cavalcanti in 1912 to 1962 when the late collection of Love Poems of Ancient Egypt was completed.

Pound devoted much of his time to translation because he believed in “the generative role of translation” (M. Xie 229) in the broader area of literature. In “How to Read”, Pound summarized that after the Anglo-Saxon period with such indigenous masterpieces as The Seafarer and Beowulf, “English literature lives on translation, it is fed by translation; every new exuberance, every new heave is stimulated by translation, every allegedly great age is an age of translations” (LE 34-35).

Moreover, translation acts as a catalyst to his creative writing as Pound got his literary innovation from his translation practice. Among these translation practices, Pound’s translation of traditional Chinese poetry and Confucian works is worthy of study because Pound’s translation of Chinese literature is intertwined with Pound’s whole literary life from his initial Imagism period to his later epic writing stage.

This thesis examines Pound’s translation, especially his translation theories and his translation practices. Because of the importance of Chinese literature to Pound, the research is mainly focused on Pound’s translation of traditional Chinese poetry and Confucian masterpieces. The reasons for choosing Pound’s translation of Chinese literature as the research topic are two-fold: one is concerned with Pound’s translation ideas to understand why Pound spent so much time and energy on translation. The study of his translation ideas can promote the development of translation studies and deepen the understanding of translation phenomenon. The other is for Pound’s translation practice itself. Because of the intensity of translation in Pound’s literary career, the study of Pound’s translation will promote the understanding of Pound’s literary works and the Modernist movement.
0.1 Literature Overview

Because of Pound’s status in English literary history, Poundian scholarship has never ceased its exploration of his poetics and career. As far as Pound’s translation of Chinese works is concerned, both Chinese scholars and western researchers have devoted their effort in this field and published a plethora of books. According to their various focuses, their monographs can be categorized into three kinds: the first one is concerned with Pound’s translation theories and his influence on later translators; the second is about Pound’s translation strategy of traditional Chinese poetry and his translation poetics and the third is the exploration of Pound’s Confucian translation.

Among the first category placing an emphasis on Pound’s translation theories and his influence on western translation studies, Digging for the Treasure: Translation after Pound (1984) by Ronnie Apter is the most comprehensive. Apter’s book emphasizes Pound’s creativity and his impact on later western translators with the analysis of Pound’s translation. Apter’s research covers a wide range of western languages such as Latin, Old and Middle English, Old Provençal, and Medieval French but Pound’s translation of Chinese traditional poetry is excluded in this study because of the limitation of the author’s language limitation.

The second kind attracts most Pound scholars and their exploration re-shapes the impression of Pound’s works and thought. Wai-lim Yip’s Ezra Pound’s Cathay (1969) is the earliest one to discuss Pound’s translation of traditional Chinese poetry. Through the close examination of Pound’s translation of traditional Chinese poetry, Yip clarified the peculiar method Pound incorporated in his translation and revealed Pound’s translation strategy in his translation. Orientalism and Modernism: The Legacy of China in Pound and Williams (1995) by Zhaoming Qian examines the relationship and the influence of Chinese and Japanese culture including Chinese painting and poetry. In Part I “Pound’s Road to China”, the author systematically
examined the process of Pound’s contact with various sinologists such as Lawrence Binyon, Allen Upward and Ernest Fenollosa. The process of Pound’s encounter with Chinese culture and his effort to introduce these Chinese characters into the Western literary tradition has been narrated in chronologic order. *Ezra Pound and the Appropriation of Chinese Poetry – Cathay, Translation, and Imagism* (1999) by Ming Xie is about the relationship between Pound’s translation and Imagism, the nascent Modernism movement. Through the analysis of poetry translation, image, ideogram, parataxis and *vers libre*, Ming Xie discusses Pound’s innovation and contribution to poetry translation in great detail.

The third approach to studying Pound and his translation is a well-researched topic because of the importance of Confucianism to his thought and his masterpiece *The Cantos*. *Blossoms from the East: The China Cantos of Ezra Pound* (1983) by John J. Nolde is about Pound’s solution of introducing Chinese culture and philosophy into Europe so as to stabilize the before and after World War II. Through the comparison of each canto of *The Cantos* with the corresponding Chinese history, Nolde illuminated Pound’s use of Chinese history in his masterpiece. *Ezra Pound’s Confucian Translation* (1997) by Mary Paterson Cheadle is the study of Pound’s translation of Confucian works including *The Great Digest*, *The Unwobbling Pivot*, *The Analects*, and *The Classic Anthology Defined by Confucius*. In addition, after exploring Pound’s Confucian translation, Cheadle guides the readers to comprehend some cantos of *The Cantos* from the perspective of Confucian philosophy, thus validating the impact of translation on writing. *Ezra Pound and Confucianism: Remaking Humanism in the Face of Modernity* (2005) by Feng Lan analyzes Pound’s contact with Chinese traditional philosophy especially Confucianism. Through the detailed analysis of Pound’s translation of Confucian works, Feng Lan aims at finding the influence of
Confucianism on Pound’s literary proposals, political ideology and spiritual beliefs especially his anti-Semitism during World War II.

All the above studies are illuminating and helpful in depicting Pound’s literary career. But these studies are mainly concerned about one aspect of Pound’s translation practice while ignoring the depth of Pound’s translation ideas and the impact of his innovative poetry translation to other nations’ literature. Moreover, the researchers majorly focus Pound and his translation from the perspective of cultural studies while ignoring the linguistic aspect. The author will try to solve these problems in the thesis and exhibit a comprehensive picture of Pound’s translation of Chinese.

I am attracted to examine modernism, especially Anglo-American modernism, including its inherent development stage, the influential literary figures and its representative literary proposals including Imagism and Vorticism. In this thesis, I focus on Ezra Pound, the innovative figure in Anglo-American modernist poetics. Poundian scholars such as Zhaoming Qian (Orientalism and Modernism: The Legacy of China in Pound and Williams) and Robert Kern (Orientalism, Modernism, and The American Poem) have categorized Pound as an Orientalist who is obsessed with the Oriental and appropriate these in compliance with his poetics.

While Zhaoming Qian has studied some of Pound’s translation work from a postcolonial perspective, I argue that Pound left a far-reaching impact on China and the West beyond postcolonial heritage. As James St André notes, besides the discourses of cultural imperialism, translation studies offers many analytic models (39-40). When assessing past European translations of Chinese literature, we should pay attention to how a particular author/translator might sympathize with and appreciate the “Other” and provide an afterlife for the original to grow and develop (St André 61).
0.2 Monism and Dualism in Chinese and Western philosophy

In searching for the ultimate constituents of the universe, monism and dualism are two preeminent and competing trends in western philosophic epistemology. René Descartes (1596-1650), one of the founders of European contemporary philosophy and regarded by Hegel as “Father of modern philosophy”, is the most popular representative of dualism. According to Descartes, mind and body are also two distinct substances with different properties. Moreover, the separation of matter and spirit resulted in the entrenched construction of spirit: marginalization and in a secondary position.

The prevalence of dualism in the twentieth century also determines the polarity and dichotomy between the Orient and the Occident in academia. As it penetrates into humanities, we have become used to this opposing thinking scheme. Said’s orientalism is such a dialectical theoretic mechanism that has been applied to the examination of a number of literary and cultural phenomena. According to Said’s orientalism, the west always distorts, transforms and adapts the Oriental cultures in favour of their preference. Moreover, the opposition between self and the other is so much exaggerated that the western writers, scholars and politicians paid so much attention to exhilarating differences while ignoring similarities. In the area of international politics, Harvard Professor Samuel Huntington published the article “The Clash of Civilizations” in *Foreign Affair* in 1993. Later, Samuel expanded his dualist standpoint and turned it into the book *The Clash of Civilizations and the Remaking of World Order* (1996).

First, we doubt whether the west and the Orient have so much diversity as has been described and imagined in the West. Asia, once conceived by Herodotus to be an integral part of the unitary land mass that he believed had been mistakenly divided into tripartite Europe, Asia, Africa, was firmly cut off from the idea of Europe after the Conquest.
Second, is Orientalism a universal phenomenon? Orientalism predicts that every Western image about China is distorted. Compared with Orientalism, Tang Yijie (汤一介), Chinese philosopher and scholar, put forward a new concept of seeking harmony not sameness and the co-existence of civilizations. These different tendencies resulted from Western and Chinese philosophic discourse about cosmology. In Taoism, two concepts Yin and Yang are put forward to explain the ultimate rule of the cosmos. The definition of Yin and Yang in *Webster’s Encyclopedia Unabridged Dictionary of English Language* states that: “Yin and Yang (in Chinese philosophy and religion): two principles, one negative, dark, and feminine (Yin), and one positive, bright, and masculine (qtd. in R.Wang 3), whose interaction influences the destinies of creatures and things.” As we see in these dictionary entries, things like the earth, the moon, water, the night, the feminine, softness, passivity, and darkness all accord with yin, whereas heaven, the sun, fire, day, masculinity, hardness, activity, and brightness can all be attributed to yang. This division simultaneously emphasizes that these two elements are interrelated and interdependent.

These interpretations also demonstrate that these relationships and connections must be understood in terms of differentiation between related but distinct forces. This view of Yin and Yang is frequently used to characterize the Chinese worldview as a whole, in a way that situates it in contrast to Western thought: the Chinese focuses on interconnection, immanence, and cyclical changes, whereas Western philosophers emphasize dualism, transcendence, and eternal principles. Such generalizations are too broad, and they miss the complexity and diversity of both Chinese and Western philosophy. Nonetheless, YinYang can be thought of as a kind of horizon for much of Chinese thought and culture. It serves as a horizon in the sense that although the terms are invoked in particular contexts for concrete purposes, they imply a deeper cultural background and a paradigm for thinking about change and effective action. YinYang is
a particular term, but it also represents an underlying structure in an enduring tradition. In this sense, we can consider “yinyang as a thinking paradigm” (R. Wang 5). Thomas Kuhn develops a concept of paradigm that signifies an exemplary model. He argues that paradigms precede and shape all the operations of rational thinking: methodology, theory building, the determination of facts, and perception. Moreover, he emphasizes that a paradigm is a conceptual configuration that is demonstrated and learned by example, providing a lens through which one can view the world.

Because of its insightful idea about the world, monanism can also shed light to our thinking about the encounter between the Orient and the West in modernism. In China, monism, based on the concept of the universal commonness, is now best represented by Taoism. Chinese Taoism is in accordance with monism, holding the distinctive concept – tao – as the sole and ultimate rule in the universe. The Chinese concept tao (道) is generally translated as the Confucian Way. In Chinese, tao means way, path, or road: by derivation it also means method, theory, and rule of conduct. In both The Cantos and his translation of the Confucian classics, Pound renders it as process. For example, Zhong Yong 中庸 begins with “天命之谓性，率性之谓道,” and here is Pound’s translation: “What heaven has disposed and sealed is called the inborn nature. The realization of this nature is called the process” (Con 635). Pound translates tao as “process” perhaps because he considers that realizing one’s Heaven-endowed nature has to be a process of self-cultivation. In his table of Confucian terminology, Pound thus explains the word tao: “The process. Footprints and the foot carrying the head; the head conducting the feet, an orderly movement under lead of the intelligence” (Con 617). Pound’s explanation of the word, “the foot carrying the head,” is etymologically sound. The idea of “an orderly movement under the lead of the intelligence” echoes the notion of going through some kind of process of enlightenment.
Even though Cartesian dualism has been proved to be fallacious, the tainted dualism is still exerting its influence on academia and scholars in the disciplines of humanities, thus they always facing the hard and complex choice of either A or B. In theories of national literature, since the new criticism, we construct the opposition between literary canons catering for people with higher education and popular novels for the taste of the public; in translation studies, we construct the dichotomy between the source text and the translation; in education, we construct the dilemma between elitisms and public education.

With translation studies, comparative literature re-conceptualizes the previous dualist poles: local/global; canon/popular entertainment; high/low. Translation studies, since its establishment as an autonomous academic discipline has witnessed a boom since 1990s and it is predicted that “Comparative Literature as a discipline has had its day. . . . We should look upon translation studies as the principal discipline from now on, with comparative literature as a valued but subsidiary subject area” (Bassnett, Comparative 161). This was pronounced by Bassnett in 1993 regarding the changing fortunes of comparative literature in relation to translation studies. Stanley Corngold opens his essay “Comparative Literature: The Delay in Translation,” in Nation, Language, and the Ethics of Translation, by considering the claim that “comparative literature is a kind of translation and, being a practice less transparent than translation, should take translation as its model” (139). The 2006 ACLA report on the state of the discipline edited by Haun Saussy, reflects the paradigm shift from multiculturalism to globalization. In The Translation Zone: A New Comparative Literature, Emily Apter has argued that translation studies should be the basis for “a new comparative literature” (10).


0.3 Pound and China

As is generally acknowledged, Modernism is a global movement. The unexpected linking of cultures to one another, its geographic coverage from Europe, America to the Orient and its major participants’ international experience infuses this transnational and transcultural characteristic. Moreover, Modernists’ translation practice also determines that internationalism is a hallmark of Modernism. As Yao summarizes,

Beginning at least as early as the summer of 1901, with Joyce’s youthful renderings of two plays by Gerhart Hauptman, *Before Sunrise* and *Michael Kramer*, and continuing all the way through to the publication in 1956 of Pound’s deeply personal and idiosyncratic version of Sophocles’ *Women of Trachis*, feats of translation not only accompanied and helped to give rise to, but sometimes even themselves constituted, some of the most significant Modernist literary achievements in English. In addition to these examples at either end of the temporal bounds of the Modernist period, several other major Modernist writers engaged in translation, either as a sustained practice or at various, and sometimes crucial, points in their careers.

*(Translation and the Language of Modernism)*

As a poet, literary critic, editor, and translator, Pound’s “identities were shifting and a new cosmopolitanism aligned itself with the Modernist movement” (Nadel, *Cambridge Introduction* 22). In his literary career, Pound had spent time in London, Paris, and Italy between 1908 and 1945. Moreover, as a participant and instigator of Modernism, Pound enthusiastically communicated with other Modernists such as T. S. Eliot, H.D., Yeats, and William Carlos Williams about their revolutionary writing. This Modernist network extends to the Orient as Pound joined other modernists.
through his reworking of classical Chinese poetry, brought to him by Mrs Fenollosa in 1913. At first, Pound’s translation received much criticism because of his innovation and creativity. Later, academic scholars began to explore his translation practice and acknowledged his contribution to translation studies. Due to his translation practice, Pound’s influence on the international scale with China, Japan and Brazil expanded the geography of Modernism from the Anglo-American axis to a global level.

Pound’s relationship to Chinese literature can be dated back to 1913 when he obtained Ernest Fenollosa’s manuscripts about Chinese characters and Chinese poetry. Later, Pound published Cathay in 1915, an anthology of his adaptation of Fenollosa’s scribe which was also adapted from Japanese versions of classical Chinese poetry. The publication of Cathay is an important contribution to the development of Modernism as it concretely exhibits Pound’s Imagist advocacy. In Cathay, Pound’s creative translation of classical Chinese poetry and his innovative application of image as “a tool in his cultural struggle” (Gentzler 28) results in T. S. Eliot’s remark that Pound was “the inventor of Chinese poetry for our time” (“Introduction” xvi). Moreover, Cathay is marked as “Ezra Pound’s Orient” in Nadel’s recently releashed book. But these praises did not exclude this translation from negative comments. Regarding the criticism of Pound’s and Fenollosa’s misreading of Chinese characters, Hugh Kenner writes: “Poetry was their center of interest, not Chinese, but a new understanding of Poetry was assisted by a myth about Chinese” (“The Poetics of Error” 745). Kenner draws a good distinction. Pound’s reading of Chinese characters may be idiosyncratic, but what Pound learned from his misreading is a new way of making poetry.

In his later years, Pound started to translate Confucian works and incorporated Confucian philosophic ideas in his epic The Cantos. Pound’s contact with Confucianism can be dated back to his childhood. During World War II, he began to translate Confucian works including The Analects, The Great Learning, The Doctrine
of the Mean and some chapters of The Mencius. Because Pound was not a Chinese language master, to understand the profound traditional Chinese philosophy was already a demanding and daunting challenge for him. Pound translated Confucian works through the initial imitative stage to the later creative stage and finally achieved the comprehensive (Fan, Confucianism 3).

In The Unwobbling Pivot, Pound’s translation of Zhong Yong, Pound merges a totalitarian interpretation of Confucianism with a Neoplatonic vision of light, and he does so in order to disentangle his Confucianism from the fascism with which he had allied it. Early in his career, Pound defined Confucianism as an anti-transcendental ethics. What Pound admired most in Confucianism at this time and through the 1920s was its simultaneous respect for individuality and sense of social responsibility. In the late 1930s, Pound no longer writes of Confucianism in terms of the primacy of individual personality but emphasizes instead, in Guide to Kulchur (1938) and Mang Tsze (The Ethics of Mencius) (1938), Confucius’ “totalitarian instinct.”

It was this kind of “totalitarianism” that led Pound to ally Confucianism and Mussolini’s fascism. Pound suggests in the Rome Radio broadcasts that Confucianism might be sustained in the West: “Hitler and Mussolini repeat Confucius without realizing it,” he claimed. “Fascist doctrine had its origin in Confucius,” the Italian author Romano Bilenchi recalls Pound as having said in late 1941 or early 1942, in one of the most sweeping of his many uncritical idealizations of fascism, “passed by way of Cavalcanti, Flaubert, the German ethnologist Leo Frobenius and Enrico Pea directly to Mussolini, Hitler, and Oswald Mosley.” Another indication of the alliance he saw between Confucianism and fascism in the early 1940s carried slogans from The Unwobbling Pivot: “The archer who misses the bullseye turns and seeks the cause of his failure in himself” and, from the close of the Pivot, “The unmixed functions without end, in time and space without end.”
Given this Confucian-fascist alliance, it is very likely that one of the reasons Pound began serious work with the Chinese texts of the Confucian classics in the early 1940s was that he believed Confucianism would be of use to the fascists at a time when the viability of their movement was being tested in world war.

Pound’s language limit did not prevent the enormous impact of his translation to both the western world and his status in the history of translation studies. In order to import new cultural elements to give a new life to English poetry and English language, Pound adopted the strategy of interpretive translation and his creativity in translation contributes to his occupation of an important milestone in the history of western translation studies.

0.4 Thesis Structure

Chapter One investigates translation theories before and after Pound so as to shed light on Pound’s impact on translation studies. Though translators’ advocacy for translators’ creativity never ceases, the pursuit of equivalence is the dominant voice in translation history before the nineteenth century. Before the nineteenth century, translators proposed the translation method of literal translation to achieve their ideal translational effect. Till the Victorian period, the controversy between literal translation and free translation was still prevalent, which is best represented by the famous debate between Francis Newman (1805-1897) and Matthew Arnold (1822-1888) on the translation of Homer. In their essays, they hold contradictory views on the choice of diction to translate Homer’s epic – whether faithfully translating it with ancient vocabulary or creatively adopting contemporary words. The debate also haunted Pound when he faced the need to innovate English literature in the twentieth century. Pound’s most remarkable contribution to translation studies is his translation ideas – his proposal for interpretive translation strategy and the translator’s creativity.
After Pound, translators and translation scholars are influenced by Pound’s views on translation and the acceptance of the translator’s creativity further changed the dominance of linguistics in translation studies.

Chapter Two explores Pound’s translation theories in his critical essays. Compared with previous translators, Pound’s contribution to translation studies is generally in three aspects: his rejection of the pseudo-archaic diction in Victorian translation works, his treatment of translation as a criticism of the original and his proposal for good translation works as new texts in their own right (R. Apter 1). Moreover, the success of Pound’s translation works and poetics fully validate his creative translation approach. Pound’s success is partly due to his insight into the role of translation in the broad context of world literature. This chapter discusses the three developmental stages of Pound’s translation theories.

Chapter Three studies Pound’s historicism and his translation of classical Chinese poetry – Cathay (1915). In the comparison of Pound’s historicism with others, I will focus on the connection between his historicism and his Modernist poetics, especially ideogram and image. Enlightened by Fenollosa, Pound began to translate traditional Chinese poetry and absorbed it into his poetics. In Cathay, Pound projects his image of China to the Western world through his translational appropriation and recreation of Chinese poetry. Pound’s translation is a huge success in Modernism since his version preserved the beauty of traditional Chinese poetry.

Chapter Four analyzes Pound’s translation of Confucian works by adopting the methodology of corpus-based translation studies in the hope of finding statistical data to support and validate my hypothesis. I will compile a parallel corpus of Pound’s Confucian translation with Pound’s translation of The Analects and James Legge’s and Arthur Waley’s translated versions. The analysis of the computerized data provides some clues to investigate Pound’s translation style. Combining quantitative
comparison with qualitative analysis, Pound’s translational style is studied from both the syntactic and semantic aspects.

Chapter Five examines Pound’s translation in the frame of global Modernism. In the later half of the twentieth century, the Anglo-American Modernist movement spread to other parts of the world including China, Japan and Brazil. In this chapter, I explore Modernism in these three nations and analyze the influence of Pound’s translation on these modernist movements. Moreover, Pound’s translation and global Modernism is a particular case to investigate the role of translation in world literature as world literature encompasses “all literary works that circulate beyond their culture of origin, either in translation or in their original language” (Darmorosh 4).
Ezra Pound, a Modernist and experimenter in the first half of the twentieth century, is also an innovative translator who introduced into English literature many literary masterpieces from the Orient. Pound translated from nine European languages and four others, including troubadour poetry, Provençal poetry, Japanese Noh plays and traditional Chinese poetry. Moreover, Pound translated from a wide chronological range within some languages. Because of the close relationship between Pound’s literary creation and translation, “Pound’s poetics is essentially a poetics of translation” (M. Xie 229).

In his translation practice, Pound developed his translation theories, which are influential in western translation history. According to George Steiner, Pound made an enormous contribution to translation studies in the second “philosophic-poetic” stage (After 360) because his philosophy and translation theories have impacted the systematic development of later translation theories. Before Pound, translation theories focused on the opposition between the original text and translation. After Pound, translation scholars turn from dichotomy to recognize the interdependence between translation and the source text. Compared with the recent exploration of Pound’s translation, Steiner’s emphasis on Pound’s contribution to translation studies has been rarely examined. Following Steiner, this chapter will discuss in detail the philosophic change in the twentieth century, Pound’s philosophic translation ideas and his impact on translation studies in the nineteenth and twentieth century.
1.1 Pound’s Philosophy and Translation

From the 1970s when translation studies established itself as an autonomous discipline, interdisciplinary dependencies have always played a pivotal role in translation studies. Snell-Hornby advocates that these dependencies were crucial for the consolidation of translation studies through the various stages of its development and gained momentum in the second half of the twentieth century. Among these dependencies, the reorientation from the essentialist tradition to deconstruction in the field of philosophy has remarkably propelled the development of translation studies as it opened a new direction to examine the relationship between the original and translation.

Before the twentieth century, European continental philosophy is in the essentialist tradition. Corresponding to the essentialist tradition, in linguistics before the twentieth century developed structuralism, whose aim is to validate the existence of universal language and univocal meaning through analyzing languages. In the field of translation studies, in accordance with the essentialist tradition of the western philosophy, the dominant view is faithfulness and equivalence before the twentieth century.

In the twentieth century, post-structuralism and deconstruction appeared and challenged the philosophic tradition. Against traditional linguistics and translation studies, it advocated multiple meanings and difference. Influenced by the change in the area of philosophy, the twentieth century also witnessed the shift from source-text-oriented to target-text-oriented in translation studies. The shift from the univocal meaning to multiple meanings in philosophy and linguistics is indissolubly intertwined with the turn from equivalence to difference in translation studies. Pound’s thought is influential to this change.
1.1.1 Polarized Western Philosophy: from the Essentialist and Deconstruction

In the essay “Philosophy and Translation”, Rosemary Arrojo roughly divided the history of translation into two periods: “translation as transportation” (247) and the latter shift to translation as regulated transformation (248). Arrojo’s division is according to the different impacts from the two radical Western philosophical ideas: the influence of the essentialist tradition and post-Nietzschean intervention.

Before Nietzsche (1844-1900), Western philosophy privileged the systematic investigation of truth because of essentialism and the Platonic tradition. Accordingly, linguists, when analyzing language, are in search of the transferrable univocal word meaning. In the field of translation studies, the generally accepted notion of the univocal meaning leads translation scholars to believe that absolute translatability is achievable and meaning remains the same when transferred across linguistic boundaries. As a result, the popular concept of equivalence and faithfulness dominated translation studies for more than two millennia, from Cicero to the twentieth century. “This widespread conception of translation is perfectly compatible with one of the foundational assumptions of Western metaphysics and the Judeo-Christian tradition” (Arrojo 247).

Into the twentieth century, postmodern philosophy, especially Jacques Derrida’s deconstruction, challenges the entrenched notion of equivalence and faithfulness. Postmodern thought opposes the idea of universal truth, which is the ultimate pursuit of the essentialist’s tradition. Instead, postmodernism holds the opinion that there are no absolutes on which to base the notion of truth, ethics and meaning. As for language, according to Derrida’s critique of meaning and his concept of *différance*, meaning is embodied as an effect of relations and difference along a potentially endless chain of signifiers. Because of polysemous and intertextual linkage, meaning is always differential and deferred, never present as an original unity.
Therefore, meaning becomes a site of proliferating possibilities which can be activated in diverse ways by the receivers of an utterance and which exceed the control of individual users (Derrida, *Margins* 1982). As a result, *différance* is accepted as a fundamental characteristic of the process of signification. For translation scholars, they generally realized that the reproduction of meaning from one language to another without change is impossible. Moreover, even the meaning of a particular text is in question because meaning does not reside inside texts and is not uncovered or extracted, but is attributed to them via the act of interpretation.

After deconstruction, the previous requirement of faithfulness and the complete reproduction or transferal of the original becomes unattainable because translation will always transform it. According to Derrida, since translation “practices the difference between signified and signifier. . . . We will never have, and in fact have never had, to do with some ‘transport’ of pure signifieds from one language to another, or within one and the same language, that the signifying instrument would leave virgin and untouched” (*Positions* 20). In other words, translation studies after postmodernism acknowledges the multiple meanings of the original text and the translator’s subjectivity during translation practice. Consequently, translation begins to be recognized as a form of “transformation”: “a regulated transformation of one language by another, of one text by another” (Derrida, *Positions* 20).

1.1.2 Taoism and Meaning

In traditional Chinese philosophy, language and meaning are also often discussed. Taken consideration of the similarity between Taoism and postmodern philosophy, especially the coincidence of their attitude toward meaning, I will examine Chinese philosophy, especially its attitude toward meaning and language in this subchapter.
Language and meaning are widely discussed topics in traditional Chinese philosophy. Confucius, who spent his whole life in teaching and knowledge transmission in spite of the limited supply of paper and printing in ancient China, professed that speaking had its limitation and dreamt of his teaching modelled on the silent nature in one of his more metaphysical moments. In *The Analects*, the brief dialogue between Confucius and one of his disciples Zigong, is recorded as follows:

The Master said, ‘I am thinking of giving up speech.’ Tzu-kung said, ‘If you did not speak, what would there be for us, your disciples, to transmit?’ The Master said, ‘What does Heaven ever say? Yet there are the four seasons going round and there are the hundred things coming into being. What does Heaven ever say?’ (Lau, *Analects* 146)²

In this discourse, the tension between being and saying, intention and expression is dramatized: while Zigong wanted to transmit Confucius’s teaching, Confucius acknowledged the limitation of language and expression thus preferring silence. In this conversation, the Master expressed his feeling of the inability of language to teach virtue and knowledge.

As for the limitation of language, it is Laozi, the Taoist master, who analysed it in a more systematic way. In Taoism, he connected language with truth in the universe. In the first line of his masterpiece *Tao De Jing*, Laozi made the straightforward profession:

The way that can be spoken of

Is not the constant way;

The name that can be named

Is not the constant name. (Lau, *Tao* 5)³

Etymologically, the Chinese character *tao* (道) is composed of two parts: the radical 辶 meaning foot or walking, and 首 (shǒu), which literally suggests head. In
Chinese language, the word *tao* has two broad meanings: its metaphysical meaning as the basic rule governing the universe and its literal meanings – the road people walk on and the words people say. Because of the pun on *tao*, the first line is untranslatable: it can mean both the way that can be trodden is not the constant way and the way that can be expressed is not the constant way.

Because of its dual literal implications, *tao* is compared with *logos*, the Latin word for both walking and speaking by Longxi Zhang in his monograph. *Tao* and *logos* are diametrically opposed in the aspect of the status of language since in Taoism, truth is nameless and language occupies just a derivative status.

According to the above interpretation of the first sentence, Laozi made it clear that *tao* is nameless. Tao’s denial of naming and the difficulty to fully grasp it constitutes the basic difference from *logos*. Laozi’s denial of the possibility of naming is due to the characteristic of *tao* – abstractness and constant change. Metaphysically, *tao* is the most important concept in Chinese philosophy. According to the Taoist description of the universe, *tao*, as the ceaseless origin for the earth, produces the myriad things and nourishes their growth. As Laozi declared, *tao* is the “Mystery upon mystery” ([Lau, Tao] 5)\(^4\) and cannot be named after any of these things – “The way conceals itself in being nameless” ([Lau, Tao] 48).\(^5\) Even the name *tao* is not a name in itself: “I do not know its name / so I style it ‘the way’” ([Lau, Tao] 30).\(^6\) In addition, “The way is for ever nameless” ([Lau, Tao] 37).\(^7\) In this sense, *tao* does share similar characteristics with *differânce* for both are ineffable. As Derrida insists, his concept of *differânce* “is literally neither a word nor a concept” (*Margins* 3). Denying naming, both *tao* and *differânce* are counterparts to the Western philosophical concepts of *logos*.

Apart from recognizing *tao* as being nameless, Taoism diverges greatly from logocentrism and proposes the unity of opposites. In *Tao De Jing*, Laozi clarified *tao*
and its role in the universe in terms of the pairs of opposites such as being and non-being, high and low, visibility and invisibility. Contradictory to western dualism, the pairs of opposites are interdependent and they can change to each other under certain condition. Thus, Laozi says:

Bowed down then preserved;
Bent then straight;
Hollow then full;
Worn then new;
A little then benefited;
A lot then perplexed. (Lau, *Tao* 27)\(^8\)

It is on disaster that good fortune perches;

It is beneath good fortune that disaster crouches. (Lau, *Tao* 65)\(^9\)

Zhuangzi, another Taoist master, explicates his opposition to traditional hierarchy. In the chapter “The Equality of Things and Opinions”, he argued that the essence of *tao* is unity: “Not to discriminate ‘that’ and ‘this’ as opposites is the very essence of *Tao*” (Fung 50).\(^10\) Zhuangzi proceeds to explain the reason for the unity as follows:

Everything is “that” (another thing’s other); everything is “this” (its own self). Things do not know that they are another’s “that”; they only know that they are “this.” The “that” and the “this” produce each other. Nevertheless, when there is life, there is death. When there is impossibility, there is possibility. Because of the right, there is the wrong. Because of the wrong, there is the right. (Yu-Lan Fung’s translation, 49-50)\(^11\)

It is the balanced and interdependent relation between the opposites that distinguishes Taoism from Western logocentrism. Zhuangzi’s thought is later
compared with Derrida’s deconstruction. As Derrida declares, “in a classical philosophical opposition we are not dealing with the peaceful coexistence of a *vis-à-vis*, but rather with a violent hierarchy. One of the two terms governs the other (axiologically, logically, etc.), or has the upper hand” (*Positions* 41). Western logocentrism emphasizes the polarized hierarchy and dualism such as truth/falsehood, material/spirit, signified/signifier, intention/expression and male/female while Laozi emphasized the inter-dependent and harmonious relationship between the opposites.

In summary, Taoism shares with Derrida’s deconstruction two characteristics: the impossibility of univocal meaning and the rebuttal of dualism. The two characteristics can be traced in Pound’s thought. Moreover, Pound can be considered as not only a pioneer of the Modernist movement but also a catalyst of the linguistic turn in western philosophy. Derrida inherited Pound’s idea of the non-phonetic nature of Chinese language and appropriates Chinese characters as a weapon to attack to phone-centrism and logo-centrism. Next, I will examine Pound’s philosophic ideas and his influence on the shift of western philosophy.

### 1.1.3 Pound’s Ideas about Translation

In the essay “Confucian”, Pound confessed that *Ta Hio*, the Confucian classics, is his philosophy as well as his belief. After World War II, disillusioned with the Western political system and Christianity, Pound turned his attention to the Oriental arts which was cast as an ideal image to the West through the missionaries’ accounts. His most distinguished enlightenment is the following line from *Ta Hio*:

In letters of gold on T’ang’s bathtub:

AS THE SUN MAKES IT NEW
DAY BY DAY MAKES IT NEW
YET AGAIN MAKE IT NEW. (*Con* 620)\(^\text{12}\)
The original Chinese denotes the individual’s progress toward the gentleman’s standard in terms of both character and knowledge. But Pound appropriated this saying to mean the urgent need to revitalize both Western literature and the political system so as to meet the deteriorating social crisis. In Pound’s interpretation, “it” may denote specifically literary skills and more broadly literature, thus expressing the Modernists’ keen desire to innovate English literature either by introducing techniques from the other or re-discovering past values. Thus, “make it new” was adopted later as the credo of the Modernist movement and its implication is the struggle to revitalize the literary techniques and skills of Victorian literature.

In Derrida’s remark, we find that Pound’s credo “make it new” even extends its scope from literature to Western philosophy. According to Derrida, Pound’s appropriation of Chinese scripts not only acted as an innovative force in orthodox English poetics but also posed the first major challenge to the entrenched tradition of the essentialist tradition and its argument for univocal meaning. “this [Pound’s] irreducibly graphic poetics was,” wrote Derrida, “with that of Mallarmé, the first break in the most entrenched Western tradition. The fascination that the Chinese ideogram exercised on Pound’s writing may thus be given all its historical significance” (Grammatology 92).

While Pound believed in the Chinese language as the ancient predecessor of Imagist poetics and absorbed the technique of juxtaposition of image into his poetics, Derrida took advantage of Chinese language as an ancient antecedent linguistic miracle or even the Oriental other to invalidate the dominant phonocentric claims upon which Western ontotheologies rest. Derrida observes that “we have known for a long time that largely nonphonetic scripts like Chinese or Japanese included phonetic elements very early. They remained structurally dominated by the ideogram or algebra and we thus have the testimony of a powerful movement of civilization developing outside of
all logocentrism” (*Grammatology* 90). What fascinated Derrida most are Chinese written characters which are also a means to deconstruct Western phonocentrism-logocentrism. Obsessed with Pound’s mistaken assumption of every Chinese character as a vivid picture, Derrida misconceives the nonphonetic nature as the distinguishing character of Chinese language and compares it with algebra and thought Western writing system shaky and flimsy. In comparing the Chinese written character to algebra, Derrida too reveals a profound ignorance of Chinese language. Of course, this ignorance is of little hindrance to Derrida’s treating it as the imagined other, and his reappropriation of the Chinese written character reflects a broad trajectory of challenges from Modernism and postmodernism to the Western literary, intellectual, and cultural traditions.

Moreover, Pound also influenced Western translation studies and “[i]t has even been suggested that one may speak of poetry translation in the modern period as either pre- or post-Poundian” (Weissbort and Eysteinsson 271). Then, what is the change Pound’s philosophical thought brings to translation studies? Since Pound’s translation activities are mainly in the first half of the twentieth century, the following chapter will examine Western translation studies in the nineteenth and twentieth century and divide into two periods – before Pound and after Pound so as to illuminate Pound’s influence on translation studies.

### 1.2 Translation Studies before Pound

In *After Babel*, George Steiner divided the history of Western translation studies into three stages: in the first period, “seminal analyses and pronouncements stem directly from the enterprise of the translator” (359); the second stage is academically theoretical and hermeneutic inquiry and the third one is the modern. According to Steiner’s categorization, Pound, belonging to the second philosophic
stage, stands for the watershed of the philosophic shift in translation studies. Before Pound, because of the influence of essentialist philosophy, translation theories are characterized with dichotomy and opposition.

1.2.1 Origin of Dichotomy in Western Secular Translation Theories

Early Western translation history is closely bound up with Christianity and the propagation of canonical texts, in particular the Bible. Though religious translators have translated successfully without feeling a need for the guidance of theorists, European literary culture can give proof of a substantial body of thought about translation reaching far back into pre-Christian times.

Derived and evolved from religious translation practices, secular translation theories are often considered as the basis and foundation of Western translation studies. In the third edition of *The Translation Studies Reader* published in 2012 (the first edition appeared in 2000), Venuti adds an introductory part termed as “foundational statements” (11) into which essays from major Bible translators are collected. Moreover, their reflections on translation may well be termed “theoretical” (19).

In order to propagate Christianity, early translators claimed the dilemmas facing the would-be translator and identified their responsibilities to produce reliable Bible versions from Greek into Latin. The dichotomous poles such as the literal vs free debate and form vs. content, originated from the debate of the Bible translators and gradually gained momentum in later development, which has continued until modern times (Munday 31).

Cicero (106-43 BCE), Roman rhetorician and politician, is often considered “the founder of Western translation theory” because “he is the first to comment on the processes of translation and offer advice on how best to undertake them” (Robinson 7). Cicero’s major contribution to translation studies is the first articulation of a
fundamental dichotomy faced by translators: faithfulness against beauty, literary translation against literal translation, sense-for-sense against word-for-word. In The Best Kind of Orator (46 B.C.E), Cicero declared his approach to translation by outlining such opposition as an interpreter and an orator:

And I did not translate them as an interpreter, but as an orator, keeping the same ideas and the forms, or as one might say, the ‘figures’ of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language. (Robinson 9)

This opposition – word by word vs. sense by sense reveals the balancing act which all translators before Cicero and after him have had to perform. A close translation is a literal translation targeting at faithfully transferring each individual word of the original with its closest grammatical equivalent in Latin but will result in an awkward translation while a free translation allows the translator to transform the content of the source text in order to imitate the sense or the spirit.

Realizing that one-to-one lexical correspondence between languages was often unachievable, Cicero offered his solution – “translating the same themes and their expression and sentence shapes in words consonant with our conventions” (Weissbort and Eysteinsson 21) rather than verbum verbo (word for word). In his translation works from Greek to Latin, Cicero exhibited how an orator is best represented.

But Cicero’s proposal for sense-for-sense translation approach is not generally accepted by other secular translators. They viewed the Bible as the divine text whose meaning cannot be altered. Among Bible translation practisers, St Jerome is the representative. Till now, The “Jerome model” (Lefevere and Bassnett, “Where” 2) is still exerting influence on religious translation and largely determines Western translation theories over the centuries.
St Jerome (347-419/420 BCE), the Church father who translated the official Bible into Latin (AD 405), is often considered as “one of the most influential translation theorists in the Western tradition” (Robinson 23). In his letter to Pammachius, Jerome formulated the first truly post-Ciceronian translation theory. In the letter *The Best Kind of Translator* (395 C.E), Jerome, having given careful consideration to methods and procedures, endorsed the principles of *sensus senso* (sense for sense) rather than *verbum verbo* in the founding document of Christian translation: “Now I not only admit but freely announce that in translating from the Greek – except of course in the case of the Holy Scripture, where even the syntax contains a mystery – I render, not word-for-word, but sense-for-sense” (Robinson 25).

Jerome formulated “the first truly post-Ciceronian translation theory” and included Ciceronian dichotomous opposition into “a new ascetic regimen that stressed the accurate transmission of the meaning of the text rather than the budding orator’s freely ranging imitation” (Robinson 23), thus shaping the other major theme – “literal translation” in the history of Western translation. In Jerome’s statement, he inherited Ciceronian dichotomy – literal (word-for-word) and free (sense-for-sense) translation. But Jerome made an exception for the Scriptures, “where even the order of the words is of God’s doing” (Weissbort and Eysteinsson 30). According to Robinson, his letter *The Best Kind of Translator*, the founding document of Christian translation theory, was written in 375 after Jerome’s dreaming of sense-for-sense being accused by the Lord of being a Ciceronian rather than a Christian. Therefore, Jerome, though holding up sense-for-sense method, made an exception to Bible translation and demanded accuracy and fidelity in religious translation.

Secular translation theories formulated the dichotomy of translation phenomena because of the essentialist tradition. Due to the belief in the unique truth in the universe and the univocal meaning to be transferred across boundaries, the Jerome
model was finally established as the criterion to be observed and respected by later would-be translators. In later Bible translation theories, due to the Jerome model, “ideas of ‘faithfulness’ to an immutable, canonical text, and the subservience of the translator, in view of the supposed origins of that text, were bound to extend their reach and influence translators handling material of less exalted origin” (Bassnett, *Studies* 2-3), resulting in the dominance of equivalence in the history of Western translation studies.

According to Bassnett, “nothing really new has been said about translation since Cicero and St. Jerome distinguished between word for word and sense for sense, between taking the text to the reader or taking the reader to the text” (“From” 74). Probably this criticism is too harsh since the twentieth century does witness translation studies being established as an autonomous discipline but it expresses contemporary translators’ enthusiastic desire to “make it new”, especially to formulate a systematically theoretic framework covering all translation phenomena. At the same time, since the nineteenth century, the elasticity of ‘fidelity’, ‘faithful’, and indeed of ‘literal’ and ‘free’, had long been apparent in translation studies.

### 1.2.2 Translation Theories in Nineteenth Century

Before Pound, especially among Victorian translators in the nineteenth century such as Dante Rossetti (1828-1882), Francis William Newman (1805-1897) and Matthew Arnold (1822-1868), translation theories exhibited the tendency of reconsidering the polar relation between word-for-word and sense-for-sense. In summarizing translation theories in the nineteenth century, Bassnett pointed out an interesting contradiction in the entrenched essentialist concept of translation:

What emerges from the Schleiermacher–Carlyle–Pre-Raphaelite concept of translation, therefore, is an interesting paradox. On the one
hand there is an immense respect, verging on adulation, for the original, but that respect is based on the individual writer’s sureness of its worth. . . . On the other hand, by producing consciously archaic translations designed to be read by a minority, the translators implicitly reject the ideal of universal literacy. (*Studies* 74)

This contradiction became even more obvious in Victorian translators as “[t]he need to convey the remoteness of the original in time and place is a recurrent concern of Victorian translators” (Bassnett, *Studies* 74). But previous word-for-word translation approach cannot provide the ideal way to achieve this target. Therefore, Victorian translators re-examined the faithful translation method and provided their own solutions.

### 1.2.2.1 Rossetti’s Literality

Dante Gabriel Rossetti, an English-Italian artist and translator in the Victorian age, put forward his translation ideas in *Poems and Translations 1850-1870*. Rossetti’s translation influenced Pound’s early career and his version was praised by Pound for its accuracy and expression. When summarizing Rossetti’s translation theory, Bassnett writes that Rossetti “proclaimed the translator’s subservience to the forms and language of the original” (*Studies* 72) and his translation approach constitutes a dramatic contrast to Schleiermacher’s encouragement for creation in literary translation.

In the preface to “The Early Italian Poets from Ciullo D’Alcamo to Dante Alighieri (1100-1200-1300)”, Rossetti claimed that: “My wish has been to give a full and truthful view of early Italian poetry; not to make it appear to consist only of certain elements to the exclusion of others equally belonging to it” (176). Besides, Rossetti explained the reason: “Much has been said, and in many respects justly, against the
value of metrical translation. But I think it would be admitted that the tributary art might find a not illegitimate use in the case of poems which come down to us in such a form as do these early Italian ones” (175). Rossetti’s support for metrical translation – literal transference to comply with the original metrical form, reveals his valuing of form and the long lasting source-text-oriented tradition in Western translation history.

Although respecting the original form, Rossetti did not support the entrenched idea of faithfulness. Instead, he struggled to find a third way in the previous dichotomy and argued for literalness in translation. To balance the contradiction content vs. form in poetry translation, Rossetti remarked that his literal translation approach was the best way to preserve the beauty of poetry and the essence of art:

The life-blood of rhymed translation is this, – that a good poem shall not be turned into a bad one. The only true motive for putting poetry into a fresh language must be to endow a fresh nation, as far as possible, with one more possession of beauty. Poetry not being an exact science, literality of rendering is altogether secondary to this chief aim. I say literality, – not fidelity, which is by no means the same thing. When literality can be combined with what is thus the primary condition of success, the translator is fortunate, and must strive his utmost to unite them; when such object can only be attained by paraphrase, that is his only path. (176)

Probably Rossetti’s proposal for literality in translation was related to the genre he dealt with: because his translation activities are limited to early Italian poetry, his major target of translation was to preserve poetic aesthetics in translation.

Against the traditional superiority of the author, in Rossetti’s translation approach, it can be traced that the translators in the nineteenth century started to revolutionize the traditional requirement of fidelity, thus shattering the restriction on
the part of the translator. Opposing the translator’s fidelity, Rossetti articulated that the task of the translator is self-denial rather than subservience to the author. As Rossetti expressed, “a translation (involving as it does the necessity of settling many points without discussion) remains perhaps the most direct form of commentary” (175) and “[t]he task of the translator (and with all humility be it spoken) is one of some self-denial” (176). In comparison with Bible translation theories which belittled translated texts as secondary and marginal, Rossetti lifted the status of translation and acknowledged creativity in translation. Rossetti’s view of translation as commentary recognizes the innovative and even revolutionary function of translation and it was later echoed by Pound in the essay “Date Line” where Pound proposed “criticism by translation” (LE 74). In summary, Rossetti’s translation method, though still prioritizing the original text, reveals the attention to translation and the translator among Victorian translators.

1.2.2.2 Debate between Matthew Arnold and Francis Newman

Rossetti’s translation influenced other Victorian translators to re-consider the relation of translation to the original and the role of the translator in the process of translating. Matthew Arnold and Francis William Newman both are Homer translators whose debate on poetry translation is representative of this change.

One of the most important differences between Arnold and Newman was their attitude towards translation evaluation. Arnold’s respect for the bourgeois moral values determined his attitude toward translation was source-text-oriented. Newman intended to promote popular culture thus preferring to cater for the ordinary reader’s taste and the target culture.

In his lecture On Translating Homer, Arnold advocated that the translator should rely on the scholar’s evaluation:
Let not the translator, then, trust to his notions of what the ancient Greeks would have thought of him; he will lose himself in the vague. Let him not trust to what the ordinary English reader thinks of him; he will be taking the blind for his guide. Let him not trust to his own judgement of his own work; he may be misled by individual caprices. Let him ask how his work affects those who both know Greek and can appreciate poetry. (*On* 4)

Arnold’s preference for the academician is associated with his nationalist and elitist values. According to Venuti, “[t]ranslation for Arnold was a means to empower the academic elite, to endow it with national cultural authority” (110). “The élitist concept of culture and education embodied in this attitude was, ironically, to assist in the devaluation of translation” (Bassnett, *Studies* 75). On the one hand, trusting the scholar’s judgment on whether the translation text produces the same effect as the original, the translator must focus on the original as much as possible, thus ignoring their own style and creativity. On the other, Arnold’s preference for the scholar’s taste was in accordance with bourgeois moral values, which required the translator to strive for producing translation that contributes to nationalist culture.

As for the translated text, Arnold’s preference for the elite’s taste led him to produce a transparent version aiming for the reader’s easy acceptance: “it is our translator’s business to reproduce the effect of Homer, and the most powerful emotion of the unlearned English reader can never assure him whether he has reproduced this, or whether he has produced something else” (*Arnold, On* 3).

Compared with Arnold, Newman declared that “[s]cholars are the tribunal of Erudition, but of Taste the educated but unlearned public is the only rightful judge; and to it I wish to appeal” (276-77). Discarding the elite as the judge, Newman identified the reader as the sole evaluation of his translation works. Therefore, Newman’s
translational intention was to produce popular cultural forms that were widely understandable to the public. As he stated, “[m]y sole object is, to bring Homer before the unlearned public: I seek no self-glorification: the sooner I am superseded by a really better translation, the greater will be my pleasure” (Newman 279).

Behind Newman’s determination is his belief in public taste and popular culture:

The method (Arnold’s translation method) could not be profitably used for translating Homer or Virgil, plainly because it is impossible to say for whose service such a translation would be executed. Those who can read the original will never care to read *through* any translation; and the unlearned look on all, even the best hexameters, whether from Southey, Lockhart or Longfellow, as odd and disagreeable prose. Mr Arnold deprecates appeal to popular taste: well he may! yet if the unlearned are to be our audience, we cannot defy them. (Newman 282)

Arnold declared that he attempted to “retain every peculiarity of the original, so far as he is able, *with the greater care the more foreign it may happen to be, . . .”* (Arnold, *On* 2). “The translator’s ‘first duty,’” said Arnold, “is a historical one, to be *faithful*” (Arnold, *On* 3). The result was that it may “never be forgotten that he is imitating, and imitating in a different material” (Arnold, *On* 2-3). Different from the traditional concept of faithfulness requiring the translator to be subservient to the original, Newman’s historical faithfulness was focused on the important role of translation on the evolution of English literature and culture. As a result, Newman emphasized on faithfully retaining the exotic and peculiar elements instead of changing them with grammatical equivalents.

The different criterion of translation quality assessment between Arnold and Newman resulted in their different translation approaches. While Arnold translated
faithfully to reproduce the same effect as the original, Newman targeted at introducing exotic and foreign elements through translating Homer.

Due to the differences between Arnold and Newman, a debate was provoked by Arnold who published a lecture series *On Translating Homer* in 1861 to attack Newman’s translation approach and “to lay down the true principles on which a translation of Homer should be founded” (Arnold, *Selected* 133). Arnold’s translation method and his determination to eliminate the alien and peculiar elements in the source text is best represented by his following statement: “It may be said of that union of the translator with his original, which alone can produce a good translation, that it takes place when the mist which stands between them – the mist of alien modes of thinking, speaking, and feeling on the translator’s part – ‘defecates to a pure transparency,’ and disappears” (Arnold, *On* 11).

In order to achieve this target, Arnold proposed that “the translator of Homer should penetrate himself with a sense of the plainness and directness of Homer’s style; of the simplicity with which Homer’s thought is evolved and expressed” (*On* 22). Favoring the elite minority and their aesthetic value, Arnold identified four characteristics of Homer’s style in terms of both form and content:

> When I say, the translator of Homer should above all be penetrated by a sense of four qualities of his author; – that he is eminently rapid; that he is eminently plain and direct, both in the evolution of his thought and in the expression of it, that is, both in his syntax and in his words; that he is eminently plain and direct in the substance of his thought, that is, in his matter and ideas; and, finally that he is eminently noble; – I probably seem to be saying what is too general to be of much service to anybody. (Arnold, *On* 10)

In this debate, Newman also proposed his principles that were diametrically
opposed to Arnold’s. In “Homeric Translation in Theory and Practice”, Newman argued that “I have alleged, and, against Mr Arnold’s flat denial, I deliberately repeat, that Homer rises and sinks with his subject, and is often homely or prosaic” (278). In Homer’s *Iliad*, what Arnold deemed noble and elegant, Newman viewed as plain and undecorated. Opposing to “seek for any similarity of sound in an English accentual metre to that of a Greek quantitative metre” (Newman 286), Newman made his utmost effort to preserve the peculiar elements of the original and declared that: “I have professed as my principle, to follow my original in this matter. It is unfair to expect of me grandeur in trivial passages. If in any place where Homer is confessedly grand and noble, I have marred and ruined his greatness, let me be reproved” (Newman 278).

In contrast to the entrenched tradition of transparency and fluency, Newman did not neglect the value of translation to the target culture. To Newman, translation was the opportunity to import new ideas and new expressions into the target language. Thus, Newman’s translation proposal was target-text-oriented – keeping the peculiarity of the original text as much as possible. Moreover, Newman’s “foreignization” was related to his goal of achieving the alike spirit of translation with the original text. Contrary to Bible translators’ discussions on linguistic equivalence, Newman declared that “[i]t is not audible sameness of metre, but a likeness of moral genius which is to be aimed at” (286). As a result, Newman approved the translator’s creative role in translation and held the opinion that the task of the translator was to make the original new: “I hold up these phenomena in Mr Arnold as a warning to all scholars, of the pit of delusion into which they will fall, if they allow themselves to talk fine about the ‘Homeric rhythm’ as now heard, and the duty of a translator to reproduce something of it” (300).

To sum up, the debate between Arnold and Newman best represents the dichotomy of Western translation theories in the Victorian age. Their diametrical
oppositions as to translation strategy, criteria of translation quality assessment and the
duty of translator are inherited from previous secular translation theories. But,
compared with the tradition of superiority of the original, Victorian translators such as
Rossetti and Newman began to re-examine the relation between translation and the
target culture.

1.2.3 Western Linguistic Translation Theories in Twentieth Century

Since the twentieth century, aiming at establishing translation studies as a
“science”, translation scholars introduced linguistics into translation theories.
According to Gentzler, Chomsky’s transformational-generative grammar and Nida’s
translation theory are “the culmination of the evolving theories” (43-44) because they
attempted to explore translation activities with a scientific approach. Adopting a
Chomskian theoretical premise, transformational rules and terminology, “Nida’s
translation theory – Toward a Science of Translating – has become the ‘Bible’ not just
for Bible translation, but for translation theory in general” (Gentzler 44).

Chomsky’s transformational-generative grammar was published in Syntactic
Structures (1957) and Aspects of the Theory of Syntax (1965). In Syntactic Structure,
Chomsky directly articulated his ambition – to formulate “the method of rigorously
stating a proposed theory and applying it strictly to linguistic material with no attempt
to avoid unacceptable conclusions by ad hoc adjustments or loose formulation” (5). In
other words, he aimed at developing the transformational linguistic model as a “part of
an attempt to construct a formalized general theory of linguistic structure and to
explore the foundations of such a theory” (Chomsky 5).

In the 1960s, Nida incorporated his almost twenty-year Bible translation
practice with Chomsky’s linguistic theory and published his translation theory in
Toward a Science of Translating (1964). “The title of the first book is significant; Nida
attempts to move translation (Bible translation in his case) into a more scientific era by incorporating recent work in linguistics” (Munday 62) but the essentialist tradition of searching for universal truth determines Nida’s limitation.

In his analysis of translation, Nida discarded such old opposing pairs as literal against free and faithfulness against creativity and proposed “two basic orientations” or types of equivalence as the core of his translation theory, namely “formal equivalence” and “dynamic equivalence” (159). Formal equivalence is source-text-oriented, requiring the translator to pay “attention on the message itself, in both form and content” (Nida 159). As for the assessment of translation quality, formal equivalence “exerts strong influence in determining accuracy and correctness” (Munday 68). Therefore, it keeps the superiority of the original while both the translator and translation is relegated to the marginal and derivative place. The other equivalence, the one Nida favors, is termed as “dynamic” or “functional equivalence” that “aims at complete naturalness of expression” (159). Contrary to formal equivalence, dynamic equivalence is target-text-oriented thus requiring the translator to produce smooth expressions so as to produce an easily readable version.

In his second book The Theory and Practice of Translation (1969) cooperated with Charles R. Taber, Nida viewed translation as communication between the author and the reader and put forward the concept of “reader’s response” – the effect of the translation on the target readers. Moreover, Nida established his ideal criterion of translation quality evaluation, that is, a “principle of equivalent effect” that refers to “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida 159). In addition, he claimed that even the goal of dynamic equivalence is to seek “the closest natural equivalent to the source-language message” (Nida and Taber 12).

Nida’s contribution to Western translation studies lies in his receptor-based
orientation translation theory. But the criticism of dynamic equivalence is also centered on his catering for the reader. According to Gentzler, Nida’s approach is “a populist evangelical Christian belief (and an anti-intellectual stance) that the word should be accessible to all” (45). Inheriting the essentialist’s tradition of searching for universal truth, Nida believes in the existence of the univocal meaning which can be preserved when transferred from one language to the other. Moreover, though innovating with previous concepts and terms, Nida still is enclosed in the previous dichotomous circle set by Cicero and Jerome. As the logos center has been deconstructed, the universality of Nida’s theory in translation studies becomes skeptical. Just as Steiner criticized, “Chomskian grammar is emphatically universalist (but what other theory of grammar – structural, stratificational, tagmemic, comparative – has not been so?)” (After 158).

Moreover, Nida’s translation theory, for the most part, is textual-based and he ignores other extra-textual factors in translation. According to Maria Tymoczko, “a general theory of translation must be elastic enough to encompass all ideas about translation across time and space, or the conceptual bases of the theory will not be sufficiently broad to be applicable to translation in general” (119). In this sense, Nida’s translation theory does not fulfill the requirement to be applied universally.

In conclusion, dualism and dichotomy is the main tune in Western translation studies before the 1980s. When concluding Western translation theories before the twentieth century, George Steiner criticizes them as the “the sterile triadic model [literalism, paraphrase and free imitation] which has dominated the history and theory of the subject” (After 303). Moreover, Lefevere and Bassnett terms translation studies before the twentieth century as a “stagnant” discipline (“Where” 3). Lacking philosophic basis, “the perennial distinction between literalism, paraphrase and free imitation, turns out to be wholly contingent” and Steiner suggested that “this view of translation as a hermeneutic of trust (élancement), of penetration, of embodiment, and
of restitution, will allow us to overcome the dilemma” (After 303). Because of these problems, the following chapter will examine what Pound has brought to translation studies, especially the change to the essentialist tradition.

1.3 After Pound: Pound’s Influence to Contemporary Translation Studies

Western translation history after Pound refers to translation studies since the latter half of the twentieth century. In the second edition of Contemporary Translation Theories published in 2001, Gentzler declares that one of the two most important theoretical shifts in translation in the latter part of the twentieth century was the shift from source-oriented to target-text-oriented theories, in which Pound has exerted his influence. In the analysis of Pound’s translation ideas, Munday concludes that “Pound’s experimentalism and challenging of the poetic doctrine of his time continue to provide inspiration for many later translators and theorists who read his ideas into their own work” (259). Pound’s innovative translation theories exert a profound impact on translation history. André Lefevere’s theory of translation as rewriting, Venuti’s translator’s visibility and Cannibalism in Brazil, all these translation theories bear traces of Pound’s influence.

1.3.1 The “Cultural Turn” and Rewriting Translation Theory

In the late 1980s, Western translation history witnessed a major change – “the cultural turn”. Susan Bassnett and André Lefevere consider translation as trans-cultural transformation instead of purely inter-linguistic transference, thus incorporating extra-textual factors into translation studies. Moreover, they abandon equivalence, the criterion of translation quality evaluation in Western linguistic translation theories and unfetter the translator from linguistic restriction to embrace various extra-textural underpinnings.
In *Translation, Culture & History* (1990), they deplored the stagnant development of translation studies, far lagging behind literary studies and other humanities disciplines. When humanities has shifted from structuralism to deconstruction, translation scholars still talked about the antiquated accuracy, faithfulness and equivalence between different languages. Enclosed in this “‘definitive’ translation”, “[d]ebate on translation was dominated by evaluative critical language” (Bassnett and Lefevere, “The” 124) until the Leuven seminar of 1976 where scholars for the first time argued for translation studies to establish its autonomy rather than being categorized within comparative literature or linguistics. After the seminal meeting, the “cultural turn” gained momentum in translation studies and has become a popular research orientation today.

In the cultural turn, Bassnett and Lefevere claim that “a translation always takes place in a continuum, never in a void, and there are all kinds of textual and extratextual constraints upon the translator” (“The” 123). Moreover, they declare a major change in translation studies: “Now, the questions have changed. The object of study has been redefined; what is studied is the text embedded in its network of both source and target cultural signs and in this way Translation Studies has been able both to utilize the linguistic approach and to move out beyond it” (Bassnett and Lefevere, “The” 123).

In addition, Lefevere and Bassnett confessed Pound’s influence on the cultural turn: “Ezra Pound realized this a long time ago when he contemptuously dismissed those who criticized him for inaccuracies in his translations, pointing out that if accuracy were the principal criterion of a good translation, then any fool with a bilingual crib could produce just such a result” (“Proust’s” 12). Enlightened from Pound’s translation theories, Bassnett and Lefevere launched the cultural turn, freed translation studies from the linguistic limitation and expanded the scope of translation.
Following the cultural turn, Lefevere developed his rewriting translation theory to systematically analyze factors determining translation. Considering translation in its social context, Bassnett and Lefevere put forward in the preface that “translation is, of course, a rewriting of an original text” (“General” vii). The manipulative nature of translation can “help in the evolution of a literature and a society” (Bassnett and Lefevere, “General” vii) by means of introducing new concepts, new genres, new devices. Therefore, “the history of translation is the history also of literary innovation, of the shaping power of one culture upon another” (Bassnett and Lefevere, “General” vii). Moreover, in his rewriting translation theory, Lefevere analyzed translation from three extra-textual aspects – ideology, patronage and poetics. Translation can accurately reflect these manipulative factors and their influence in society. As “the most obviously recognizable type of rewriting” (Lefevere, Rewriting 9), translation is manipulation in the service of power. Thus, translation is “potentially the most influential because it is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin” (Lefevere, Rewriting 9).

To explain the role of poetics in translation, Levefere cited Pound’s translation practice as a concrete example to validate his theory. In his analysis, Lefevere argued that Pound’s Cathay, Chinese poetry translation anthology, was the result of his battle against Victorian and Edwardian “authoritative’ counter-text” (“Genealogy” 23). Finally, Pound established his innovative Imagist poetics. In conclusion, Levefere stated that translation can be used as the struggle between two contradictory poetics, which influences the acceptance of translation.

In summary, the cultural turn changes translation studies from source-text-oriented to target-text-oriented and frees the translator from the bondage of
faithfulness, accuracy and fluency. Moreover, the incorporation of cultural elements into translation studies expands the scope of translation studies.

1.3.2 Venuti’s Translator’s Visibility

In both Bassnett’s essays and Lefevere’s translation theory, Pound’s translation theories and translation practice are analyzed. Into the 1990s, another distinguished case of Pound’s influence on contemporary translation studies is Lawrence Venuti’s translation theories. In 1995, American translation scholar Lawrence Venuti published his theoretic book *Translator’s Invisibility: A history of translation*. In this book, Venuti advocated the concept of “translator’s visibility” to emphasize the role of translator and his/her creativity. Venuti’s theory constitutes a remarkable contrast to the entrenched tradition of the subservience of the translator. Moreover, influenced by Derrida’s deconstruction, Venuti’s translation theory denies the centrality and superiority of the original text in translation and criticizes the ignorance of translation to the target culture.

After analyzing translation theories in the long history of translation, Venuti summarizes that the various translation methods adopted by translators in different ages can be categorized into two divergent translation strategies – domestication and foreignization. According to Venuti, domestication, which is long favored in western translation history, requires the translator to transfer the original in a smooth and easily-accepted way and produce a fluent version. Against the dominance of domestication, Venuti deplored the condition of translation studies since the criteria of fluency and transparency still dominate the judgment and evaluation of translation quality in translation studies:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it
reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text. . . . (Venuti 1)

In order to battle against the popular translation strategy of domestication, Venuti lists various translators in Western translation studies in his account of Western translation history to advocate foreignization. For example, Pound emphasized the importance of translation to the target culture in terms of introducing new skills and concepts and advocated the freedom on the part of the translator. Though representing a weak tendency in translation studies before the twentieth century, Pound’s and other similar translators’ choices are adopted by Venuti in his theory to fight against domestication. Taking consideration of the target culture, Venuti emphasizes the constructive role of foreignization:

The “foreign” in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current situation in the receiving culture. Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the translating language. (Venuti 15)

Moreover, Venuti points out the literary and cultural value of the foreign and exotic elements in the original and emphasizes the value of foreignization to Eurocentrism. In contrast to antiquated structuralism that views world literature and cultures as hierarchized, foreignization represents the attitude of respect for difference. As a result, the Western logos center will be de-centralized with the marginal role of other national literatures lifting in the bourgeois culture. Venuti enthusiastically expresses his desire against the ethnocentric ideology as follows:
I want to suggest that insofar as foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations. (Venuti 16)

Based on his classification of the two translation strategies of domestication and foreignization, Venuti moves on to analyze another important concept in his translation theory – translator’s visibility. Venuti points out that “over the past sixty years the comments have grown amazingly consistent in praising fluency while damning deviations from it, even when the most diverse range of foreign texts is considered” (2). As a result, the entrenched tradition of translator’s invisibility was formulated in Western translation history and the translator made the utmost effort to minimize their individuality so as to maintain fluency and transparency. “Under the regime of fluent translating, the translator works to make his or her work ‘invisible,’ producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems ‘natural’, that is, not translated” (Venuti 5). As a result, such words as fluency, transparency and faithfulness were widely used to judge translation works.

Moreover, the translator’s invisibility is also related to the bourgeois culture. The sense of self-containment on the part of the elite meant it had little interest in the other and barely felt need for importing new ideas through translation. Therefore, it gave birth to the illusionary fantasy of its superiority in the world literary system. According to Venuti, translator’s invisibility is symptomatic of “a complacency in
British and American relations with cultural others, a complacency that can be described – without too much exaggeration – as imperialistic abroad and xenophobic at home” (Venuti 13). In Venuti’s theoretical system, domestication and translator’s invisibility are evident of the ethnocentric violence to eliminate the exotic and odd elements in the other’s culture and to block new expression to be introduced into the target culture. Venuti criticizes it is “a weird self-annihilation, a way of conceiving and practicing translation that undoubtedly reinforces its marginal status in British and American cultures” (Venuti 7). If we examine the status of translation in the literary system, we may find that the neglect of translation works in the field of literary studies for such a long time is due to translator’s invisibility and Venuti points out two disadvantageous implications for translation studies:

On the one hand, translation is defined as a second-order representation: only the foreign text can be original, an authentic copy, true to the author’s personality or intention, whereas the translation is derivative, fake, potentially a false copy. On the other hand, translation is required to efface its second-order status with the effect of transparency, producing the illusion of authorial presence whereby the translated text can be taken as the original. . . . However much the individualistic conception of authorship devalues translation among publishers, reviewers, and readers, it is so pervasive that it shapes translators’ self-presentations, leading some to psychologize their relationship to the foreign text as a process of identification with the author. (Venuti 6)

In his book, Venuti cites Pound’s theories including interpretive translation and the function of translation as criticism to develop his terminology of foreignization and translator’s visibility. Similar with Venuti, Pound devalued the derivation of translation in corresponding to the original text and the subservience of the translator to the
In conclusion, Venuti’s translation theory, influenced by Derrida’s deconstruction, proposes to lift the status of translation in the literary system and emphasizes the translator’s role in cultural exchange. Following the cultural turn, Venuti’s translation theory represents another attempt to analyze translation phenomena from the cultural perspective – the relation between translation and power, the status of translation in the literary system and the migration of text in the world. Moreover, his theory provides other literary disciplines including comparative literature and world literature with new ideas.

1.3.3 Post-Colonial Transcreation in Brazil

The influence of Pound’s translation theories can also be traced in Brazilian translators Haroldo de Campos and August de Campos who applied Pound’s translation theories in the service of establishing Brazilian national poetics in Brazilian Modernism.

Because of the colonial history, till the nineteenth century Brazil was dominated by English literature while its national literature only occupied a marginal place. The weakness of national literature also influenced its translation market. Translation is often one-street from the western cultural community while the export of Brazilian literature to outside is sparse and rare. Facing this unsatisfactory situation, Brazilian translators and scholars argued for the translator’s autonomy and made efforts “in the delimitation of an authorial space for the translator, and in the consequent redistribution of authorship and authority” (Vieira, “New” 182). As a faction of Brazilian modernism, the movimento antropófago (cannibalist movement) initiated by Oswald de Andrade occurred in Brazil in 1928. “Since the 1920s, cannibalism has become a major cultural metaphor in Brazil, constituting a reflection
on the possibility of creating a genuine national culture, an attack on acritical imitation of foreign models, and a critical metaphor of cultural relations between First and Third World nations” (Johnson 42).

In cannibalism, Brazilian attempts to create a Brazilian poetics aroused “a continuous translation activity of re/transcreation also linked to Ezra Pound and his view of translation as criticism; while translating the *Cantos* themselves, they nourished on and applied Pound’s own criteria for creative translation” (Vieira, “Liberating” 104). Harold de Campos and August de Campos, the two representative Brazilian brothers, deliberately input their creativity into their translation works to shatter the immanence of the source text. Their creative translation approach and translation practice represent the enthusiastic desire in Brazilian Modernism to change its marginal and derivative role in the literary system and unfetter translation studies from the bondage of the source text so as to incorporate innovative ideas from the translator.

In cannibalism, Haroldo de Campos put forward his poetics of transcreation and his view of translation as transtextualization, which are both related to Pound’s influence. When commenting Haroldo’s essay “Translation as Creation and Criticism”, Vieira analyzes Pound’s impact on Haroldo de Campos:

With Pound, translation is seen as criticism, insofar as it attempts theoretically to anticipate creation, it chooses, it eliminates repetitions, it organizes knowledge in such a way that the next generation may find only the still living part. Pound’s well-known ‘Make it new’ is thus recast by de Campos as the revitalization of the past via translation. . . . Also is Pound with the view that great poets pile up all the things they can claim, borrow or steal from their forerunners and contemporaries and light their own light at the top of the mountain. (Vieira,
In the Modernism movement, Harold de Campos corresponded with Pound and this experience linked the two Modernists. Their correspondent views about literature and translation brought them together and promoted the further development of translation studies.

Another Brazilian Modernist, August de Campos “consciously assumes the mask of translator, rather than concealing it, which is reminiscent of Pound with whom, actually, he and his brother Haroldo corresponded regularly” (Vieira, “New” 186). As Augusto de Campos said in the introduction,

Translation for me is a persona. Nearly a heteronym. It is to get into the pretender’s skin to re-pretend everything again, each pain, each sound, each colour. This is why I never set out to translate everything. Only what I feel. Only what I lie. Or what I lie that I feel, as once again, Pessoa would say once more in his own persona. (qtd. in Vieira, “New” 186)

Persona is the title of Pound’s second poetry collection published in 1909 and this word is also used by Pound scholars to describe Pound’s translation strategy – exhibiting the translator’s subjectivity through translation. Translation as persona affirms the important status of translation in the literary system constituting both literary canons and marginal national literature. As for de Campos, the question of persona leads him to broaden the definition of translation: translation is not only the transference of meaning but also criticism of the original because translation is imbued with the translator’s persona. Thus, “translation for A. de Campos entails a relationship of interrelatedness and double transformation: translation both feeds from and supplements the original, translation is bound to the original inasmuch as it has its own autonomous continued existence” (Vieira, “New” 187).
Chapter One: Pound and Translation Studies in the Nineteenth and Twentieth Century

The two Brazilian translators, in the context of post-colonialism, absorbed Pound’s translation ideas and innovatively applied them to the Brazilian post-colonial context. The main contribution of Cannibalism is its main point of the dual relationship between translation and the source text:

the main point is that Cannibalism or the mask or getting into another’s skin are diverse ways of describing a relationship not grounded on binary power oppositions (superior/inferior) but on the notion of continuation and becoming, a becoming that operates at the threshold of fusion and distinction, permanence and transcendence, dependence collateral with autonomy, – not a dichotomy, but a duality. (Vieira, “New” 187)

From the de Campos’s example, it is evident that Pound’s translation ideas influenced the development of translation studies after the second half of the twentieth century, which is evident in the change from the essentialist tradition to more open and varied directions. More importantly, Cannibalism can be regarded as the climax of Pound’s role in the philosophic-poetic stage of translation studies by bringing the dichotomous pair of translation and the source text into an inter-dependent relationship.

1.4 Conclusion

Based on the above analysis of translation theories, the author asserts that in spite of the sparse systematic discussion of Pound’s translation ideas, Pound’s translation practice and thinking have exerted and is still exerting its influence on translation studies, which is evident in the development of translation studies in the nineteenth and twentieth century.

Before Pound, Western secular translators and translation scholars in the
nineteenth and the early half of the twentieth century conducted a debate about the status of the original text and the appropriate translation method. Viewing translation as transference, Western translation theories limited their discussions on the linguistic level whose arguments were mainly about accuracy, fidelity and equivalence while the criteria of translation quality assessment were smoothness and transparency. As for translation approaches, both Schleiermacher’s and Venuti’s classifications show the dichotomous nature of Western translation studies before Pound – reader-to-author against author-to-reader and domestication against foreignization. Though both of the two methods had been applied by different translators in the history of western translation, the one favoring the centrality and superiority of the original under the influence of the essentialist tradition dominated the history of western translation until the first major shift from source-text-oriented to target-text-oriented in the second half of the twentieth century.

After Pound, the “cultural turn” in translation studies in the 1980s, Lawrence Venuti’s translator’s visibility in the 1990s and Brazilian Cannibalism, all these constitute the major shift from dichotomy to interdependence in Western translation studies. Behind these translation theories, Pound’s theory and practice of translation can be traced: either translation scholars cited Pound’s translation activities to validate their translation theories or Pound’s ideas have directly influenced these translation theorists.

Because of Pound’s influence in the history of western translation, the next chapter will examine Pound’s translation ideas systematically and against their historical background.
2 The Development of Pound’s Translation Theories

“Mr. Pound,” declares T. S. Eliot in his introduction to Literary Essays of Ezra Pound (1954), “is more responsible for the XXth Century revolution in poetry than is any other individual” (xi). Pound’s most distinguished contribution to Modernism is his transhistoric and transnational poetics which spans continents and millennia. In accordance with this transcultural pursuit, Pound translated altogether from nine European languages and four others, and from a wide chronological range within some languages in his oeuvre. Not only as a literary critic but also in his growth toward a mature poet, translation plays an important role. In The Cantos, he openly expressed that translation serves as “an ‘adjunct to the Muses’ diadem’” (M. Xie 229). From his early Imagist and Vorticist manifestos to the dissemination of Ernest Fenollosa’s writings on the “Chinese Written Character” and his later “Confucian” poetics, his translation practice accompanied every progress and occupied a significant place in his literary career. Therefore, “Pound’s poetics is essentially a poetics of translation” (M. Xie 229).

As for the reason why Pound was interested with translation, Pound urgently voiced his desire in “The Plunge”, a lyric from his 1912 collection Ripostes:

I would bathe myself in strangeness:
These comforts heaped upon me, smother me!
I burn, I scald so for the new,
New friends, new faces,
Places!
Oh to be out of this,
This that is all I wanted
His enthusiasm for exotic and strange elements determines that Pound’s poetics is associated with his translation practice from the start of his literary career. In the retrospective essay “How I Began” (1913), Pound recalled his determination for Weltlitertature, that is, literary universality unimpeded by such boundaries as language or nation or epoch (not to mention class or race or gender).

I resolved that at thirty I would know more about poetry than any man living, that I would know the dynamic content from the shell, that I would know what was accounted poetry everywhere, what part of poetry was “indestructible,” what part could not be lost by translation, and – scarcely less important what effects were obtainable in one language only and were utterly incapable of being translated. (EW 213)

In the above statement, Pound directly expressed his ambition to construct a global literary paradigm and introduced translation as the approach he adopted in his exploration. His creative rendering of the Anglo-Saxon “Seafarer,” his translation from Latin and Provençal, and his later adaptations from Chinese poetry, were translation practices all motivated by his early determination to find the “indestructible” part of world poetry. In contrast to Robert Frost’s proverb that poetry is what gets lost in translation, Pound argued for the translatability of poetry; he believed that the essential virtue of a poem could be preserved and even enhanced in translation. Thus, he always resorted to translation in his pursuit of the first-rate literary masterpieces – a rare though absolute and transhistorical commodity surpassing temporal, geographic and linguistic boundaries. Pound’s translation practice, not only changed his literary career but also influenced Anglophone modernism because of his innovative translation methods.
Chapter Two The Development of Pound’s Translation Theories

In Chapter One, I have discussed Pound’s role during the turn of translation studies from the essentialist tradition to the post-Nietzsche period. In this chapter, I will analyze systematically the development of Pound’s translation theories from three perspectives – his positivist attitude toward language, his translational Modernist poetics and the translation approaches he adopted. However, the difficulty lies in the fact that Pound had never systematically explained his translation theory and his translation methods. Moreover, Pound had “theories of translation but not a theory” (Tryphopoulos 292). For the purpose of delineating a clear profile of Pound’s translation practice, I will devote three subchapters to delineating Pound’s translation theories in a chronologic order. Based on Burton’s division, Pound’s translation practice undergoes three stages of development.15 Stage 1 is about his poetic translation practice of Romance poetry in the 1910s; Stage 2 includes Pound’s encounter with Chinese characters and his translation Cathay; and Stage 3 discusses Pound’s innovative reading of Confucianism.

2.1 The Early Stage

Pound’s first encounter with medieval Provençal poetry occurred when he transferred from the University of Pennsylvania to Hamilton College in the fall of 1903. One year later, Pound started to learn the Provençal language under Dr. William Pierce Shepherd’s guidance. In 1905, he strode into the translation arena even though without enough technical and language competence. The culmination of Pound’s early translation practice lasted from 1908 to 1910 with about fifty Provençal poems being translated and published in Personae (1909), Exultations (1909), The Spirit of Romance (1910) and other journals during that period.

Given their important place in the turn of translation studies, Pound’s early translation theories cover three interrelated aspects including his linguistic attitude, his
Chapter Two The Development of Pound’s Translation Theories

literary approach and the translation strategy he adopted. In this subchapter, the three aspects of Pound’s early translation theories will be analyzed including the concept of energy in language, luminous details and the interpretive translation method for poetry translation.

2.1.1 Energy in Language

As Pound’s most stimulating early theoretical thought, the concept of energy was firstly inherited from Cavalcanti’s poetry: “Rodin’s belief that energy is beauty holds thus far, namely, that all our ideas of beauty of line are in some way connected with our ideas of swiftness or easy power of motion, and we consider ugly those lines which connote unwieldy slowness in moving” (Pound, “Introduction” 11).

Pound’s notice of this concept is related to his ambition to construct a Weltanschauung discovered in the “radiant medieval world” beginning with the Provençal poets and culminating with Dante which he would visit again and again. In the 1910s, Pound elaborated the notion of energy and explained with his understanding in “I Gather the Limbs of Osiris,” published in The New Age from 7 December 1911 to 15 February 1912:

Let us imagine that words are like great hollow cones of steel of different dullness and 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. We must have a greater variety of activity than with electricity – not merely positive and negative; but let us say +, −, ×, ÷, +a, −a, ×a, ÷a, etc. Some of these kinds of force neutralise each other, some augment; but the only way any two cones can be got to act without waste is for them to be so placed that
their apexes and a line of surface meet exactly. When this conjunction occurs let us say their force is not added one’s to the other’s, but multiplied the one’s by the other’s; 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 neutralise 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. (SP 34)

In the above illustration, Pound actually put forward two linguistic pursuits – conciseness and contemporaneity. They are motivated by Pound belief that the two requirements are essential for language. According to Eliot, “when he [Pound] deals with antiquities, he extracts the essentially living; when he deals with contemporaries, he sometimes notes only the accidental” (“Introduction” 11). But, this method is not in consistence with accuracy and correctness that are criteria in traditional linguistics and translation studies. Comparing word to steel cones, what Pound sees in word are not limited to literal meaning, the topic that has been widely discussed in traditional linguistics. Pound pointed out the value of “juxtaposition” and “association” to language: each word has its potential of greater energy when associated with other words.

Later, he innovatively incorporated this linguistic attitude in his Modernist poetics because the accurate presentation and record of the meaning are the best means for constructing world poetry and literary universality, a dream that has been articulated in “How I Began”. In ABC of Reading, Pound formulated for poetry the formula “Dichten = condensäre” (20). Moreover, he added that “this idea of poetry as
concentration is as old almost as the german language. ‘dichten’ is the german verb corresponding to the noun ‘Dichtung’ meaning poetry, and the lexicographer has rendered it by the Italian verb meaning ‘to condense’” (ABCR 20). In the motifs of his later Imagism and Vorticism, he also emphasized conciseness and accurateness as essential parts of Modernist poetics.

The other focus of Pound’s early energy in language was the contemporaneity of tradition. In 1908 when Pound travelled to London, he gave a series of lectures on Provençal poetry, which were later edited into The Spirit of Romance. In its preface, he wrote:

All ages are contemporaneous. It is B.C., let us say, in Morocco. The Middle Ages are in Russia. The future stirs already in the minds of the few. This is especially true of literature, where the real time is independent of the apparent, and where many dead men are our grandchildren’s contemporaries, while many of our contemporaries have been already gathered into Abraham’s bosom, or some more fitting receptacle. (SR 8)

The belief in contemporaneity has also been exhibited in his attitude toward philology. As Pound stated:

I have attempted to examine certain forces, elements or qualities which were potent in the mediaeval literature of the Latin tongues, and are, I believe, still potent in our own. . . . I have floundered somewhat ineffectually through the slough of philology, but I look forward to the time when it will be possible for the lover of poetry to study poetry – even the poetry of recondite times and places – without burdening himself with the rags of morphology, epigraphy, privatleben and the kindred delights of the archaeological or “scholarly” mind. (SR 7)
Pound’s interest in philology is more in “an ahistorical account of the eternal values embodied in literary masterpieces” (Li 488). This ahistorical evaluation is further demonstrated in translation.

This concept was further applied in his evaluation of great literature and his Modernist poetics. In “How to Read,” Pound stated, “Great literature is simply language charged with meaning to the utmost possible degree” (LE 23). Moreover, the verbal hygiene of Imagisme and apocalyptic remarks echoes with his another statement that “when words cease to cling close to things, kingdoms fall, empires wane and diminish” (Pound, “Affirmations VI” 136) and reveal a sensibility at once puritanical and philological.

In “The Serious Artist,” he reiterated that:

We might come to believe that the thing that matters in art is a sort of energy, something more or less like electricity or radio-activity, 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. . . . I believe that poetry is the more highly energized. (LE 49)

The concept of energy in language is also “the core of Pound’s translation theories” (D. Xie 133). Firstly, energy in language and contemporaneity act as evaluative yards for his choice of translation materials. It is because “the Provençals were not constrained by the modern literary sense” (LE 115) that Pound chose Provençal poems from the troubadour poets Arnaut Daniel, Bernart de Ventadorn, Arnaut de Mareuil, Peire Vidal and Bernart de Born as his translation materials. And in his essay “Cavalcanti” (1928), Pound indicated that it was the linguistic features of the thirteenth-century Italian poet Guido Cavalcanti’s works that attracted him:
We appear to have lost the radiant world where one thought cuts through another with clean edge, a world of moving energies “mezzo oscuro rade,” “risplende in sè perpetuale effecto,” magnetisms that take form, that are seen, or that border the visible, the matter of Dante’s *Paradiso*, the glass under water, the form that seems a form seen in a mirror, these realities perceptible to the sense. . . . (Anderson 208)

Moreover, Pound believed that energy in language can be revealed clearly in translation. In “A Retrospect,” Pound noted the role of translation practice as a gauge of language: “[t]ranslation is likewise good training, if you find that your original matter ‘wobbles’ when you try to rewrite it. The meaning of the poem to be translated can not ‘wobble’” (*LE* 7). In “Guido’s Relations” (1929), recalling his translation of the medieval Italian poetry, Pound confessed his dislike of the dull and slithery Victorian English and his desire for concise and contemporary language so as to get rid of the dry, dull and pedantic Victorian English.

My perception was not obfuscated by Guido’s Italian, difficult as it then was for me to read. I was obfuscated by the Victorian language. . . . What obfuscated me was not the Italian but the crust of dead English, the sediment present in my own available vocabulary – which I, let us hope, got rid of a few years later. (*MN* 398-99)

As for the relation between translation and the original text, Pound’s concept of energy in language also reveals their interdependence. In *The Pound Era*, Hugh Kenner pointed out that “[i]t seems to have been about 1911 (aetat. 26) that Pound came to think of translation as a model for the poetic art: blood brought to ghosts” (150). The “blood” is the metaphor of energy in language. In his letter to Rouse, Pound reiterated his advice to translators, that is, “to convey the energized pattern and let go the words. To tie the knot you need not simulate the original fibers” (Kenner, *Era* 150).
Chapter Two The Development of Pound’s Translation Theories

Pound wrote W. H. D. Rouse that, “I’d like to see a ‘rewrite’ as if you didn’t know the words of the original and were telling what happened” (SL 360). And to Michael Reck, about a proposed Japanese *Trachiniae* (from Pound’s English, from Sophokles’ Greek), “Don’t bother about the WORDS, translate the meaning” (*Close-Up* 99). And even, to his German translator, “Don’t translate what I wrote, translate what I MEANT to write” (qtd. in Kenner, *Era* 150).

To summarize, energy in language determined Pound’s creative translation style from his early career. In his application of energy in translation, Pound goes to the extent of translation as rewriting and he put more emphasis on meaning than form.

### 2.1.2 Luminous Details

The concept of “luminous details” was at the heart of that “New Method in Scholarship,” published in the London-based *New Age* on 7 December 1911. The principal problem with a *wissenschaftlich* approach to the diachronic study of literary criticism was that it reproduced the past as a comprehensive history of opinions, irrespective of their usefulness or otherwise in 1907. An uncritical history of criticism, in addition to being self-contradictory, was altogether too antiquarian an activity “for Pound, whose interests in the past were never those of a tourist in search of mere heterogeneity, but always those of a salvage contractor on the lookout for reusable commodities” (Ruthven 2). Unlike the dominant scholarship which lumped together the durable and the transient indiscriminately in the interest of coverage and completeness, “the method of luminous details” (*SP* 21) was to focus selectively on those “luminous details [which] remain unaltered” (*SP* 23) by the passage of time and the meddlings or negligence of historians. The selection is in itself significant, as Pound made clear in the introduction: “[m]y criticism has consisted in selection rather than in presentation of opinion” (*SR* 9). Moreover, it would yield a new kind of
knowledge very different from that produced by American graduate-school procedures which, “in presenting all detail as if of equal import” (SP 23), multitudinously, left students in the unfortunate position of being unable to see the wood for the trees.

In translation, Pound also insisted on “luminous details” because of his insistent search for “delicacy, the absolute sense of beauty” (SR 34). In one of his earliest articles referring to his translation “I Gather the Limbs of Osiris”, Pound adopted an Egyptian god Osiris to metaphorize his idea. The characteristic of Osiris is that when scattered limbs are regathered, he becomes not only the God of the Death, but also the source of renewed life, the limbs reunited energies reasserting themselves. Thus, in the Egyptian myths, Osiris represents both the god of death and the god of regeneration. In this essay, Pound compared Osiris to translators who gathered together the useful parts in the original text and re-organize them in a certain order so as to give an afterlife to translation. In his letter to A. R. Orage dated April 1919, Pound stated that “[t]here was never any question of translation, let alone literal translation. My job was to bring a dead man to life, to present a living figure” (SL 148-49).

At this early stage in his career, Pound’s inclination to preserve the luminous details resulted in his often deleting and omitting in early poetic translation and he was sometimes “all too apt to prefer alliteration or other ‘matter of sound’ to mere meaning” (Tryphonopoulos and Adams 290). Pound’s early translation therefore often leads both poet-translator and reader onto strange and wonderful paths. In other Modernist poets, this feature is also very prominent. As John Hollander observes, “translation has come to the brink of identification with the process of literary invention as such, with respect both to the practice, and to the role of the practitioner (the job of the poet outlined in T. S. Eliot’s ‘Tradition and the Individual Talent’ is strangely like that of an Ideal Translator)” (209).
To explain his estrangement from the authority standpoint, Pound quoted his “Seafarer” translation in “I Gather the Limbs of Osiris, I” and adds a tongue-in-cheek “Philological Note” that explained his haphazard decisions to delete some parts in translation. “The text of this poem is rather confused. I have rejected half of line 76, read ‘Angles’ for angels in line 78, and stopped translating before the passage about the soul. . . .” (44). He justified his decisions by arguing that earlier translators, with scholastic motivations, likely made unnecessary changes, thus confusing the original text. “It seems most likely that a fragment of the original poem, clear through about the first thirty lines, and thereafter increasingly illegible, fell into the hands of a monk with literary ambitions, who filled in the gaps with his own guesses and ‘improvements’” (Pound, “I Gather” 44). Pound thereby felt justified in disregarding typical scholastic considerations. In a further indication of his lack of rigor in preserving the originality of the text in translation, Pound reviewed Ananda K. Coomaraswamy’s translation in 1913 and criticized his attempt at absolute preservation. “The translations are slightly marred by inversions, by too frequent use of the second person singular, and – in their attempt to preserve the simplicity of the originals – by an occasional word or phrase which has been too far degraded by music-hall use to be longer effective in English” (Pound, “A Review” 150).

One could go further and say that in terms of his practice Pound brought translation and original writing together in such a way as to allow translation almost to be identified with the process of literary invention as such. “When I ‘translated’ Guido eighteen years ago I did not see Guido at all. I saw that Rossetti had made a remarkable translation of the Vita Nuova, in some places improving (or at least enriching) the original; . . .” (LE 193).

Pound’s earliest statements about translation “Guido’s Relations” (1929), like the early translations themselves, consistently view the primary purpose of translation
Chapter Two The Development of Pound’s Translation Theories

as transmission and emphasize the freedom on the part of the translator. This innovative attitude toward the relationship between translation and the original text poses a sharp contrast to the previous essentialist translation tradition. While essentialist translation theories require the translator to transfer the meaning of the original text accurately and faithfully across languages, Pound’s early statements about translation emphasize “the precise rendering of details, of individual words, and of single or even fragmented images” (Gentzler 19). Borrowing Pater’s words, one can say that Pound wishes to preserve “the virtue by which a picture, a landscape, a fair personality in life or in a book, produces this special impression of beauty or pleasure, to indicate what the source of that impression is, and under what conditions it is experienced” (ix).

2.1.3 Interpretive Translation Approach: Pound’s Mask/Persona

Between 1908 and 1910, Pound made extensive translations from the Provençal but none of these translation is strictly literal. “These translations serve as ‘mask’ for the poet, as he speaks through the persona of a Bertran de Born or a Peire Bremon lo Tort” (McDougal 5). Opposite to searching for equivalence and faithfulness, Pound insisted on “exegetic” (SR 106) translation method. In describing his early translation approach to translating Guido Cavalcanti, we find this: “it is to be remembered also that Rossetti is substituting verse in one language for verse in another, while the translations in this book are ‘merely exegetic’ translations” (SR 106).

In the twentieth century, Pound’s unorthodox translation method must have attracted fierce criticism from the authorities and he described two objections to such a method are: the doubt as to whether one has the right to take a serious poem and turn it into a mere exercise in quaintness; the “misrepresentation” not of the poem’s antiquity, but of
the proportionate feel of that antiquity, by which I mean that Guido’s
thirteenth-century language is to twentieth-century Italian sense much
less archaic than any fourteenth-, fifteenth-, or early sixteenth-century
English is for us. (LE 200)

It seems that these criticisms were mainly targeted at the challenge to the
canonicity of these original masterpieces caused by the translator’s freedom and
Pound’s inclination for reserving the contemporaneity of his translation versions. For
his choice of the exegetic translation approach, Pound explained that:

As to the atrocities of my translation, all that can be said in excuse is
that they are, I hope, for the most part intentional, and committed with
the aim of driving the reader’s perception further into the original than
it would without them have penetrated. The melodic structure is
properly indicated – and for the first time – by my disposition of the
Italian text, but even that firm indication of the rhyme and the
articulation of the strophe does not stress all the properties of Guido’s
triumph in sheer musicality. (LE 172)

Despite these controversies, Pound was still very confident about the
acceptance of his translation and believed that in contrast to the faithful version, his
relentless effort to preserve the fervour and effect of the original rather than pursuing
for semantic correspondence is the key to his success. Moreover, Pound put forward
his interpretation of “faithfulness” in translation:

It is even doubtful whether my bungling version of twenty years back
isn’t more ‘faithful’, in the sense at least that it tried to preserve the
fervour of the original. And as this fervour simply does not occur in
English poetry in those centuries there is no ready-made verbal pigment
for its objectification. (“Guido’s Relations” 91)
Following the change from literalness to interpretive translation, the task of the translator in the eye of Pound also alters from the previous faithful transferring information to preserving the fervour of the original:

In the long run the translator is in all probability impotent to do all of the work for the linguistically lazy reader. He can show where the treasure lies, he can guide the reader in choice of what tongue is to be studied, and he can very materially assist the hurried student who has a smattering of a language and the energy to read the original text alongside the metrical gloze. (*LE* 200)

To summarize, Pound’s early translation practice, as his first attempt at poetic translation, “helped Pound to define his interest in Provençal culture, and greatly aided him in his growth as a poet forging a language for himself in English” (McDougal 9-10). Moreover, as for translation studies, he pushed forward the change from the essentialist tradition to post-structuralism. As for translation studies, one of the main achievements of Pound’s early translation practice is that “Pound has helped redefine our concept of what a translation can and should be, and he is therefore largely responsible for the great renaissance of poetic translation that has taken place in this century (McDougal 5-6). Pound’s early translation practice of troubadour poems gradually lead him to reconsider the relation of translated texts to the original and to re-define what translation is. Energy in language, the method of luminous details, by which one can define a culture through representative excerpts – a method refined upon in his *ABC of Reading* and *The Cantos* and interpretive translation approach, these early translation proposals provide us with a unique perspective to have an insight into “how he understood translation and how he used it to craft a new understanding of poetry and poetics” (Stauder 24).
2.2 The Second Stage – Traditional Chinese Poetry Translation

In 1913, Pound received from Mary McNeil Fenollosa (1865-1954), Ernest Fenollosa’s (1853-1908) widow, a series of manuscripts including Fenollosa’s lecture notes on Chinese literature and his crib of some traditional Chinese poems. Immediately the Chinese poetics attracted Pound’s attention and he selected Fenollosa’s notes as the translation materials. From then, Pound moved into the middle stage of his translation career.

The most prominent change during this period is due to “The Chinese Written Character as a Medium for Poetry”, an edited essay on Chinese language, literature and arts, which Pound inherited from Fenollosa. Pound praised it highly as “a study of the fundamentals of all aesthetics” (Fenollosa, “Characters” 41) and “the first definite assertion of the applicability of scientific method to literary criticism” (Pound, ABCR 2). Some twenty-five years after first encountering the manuscript, Pound’s advice to young poets was still: “For Ars Poetica, gorrdamit, get my last edtn of Fenollosa’s ‘Chinese Written Character.’ Vide my introduction” (SL 322). In an interview in 1962, Donald Hall asked Pound what his greatest breakthrough was – Provençal poetry or Fenollosa’s manuscripts? Pound replied that “[t]he Provençal began with a very early interest, so that it wasn’t really a discovery. And the Fenollosa was a windfall. . .” (Hall 38). Pound’s answer displays the importance of this translation practice to his literary career.

In the second stage, Pound’s translation practice includes Cathay: For the Most Part from the Chinese of Rihaku, from the Notes of the Later Ernest Fenollosa, and the Deciperings of the Professor Mori and Ariga (1915) and some Japanese Noh plays. Cathay is Pound’s adaptations from Fenollosa’s crib and Pound reworked another group of translations (thirteen poems), which “competes with Eliot’s The Waste Land
(1922) and Stevens’ *Harmonium* (1923) for the title of the most influential English-language poetic collection of the century” (Saussy, “Fenollosa” 3).

### 2.2.1 The Ideogrammic Method

As is recorded in Pound’s memorial article “Retrospect on the Fenollosa Papers” (1958), after meeting with Pound in 1913 and reading some of his verses, Mrs Fenollosa decided that Pound was “the only person who can deal with her late husband’s note book as he would [have] wished” (“Retrospect” 174). Pound inherited from Fenollosa three versions of a lecture on the “Chinese Written Language” or “Chinese Written Character” and he took what he was most interested in, added with his notes and published it with the title “The Chinese Written Character as a Medium for Poetry”. In 1916, he submitted it to the journal *Seven Arts* and in a letter he wrote to John Quinn in 1917 he commented that:

> It is one of the most important essays of our time. But they will probably reject it on the ground of its being exotic. Fenollosa saw and anticipated a good deal of what has happened in art (painting and poetry) during the last ten years, and his essay is basic for all aesthetics, but I doubt if that will cut much ice. (*SL* 101)

Before Pound, numerous philosophers had attempted to explore this ancient and exotic Oriental language with the hope of searching for a universal language. Almost three hundred years before Pound inherited Fenollosa’s notes, Gottfried Wilhelm Leibniz (1646-1716) had already discussed Chinese written language and its foundation role for a world language. Leibniz’s fascination with the Chinese written language is amply documented with his famous search for a universal characteristic or symbolic system for a calculus of reasoning (*calculus ratiocinator*). Leibniz never abandoned his interest in the Chinese script, but in 1667 he indicated that he already
knew enough about it to doubt that it could serve as the basis for his “universal language” (Lach 437). In a letter to Duke John Frederick written in April he said:

If you know Chinese characters, I believe that you will find a little more harmony in them, but basically they are indubitably far removed from that analysis of thought which comprises the essence of my plan, as they are apparently content to give several connotations. . . . (qtd. in Lach 437)

After almost two hundred and fifty years, Pound still insisted on Chinese characters as the basis of a universal aesthetics. Fenollosa’s and Pound’s reading of Chinese characters emphasized the peculiarity of Chinese characters in comparison with alphabetic words, that is, their resemblance to nature. Thus, in a letter to Harriet Monroe, Pound wrote, “[l]anguage is made out of concrete things” (SL 49). Moreover, in his edition of Fenollosa’s essay, Pound explicitly declared that “Such a pictorial method, whether the Chinese exemplified it or not, would be the ideal language of the world” (Fenollosa, “Characters” 59). Different from alphabetic language and western phonocentrism, this resemblance relationship is originated from traditional Chinese cosmology. In Daoism and Confucianism, the utmost pursuit is the oneness of heaven and man and this traditional civilization is what determines the pictorial characteristic of Chinese characters.

But Chinese notation is something much more than arbitrary symbols. It is based upon a vivid shorthand picture of the operations of nature. In the algebraic figure and in the spoken word there is no natural connection between thing and sign: all depends upon sheer convention. But the Chinese method follows natural suggestion. . . .

The Chinese have one word, ming or mei. Its ideograph is the sign of the sun together with the sign of the moon. It serves as verb, noun,
adjective. Thus you write literally: “the sun and moon of the cup” for “the cup’s brightness.” Placed as a verb, you write “the cup sun-and-moons,” actually “cup sun-and-moon,” or in a weakened thought, “is like sun,” i.e. shines. “Sun-and-moon cup” is naturally a bright cup. There is no possible confusion of the real meaning. . . .

The fact is that almost every written Chinese word is properly just such an underlying word, and yet it is not abstract. It is not exclusive of parts of speech, but comprehensive. . . . (Fenollosa, “Characters”49-51)

In comparison with Western logic, the Chinese language emphasized naturalness, that is, the direct reflection of reality. This feature also became a prominent feature of Chinese thought pattern that was later analyzed and summarized in Pound’s *ABC of Reading* (1934) as follows:

In Europe, if you ask a man to define anything, his definition always moves away from the simple things that he knows perfectly well, it recedes into an unknown region, that is a region of remoter and progressively remoter abstraction.

Thus if you ask him what red is, he says it is a “colour”.

If you ask him what a colour is, he tells you it is a vibration or a refraction of light, or a division of the spectrum.

And if you ask him what vibration is, he tells you it is a mode of energy, or something of that sort, until you arrive at a modality of being, or non-being, or at any rate you get in beyond your depth, and beyond his depth. . . .

By contrast to the method of abstraction, or of defining things in more and still more general terms, Fenollosa emphasizes the method of science, “which is the method of poetry”, as distinct from that of
“philosophic discussion”, and is the way the Chinese go about it in their ideograph or abbreviated picture writing. . . .

But when the chinaman wanted to make a picture of something more complicated, or of a general idea, how did he go about it?

He 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

That, you see, is very much the kind of thing a biologist does (in a very much more complicated way) when he gets together a few hundred or thousand slides, and picks out what is necessary for his general statement. Something that fits the case, that applies in all of the cases.

The chinese “word” or ideogram for red is based on something everyone KNOWS. (3-7)

It must be noted that Fenollosa and Pound exaggerated the ideographic feature of Chinese characters and their claims have received challenges from many scholars. The Yale linguist George A. Kennedy called Fenossa’s essay “a small mass of confusion” (444) based on a “complete misunderstanding” (456) of the Chinese language. Bush criticizes that the ideograph is “Chinese writing as imagined in the West” (Bush xvi). Actually, Pound’s emphasis on naturalness is in the service of his Modernist poetics. As Pound recalled, “the contents of ‘Cathay’ being what most interested me. From his lecture on the Chinese character I took what seemed to me most needed, omitting the passages re/ sound” (“Retrospect” 174).16

The Chinese pictorial feature is also adopted in Pound’s translation of traditional Chinese poetry. Pound praised that not only Chinese language but also
Chapter Two The Development of Pound’s Translation Theories

Chinese art “deal with the concrete of nature, not with rows of separate ‘particles,’ . . .” (Fenollosa, “Characters” 54). To be more specific, these separate particles are verbs. He declared that “the great number of these ideographic roots carry in them a verbal idea of action” (Fenollosa, “Characters” 45). Therefore, it is reasonable to believe Pound’s claim that he had found “a new Greece in China” (LE 215) and an aesthetics of “dynamic force” (Cai 196).

Pound’s discovery of Chinese language is indeed a major progress in his career, especially for his dream of universal language and world poetry. It is through the ideogrammic method Pound found the way to global application since nature is the eternal. As for the impact of this discovery, the following will discuss this topic so as to delineate Pound’s translation theories in the second stage.

2.2.2 Logopoeia and Poetic Translation

In the essay “How to Read”, Pound classified three kinds of poetry and their corresponding translation strategies.

That is to say, there are three ‘kinds of poetry’:

MELOPOEIA, wherein the words are charged, over and above their plain meaning, with some musical property, which directs the bearing or trend of that meaning.

PHANOPOEIA, which is a casting of images upon the visual imagination.

LOGOPOEIA, ‘the dance of the intellect among words’, that is to say, it employs words not only for their direct meaning, but it takes count 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. It holds the aesthetic content which is peculiarly
the domain of verbal manifestation, and cannot possibly be contained in plastic or in music. It is the latest come, and perhaps most tricky and undependable mode. (LE 25)

In comparison with his early belief in the translatability of poetry, Pound developed a more systematic poetry translation theory based on the characteristics of the second category. To be more specific, Pound theoretically analysed the problem of poetry’s translatability according to his classifications as follows:

The melopoeia can be appreciated by a foreigner with a sensitive ear, even though he be ignorant of the language in which the poem is written. It is practically impossible to transfer or translate it from one language to another, save perhaps by divine accident, and for half a line at a time.

Phanopoeia can, on the other hand, be translated almost, or wholly, intact. When it is good enough, it is practically impossible for the translator to destroy it save by very crass bungling, and the neglect of perfectly well-known and formulative rules.

Logopoeia does not translate; though the attitude of mind it expresses may pass through a paraphrase. Or one might say, you can not translate it ‘locally’, but having determined the original author’s state of mind, you may or may not be able to find a derivative or an equivalent. (LE 25)

In comparison with the total untranslatability of melopoeia and the translatability of phanopoeia, logopoeia is the most difficult kind for the translator to handle with because it cannot be wholly transferred into the target context. In describing the complexity of translating logopoeia, it is interesting to note Pound’s
focus on transferring the author’s state of mind. For Pound, how to transfer the author’s state of mind in translation determines the success of his translation.

Through his study of Chinese poetics, he found the solution in one of the important characteristics of Chinese poetics – the technique of image juxtaposition. Through the concept of image, Pound developed his global poetics crossing geographic, linguistic and cultural hurdles. In his recent book, *Transpacific Imaginations*, Yunte Huang sheds some new light upon Ezra Pound’s quintessentially imagist poem, “In a Station of the Metro”. Huang writes that “the apparition is not just that of the faces, but what hovers between the two lines that resist a metaphoric collapse: faces (as) petals. By calling it an image rather than a simile, Pound tries to make the gap disappear, if not in space, then at least in time” (*Transpacific Imaginations* 152). According to Pound, image is that “which presents an intellectual and emotional complex in an instant of time” (*LE* 4). To be more specific, “[i]t 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; that sense of sudden growth, which we experience in the presence of the greatest works of art” (*LE* 4).

More important is the philosophy underlying Pound’s poetics: harmony. From his encounter with Chinese aesthetics, he deemed that harmony is what should be achieved by poetry composition and that is why he adopted image in his poetry.

Poetry surpasses prose especially in that the poet selects for juxtaposition those words whose overtones blend into a delicate and lucid harmony. All arts follow the same law; refined harmony lies in the delicate balance of overtones. . . . The overtones vibrate against the eye. The wealth of composition in characters makes possible a choice of words in which a single dominant overtone colors every plane of
meaning. That is perhaps the most conspicuous quality of Chinese poetry. (Fenollosa, “Characters” 60)

This notion of harmony is also evident in his translation practice. Because of the peculiarity of poetry translation, Pound was in support of keeping the original’s “concrete force”: “[i]n 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” (Fenollosa, “Characters” 50). In Pound’s eyes, translating Chinese poetry is to transfer the “concrete force”, which especially denotes to its particle syntax. This view is in coherence with his rejection of logic in preference to objectivity and naturalness. Moreover, Pound insisted on the preservation of this pictorial characteristic so that the reader can enjoy it. As he stated, “[b]efore I die I hope to see at least a few of the best Chinese works printed bilingually, in the form that Mori and Ariga prepared certain texts for Fenollosa, a ‘crib’, the picture of each letter accompanied by a full explanation” (LE 39).

In accordance with this requirement, Pound declared that the translator should alter the syntactic structure of English in the translation version because “[p]oetry agrees with science and not with logic” (Fenollosa, “Characters” 57). Moreover, he emphasized that “Chinese poetry demands that we abandon our narrow grammatical categories, that we follow the original text with a wealth of concrete verbs” (Fenollosa, “Characters” 53). For better illustration, Pound applied the famous metaphor of “the cherry tree” to explicate the importance of verbs, especially transitive ones: “[t]he true formula for thought is: The cherry tree is all that it does. Its correlated verbs compose it. At bottom these verbs are transitive. Such verbs may be almost infinite in number” (Fenollosa, “Characters” 57).
Till now, Pound identified concrete image and precise verbs as energy in language and valued them as luminous details to transfer in poetry translation. His discovery of Chinese treasure greatly promoted the quality of his translation and he began to move into a new period, that is, translation as re-creation.

2.2.3 Translation as Re-creation

Based on his discovery of the ideogrammic method and the understanding of logopoeia, Pound developed his translation method from what he called “merely exegetic” (SR 106) or “make-shift” (LE 115) translation to “interpretive translation” (LE 200). In his commentary essay “Cavalcanti” (1928), he explicitly named his new translation method and his purpose, that is, to invigorate Cavalcanti’s poetry with new life, a pronouncement that is close to what Dryden wrote about his own translations of Virgil:

This refers to ‘interpretative translation’. The ‘other sort’. I mean in cases where the ‘translater’ is definitely making a new poem, falls simply in the domain of original writing, or if it does not it must be censured according to equal standards, and praised with some sort of just deduction, assessable only in the particular case. (LE 200)

This change originates from Pound’s deep concern for the humanity eternerty and realized the difficulty of translation. When summarizing Pound’s change from the early period to the second stage, Michael Alexander categorizes Pound’s translation into two kinds in his critical essay “Ezra Pound as Translator” (1997): one which “copies” and follows close to the original, and the other which “remakes” and diverges from the original as Pound edited, reshaped and casted it into the English style he chose or forged for it (23). According to Alexander, Pound’s “copies” started from his translation of medieval Provençal poems and continued to his adaptations of the Italian
poet Guido Cavalcanti’s poems. Since *Cathay* (1915), Pound altered to “remake” the original text and insisted on this approach in *Homage to Sextus Propertius* (1917) and some parts of *Cantos*. However, as for the reason behind the change, Alexander attributes Pound’s change to his language incompetence, thus liberating Pound from faithfulness and invigorating him with courage and freedom.

The liberating difference, I am sure, is that Chinese is outside the linguistic, cultural, and literary repertory of the European languages Pound knew, so that even when possessed by the urge to identity, he could not copy language or form but had to translate, accepting difference and seeking equivalence rather than identity. (Alexander 24)

Moreover, he adds that “[o]nly when liberated by his ignorance of the source language, as in *Cathay* or the late Egyptian *Conversations in Courtship*, is he wholly free to remake and make over” (Alexander 29).

Even though I am sceptical about Alexander’s analysis about Pound’s change, his summary of the second stage as “remakes” is accurate since it is in accordance with the term Pound himself used to define what Fenollosa (and he) had done with the Japanese Noh plays – “re-creation” (*SL* 31). “I think you will agree with me,” Pound wrote in January 1914 to Harriet Monroe, the editor of the journal *Poetry*, “that this Japanese find is about the best bit of luck we’ve had since the starting of the magazine. I don’t put the work under the general category of translation either. . . . This present stuff ranks as re-creation” (*SL* 31).

Pound’s revision of poetic translation theories is most evident in his declaration that “[e]ach poem must be a new and strange adventure if it is worth recording at all” (*EW* 213). Moreover, he added that

Failure or success in presenting any alien poetry in English must depend largely upon poetic workmanship in the chosen medium. . . .
Even Greek verse might have fared equally ill had its purveyors been perforce content with provincial standards of English rhyming.

Sinologues should remember that the purpose of poetical translation is the poetry, not the verbal definitions in dictionaries. (Fenollosa, “Characters” 43)

Pound’s pioneering role led other modernists’ endeavour in translation and influenced their attitude toward the relation between translation and creative literary writing, which is most evident in Eliot’s change. At first, Eliot deemed that Pound’s translation was too unorthodox to be accepted. Although he naturally included Cathay and Homage to Sextus Propertius in Personae: The Shorter Poems of Ezra Pound (1926) since they were among the most notable of his shorter poems, Eliot omitted Propertius from his Ezra Pound: Selected Poems (1928), explaining in the Preface that:

I was doubtful of its effect upon the uninstructed reader, even with my instructions. If the uninstructed reader is not a classical scholar, he will make nothing of it; if he be a classical scholar, he will wonder why this does not conform to his notions of what translation should be. It is not a translation, it is a paraphrase, or still more truly (for the instructed) a persona. It is also a criticism of Propertius. . . . I felt that the poem, Homage to Propertius, would give difficulty to many readers: because it is not enough a ‘translation’, and because it is, on the other hand, too much a ‘translation’, to be intelligible to any but the accomplished student of Pound’s poetry. (xxiii)

In the 1948 edition, Eliot added: “I should now write with less cautious admiration of Homage to Sextus Propertius” (“Postscript” 21) even though he did not include it in neither. Because of Pound’s influence, the public gradually accepts Pound’s translation approach and Eliot’s attitude toward Pound’s translation of
Propertius reflects this general change of what translation should be from 1920s to 1930s in translation studies.

To summarize, the treasure from the Oriental partly defined Pound’s Modernist poetics and these translation activities in the second period played a major role in his literary career. In the second stage, Pound’s concept of translation and his translation method re-defined the public’s concept of translation and changed their attitude toward what is good translation. During this period, Pound’s inheritance from Fenollosa’s manuscripts of traditional Chinese poetry and his understanding of Chinese characters are consistent with his previous linguistic attitude and early literary ambition. As for translation studies, because of Pound’s translation, scholars and literati altered their concept of what translation can be and began to accept Pound’s version, thus expanding the scope of translation studies.

2.3 The Third Stage – Pound’s Confucian Translation

In the third stage, Pound turned his attention to Confucianism, a philosophy that includes not only nature but also social orders. Pound translated almost all the major Confucian masterpieces including Lun Yu (《论语》 The Analects), Da Xue (《大学》 The Great Learning) and Zhong Yong (《中庸》 The Mean).

During this period, Pound still insisted on the contemporaneity of tradition. It is to remake the moment – its politics and social reality – through language and literature that Pound conducted his translation activities. Moreover, what Pound desired is directly articulated through an axiomatic slogan “make it new,” an epitaph taken from Chinese Emperor Tang (1675-1646 BC). “It” refers to the word, history and “now”. The focus after all should be on the “it.” It is the “it,” the now, the word, that Pound wanted “new,” and to be “new” and in the “now” means simply rejecting the mistakes (Pound’s sense of them at least) of both the past and the present, regardless of one’s
particular historical moment. His choice of the epitaph is partly due to his sense of history: history is not linear and progressive but full of roundabouts and circulations. As Pound wrote, “[i]t is quite obvious that we do not all of us inhabit the same time” (LE 87).

2.3.1 Chéng and Zhèng Míng: Pound’s Linguistic Positivism

In “Date Line,” Pound noted and emphasized the importance of language in relation to literature and explained that “[a] language becomes the most powerful instrument of perfidy, so language alone can riddle and cut through the meshes” (LE 77). In comparison with Victorian poets’ fuzzy vague diction, conventional phrasing, circumlocution, pseudoclassical cliché and lofty sentiment, Pound still emphasized accurateness and precision of meaning for poetic language and remarked that it “[u]sed to conceal meaning, used to blur meaning, to produce the complete and utter inferno of the past century . . . discussion of which would lead me out of the bounds of this volume . . . against which, SOLELY a care for language, for accurate registration by language avails” (LE 77).

According to Poundian scholars, this is categorized as positivism in Pound’s language. As for the origin of his linguistic positivism, Lan locates Fenollosa as a principal catalyst in Pound’s positivism, citing (like a broken record) that Fenollosa sought “language derived mostly from the use of concrete images” (Confucianism 63). And, therefore, “[b]y equating the natural with the visual in language, the true with the concreteness of images, Pound assigned to poetry the task of bringing words closer to things” (Lan, Confucianism 63). Onto the third stage, Pound developed his linguistic positivism and in his 1936 preface to the “Chinese Written Character”, Pound declared ideogram to be the basis of a universal language due to its primitive features and its echo with nature. Moreover, in ABC of Reading (1934), Pound also placed a special
emphasis on concrete images as precise things, which supposedly, for Fenollosa, provided a solution to abstraction and logic.

Any general statement is like a cheque drawn on a bank. Its value depends on what is there to meet it. If Mr. Rockefeller draws a cheque for a million dollars it is good. If I draw one for a million it is a joke, a hoax, it has no value. If it is taken seriously, the writing of it becomes a criminal act.

The same applies with cheques against knowledge. . . .

An abstract or general statement is GOOD if it be ultimately found to correspond with the facts.

BUT no layman can tell at sight whether it is good or bad. (ABCR 10)

Into the third stage, Pound developed his linguistic positivism. When he encountered Confucian masterpieces in the 1930s, Pound discovered two Chinese pictorial etymologies to construct his universal language: 信 xin or “trust,” “a man [人 rén] standing by his word [言 yán]” (Con 616); 诚 cheng or “sincerity,” “pictorially the sun’s lance coming to rest on the precise spot verbally” (Con 615). Cheng, usually translated as “making one’s thoughts sincere,” becomes “finding precise verbal expression . . . for the inarticulate thoughts” (Con 625) in Pound’s translation, which is often criticized as Pound’s misreading. Actually, it is Pound’s previous ideogrammic method that greatly influenced his interpretation of these Confucian terms. However, in Mary Paterson Cheadle’s Ezra Pound’s Confucian Translations (1997), she explains that Pound’s unorthodox definition of the key Confucian term, 诚 (Cheng), which Pound translated as “precise verbal meaning” (Con 625) is “not the result of his own inventive imagination but of what seems to have been some fairly extensive research in Morrison’s dictionary” (Cheadle 65). She continues:
Chapter Two The Development of Pound’s Translation Theories

Bringing together the composite of definitions that Pound saw operating in 諡 (cheng) meanings such as spear, lance, guarding the frontiers, guarding the boundaries – and combining this, in turn, with the sign for “word” on the left side of the compound, he arrived, in paragraph 4 of The Great Digest at “precise verbal definitions,” or as he gives in the “Terminology” section preceding the translation, “the sun’s lance coming to rest on the precise spot verbally.” (Cheadle 65)

It is clear from Cheadle that Pound’s positivism cannot be attributed to Confucian discourses themselves.

A language so organized by “natural suggestion” (Fenollosa, “Characters” 45) but “not abstract” (Fenollosa, “Characters” 51) with Confucian xin and cheng would make possible a permanent zheng ming (正名) or “rectification of names” (Cheadle 66) with, as Fenollosa’s put it, “no possible confusion of the real meaning” (“Characters” 51). Zheng yang (正言, rectification of names), which is a central concept in Da Xue, is another term Pound noticed in Confucianism. The term originates in The Analects 13:3, which records a conversation between Confucius and his disciple Zi Lu, who asked his master what his priorities would be if he were made the Lord of Wei. Confucius answered that he would first zheng ming, or “rectify” (Pound Con 625) or “correct” names. Confucius argued that if the names (名 ming) were not rectified (正 zheng) then language would cease to function properly, which would lead to a collapse of functioning laws, properly performed rites, and, finally, society itself. The most famous translation of Confucian Analects appeared in 1950:

5. If words (terminology) are not (is not) precise, they cannot be followed out, or completed in action according to specifications. . . .
7. Therefore the proper man must have terms that can be spoken, and when uttered be carried into effect; the proper man’s words must cohere to things, correspond to them (exactly) and no more fuss about it. (Pound CA 79-80)\(^{17}\)

In his book, *Ezra Pound and Confucianism: Remaking Humanism in the Face of Modernity*, Feng Lan argues that Pound first began taking the notion of *zheng ming* seriously in the mid-1920s. But it was not until Pound’s *Confucius: Digest of the Analects*, published in 1937, that he translated the *zheng ming* passage. In *Da Xue*, Pound’s translation of the passage reads:

> The men of old wanting to clarify and diffuse throughout the empire that light which comes from looking straight into the heart and then acting, first set up good government in their own states; wanting good government in their states, they first established order in their own families; wanting order in the home, they first disciplined themselves; desiring self-discipline, they rectified their hearts; and wanting to rectify their hearts, they sought precise verbal definitions of their inarticulate thoughts [the tones given off by the heart]; wishing to attain precise verbal definitions, they set to extend their knowledge to the utmost. This completion of knowledge is rooted in sorting things into organic categories. (*Con* 618-19)\(^{18}\)

Till now, Pound constructed his linguistic positivism with the three Confucian terms. Feng Lan summarizes Pound’s language theory as follows:

> The theory holds that language is not *an priori* given predating human existence but rather a nominative act, the primal performance of the creative intelligence by which human beings prescribe the actuality of
things, determine existential conditions, and demarcate the distinctions in sociopolitical relations. (*Confucianism* 46)

In this language theory systematically developed from his early concept of energy in language and Chinese ideographic characters, Pound assigned to language three functions: precise description of the world, presentation of the reality, and demarcation of social orders. Though functioning in different levels from linguistics to sociology, these three functions consist of Pound’s ambition for a new universal language. With the Confucian concepts in the third stage, Pound’s language theory is now a self-confirming loop: if Chinese writing is not a representation of nature immediately accessible to the mind through the eye, there can be no *xin* 信 (for 信 will not be 信), there can be no *cheng* 诚, there can be no *zheng ming* 正名, and finally there can be no health in language; usury and financial hoaxes fill the whole economy.

### 2.3.2 Etymologic Translation Method

As for translation method, Pound invented a totally new etymological translation method in his Confucian translation. This translation method is in accordance with his “etymological reading” (*Lan, Confucianism* 29), a method put forward by Poundian scholar Feng Lan in 2005. As Pound himself confessed, in order to decipher these Chinese characters and have “a better idea of the whole and the unity of the doctrine” (*SP* 99), when reading Confucian masterpieces, Pound continued to “look at the ideograms and try to work out the unfamiliar ones from their bases”, and at the end, “the constants have been impressed on my eye” (*SP* 99). When translating Confucian works, Pound adopted the experimental etymologic translation method as he usually analysed the content of Confucian works by separating the character’s radical apart from other parts. The following takes two examples from
Chapter Two The Development of Pound’s Translation Theories

Pound’s version of *Lun Yu (The Analects)* as an illustration of his etymologic translation method.

[Example 1] 子曰，巍巍乎，禹舜之有天下也而不与焉。[VIII 18] (Yang 83)

[Pound’s Translation] He said: lofty as the spirits of the hills and the grain-mother, Shun and Yu held the empire, as if not in a mortar with it.

*(CA 51)*

The Chinese character 峻 is an up-down structure composed by three parts: the upper radical 山 meaning hill and the down is two parts 委 which was further decomposed as 禾 and 女 in Pound’s version and 鬼 (ghost). This character is not an ideogram as Pound analysed in his translation. Rather, it is an adjective referring to lofty in the original text. Actually, in the above text, Pound had already translated its original meaning. But he added a few details to explain the composition of the script – spirits, hills and the grain-mother which are his etymological reading of the original text. Even though he did not inaccurately transfer the meaning, the unnecessary details deterred the reader from understanding the whole sentence.

[Example 2] 子曰：学而时習之，不亦说乎？[I. 1] (Yang 1)

[Pound’s Translation] He said: Study with the seasons winging past, is not this pleasant? *(CA 9)*

The Chinese character 学 [習] is composed of two elements, a “feather” [羽] on top of “white” [白]. It is not a pictorial script and does not mean “white feather,” however, but “to practice.” This character appears in the first sentence of the *Confucian Analects*, which could be translated as: “The Master said: To learn and at due times to repeat what one has learnt, is that not after all a pleasure?” *(Waley, Analects 83)* In his fervent anatomy of Chinese script, however, Pound seized upon the feather image and rendered the line by the means of his etymological reading.
Pound’s approach is not unchallenged. As the sinologist George A. Kennedy wittily comments on Pound’s translation of the Chinese character \textit{xi} in Example 2,

The repeated idea is that learning is fruitless unless one puts it into practice. Pound sacrifices this rather important precept for the sake of a pastoral where the seasons go winging by. Undoubtedly this is fine poetry. Undoubtedly it is bad translation. Pound has the practice, but not the learning. He is to be saluted as a poet, but not as a translator.

(462)

As for the reason why Pound adopted such an erroneous approach which later attracted so much controversy, Lan contributes it to Pound’s language incompetence. To exemplify and validate his analysis, Lan cites Pound’s letters with his friends in 1937, in which Pound honestly berated his ignorance of Chinese and Japanese and showed his humility in his letter to his Japanese correspondent Katue Kitasono. In 14\textsuperscript{th} August, 1937, he confessed to Kitasono that he was spending “4 or 5 hours a day on \textit{Kung}” and he could “read a good deal of ideogram (say as much as five year old infant in Japan or China)” (Kodama 42).

However, in spite of his language incompetence, Pound’s etymological reading and translation are not so much related to language competence as to his positivism. In spite of his difference with the sinologists’ version, Pound was very confident with his etymological translation method and declared that: “Without knowing at least the nature of ideogram I don’t think anyone can suspect what is wrong with their current translations” (\textit{SP} 96). His confidence is based on his continuous efforts at learning Chinese language. Faced with these language obstacles, Pound’s enthusiasm for Chinese never reduced. “By the 15\textsuperscript{th} he had got through Mencius, ‘and started Kung again’; a fortnight later he had ‘got to end of Analects on 3\textsuperscript{rd} round’; and a week after that he was beginning on Mencius again” (qtd. in Moody 249). A year later, Pound
submitted his essay “Mang Tsze” to *The Criterion* in which he declared explicitly that he had read through the texts three times and he was trying to work out the unfamiliar characters from their radicals by looking at the ideograms:

> During August and the first half of September 1937, I isolated myself with the Chinese text of the three books of Confucius, Ta Hio, Analects and the Unwavering Middle, and that of Mencius, together with an enormously learned crib but no dictionary. (*SP* 96)

Because of his continuous effort to decipher these Chinese masterpieces and render them in an appropriate way, Pound confessed that “I committed the same error three times running before I found out what was wrong, and whatever be my ‘low’ for idiocy I find traces of at least similar failure in sinologues” (*SP* 95). His disagreement with the sinologists and scholars is also evident in his declaration that: “[w]hen I disagree with the crib or was puzzled by it I had only the look of the characters and the radicals to go on from. And my contention is that the learned have known too much and seen a little too little” (*SP* 96).

Consistent with his poetics, Pound’s Confucian translation was also in the service of his aesthetics. What Pound referred to as sinologists’ failure is their persistent requirement of accurate meaning while they ignored the underpinning aesthetics in these characters. In his Confucian translation, it is naturalness, conciseness and precision, all these distinguished features in Chinese scripts that Pound valued and tried to transfer. Even though his translation method was controversial, he believed that he had attained the core and faithfully transferred to the reader.

By now, it is appropriate to declare that Pound has established his translation system. Developed from his initial awareness of translation as interpretation and re-
creation to his later etymological translation approach, his translation theories are in the service of his ambition to construct a universal language and world literature.

2.3.3 Paideuma and Confucianism

In the essay “Date Line” (1934), Pound classified three kinds of literary criticism and identified translation as a kind of literary criticism.

The general ordering and weeding out of what has actually been performed. The elimination of repetitions. The work analogous to that which a good hanging committee or a curator would perform in a National Gallery or in a biological museum. . . (LE 75)

The second kind “criticism by translation” (LE 74) or “[e]xcernment” (LE 75) includes the choice of materials to translate which reveals the translator’s critical attitude. Actually, Pound’s entire corpus of translation constitutes an act of criticism: his very choice of poems reveals a critical attitude.

Why did Pound choose Confucianism as his translation materials in his late literary career and spend so much time in promoting it to the West? It is related to the idea of paideuma Pound got from the German anthropologist Leo Frobenius (1873-1938). To Pound, Leo Frobenius was one of “the most intelligent men of the period” (GK 217). In his Guide to Kulchur, he defined paideuma as “the tangle or complex of the inrooted ideas of period” (57). In Leo Frobenius: The Demonic Child, Hanheinz Jahn, unpacked paideuma in this way: Frobenius thought there is an essence behind every culture, and that essence has a soul, and the soul of a given culture in history is its paideuma. Every culture has its own “shape,’’ which includes its ideas and “mind.” According to his biographer Hanheinz Jahn, Frobenius’s cultural theory can be summarized as follows:
Cultures are to him living organisms, to begin with: “Culture lives and dies, arises anew and travels through cultural spaces on its own terms, as if man were not there, who indeed is only the tool for its formation.” “Yet, culture has no legs. It takes it easy and lets itself be carried by man. Wherever it appears, man must have carried it.”

“Cultures live, give birth, and die.” But Frobenius goes further than Oswald Spengler, the author of Der Untergang des Altbendlandes [The Decline of the West]; he sees something behind culture: the “essence of culture.” This essence in its turn has a soul: the paideuma. (qtd. in Huang, Transpacific Displacement 87)

Frobenius’s paideuma for a general and overreaching civilization is often quoted by Pound to delineate his ambition. In the field of literature, Pound had already decided that English literature needed “a uniform standard of appreciation” (LE 362), which would enable literary critics to “weigh Theocritus and Yeats with one balance” (SR 8) as early as 1910. In “The Renaissance” (1914), Pound continued to argue for the development of “a criticism of poetry based on world-poetry, on the work of maximum excellence” (LE 225) since “a Weltliteratur standard” (SL 24-25) ensured that what Harriet Monroe published in Poetry could be “poetry” and not that provincial substitute for the real thing, “American poetry” (SL 9), a category no more plausible in Pound’s opinion than “American chemistry” (LE 218). This global gauge is discovered in Fenollosa’s manuscripts and Pound’s later translation of Chinese poetry is obvious an act for universal aesthetics. As pointed out by Litz and Rainey, Pound’s translation appeared at crucial turns in his poetic life and these “translations” from one culture to another are just “as much a part of his literary criticism as his conventional essays, and have had at least an equal impact on the development of modern literature” (Litz and Rainey 88).
As for society, Pound soon targeted Confucianism because he considered Confucianism a totalizing philosophy rooted in the objective reality of organic nature. Influenced by the Enlightenment epistemology, Pound believed that theory must be drawn from concrete facts and must be empirically verifiable. Confucianism, Pound wrote, “is one, indivisible, a nature extending to every detail as the nature of being oak or maple extends to every part of the oak tree or maple” (SP 96). Especially the Confucian Tao, which he refers to as the “process,” not only operates as an inherent unifying principle of harmonious order manifest in nature but also sets the norm to be followed in establishing culture. Confucianism is thus viewed by Pound as a totalizing philosophy that holds nature and culture as an organic unity: “if you neglect the root of the Doctrine,” Pound wrote, “the rest will wither” (SP 106).

Moreover, in comparison with other failing metaphysical religions, Greek philosophy and Christian theology, the advantage of Confucianism lies in its objectivity and totality. “All systems of philosophy fail when they attempt to set down axioms of the theos in terms of consciousness and of logic” (SP 49-50). Greek philosophy, he thought, committed “splitting” (SP 99) for the Greek philosophers “have been served up as highbrows. We know them as ideas, each handed us as a maxim” (GK 23-24). As for Christianity, he believed “Christian thought has never offered a balanced system” (GK 29). The Eleusinian elements might be present in the very early church, but “the ancient wisdom seems to have disappeared when the mysteries entered the vain space of Christian theological discussion” (SP 57). In contrast, Confucianism, he believed, is totalizing in the sense that “Confucius offers a way of life, an Anschauung or disposition toward nature and man and a system for dealing with both” (GK 24). Confucianism, in Pound’s view, does not commit “splitting” – the separation of ideas from the phenomenal or culture from nature. Because of Confucianism, he maintained, “I fail to see that the history of China, or
Chapter Two The Development of Pound’s Translation Theories

Chinese historic process, suffers a dichotomy or split into two opposite forces, as does that of Europe” (SP 67). In the Note to his translation of the Confucian classics, Pound spoke of how Confucianism had been proved through Chinese history to be invariable truth or “the only process” to be followed:

China was tranquil when her rules understood these few pages. When the principles here defined were neglected, dynasties waned and chaos ensued. The proponents of a world order will neglect at their peril the study of the only process that has repeatedly proved its efficiency as social coordinate. (Con 615)

In this regard, Confucianism, for Pound, distinguished itself by its rationalism and its advantage was realized through the method of seeking truth through “the investigation of things.” Da Xue (The Great Learning) was considered one of the most important books by Pound and one central idea in Da Xue was gewu (格物) – “the investigation of things,” which Pound translated into “sorting things into organic categories.” As Pound understood in reading Confucianism, the importance of gewu lies in the fact that the attainment of social order and harmony depends upon humanity’s realization of its moral nature; the cultivation of one’s moral nature lies in extending one’s knowledge to the utmost through “the investigation of things.” The knowledge about natural law will make intelligible Dao or the process, and the “understanding of the principle in external things would lead ultimately to an understanding of the principle within oneself” (Gardner 54).

The Confucian way of seeking truth through the investigation of things, for Pound, emulated the method of modern science, and the method of science is a good method for literary study. “The proper METHOD for studying poetry and good letters,” Pound wrote, “is the method of contemporary biologists, that is careful first-hand examination of the matter, and continued COMPARISON of one ‘slide’ or specimen
with another” (*ABCR* 1). After the manner of a scientist discovering a natural process through the investigation of things, the poet, in Pound’s view, should pursue “da permanent human process” through the study of human history and culture. “The way,” said Pound, “is the process of nature, *one*, in the sense that the chemist and biologist so find it. . .” (*SP* 101)

In the third stage, Frobenius and Confucius were two of the cornerstones in Pound’s cultural program (Huang, *Transpacific Displacement* 87). Pound constructed his cultural paradigm mainly through Confucianism, and his translation is in the service of his ideology and cultural *paideuma*. Till now, his translation of Confucianism is not only an act of literary criticism but also a social pushing-hand.

### 2.4 Conclusion

The development of his theories in the successive three stages is accompanied with his translation practice from the early poetry translation to later Confucian masterpieces. In this chapter, I have traced the development of Pound’s translation theories from three perspectives: positivism in the aspect of language, his translation methods, and translational poetics.

On the linguistic level, Pound put forward the concept of energy in language in his early literary career and his early translation activities are mainly in the service of finding the eternal core which will not wobble when translated from one language to another. Till his encounter with Fenollosa’s manuscripts, he discovered the ideogrammic method which is later developed to a systematic language theory with Confucian concepts *Cheng* and *Zheng Ming*.

As for poetics, translation plays such an important role in his construction of global poetry and world literature that Pound’s poetics cab be called as a transnational poetics. Especially in the second stage, Pound selected traditional Chinese poetry and
adapted them in accordance with his imagist poetics. Moreover, these transnational
elements are also included in his epic *The Cantos*, constructing a mosaic effect.

In the field of translation studies, Pound’s innovative attitude towards the
relation between translation and the original and his translation method revolutionize
traditional translation theories which value word-for-word translation. In *Digging for
the Treasure: Translation after Pound* (1984), Ronnie Apter summarizes Pound’s
contribution to Western translation history into three aspects: the innovation of the
Victorian pseudo-archaic translation diction by translation; literary criticism by
translation, and his recognition of the autonomous status of the translated poetry (1).
His early interpretive translation method to later etymological translation approach,
including his classification of logopoeia and its translation strategy, are all innovations
made by Pound as he opened a new page for translation studies, revolutionizing
faithfulness from author-oriented equivalence to reader-centered creativity.

Pound’s translation practice, as an indestructible part of his ambitious universal
language, world literature and culture *paideuma*, also influenced his dream of a utopia
society. As an important period culmination of his literary career, Confucianism is not
only his belief but also his blueprint for the future world. In his translation of
Confucian masterpieces, he creatively incorporated Confucian concepts to his
language theory and cultural paradigm. In Pound’s interpretation, Confucianism, as a
totalizing philosophy, acts as a significant factor in stabilizing Chinese society.

From the beginning of his literary career to his later progress, Pound developed
his over-arching translation theory involving his attitude toward language, literature,
culture and society. In the next three chapters, I will continue to explore Pound’s
translation practice so as to illuminate his growth as a poet and a translator.
3 Pound’s Historicism and *Cathay*

When examining global textual circulation, David Damrosch openly states that “world literature is not a set canon of texts but a mode of detached engagement with worlds beyond our own place and time” (281). Inextricably entangled with the past achievements and the desire for innovations, Modernism is marked with “the tension it preserves between tradition and originality” (Beasley 63). According to Ross, modernists with “a sense of a decisive break with tradition” and “a mania for the new” were continuously concerned with how to engage with the ancient time and how to transplant tradition into the contemporary context.

Due to the complex relationship between Modernism and tradition, Modernist art is reckoned to be the art of what Harold Rosenberg has revealed in the title of his book – “the tradition of the new” (Childs 2). But the relation of modernist poets to tradition is more complex than this reductionist statement. As Peter Childs notes, “[t]here were paradoxical if not opposed trends towards revolutionary and reactionary positions, fear of the new and delight at the disappearance of the old, nihilism and fanatical enthusiasm, creativity and despair” (19).

From the beginning Pound’s translational poetics is in the service of world literature. As early as the 1910s, Pound had already set out to write an epic which is “a poem including history” (*LE* 86). The *Cantos*, Pound’s ambitious poetic program, definitely incorporates elements from history and his translation across time. In this chapter, I will focus on Pound’s historicism and his translation collection *Cathay* in order to examine Pound’s translation across time. Moreover, Pound’s trans-national and trans-cultural poetics and the canonization of *Cathay* will shed light on the relationship between translation and world literature.
### 3.1 The Nineteenth-Century Historicism and Pound’s Cyclical Historicism

In the past two millennia, the philosophical quest toward history has never stopped. Western inquiries into history form two different but related branches: one is the critical approach and the other is the speculative. Aiming to reduce the whole of the past to an order and predict things to come, speculative philosophers of history raised their questions about the fundamental pattern of human history so as to organize the arbitrary historical facts. In the nineteenth century, speculative theories of history became popular among philosophers. Gradually, three logical patterns of history emerged: “[e]ither history has proceeded in a certain direction, or it has repeated itself in succeeding peoples and periods, or it has been formless and chaotic” (Dray 252). In other words, the three philosophic orders are progressive, cyclical and chaotic.

#### 3.1.1 The Nineteenth-Century Historicism

Due to the explosion of scientific activities and the development of natural science, a progressive pattern became popular since the eighteenth-century Enlightenment. “Regardless of the philosophical basis from which the nineteenth-century thinker approached history for the key to knowledge, he was likely to find in history a logical pattern or law and an overall goal that gave it some gratifying intelligibility...” (Dale 4-5). Great philosophers such as Immanuel Kant (1724-1804), Georg Wilhelm Friedrich Hegel (1770-1831), Herbert Spencer (1820-1903) and Karl Marx (1818-1883) all conceived history as progress. Moreover, they thought the present will be different from the past because the linear directionality indicated that human beings develop from primitive tribes to the destination of a better and more organized civil society.
In “Idea for a Universal History with a Cosmopolitan Purpose” (1784), Kant elaborated his account of world history. When referring back to the historical events, Kant classified the development of world history into two stages: in the first stage, wars were the major events as human beings struggled for the establishment of state power, which had already largely been accomplished in Europe. The next step was the progress towards “attaining a civil society which can administer justice universally” (Kant 20).

In the nineteenth century, Hegel still adopted the linear pattern. In his Lectures on the Philosophy of History (1837), the most profound and systematic modern attempt to understand the state and civilization as the realization of human freedom, Hegel analysed the progress of world history as follows:

World history . . . represents the development of the spirit’s consciousness of its own freedom and of the consequent realisation of this freedom. This development is by nature a gradual progression, a series of successive determinations of freedom which proceed from the concept of the material in question, i.e. the nature of freedom in its development towards self-consciousness. … All that need be noted here is that each step in the process, since it is different from all the others, has its own peculiar determinate principle. In history, such principles constitute the determinate characteristics of the spirit of a nation. Each historical principle, in its concrete form, expresses every aspect of the nation’s consciousness and will, and indeed of its entire reality. . . . (Hegel, Lectures 138)

By contrast with Kant, Hegel deemed rationality and freedom as the destination because of “the idea that reason governs the world, and that world history is therefore a
rational process” (Hegel, Lectures 27). Moreover, Hegel declared that “man is by nature free, and that freedom of spirit is his very essence” (Lectures 54).

In the nineteenth century, Darwin’s evolutionism influenced historicism and the avowedly “scientific” historiography appeared. Auguste Comte (1798-1857), French philosopher and founder of positivism, published Course of Positive Philosophy (1830) which set forth a fundamental law of human mentality. According to Comte, human societies in all their aspects passed through theologically, metaphysically, and scientifically oriented phases and the development of humane speculation about history might exemplify this law. Influenced by Comte’s positivism, Spencer argued in the first volume of First Principles (1862) that all phenomena including sociology could be explained in terms of evolution and “Progress, therefore, is not an accident, but a necessity” (Spencer, Social 31). Spencer defined evolution as “a change from a state of relatively indefinite, incoherent, homogeneity to a state of relatively definite, coherent, heterogeneity” (First 367). Moreover, Spencer insisted on the importance of history to social analysis and succinctly expressed this attitude in his Autobiography: “I take but little interest in what are called histories, but am interested only in Sociology, which stands related to these so-called histories much as a vast building stands related to the heaps of stones and bricks around it” (185).

In his Principles of Sociology (1877-1896), Spencer delineated the history of society as the evolution from a homogeneous primitive society to a complex advanced society. What is interesting to notice in Spencer’s philosophy is the new method he supported for historians. When examining the previous approach to explore history, Spencer thought these “ heaps of stones” were not the right kinds of building blocks to begin with. What historians traditionally did, Spencer characterized as follows:

From the successive strata of our historical deposits, they diligently gather all the highly-colored fragments, pounce upon
everything that is curious and sparkling, and chuckle like children over their glittering acquisitions; meanwhile the rich veins of wisdom that ramify amidst this worthless debris, lie utterly neglected. Cumbrous volumes of rubbish are greedily accumulated, whilst those masses of rich ore, that should have been dug out, and from which golden truths might have been smelted, are left unthought of and unsought. (49)

Still, Spencer saw some indication that things were changing for the better:

That which constitutes History, properly so called, is in great part omitted from works on the subject. Only of late years have historians commenced giving us, in any considerable quantity, the truly valuable information. As in past ages the king was everything and the people nothing; so, in past histories the doings of the king fill the entire picture, to which the national life forms but an obscure background. While only now, when the welfare of nations rather than of rulers is becoming the dominant idea, are historians beginning to occupy themselves with the phenomena of social progress. The thing it really concerns us to know is the natural history of society. (First 75-76)

From Spencer’s proposal, it is clear that the society has already progressed toward democracy since the nineteenth century. Moreover, Spencer urged historians to go further: “The only history that is of practical value is what may be called Descriptive Sociology. And the highest office which the historian can discharge, is that of so narrating the lives of nations, as to furnish materials for a Comparative Sociology; and for the subsequent determination of the ultimate laws to which social phenomena conform” (First 78).

It is important to note that underlying the linear pattern is the dualist thought pattern. When analysing the impetus of historical progress, Hegel applied his thesis-
antithesis-synthesis syllogism and listed three forces for historical progress: the pursuit of freedom, the current position of humankind, and humankind’s desire to change the current world. In this pattern, this dichotomy between the reality and the future is one distinctive feature of the progressive order.

In the writings of Marx, he also adopted the dualist pattern to analyse history. Inheriting Hegel’s notion that history occurred through conflicts and clashes between opposing forces, Marx established his historical materialism. From its beginning, Marx’s historicism was based on the theme of the material conditions and social productivity and he identified the capability to produce necessities as the fundamental force for human history. As Marx put it, “a coherence arises in human history” (192). In Marxian historicism, this coherence contained two main elements: the “economic interpretation of history,” known also as the “materialist conception of history,” and the doctrine of the class-struggle. Marx held that world history can only be explained in economic terms and that in the process of historical development class-struggles played a decisive role. The economic interpretation of history, as expounded by Marx, emphasized “modes of production,” that is, productive technique in the widest sense, as the basic element in historical change and advance. Moreover, he perceived history progressed from the primitive society, feudalism and capitalism, finally to communism.

Apart from a perspective on the future, dualism also influenced their attitude toward Oriental history. In Hegelian historicism, dichotomy led to a remarkable Eurocentric feature as is revealed in his infamous statement that:

The History of the World travels from East to West, for Europe is absolutely the end of History, Asia the beginning. The History of the World has an East; (the term East in itself is entirely relative), for although the Earth forms a sphere, History performs no circle round it, but has on the contrary a determinate East, viz., Asia. Here rises the
outward physical Sun, and in the West it sinks down: here consentaneously rises the Sun of self-consciousness, which diffuses a nobler brilliance. The History of the World is the discipline of the uncontrolled natural will, bringing it into obedience to a Universal principal and and conferring subjective freedom. (Hegel, Philosophy of History 164)

As is well known, Pound appreciated Chinese and Japanese arts and held an opposing view to the above prejudice based on geographic boundaries. In comparison with these disadvantages in the progressive pattern and the dialectical analysis of history in the nineteenth century, what is new in Pound’s historicism?

3.1.2 Pound’s Historicism

In The Matrix of Modernism, Sanford Schwartz states that “[m]odernist poetics . . . is part of a major intellectual development that produced significant changes in philosophy, the arts, and other fields as well” (3-4). As one of the challenges to the Victorian tradition, Modernists also targeted the making new of the nineteenth-century speculative philosophic theories of history. Among the innovative Modernists, James Longenbach put great significance on Pound’s contribution to this change, indicating that: “[t]he heart of Anglo-American literary [M]odernism may be found in Pound’s and Eliot’s attempts to negotiate between several conflicting types of historicism, and discover a vitalizing attitude toward history” (12).

First, different from Nietzschean anti-historicism, Pound’s attitude toward history is antiquarianism. In the nineteenth century, Nietzsche wrote in The Use and Abuse of History (1874) that “history is the work of the dramatist: to think one thing with another, and weave the elements into a single whole; with the presumption that the unity of plan must be put into the objects if it be not already there” (51). Moreover,
Nietzschean anti-historicism emphasized that our interest in the past was unhealthy and the assumptions underlying our interest unsound. Nietzsche wrote, “[f]or by excess of history life becomes maimed and degenerate, and is followed by the degeneration of history as well” (16).

In contrast to Nietzsche, Pound emphasized the significance of history and his antiquarianism was best revealed in his poetry. In *The Cantos*, Pound was consciously preoccupied with drawing many allusions from the past and interweaving them into his epic. Commenting on Pound’s poetry, Eliot wrote that:

A large part of any poet’s “inspiration” must come from reading and from his knowledge of history. I mean history widely taken; any cultivation of the historical sense, of perception of our position relative to the past, and in particular of the poet’s relation to poets of the past. Mr. Pound’s extensive knowledge of literature is one important thing, his particular passion for and minute knowledge of Provençal is another.

(“A Note” 4)

As a pioneering figure in Modernism, Pound’s enthusiasm for history influenced other modernist poets and their historicism marked a distinction that is opposed to Nietzsche’s both equally as powerful. In *Yeats, Eliot, Pound and the Politics of Poetry*, Cairns Craig innovatively sees modern poetry as a response to Nietzsche’s historicism:

It is the challenge of Nietzsche’s conception of history – implicitly if not explicitly – which Yeats, Eliot, and Pound try to meet through their poetry of memory: it is a poetry which seeks to test itself against the measure of an ‘absence for the historical sense to overgrow and work harm’, which seeks to incorporate all of the past into its own inner nature. (150-51)
Secondly, in order to incorporate the past, Pound “substitute[d] linear history with a circular or cyclical history” (Beasley 68) to organize arbitrary historical facts. In his *Guide to Kulchur*, Pound made a definitive statement as follows:

> We do Not know the past in chronological sequence. It may be convenient to lay it out anesthetized on the table with dates pasted on here and there, but what we know we know by ripples and spirals eddying out from us and from our time. (*GK* 60)

The above statement directly opposed the idea of linear order and replaced it with a cyclical pattern. As Beasley summarizes, “broadly speaking what is most striking about the three poets’ [Eliot, Pound and Hulme] representation of history is its non-linear character” (Beasley 68). According to a cyclical view of history, history “goes through a continuing sequence of beginning, middle, and end, only to start over with a repetition” (Trinkaus 218). One of the features of this cyclical historicism is that “[c]hronology, thus, is irrelevant” (Williams 12). For Pound, “the present is nothing more than the sum of the entire past – a palimpsest, a complex tissue of historical remnants” (Longenbach 11). In *Spirit of Romance*, Pound also declared that “All ages are contemporaneous” (*SR* 8), which revealed his preference for juxtaposition. As Eliot noticed in “A Note on Ezra Pound”,

> What has mattered is not simply that he [Pound] has by insight and labour got the spirit of Provençal, or of Chinese, or of Anglo-Saxon, as the case may be; but that he has made masterpieces, some of translation, some of re-creation, by his perception of the relation of these periods and languages to the present, of what they have that we want; and this perception of relation involves an organized view of the whole course of European poetry from Homer. He has also – I shall come to that presently – a particular gift of his own of calling the past to life; but his
erudition in general is his attainment of the education which every writer of verse ought to strive for. (4-5)

In his poetics, Pound discarded chronologic historical narration and preferred to juxtapose chaotic historical materials. To be more specific, the historical facts from diverse historical periods were arranged “as if experienced simultaneously, rather than one after the other” (Beasley 69). As early as 1910s, Pound had introduced “the method of luminous detail” for selecting and juxtaposing historical facts. In “I Gather the Limbs of Osiris” (1911-12), he defined luminous details as

[a] few dozen facts of this nature give us intelligence of a period – a kind of intelligence not to be gathered from a great array of facts of the other sort. These facts are hard to find. They are swift and easy of transmission. They govern knowledge as the switchboard governs an electric circuit. (SP 22-23)

Beasley relates Pound’s juxtaposition method with his historicism, indicating that: Pound’s method of luminous details represents “history as arranged in space, rather than developing through time” (Beasley 68). History as developing through time was the nineteenth-century notion of history as progress while Pound’s cyclical pattern revealed a new attitude towards time. To Pound, time is not a line but a cycle with various “ripples and spirals eddying out” (GK 60)

Thirdly, Pound proposed to connect the present with the past instead of drawing a clear line between the two. In May 1913, Pound visited Venice. In one of his letters to Dorothy Shakespear, he recalled his visit to the Fenice, Venice’s opera house and praised the music as “surprisingly good” and that “the whole effect pleasingly 18th century – Goya, Rossini, Goldini sort of effect, delighting my sense of history – not my “historical sense” – a difference to be explained at length later if you ever ask me what it is” (PSL 224).
Even though we cannot find a detailed explanation about Pound’s historical sense in his letters and essays, it is possible to draw a clue from Eliot’s historical sense because of their similar attitude toward history. In “A Note on Ezra Pound,” published one year before “Tradition and the Individual Talent,” Eliot revealed how his own idea of the “historical sense” was gleaned from Pound. One year later, in “Tradition and the Individual Talent,” Eliot outlined his own understanding of the “historical sense.” A poem must not rely simply on his sense of “the pastness of the past,” wrote Eliot, “but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer” (“Tradition” 49).

In the decades surrounding the turn of the century, this “‘existential’ historicism” (Longenbach 9) found its greatest expression in the works of Wilhelm Dilthey, and its repercussions may be found in Hans-Georg Gadamer. Rather than seeing history as a deadening influence on the present, these thinkers emphasized that history is a living past of the present that cannot be destroyed.

In order to connect the past with the present, what is called for is what Gadamer designated as “effective history” (Wirkungsgeschichte); that is, that particular relation between past and present in which past tradition is constitutive of present orientation. Gadamer insisted that genuine historical consciousness must involve the recognition that whenever we are “trying to understand a historical phenomenon from the historical distance …, we are always already affected by history” (Gadamer, Truth 311). Effective history is, in other words, “the history that wholly permeates and determines the present (Gander, “Classical”146). We must recognize the fact that “the great horizon of the past, out of which our culture and our present live, influences us in everything we want, hope for, or fear in the future” (Gadamer, “Universality” 8). Here Gadamer deliberately follows Heidegger, who as Gadamer sees it “exhibited precisely
the primacy of futurity for our possible recollection and retention, and for the whole of our history” (Gadamer, “Universality” 9). For Gadamer, “[h]istory is only present to us in light of our futurity” (Gadamer, “Universality” 9).

At the same time, effective history also means: “Understanding is, essentially, a historically effected event” (Gadamer, Truth 310). As Gadamer understood it, all that is to be understood, text or whatever else, has an unquestionable authority “based on tradition” (Truth 292). Gadamer himself expressed this situation quite lucidly in conversation: “[w]e stand in traditions, whether we know these traditions or not; that is, whether we are conscious of these or are so arrogant as to think we can begin without presuppositions – none of this changes the way traditions are working on us and in our understanding” (Conversation 45). This is why, for Gadamer, the present, not only the past, is an integral part of tradition as it affects all efforts at understanding (Gander, “In” 132-43). Hence, the hermeneutical achievement of understanding in the sense of a productive capability is to “always preserve something of the splendid magic of immediately mirroring the present in the past and the past in the present” (Gadamer, “Universality” 6).

Hermeneutic understanding is similar to Pound’s theories as he also upheld historically effective understanding. In his poetics, Pound insisted on the prime importance of historical context to the interpretation of texts of all kinds. A history does not exist in itself, but has to be relived by the observer and commentator, and should be related with the outer context such as economics. “History that omits economics is mere bunk, it is shadow show, no more comprehensible than magic lantern to savage who does not know what causes the image” (GK 259).

Similar with understanding, translation, an activity involving transposing information across time, is also historically affected. In his great number of translation practice, how is Pound’s historicism related to his poetry translation? The next
subchapter will examine Pound’s Imagism and Vorticism from the perspective of historicism.

3.2 Imagism and Translation across Time

First published in 1915, Cathay contained 15 translated poems. At that time, Pound did not know Chinese, so he sought help from a number of sources, as acknowledged on the subtitle of this collection: “For the Most Part from the Chinese of Rihaku,\textsuperscript{21} from the notes of the late Ernest Fenollosa,\textsuperscript{22} and the Decipherings of the Professors Mori and Ariga.” When this volume was collected into his poetic collection Lustra in 1916, Pound expanded Cathay with another four Chinese poems – “Sennin Poem by Kakuhaku,” “A Ballad of the Mulberry Road,” “Old Idea of Choan by Rosoriu” and “To Em-Mei’s ‘The Unmoving Cloud’” while deleting the Anglo-Saxon poem “The Seafarer”. Till then, all the 18 poems in Cathay were Pound’s translation from Fenollosa’s literal annotations.

Why did Pound select these classical Chinese poems from more than 150 poems in Fenollosa’s notebooks? From receiving Fenollosa’s notebooks in late September, 1913 till the publication of Cathay in 1915, Pound had enough to make a choice. In its first edition, Pound attached a note in the back cover to explain his selection criterion:

I HAVE not come to the end of Ernest Fenollosa’s notes by a long way, nor is it entirely perplexity that causes me to cease from translation. . . . But if I give them [the poems], with the necessary breaks for explanation, and a tedium of notes, it is quite certain that the personal hatred in which I am held by many, and the invidia which is directed against me because I have dared openly to declare my beliefs in certain young artists, will be brought to bear first on the flaws of such
Chapter Three Pound’s Historicism and *Cathay*

translation, and will then be merged into depreciation of the whole book of translations. Therefore I give only these unquestionable poems.

(*Cathay* 32)

What makes Pound so confident that his translation can be accepted? This is due to Fenollosa’s interpretation of Chinese poetry. At the end of the introduction to *Epochs of Chinese & Japanese Art*, Ernest Fenollosa expressed what he discovered in Chinese literature:

> So that chronology alone is not the key to classification. It is, of course, the inner flow of real causes that we follow. It will not be found necessary to dwell upon the persistence of old schools through the days of their successors. . . . It is not names but powers that we deal with. Our plan is to take the most creative and dominant work of a period and describe it as the chief affair. (*Epochs* xxxvi)

According to Fenollosa, the non-linear historical pattern was the distinguished feature of Chinese poetry. In “The Chinese Character as a Medium for Poetry,” Fenollosa stated that “[o]ne superiority of verbal poetry as an art rests in its getting back to the fundamental reality of time” (Fenollosa, “Characters” 45). Inherited Fenollosa’s view about Chinese characters and Chinese poetics, this historical pattern also influenced Pound’s translation and poetics.

### 3.2.1 Fusion of Horizons and Pound’s Translation

Poetry translation is a complicated process with the involvement of two or more cultures, agents and languages. Moreover, the historical distance between the author and the reader is always a concern for the translator. When reflecting on the problems of transposing writing from one age into another, Nietzsche criticized the way in which some translators “had no sympathy for the antiquarian inquisitiveness
that precedes the historical sense” (qtd. in Douglas 262), that is, how they refashioned the past for readers in the present. What Nietzsche advocated was the preservation of the tradition, noting that this presents translators with the most difficult task of all:

*Translations.* – The degree of the historical sense of any age may be inferred from the manner in which this age makes translations and tries to absorb former ages and books. In the age of Corneille and even of the Revolution, the French took possession of Roman antiquity in a way for which we would no longer have courage enough – thanks to our more highly developed historical sense. And Roman antiquity itself . . . How they translated things into the Roman present! How deliberately and recklessly they brushed the dust off the wings of the butterfly that is called moment! (qtd. in Douglas 262)

What Nietzsche supported is “to essentialize the past”, but “in his complaint about the inadequacy of some translations he touches upon the fundamental question that underpins all translations from all cultures and all ages: whether to translate in such a way that the reader is taken towards the text, or conversely, whether to bring the text to the reader” (Bassnett, *Translation* 84).

In the twentieth century, this dilemma found a solution in hermeneutics. For Gadamer, it was vitally important to recognize that “the hermeneutical phenomenon encompasses both the alien that we strive to understand and the familiar world that we already understand” (Linge xii). Thus, understanding is “an event in which we are implicated but which we do not dominate; it is something that happens to us. We never come to cognitive situations empty but carry with us a whole world of familiar beliefs and expectations. The hermeneutic phenomenon encompasses both the alien world we suddenly encounter and the familiar one we carry” (Godzich xi).
The attitude that understanding is historically affected also influenced Gadamer’s opinion of translation. In “Classical and Philosophical Hermeneutics,” Gadamer explained that:

We find even in the earliest Greek usage of the words *hermēneia* and *hermēneuein* a certain ambiguity. Hermes was the messenger of the gods who brought the messages of the gods to human beings. As he is depicted in Homer, Hermes literally repeats the same words that the gods had told him to tell a human person. But often, especially in ordinary usage, the business of the *hermēneús* [interpreter] was more precisely that of translating something foreign or unintelligible into the language everybody speaks and understands. The business of translating therefore always has a certain ‘freedom.’ It assumes a full understanding of the foreign language, but still more an understanding of the true sense of what is meant in the specific expression in the target language. Any interpreter who wants to be intelligible must bring what is meant into linguistic expression once again. What hermeneutics accomplishes, then, is this bringing of something out of one world and into another, out of the world of the gods and into that of humans, or out of the world of a foreign language into the world of one’s own language. (29)

As Robert Holub summarizes:

To understand a text in Heidegger’s sense does not involve ferreting out some meaning placed there by the author, but rather the unfolding of the possibility of Being indicated by the text. And interpretation does not entail imposing a ‘signification’ on a text or placing a value on it,
but clarifying the involvement that is disclosed by the text in our always prior understanding of the world. (262-63)

Due to the gap between the past and the present, the task of interpreter and translator is “bridging the gap between the familiar world in which we stand and the strange meaning that resists assimilation into the horizons of our world” (Linge xii).

In order to elucidate his attitude, Gadamer put forward a new concept – horizon, and defined it in *Truth and Method* as follows:

Every finite present has its limitations. We define the concept of “situation” by saying that it represents a standpoint that limits the possibility of vision. Hence essential to the concept of situation is the concept of ‘horizon’. The horizon is the range of vision that includes everything that can be seen from a particular standpoint. . . . A person who has no horizon does not see far enough and hence over-values what is nearest to him. On the other hand, “to have a horizon” means not being limited to what is nearby but being able to see beyond it. . . . Similarly, working out the hermeneutical situation means acquiring the right horizon of inquiry for the questions evoked by the encounter with tradition. (*Truth* 313)

In order to achieve the ideal understanding, Gadamer thought “fusion of horizons” was the best way. It is impossible for the interpreter to objectively interpret history because his interpretation of the past always includes his understanding of the present conditions. Fusion of horizons means that the present horizon can enlarge to encompass the past horizon because the interpreter’s horizon is not static but dynamic and open. Thus emerges a broader new horizon. The process of fusion of horizons is as follows:
The familiar horizons of the interpreter’s world, though perhaps more difficult to grasp thematically, are as integral a part of the event of understanding as are the explicit procedures by which he assimilates the alien object. Such horizons constitute the interpreter’s own immediate participation in traditions that are not themselves the object of understanding but the condition of its occurrence. Yet, this *reflexive* dimension of understanding has been all but completely ignored by the “science of hermeneutics” during the last century. The result has been a distorted and one-sided picture of understanding and our relationship to tradition. (Linge xii)

Thus, fusion of horizons denies the authority of the author and supported the openness of the text. Gadamer’s belief that a text means what the author means can find its earliest and most decisive support from Eliot and Pound whose proposition that “textual meaning is independent of the author’s control was associated with the literary doctrine that the best poetry is impersonal, objective, and autonomous; that it leads an afterlife of its own, totally cut off from the life of its author” (Hirsch 1).

In early 1915, Pound, after receiving Fenollosa’s manuscripts, began to campaign for an imminent ‘renaissance’ in *Poetry* and *The New Age*. In the series “Affirmations,” Pound wrote:

> Ernest Fenollosa’s finds in China and Japan, his intimate personal knowledge, are no less potent than Crisolora’s manuscripts. China is no less stimulating than Greece, even if Fenollosa had not had insight. . . . these new masses of unexplored arts and facts are pouring into the vortex of London. They cannot help bringing about changes as great as the Renaissance changes, even if we set ourselves blindly against it. As it is, there is life in the fusion. The complete man must have more
interest in things which are in seed and dynamic than in things which are dead, dying, static. (“Affirmations VI” 140; the author’s underlining for emphasis)

Pound’s statements “life in the fusion” is similar with Gadamer’s “fusion of horizon.” As ancient Chinese and Japanese arts met with modern Western cultures, what is Pound’s way to surpass temporal hurdles?

3.2.2 Nature and Image

When exploring how Pound incorporated the past with the present, Bornstein indicates that Pound’s method to achieve “life in the fusion” is his “ideogrammic conception of literary history” (Bornstein xii). Pound’s ideogrammic method, inherited from Fenollosa, emphasized the role of nature as the eternal force to bridge the past and the present.

Different from alphabetic words, Fenollosa stated that “[i]n reading Chinese we do not seem to be juggling mental counters, but to be watching things work out their own fate. . . . a large number of the primitive Chinese characters, even the so-called radicals, are shorthand pictures of actions or processes” (“Characters” 45-46). This statement is similar to iconicity, that is, “[a] natural resemblance or analogy of form between a word (the signifier) and the object it refers to (the signified)” (Brogan 655). Iconicity originated from the semiotics of C. S. Peirce and it emphasizes how every sign mediates between its referent and a meaning. The relation among signifier, signified, and meaning is triangular as revealed in the following diagram:
Iconology is the interdisciplinary study of imagery and a historical and theoretical inquiry into the nature of imagery with special emphasis on the difference (as well as the similarity) between iconic and verbal representation. According to iconology, images and words, despite their easy conflation in phrases like “poetic imagery” or “verbal icon,” carry with them a history of radical differentiation, articulated in oppositions such as nature and convention, space and time, the eye and the ear – what Ranicière had called “the distribution of the sensible” (7).

In Chinese literary discourse, YiXiàng (意象, “image”) is a concept composed of two Chinese characters – the first one Yi (意, “idea”) and the latter Xiàng (象, “symbol”). In Chinese culture, Xiàng can be dated back to Yi Jing, or Book of Changes, a classic masterpiece which appeared in the Western Zhou Dynasty (1046BC – 771BC). In Chapter Xìcí (系辞), a separate chapter for hexagram explanation, Confucius wrote:

The Master23 said, “Writing cannot fully express what is conveyed by speech; speech cannot fully express ideas [yì 意]. Does this mean it is not possible to know the sages’ ideas fully?”

The Master said [in response to his own question], “The sages developed images [xiàng 象] in their attempts to express ideas [yì 意] fully, arranged the hexagrams to encompass fully the myriad forms of human deeds, and appended words and phrases to the hexagrams to
express fully what they wanted to convey. . . (Cheung, *Anthology* 32-33; the author’s underlining for emphasis) 24

According to *Book of Changes*, the appearance of *Xiàng* was in the service of an idea because the word was incapable of expressing ideas accurately and exhaustively. Therefore, “developing images to express ideas,” that is, choosing natural symbols to explain abstract rules, was the ancient Chinese intellects’ way to communicate their observation of universal mysteries to the public.

\[ Yi \text{ (concept)} \]
\[ / \]
\[ Xiàng \text{ (symbol)} \]

Daoism and Confucianism, major schools of Chinese philosophy, inherited this positivist linguistic method and developed this approach into theory. Laozi, a Chinese philosophic master, acknowledged the limitation of language in communication and supported the application of *Xiàng* (image) to explain *Dao*. *Dao*, the “mysteries of all mysteries,” refers to the ultimate rule dictating every activity in the universe. In his masterpiece *Dao De Jing*, Laozi cited several instances to illustrate why *Dao*, the abstract concept, can be explicated by image:

As a thing the way is
Shadowy, indistinct.
Indistinct and shadowy,
Yet within it is an image;
Shadowy and indistinct,
Yet within it is a substance.
Dim and dark,
Yet within it is an essence.
This essence is quite genuine
And within it is something that can be tested. (Lau, *Tao* 26; the author’s underlining for emphasis) 25

Because *Dao* is fuzzy and murky, this abstract rule denies direct linguistic conveyance to others. But the master can still explain *Dao* by metaphorizing natural symbols so that the public can get a glimpse of *Dao*. This is the fundamental linguistic theory in Chinese philosophy. In other words, due to the incapability of word, image is the best way to convey meaning. In traditional Chinese literary theories, *Xiàng*, together with *Yán* (言, “word”) and *Yì* (意, “idea”), was in a triangular relationship. The *Yì-Xiàng-Yán* triangular relationship can be exhibited in the following diagram:

```
     Xiàng (symbol)
     /    \
   /      \
 Yi (concept)  Yán (referent)
```

Wang Bi, in his interpretation of *Dao De Jing*, clarified the interdependent relationship of the three concepts and emphasized the intermediary role of *Xiàng* in communication in the “Clarifying the Images” (*Míng Xiàng* 明象) section of his “General Remarks on the *Changes of the Zhou*”:

Images [xiàng 象] are the means to express ideas [yì 意]. Words [yan 言] are the means to clarify [ming 明] the images. To yield up ideas completely, there is nothing better than images, and to yield up the meaning of the images, there is nothing better than words. The words are generated by the images, thus one can ponder the words and so
observe what the images are. The images are generated by ideas [yi 意],
thus one can ponder the images and so observe what the ideas are. The
ideas are yielded up completely [jin 尽] by the images, and the images
are made explicit [zhu 著] by the words. (Lynn 31-32)\textsuperscript{26}

Moreover, Wang Bi added “Since words are the means to explain images, once
one gets the images, he forgets the words, and, since images are the means to allow us
to concentrate on ideas, once one gets the ideas, he forgets the images”.\textsuperscript{27} To elucidate
this relation, Wang Bi used a metaphor for explanation:

Similarly, “the rabbit snare exists for the sake of the rabbit; once
one gets the rabbit, he forgets the snare. And the fish trap exists for the
sake of fish; once one gets the fish, he forgets the trap.” If this is so,
then the words are snares for the images, and the images are traps for
ideas. . . . someone who stays fixed on the words will not be one to get
the images, and someone who stays fixed on the images will not be one
to get the ideas. The images are generated by the ideas, but if one stays
fixed on the images themselves, then what he stays fixed on will not be
images as we mean them here. . . .

This is why anything that corresponds analogously [chulei 触类] to
an idea can serve as its image, and any concept that fits [heyi 合义] with
an idea can serve as corrobation of its nature [zheng 征]. (Lynn 31-32)\textsuperscript{28}

Gradually, Xiàng (symbol) enters into Chinese literary discourse. In The
Literary Mind and the Carving of Dragons, the Chinese poetry criticism classic, Liu
Xie combined the two Chinese characters Yi (意 idea) and Xiàng (象 symbol) together
for the first time and stated its importance in Chapter XXVI titled “Spiritual Thought
or Imagination”:
For this reason, vacancy and tranquillity are important in the development of literary thinking . . . It is only then that he commissions the “mysterious butcher” [who dwells within him] to write in accord with musical patterns; and it is then that he sets the incomparably brilliant “master wheelwright” [who dwells within him] to wield the ax in harmony with his intuitive insight. This, in short, is the first step in the art of writing, and the main principle in the planning of a literary piece. (X. Liu 155) 29

Thereafter, YìXiàng (意象, “image”) became an important terminology in Chinese literature and finally attracted the attention of western sinologists such as Ernest Fenollosa. From the philosophic perspective, YìXiàng represents essentially the harmony of man and heaven: through image and natural symbols, people can communicate with heaven which is the ultimate ruler in the universe in traditional Chinese philosophy. For communication, nature rather than convention is the appliance Chinese poets adopted to convey their emotion to readers. No matter when and where their readers are, Chinese poets believe that this method can overcome geographic and temporal limitations and the reader can get to know their situations and feelings through image.

Pound’s image also shares some similarities with YìXiàng. As Pound put it, in sharp opposition to the Yeats/Symons line: “I believe that the proper and perfect symbol is the natural object … so that a sense, and the poetic quality of the passage, is not lost to those who do not understand the symbol as such, to whom, for instance, a hawk is a hawk” (LE 9).

Clearly, what differentiate Pound’s poetics from symbolism are their attitudes toward nature. As Longenbach comments, “Pound based his historicism on the belief
in a transhistorical spirit that unites all individuals” (31). To Pound, nature is the “transhistorical spirit” (Longenbach 31).

3.2.3 Vorticism and Cyclical Historicism

When summarizing historicism, Mautner categorizes two strands: one strand stresses the assumption that the course of history is governed by general laws and knowledge of these makes it possible to predict the future of a society, of Western civilization, etc. (Mautner 250). Views of this kind can be found in Hegel, Comte, Spencer and Marx. Another strand emphasizes “the uniqueness of individuals, events, and cultural phenomena, etc. in opposition to what is seen as a distortingly abstract rationalist search for timeless truths about man and history” (Mautner 250). The latter strand is represented by “Existential historicism,” a concept in Fredric Jameson’s essay “Marxism and Historicism” in 1979. Jameson explained the term as follows:

existential historicism does not involve the construction of this or that linear or evolutionary or genetic history, but rather designates something like a transhistorical event: the experience, rather, by which historicity as such is manifested, by means of the contact between the history’s mind in the present and a given synchronic cultural complex from the past. . . . For existential historicism . . . the experience of history is a contact between an individual subject in the present and a cultural object in the past. (Jameson 50-53)

Pound’s emphasis on history as an experience, rather than an entity in itself, marks Pound out as part of the early twentieth-century move towards “existential historicism” (Longenbach 13). Pound’s inclination toward existential historicism is related to his cherishing of the diversity of each person’s experience. In the period 1917-1918, Pound sought to establish his vision of a culture that would respect “the
peripheries of the individual” (Instigations 108). Pound was also attentive to the artist’s difference: “[t]he serious artist is usually, or is often as far from the Ægrum vulgus as is the serious scientist” (LE 47). “Artists,” he wrote, “are the antennae of the race” (LE 58). Moreover, Pound extended Paterian virtù to underscore the active, transformative power of the poetic self required to bring out the quidditas of things in themselves. Poundian virtù is, in James Longenbach’s words, a name for “the essence of individuality” (57). To explain virtù, Pound added: “[t]his virtue is not ‘a point of view’, nor an ‘attitude toward life’, nor is it the mental calibre of ‘a way of thinking,’ but something more substantial which influences all these” (SP 28).

The soul of each man is compounded of all the elements of the cosmos of souls, but in each soul there is some one element which predominates, which is in some particular and intense way the quality of virtù of the individual; in no two souls is this the same. It is by reason of this virtù that a given work persists. It is by reason of this virtù that we have one Catullus, one Villon. . . . (SP 28)

As for virtù in poetry, Eliot elucidated Pound’s essential core that, “[w]e shall often find that not only the best, but the most individual parts of his [a poet’s] work may be those in which the dead poets, his ancestors, assert their immortality most vigorously” (“Tradition” 37).

In the 1910s, Pound, with H.D., Ford Madox Ford and Richard Aldington, launched Imagism. From the start, Imagism aimed at rooting out and cutting away “superfluous words” (LE 4), “useless verbiage” (SL 267), and even “descriptive” (LE 6) language (“no excessive use of adjectives” (SL 11)) in pursuit of a hardness and clarity that they felt had been replaced by a “doughy mess of third hand Keats, Wordsworth… half-melted, lumpy” (LE 205). In his letter to Harriet Monroe in January 1915, Pound wrote that “Objectivity and again objectivity, and expression: no hindside-before-ness,
no straddled adjectives (as “addled mosses dank”), no Tennysonianess of speech; nothing – nothing that you couldn’t, in some circumstance, in the stress of some emotion, actually say” (SL 49).

Pound’s involvement with Imagist poetics only lasted for two years from 1913 to 1915. In 1915, he edited Des Imagistes (1915), an anthology of Imagist containing the works of H.D., Aldington, Yeats and others. After that, he left the Imagist group and became the foreign editor of the magazine The Little Review. Later, with Wyndham Lewis, Pound turned to Vorticism which laid more emphasis on intensity.

On the cover of the first issue of Blast in 1914 was the image of a cone with a straight line running through its centre. Later, this object became the symbol of the Vorticists’ new movement. As Douglas Goldring put it:

> The meaning of the Vortex and Vorticism as propounded by Lewis, was simplicity itself. “You think at once of a whirlpool”, he [Wyndham Lewis] explained. “At the heart of the whirlpool is a great silent place where all the energy is concentrated. And there, at the point of concentration, is the Vorticist.” (qtd. in Williams 160)

Vorticism emphasized intensity. According to Pound, “[v]orticism is an intensive art. I mean by this, that one is concerned with the relative intensity, or relative significance of different sorts of expression” (EW 287). In “Vorticism” published in the first Blast, Pound put the fundamental tenet of Vorticism as follows:

> Every concept, every emotion presents itself to the vivid consciousness in some primary form. It belongs to the art of this form. If sound, to music; if formed words, to literature; the image, to poetry; form, to design; colour in position, to painting; form or design in three planes, to sculpture; movement, to the dance or to the rhythm of music or verses. (EW 278)
Emphasizing intensity, Pound summarized that "[t]he 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" (EW 289). In Pound’s understanding, the vortex is "the point of maximum energy" and "the [V]orticist relied on the ‘primary pigment,’ and on that alone" (EW 278).

3.3 Cathay and Its Canonization

Published in 1915 in London, *Cathay* immediately attracted the attention of Modernist poets. According to George Steiner, *Cathay* "altered the feel of the language [English] and set the pattern of cadence for modern verse" (After 532). Due to its simplicity, conciseness and elegance, it was generally recognized as a Modernist masterpiece. Because of its canonical status and enormous impact, *Cathay* provides an ideal case to examine the relationship between translation and world literature.

3.3.1 Translation and Canonization

In *The Western Canon* (1994), Harold Bloom identifies “strangeness” (3) as the greatness of canonical works: “a mode of originality that either cannot be assimilated, or that so assimilates us that we cease to see it as strange” (3). As for Pound’s strangeness, it is best revealed in W. B. Yeats’s criticism of the *Cantos* in the Preface of his *Oxford Book of Modern Verse*:

I discover at present merely exquisite or grotesque fragments. He hopes to give the impression that all is living, that there are no edges, no convexities, nothing to check the flow.

When I consider his work as a whole I find more style . . . more deliberate nobility and the means to convey it than in any contemporary poet known to me, but it is constantly interrupted, broken, twisted into
nothing by its direct opposite, nervous obsession, nightmare, stammering confusion. . . . Style and its opposite can alternate, but form must be full, sphere-like, single. . . . Even where the style is sustained throughout one gets an impression, especially when he is writing in vers libre, that he has not got all the wine. . . . (xxiv-xxvi)

This strangeness, however, was what Eliot appreciated. In What Is a Classic?, Eliot stated a mature literature has a historical trajectory behind it, the history of “an ordered though unconscious progress of a language to realize its own potentialities within its own limitations” (11). “[A] mature mind” (Eliot, Classic 10) must be steeped in the history of its living language and magisterial in its critical sweep of the past, present, and future. Accruing from a consciousness of history, then he will develop to a mature poet. In Eliot’s sense, canon is closely related to history. To be more specific, the canon implies “continuity with the past or a perpetuation of tradition” (Mukherjee 31) and canonicity is a formation of a corpus, the congealing of the “literary Art of Memory” (17), as Bloom terms it.

As for the canonization of Cathay, it is also related to Pound’s creativity and historicism. In “A Note on Ezra Pound” published in To-day in September 1918, Eliot stated “[t]he point is to come to conclusions respecting the place of his work as a whole in contemporary literature” (3). Eliot maintained that part of Pound’s importance lay in his actual achievements, that is, in having “made masterpieces, some of translation, some of re-creation” (“A Note” 4). Behind these masterpieces, it was his historical sense, his perception “of what they have that we want” (Eliot, “A Note” 4) that made Pound’s work so important for Modernism.

In 1918, three years after the publication of Cathay, Pound’s two instalments of a short essay entitled “Chinese Poetry” appeared in the little magazine To-day. For the first time since he had received Fenollosa’s notebooks, he expressed his opinions about
translating classical Chinese poetry: “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” (EW 297).

Pound’s opinion about the characteristics of Chinese poetry is echoed by Arthur Waley (1889-1966), English translator and sinologist. When Waley recalled the scenery of two young girls asking him to sign his One Hundred and Seventy Chinese Poems in 1940, he summarized that “it [Chinese poetry] mainly deals with the concrete and particular, with things one can touch and see – a beautiful tree or lovely person – and not with abstract conceptions such as Beauty and Love” (“Introduction” 135-36). Due to Plato’s tradition that “the general is, in some mysterious way, truer and nobler than the particular,” ordinary people generally supposed poetry as “special and difficult” (“Introduction” 135). The strangeness of Chinese poetry was successfully transferred to the reader in Pound’s and Waley’s translations. As a result, the features of vividness and concreteness were canonized as western Modernist poetics.

In his translation, Pound seized upon the characteristics of vividness and concreteness and produced a strange effect. But he successfully attracted the reader’s attention and made Cathay a successful translation. Ford Madox Ford (1873-1939), an influential Imagist poet, outwardly expressed his support for Cathay in his review “From China to Peru” published in The Outlook (19 June, 1915). “[I]f there are original verses,” Ford said, “then Mr. Pound is the greatest poet of this day. . .” (qtd. in Erkkila 63). Ford’s saying was a reference apparently to complaints that the poems contained more of Pound than of the Chinese originals. Discarding such translation assessment criteria as faithfulness, equivalence and accuracy, Ford regarded Cathay as aesthetics: “The poems in Cathay are things of a supreme beauty. What poetry should be, that they are” (qtd. in Erkkila 63). Actually, what contributed to the beauty of
Chapter Three Pound’s Historicism and *Cathay*

*Cathay* are its vividness, simplicity and conciseness – these Imagist poetic credos Ford also agreed with. Thus, even without any knowledge about Chinese poetry, Ford accurately pointed out that “this [*Cathay*] is much the best work he [Pound] has yet done, for, however closely he may have followed his originals – and of that most of us have no means whatever of judging – there is certainly a good deal of Mr. Pound in this little volume” (qtd. in Erkkila 64).

Hugh Kenner, Poundian scholar, argued that the real achievements of *Cathay* “lay not on the frontier of comparative poetics, but securely within the effort, then going forward in London, to rethink the nature of an English poem” (*Era* 199). Apart from Pound’s original poetic language, Kenner explained that it was Pound’s poetics in *Cathay* that promoted its canonization:

> It consisted in maximizing three criteria at once, criteria hitherto developed separately: the *vers-libre* principle, that the single line is the unit of composition; the Imagist principle, that a poem may build its effects out of things it sets before the mind’s eye by naming them; and the lyrical principle, that words or names, being ordered in time, are bound together and recalled into each other’s presence by recurrent sounds. (*Era* 199)

Pound’s *Cathay* also received praise from T. S. Eliot who declared in “Ezra Pound: His Metric and Poetry” that *Cathay* should be categorized as Pound’s original works. In comparison with Japanese Noh plays in Fenollosa’s notebooks, “*Cathay* will, I believe, rank with the “Seafarer” in the future among Mr. Pound’s original work; the Noh will rank among his translations. It is rather a dessert after *Cathay*” (181). Moreover, Eliot directly pointed out that his categorization of *Cathay* as literary creation was due to Pound’s innovation in the aspect of poetic language:
It is easy to say that the language of *Cathay* is due to the Chinese. If one looks carefully at (1) Pound’s other verse, (2) other people’s translations from the Chinese (e.g., Giles’s), it is evident that this is not the case. The language was ready for the Chinese poetry. . . . There are, however, passages which, as Pound has handled them, are different both from the Chinese and from anything existent in English. (180-81)

What did Eliot mean that “the language was ready for the Chinese poetry”? This is related to historicism and Ford Madox Ford’s analysis partly answers the question. “In a sense they [*Cathay*] only back up a theory and practice of poetry that is already old – the theory that poetry consists in so rendering concrete objects that the emotions produced by the objects shall arise in the reader – and not in writing about the emotions themselves” (qtd. in Erkkila 63). In other words, even though the poet and the reader were in different periods, the natural objects, acting as the transhistorical force, will arouse similar emotions.

To these Modernists, image and concretely rendering emotion to the reader is the way to cross the temporal gap and bring the reader to the poets’ world. As time goes on, natural signs are the bridge to connect the past and the present.

### 3.3.2 *Cathay*: Emotion Crossing Temporalities

“Translation in *Cathay* resuscitates a culture foreign in time and place for most English and American readers. . . .” (Gibson 4). In this section, I will compare Pound’s translation and other translators’ versions so as to illustrate how Pound overcome temporalities.

In Pound’s work, the difference between Imagism and symbolism is seldom rendered in more detail than in the essay “Vorticism”:
Imagism is not symbolism. The symbolists dealt in “association,” that is, in a sort of allusion, almost of allegory. They degraded the symbol to the status of a word. They made it a form of metonymy. One can be grossly “symbolic,” for example, by using the term “cross” to mean “trial.” The symbolist’s symbols have a fixed value, like numbers in arithmetic, like 1, 2, and 7. The imagist’s images have a variable significance, like the signs $a$, $b$, and $x$ in algebra. (EW 281)

In other words, because symbol connects with the fixed association, it is impossible to overcome temporal limitations. As for image, “an intellectual and emotional complex in an instant of time” (LE 4), its dynamic and varied features endow it with the advantage of surpassing temporal limitation. “It is better,” Pound added, “to present one Image in a lifetime than to produce voluminous works” (LE 4).

In order to illustrate Pound’s point, I cite “The Jewel Stairs’ Grievance” as an example.

玉阶怨  The Jewel Stairs’ Grievance

玉阶生白露,  The jewelled steps are already quite white with dew,

夜久侵罗袜。  It is so late that the dew soaks my gauze stockings,

却下水晶帘,  And I let down the crystal curtain

玲珑望秋月。  And watch the moon through the clear autumn.

（李白）  By Rihaku (Cathay 13)

What is worth of attention is Pound’s note to his translation:

Jewel stairs, therefore a place. Grievance, therefore there is something to complain of. Gauze stockings, therefore a court lady, not a servant who complains. Clear autumn, therefore he has no excuse on account of
weather. Also she has come early, for the dew has not merely whitened
the stairs, but has soaked her stockings. The poem is especially prized
because she utters no direct reproach. (*Cathay* 13)

Pound’s note explains the implicit meaning contained in the Chinese source
text. Moreover, Pound illustrated the effect of each image. It is interesting to notice
that almost all these explanations are in the format of the mathematical equation.
Through this mathematic deduction, the fan acts as the vortex to connect every image
to intensify the poet’s sadness. As for the reason why Pound believed image was the
best choice to transfer emotion, he stated directly in his praise for Chinese poetry that:
“I have never found any occidental who could ‘make much’ of that poem at one
reading. Yet upon careful examination we find that everything is there, not merely by
‘suggestion’ but by a sort of mathematical process of reduction” (*EW* 298).

Before receiving Fenollosa’s manuscripts, Pound had adapted four Chinese
poems based on Herbert Giles’s version – “After Ch’u Yuan,” “Liu Ch’e,” “Fan-piece,
for Her Imperial Lord,” and “Ts’ai Chi’h” and published in his poetry anthology
*Lustra* (1914). “Fan-Piece, for Her Imperial Lord” (February 1914), a three-line
abstraction of Ban Jieyu’s “Song of Regret”, delineates Ban Jieyu, the favourite
concubine of the Han emperor Cheng (51BC – 7BC) and her lament over her
replacement by a young rival through an address to the fan.

《怨歌》                      Herbert Giles’s translation:
新裂齐纨素，                O fair white silk, fresh from the weaver’s loom,
皎洁如霜雪。                Clear as the frost, bright as the winter snow –
裁作合欢扇，                See! friendship fashions out of thee a fan,
团圆似明月。                Round as the round moon shines in heaven

128
Chapter Three Pound’s Historicism and *Cathay*

出入君怀袖，
动摇微风发。  
常恐秋节至，
凉飕夺炎热。  
弃捐箧笥中，
恩情中道绝。

At home, abroad, a close companion thou,
Stirring at every move the grateful gale.
And yet I fear, ah me! that autumn chills,
Cooling the dying summer’s torrid rage,
Will see thee laid neglected on the shelf,
All thought of bygone days, like them bygone. (101)

Compared with the original, Giles’s translation is faithful to the poet’s meaning. In his translation, even though each sentence closely renders the meaning of the original, the intensity of the poet’s emotion is not best revealed. Compare Pound’s version:

O FAN of white silk,
clear as frost on the grass-blade,
You also are laid aside. (*Lustra* 44)

At first glance, Pound’s translation is simpler and more concise than Giles’s version. In order to intensify the emotion, Pound made an effort to accommodate much information in the original into a simple description of the fan. Within only three short lines, Pound depicted vividly a white silk-made fan in an intensely elliptical form. Like an ecphrastic poem, Pound focused only on the discarded fan including its colour, its clearness and its discarded situation. Though short, Pound succeeded in arousing the readers’ sympathy with the solitary situation of the lady, losing her husband’s love and care. In summary, through the objective vortex – the fan, Pound simultaneously
overflow the subjective emotion, which presents “the fluid subject/object dynamics” (Froula 63).

In “Liu Ch’e,” it is also interesting to note Pound’s application of vortex. The original is listed alongside with Giles’s and Pound’s translations:

<table>
<thead>
<tr>
<th>圭房冷而寂寥。</th>
<th>Herbert Giles’s translation:</th>
<th>The sound of rustling silk is stilled,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pound’s translation: Liu Ch’e</td>
<td>THE rustling of the silk is discontinued,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>With dust the marble courtyard filled;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dust drifts over the court-yard,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No footfalls echo on the floor,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>There is no sound of foot-fall, and the leaves</td>
</tr>
<tr>
<td>落叶依于重扃。</td>
<td>Fallen leaves in heaps block up the door...</td>
<td>Scurry into heaps and lie still,</td>
</tr>
<tr>
<td></td>
<td>For she, my pride, my lovely one, is lost,</td>
<td>And she the rejoicer of the heart is beneath them:</td>
</tr>
<tr>
<td></td>
<td>And I am left, in hopeless anguish tossed.</td>
<td>A wet leaf that clings to the threshold.</td>
</tr>
</tbody>
</table>

“Liu Che” is also Pound’s adaptation from Giles. In the original, the antagonist appeared only once in the title while the whole stanza describes the objective surroundings: the empty room once lived in by his lover, the dusted courtyard and a heap of fallen leaves. Leaf is the image mentioned in the second line of the original while in Pound’s version a special attention was laid on this image. In comparison with Giles’s version, Pound added the image of a leaf in the last line so as to fuse the reader’s life with the poet’s emotion. In this short poem, Pound compared the emperor’s lonely situation to the fallen leaves gathered at the room’s door by autumn wind to arouse the reader’s feeling of sorrow and sadness. Moreover, in Pound’s version, a plethora of details were described to intensify the emotion in the original to the reader: “silk” denotes to the high social status of the room’s occupier; a heap of leaves gathering outside implies that the room had been empty for a while. The room’s emptiness resembled the emperor’s feeling – with his love’s death, his heart became...
empty again. Even though the last line of the poem does not correspond to the original, 
the verb “cling” vividly presents the emperor’s sincere missing of his lover so that 
Pound successfully re-creates the atmosphere in the original through the vortex “leaf”.

Juxtaposition of image is also used to transfer the emotion in Pound’s translation. I will give two examples:

《古风五十九首其六》 South Folk in Cold Country
飞雪迷胡天。 Flying snow bewilders the barbarian heaven.

《古风五十九首其十四》 Lament of the Frontier Guard
荒城空大漠, Desolate castle, the sky, the wide desert.
边邑无遗堵, There is no wall left to this village.

The above two examples are the war poems Pound chose from Fenollosa’s script. The characteristic of Pound’s translation is that it resembles to the grammar of the original Chinese text. In the original, Chinese poets used several images to describe the difficulty and hardness of the war. The use of the adjective “surprised” is unusual in English because it is usually used to describe a person’s emotional status. But Pound insist on keeping the original Chinese tradition and used the method of juxtaposition of image to present the view of the war location and the sad emotion transferred to the reader.

The function of image to the transference of emotion is also evident in the poems describing the separation of friends.

《黄鹤楼送孟浩然之广陵》 Separation on the river Kiang
故人西辞黄鹤楼, Ko-jin goes west from ko-kaku-ro
The smoke-flowers are blurred over the river.

Over the river

His lone sail blots the far sky

And now I see only the river, the long Kiang, reaching heaven.

The author of original poem is Li Bai, a great Chinese poet in Tang dynasty and famous for his romanticism. This poem describes the separation of the poet with his friend and used the image of “smoke-flower,” “lone boat sailing afar,” and “blue sky” and “river”. In the original poem, Li Bai did not directly express his sadness about his friend’s leaving. In his translation, Pound transferred his feeling of loneliness through the images.

Mind like a floating wide cloud,
Sunset like the parting of old acquaintances.

The above translation is from a poem remembering his hometown and parents. In his translation, Pound made a mistake and translated it as a separation between friends. The beginning of the original poem uses two images – the cloud and the sunset, in order to express the poet’s nostalgia. Because of the separation, the poet’s mind is like a floating cloud without root. Moreover, the sunset is used to imply the time of their separation. In his translation, Pound used two metaphors to related the natural images with the parting scene. As Ming Xie summarizes,

Absolute metaphor for Pound was thus essentially free-floating, constrained neither by its own relationship with what lies outside and ultimately engenders it, nor by idiomatic links of rhetorical construction that may become internal to its own existence. The only binding
element in the absolute metaphor is then simply the intensity of the poet’s own emotion and its concomitant sense of rhythm. (29)

3.4 Conclusion

In this chapter, I discussed Pound’s cyclical historicism and his *Cathay* which is also a good case study to examine the relation between translation and world literature.

First, in comparison with nineteenth-century historicism, Pound and other Modernists adopted a cyclical pattern to arrange historical facts. This change from history as linear progress to non-linear order is a major change in the twentieth century as it also challenged traditional Western poetics. In Pound’s poetics, juxtaposition, image and vortex all are associated with his cyclical historicism.

Because of the change in historicism, Pound was capable of breaking the linearity of time and this made it possible to juxtapose the past with the present. In order to transplant the tradition to the present, he innovatively appropriated *YìXiàng* and applied it in his poetics. In the 1910s, Pound enthusiastically campaigned for Imagism and Vorticism. The symbol of Vorticism, a whirlpool, best represented his cyclical historicism.

The canonization of *Cathay* in English literary history provides an exemplary opportunity to examine the relationship of translation and world literature. Pound’s innovative style, including concrete and vivid presentation, intensifies emotion to arouse the reader’s sympathy. Thus, *Cathay* was generally praised as a Modernist masterpiece. Its success proves that translation can overcome temporal limitation to transfer the traditional essence and contribute to world literature.
4 Pound’s Translational Style: A Corpus-Assisted Study

The Analects, an anthology of Confucius’s sayings collected by his disciples, is a traditional Chinese philosophic masterpiece. During the early contact with the Orient, various Western sinologists had made efforts to translate this classical works. Among these pioneers, James Legge, Arthur Waley and Pound are representative nineteenth- and twentieth-century translators. Because of their contribution, Confucianism expanded its influence in the Western hemisphere and the connection between the West and the Orient increased.

In this chapter, I will apply the corpus methodology to explore Pound’s Confucian translational style. Due to their language fluency and cultural erudition, Legge’s and Waley’s translations are selected as a reference to compare with Pound’s version. In this corpus-assisted study, the three translators’ syntactic patterns and sentential structures will be analysed for the investigation of their stylistic characteristics. Incorporating computer and corpus to examine a series of syntactic and semantic phenomena, this empirical research method will provide a quantitative observation of Pound’s distinctive translational features.

4.1 Applying Corpus to Search for Translator’s Style

When establishing translation studies as an autonomous discipline, Holmes (1972) identifies it as an empirical discipline with two objectives: the first one is to describe the phenomena of translating and translation(s) and the other is to establish general principles which can explain and predict these translational phenomena (176). Holmes’s two disciplinary objectives encourage both epistemological and
methodological efforts in translation studies. Since the 1970s, a great number of translation scholars have contributed to the theoretical and methodological diversity. Especially in recent years, translation scholars’ interaction with adjacent disciplines puts impetus to this field with renewed theoretical and methodological frameworks. As a result, translation studies develops with strong momentum with inter-disciplinary, cross-disciplinary or even multi-disciplinary characterizations. Corpus-based translation studies, its appearance and development, is set against this background.

4.1.1 Translator’s Style

Though being an often discussed topic in literature, style is actually a slippery concept without a comprehensive definition. Its etymology is derived from its Latin form *stilus* meaning an ancient writing tool. Later, when applied by the Roman rhetoricians, style is associated with *elecutio* and listed second among the five aspects of rhetoric. According to Roman rhetoricians, the five items of rhetoric are invention, style, arrangement, delivery and memory. Moreover, they are in a linear model for the performance of the discourse’s rhetorical effect. In other words, after one generates arguments, he stylized arguments with rhetoric devices and figures of speech in respect of the four virtues of correctness, clarity, ornamentation and propriety. Clearly, style occupies an important place in this linear model.

According to Malmkjær and Carter, style is “a consistent occurrence in the text of certain items and structures, or types of items and structures, among those offered by the language as a whole” (510). To be more specific, certain items and structures are what stylistics aims to explore. Actually, the idea of associating style with syntax and semantics begins early in the Western tradition. In pre-Roman times, Aristotle included syntax as a virtue of style in his *Art of Rhetoric*. Moreover, he associated style with genre, declaring that the style’s suitability is determined by genre. Semantics
is also a central research topic of stylistics. In Leech’s definition, style is related with *parole*; that is, “it is selection from a total linguistic repertoire that constitutes a style” (Leech and Short 9). The author’s choice of linguistic patterns is considered as his deliberate behaviour in order to distinguish it from others.

In translation studies, style is of particular importance. When defining translation, Nida and Taber state that the aim of translation is “reproducing in the receptor language the closest natural equivalence of the source-language message, first in terms of meaning and secondly in term of style” (12). For literary translation, the significance of style stands out. As Boase-Beier claims, “literary translation is, in a very basic and important sense, the translation of style, because style conveys attitude and not just information, because style is the expression of the mind, and literature is a reflection of the mind” (112). Due to the role of the translator, style is considered as an inseparable part of the translated works because “it is impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one’s fingerprints on it” (Baker 244). In 2003, Malmkjær argued for “translational stylistics,” which is concerned with explaining why the translation of a given source text has been shaped in such a way as to mean what it does (“What” 39).

Corpus-assisted translation studies, an emerging new branch of translation studies, is applied extensively for the exploration of a translator’s style. In corpus-assisted translation studies, style in translation is understood as “preferred or recurring patterns of linguistic behaviour, rather than individual or one-off instances of intervention” (Baker 245). In 2003, she innovatively introduced corpus to examine translational stylistics. Following Baker, a number of large corpora are built recently to explore the inherent textual features and test stylistic items in terms of clear numeral statistics. The introduction of computational technique ensures the quantitative analysis of linguistic features and literary style, entailing the fast, exhaustive and
accurate exploration, Moreover, the easily retrievable electronic form of literary texts and its combination with the quantitative processing such as contextual concordance searches and frequency counts promise the relatively quick and little difficulty of stylistics researches. Thus Leech and Short termed the recent development in stylistics as the “corpus turn” (286).

4.1.2 Linguistic Features of Classical Chinese

As a traditional philosophic masterpiece, *The Analects* is written in Classical Chinese. Classical Chinese language, developed for more than thousands of years, its syntax and grammar is difficult and complex. One important feature is parataxis and hypotaxis in the aspect of syntax.

Hypotaxis (形和 xínghé) and parataxis (意合 yìhé) are concepts put forward by Wang Li, Chinese linguist, to explain the differences between Chinese and English. When comparing the ideographic language and the alphabetic one, it is noted that English is a hypotactic language, which places emphasis upon structural and syntactic cohesion, while Chinese, as a paratactic language, gives priority to meaning coherence in sentence planning. As a result, “form-oriented message-transfer mechanism” (Li 191) is popular in English. That is, English syntax takes the subject-predicate structure as its core and places emphasis upon formal structures without caring too much about what sentence element is employed to bear a specific piece of message. As for Chinese, however, “meaning-oriented message-transfer mechanism” (Li 194) works. To be more specific, the Chinese syntactic construction, rather than being confined to the subject-predicate structural form, is semantically based, with message-segments logically strung together like a bamboo. Moreover, the meaning-oriented message-transfer mechanism determines the comparatively loose structure in Chinese in contrast with the strictness of subject-predicate structure in English.
The identification of language features with national characteristics starts from Wilhelm von Humboldt’s *On Language* (1836). When analyzing world languages, Wilhelm von Humboldt (1767-1835), German philosopher, sharply pointed out that each language had its respective individuality which is correspondent with its national characteristics. According to Xiaolong Shen, parataxis in the Chinese language is due to the oneness of man and heaven while hypotaxis in the alphabetic language is related separation of subject and object in English philosophy.

Hypotaxis and parataxis result at several syntactic differences between Chinese and English. One of the syntactic characteristic of Chinese is the absence of subject. In Chinese, the topic-comment structure is usually adopted to organize sentential parts. Therefore, the subject is always omitted if the subject is the same because the topic part does not change. Moreover, conjunction, another important part of speech to denote relation, is always omitted for the purpose of conciseness. According to Wang, most Chinese compound sentences are paratactic-determined (L. Wang 6). In summary, compared to logic as the dominant determinant of sentential structure, Chinese is determined by meaning coherence.

Another significant characteristic of classical Chinese is the non-inflectional feature. This feature has aroused scholars’ interest for a long time. As recently as in the twentieth century, modern western scholars held a Euro-centric prejudice against the Chinese logographic writing system. Humboldt, a supporter of the superiority of alphabetic language, favored the inflecting kinds of language such as Sanscrit and underscored non-inflecting types of language as “being faulty, defective, imperfect, and full of misapprehensions and misconceptions when compared with the truly fruitful life-principle that is at work in Sanscrit” (xxv). The reasons why Humboldt felt Chinese the most imperfect are summarized by Hans Asrsleff in the introduction to *On Language*:
It is monosyllabic, even at best makes only the feeblest efforts at expressing grammatical features, and depends on word order to create the coherence of a sentence. It lacks imagination, is like mathematics in being purely designative and lexical, leaves the listener to figure out the structure of an utterance, and for all these as well as other reasons it is an inferior organ of thought and is consequently also blocked from progress. (xxvi)

Contrary to the alphabetic triumphalism, Pound appreciated the beauty of the Chinese scripts. As has been discussed in Chapter Two, Pound’s attitude was inherited from Fenollosa who had asserted in his essay:

the likeness of form between Chinese and English sentences renders translation from one to the other exceptionally easy. The genius of the two is much the same. Frequently it is possible by omitting English particles to make a literal word-for-word translation which will be not only intelligible in English, but even the strongest and most poetical English. Here, however, one must follow closely what is said, not merely what is abstractly meant. (Fenollosa, “Characters” 50)

Fenollosa and Pound were not alone in support of Chinese syntax. Arthur Waley, in The Book of Songs, also remarked that,

Probably the fact that most contributes to the ease with which it is possible to turn the songs into a comprehensible English form, is the close relationship between the two languages. . . . I merely mean that in many of its essentials early Chinese stands very close to English and to Germanic in general. The word order is practically the same; whereas the word order of, for example, Japanese, is almost the opposite of ours. (344)
Apart from the word order, Pound also emphasized the pictographic peculiarity of Chinese characters, which has been discussed in Chapter Two. In an essay on Chinese characters, Pound advanced that “the Chinese method follows natural suggestion” (Fenollosa, “Characters” 45) since the Chinese character is not arbitrary symbols; instead “[i]t is based upon a vivid shorthand picture of the operations of nature” (Fenollosa, “Characters” 45). Legge also echoed Pound, that: “In the study of a Chinese book there is not so much an interpretation of the characters employed by the writer as a participation of his thoughts; – there is the seeing of mind to mind” (“Preface” xv).

As for syntax, “Fenollosa’s speculation about the verbal vitality and transitivity embodied in the strong verb and dynamic syntactical structure forms an integral part of his theory of the Chinese character” (M. Xie 135). Moreover, “Pound tried to appropriate and further elaborate Fenollosa’s insights about the compositional principle of the Chinese ideogram while discarding what Fenollosa himself must have considered as more central and fundamental: the notion of sentential transitivity and transformation” (M. Xie 136). Donald Davie has asserted that:

Pound has shown himself far more interested in Fenollosa’s observations on the structure of words than in what he says about the structure of sentences. In Fenollosa’s treatise these two bodies of reflections hang together, but it is possible, if one considers one without the other, to make them thrust against each other. Hence it comes about that Pound, who has done so much to dislocate and disrupt syntax in poetry, has been able, in doing so, to appeal to Fenollosa’s authority. (40)

Based on the above discussed Chinese syntactic features and Pound’s appreciation of the pictographic characteristic in Chinese written characters, in this
chapter, Pound’s syntactic and semantic features will be examined in detail.

4.1.3 Compilation of Parallel Corpus of *The Analects*

In order to analyze Pound’s translational style, I compile the parallel corpus of *The Analects* which consists of the original Chinese text and the three versions by Ezra Pound, Arthur Waley and James Legge. My choice of the parallel structure is due to its advantage in comparing between the source text and the target text. The size of the corpus is totalized with 100,000 words approximately.

![Diagram of Parallel Corpus of The Analects](image)

**Figure 1.** Parallel Corpus of *The Analects*

In this parallel corpus, James Legge and Arthur Waley are chosen as reference texts. The choice is based on three factors: their authoritative status and the publication time. Legge and Waley are both famous translators and their translations are recognized as authoritative versions for successive translators. In the preface to their translation *The Analects of Confucius*, Ames and Rosemont acknowledge that Legge and Waley are the authority “with whom we have ventured to disagree only with trepidation” (xv). Apart from his authoritative stature, Legge is chosen as reference
corpus because of the Victorian background. Legge’s translation was published in 1861 while Waley’s and Pound’s versions were in the middle of the 20\textsuperscript{th} century. Legge, a Victorian sinologist and Pound, a Modernist pioneer, their differences in linguistic choice will shed light through this comparison.

James Legge (1815-1897), Scottish Christian missionary, translator and sinologist, started his translation career during his Christian missionary period in China. In 1839, Legge was appointed to missionary Christianity work in Malacca by the London Church. Later, he came to Hong Kong in 1843 as the headmaster of Ying Hua College which was later known as Hong Kong Chinese University. In his missionary period, Legge realized the dominant status of Confucianism in Chinese ideology at that time and began to learn Chinese in order to understand Chinese morality, ethics and philosophy. After mastering Chinese, Legge translated Confucian masterpieces in order to promote other missionaries’ and the Western world’s understanding about Chinese culture. From 1961 onwards, Legge translated a vast number of Chinese classics into English with the help of Wang Tao and Hong Rengan. His translations include *The Analects*, *Great Digest*, *Mild Learning*, *Mencius*, and Taoism masterpiece *Tao Te Ching*. Later, most of Legge’s translation was compiled into the five-volume *The Chinese Classic* and was first published in 1961 by University of Hong Kong.

Arther David Waley (1889-1966) was born in England and started his translation career when he had the opportunity to learn about Chinese arts in British Museum. During 1907-1910, Waley studied in King’s College, Cambridge University. Later, he stopped his study due to eye illness and worked in the Oriental Division of British Museum. This early contact with Oriental arts aroused his interest in Chinese and Japanese cultures. In 1929, Waley quit his job and began to concentrate on translating Oriental literature. Because of his life-long contribution to translation of
Chinese classics into English, Waley was a famous twentieth-century sinologist. During his career, Waley translated a number of Chinese classics including Chinese Tang poetry, Confucian classic *The Analects of Confucius* (1938), Taoism classics *The Way and its Power: A Study of the Tao Te Jing and its Place in Chinese Thought* (1934) and one of the four Chinese classical novels *Monkey* (1942). Moreover, he summarized his critical thinking on Chinese philosophy in his monograph *Three Ways of Thought in Ancient China* (1939).

During World War II, Pound began to translate Confucian works. Due to the impact of Confucianism on his life, Pound passionately advocated Confucianism in his later life. At the beginning, he translated *The Analects* to the Western world since he believed it was effective in the survival of those who suffered trauma and loss of families, and the fear of death. To Pound, Confucianism was a source of consolation and he intended to bring “Confucius formula up-to-date” (1936). As he claimed in a 1937 essay “Immediate Need of Confucius”, Confucianism help meet the “immediate need” (*SP* 89) for social change in the contemporary Western world. In an interview with Kōjirō Yoshikawa, a noted Japanese sinologist, Pound declared that “I am a Confucian” (130). Pound’s translations of Confucian works include *The Great Digest* (1947), *The Unwobbling Pivot* (1947) and *Confucian Analects* (1951).

**Table 1.** Pound’s, Waley’s and Legge’s Backgrounds

<table>
<thead>
<tr>
<th>Translator</th>
<th>Publish Year</th>
<th>Nationality</th>
<th>Holiday</th>
<th>Mother Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ezra Pound</td>
<td>1954</td>
<td>America</td>
<td>Poet, Literature Critic</td>
<td>English</td>
</tr>
<tr>
<td>Arthur Waley</td>
<td>1936</td>
<td>UK</td>
<td>Sinologist, Professor</td>
<td>English</td>
</tr>
<tr>
<td>James Legge</td>
<td>1861</td>
<td>UK</td>
<td>Missionary, Sinologist</td>
<td>English</td>
</tr>
</tbody>
</table>
4.1.4 Annotation Tools

In order to analyse the syntactic and structural features of the three translated versions, I undertake a comparison of the frequency of use of 15 different parts of speech in Pound, Waley and Legge. The three texts were all part-of-speech (POS) and semantically tagged by the “tag wizard” using the Wmatrix system (Rayson 2009). Wmatrix uses CLAWS (Garside 1987) as its POS tagger, and the UCREL Semantic Analysis System (USAS) as its semantic tagger (Archer et al. 2002). The following sample output from the system is taken from the beginning of the Pound text:

```
0000003 010 PPHS1  He           Z8m
0000003 020 VVD    said         Q2.1
0000003 030 NN1   Study         P1 X2.4 H2 Q1.2 C1
0000003 040 IW     with         Z5
0000003 050 AT     the           Z5
0000003 060 NNT2  seasons      T1.3
0000003 070 VVG    winging       E3-
0000003 080 RL     past          M6
0000003 090 VBZ    is            A3+ Z5
0000003 100 XX     not           Z6
0000003 110 DD1    this          M6 Z5 Z8
0000003 120 JJ     pleasant      O4.2+
```

The first two columns in each row refer simply to the positions of the words in the text. The third column is the POS tag (from the CLAWS 7 tagset), such as PPHS1 (3rd person singular subjective personal pronoun), VVD (past tense of lexical verb) and NN1 (singular common noun). If a smaller tag set corresponding to 17 broad grammatical categories is required, just the initial letter of each POS tag may be used, as all noun codes begin with an N, all verb codes being with a V, and so on. This smaller tag set will be used for the experiment comparing the frequency of each POS tag in Pound with that in Waley and Legge using the chi-squared test, described in Section 4.2.1.

The third column is the word itself and the fourth one is the USAS semantic code or codes assigned to each word. Z8m is the tag set referring to the pronoun “HE”. Q2.1 is terms relating to spoken communication. As for words having more than one
semantic tag, the rightmost one is the most common interpretation and it is taken as to the quantitative analysis of semantics. For example, the word “Study” has five semantic tags: P1 indicates “education in general,” X2.4 refers to “terms relating to investigation/examination,” H2 is “terms relating to parts of buildings,” Q1.2 is “paper documents and writing,” that is, “terms relating to written communication,” and C1 is “arts and crafts,” that is, “terms relating to artistic/creative activities”. Codes ending with a “+” is positive while codes with “−” have negative connotations.

4.2 Quantitative and Qualitative Analysis of Syntactic Features

Legge, Victorian sinologist, his translation is marked with characteristics of the Victorian period. In order to be faithful to the original text, Legge adopted long endnotes and added introduction for the reader to have a detailed and deep understanding of Confucianism. When comparing Legge’s and Waley’s style, Chinese Professor Zhongde Liu states that Legge’s translation style is a refinement since Legge favoured long and complicated sentences with detailed information while Waley emphasized plainness and easy readability (17). Professor Liu’s view receives the support from Girardot who states that,

It has long been recognized, for example, that, because they seem to follow the original text so closely, Legge’s translations are excellent schoolboy cribs for those studying classical Chinese. His translations clearly follow Chinese semantics and syntax closely, but they are not slavishly literal or “word by word” renditions. (357)

Pound’s translation is characterized by his creativity in terms of grammar and linguistic expression and Pound’s idiosyncrasy is contributed to “his increasing effort to reinterpret Confucian works” (Lan, Confucianism 5).
Without corpus, the previous explorations are based on the scholar’s intuition. Therefore, their comments are mostly subjective. One advantage of this parallel corpus analysis is to facilitate a quantitative analysis of the translator’s style. With the introduction of corpus analysis, I will compare Pound’s lexical preference with Legge’s and Waley’s versions so as to verify this intuitive comment.

4.2.1 Quantitative Analysis of Syntactic Features

First, I analyse the distribution of parts of speech in Pound’s and Legge’s translations.

Table 2. Occurrences of 15 different parts of speech in the Pound and Legge texts

<table>
<thead>
<tr>
<th>Part of speech</th>
<th>Pound Observed</th>
<th>Pound Expected</th>
<th>Legge Observed</th>
<th>Legge Expected</th>
<th>Row Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Article</td>
<td>1920</td>
<td>2145</td>
<td>2539</td>
<td>2314</td>
<td>4459</td>
</tr>
<tr>
<td>Conjunction</td>
<td>1405</td>
<td>1429</td>
<td>1566</td>
<td>1542</td>
<td>2971</td>
</tr>
<tr>
<td>Determiner</td>
<td>674</td>
<td>733</td>
<td>850</td>
<td>791</td>
<td>1524</td>
</tr>
<tr>
<td>Existential “there”</td>
<td>58</td>
<td>77</td>
<td>102</td>
<td>83</td>
<td>160</td>
</tr>
<tr>
<td>Genitive “”s”</td>
<td>134</td>
<td>66</td>
<td>4</td>
<td>72</td>
<td>138</td>
</tr>
<tr>
<td>Preposition</td>
<td>2422</td>
<td>2576</td>
<td>2934</td>
<td>2780</td>
<td>5356</td>
</tr>
<tr>
<td>Adjective</td>
<td>1653</td>
<td>1606</td>
<td>1686</td>
<td>1733</td>
<td>3339</td>
</tr>
<tr>
<td>Number or fraction</td>
<td>337</td>
<td>261</td>
<td>206</td>
<td>282</td>
<td>543</td>
</tr>
<tr>
<td>Noun</td>
<td>5921</td>
<td>5622</td>
<td>5766</td>
<td>6065</td>
<td>11687</td>
</tr>
<tr>
<td>Pronoun</td>
<td>2230</td>
<td>2201</td>
<td>2346</td>
<td>2375</td>
<td>4576</td>
</tr>
<tr>
<td>Adverb</td>
<td>1150</td>
<td>1078</td>
<td>1092</td>
<td>1164</td>
<td>2242</td>
</tr>
<tr>
<td>Infinitive marker “to”</td>
<td>427</td>
<td>469</td>
<td>547</td>
<td>505</td>
<td>974</td>
</tr>
<tr>
<td>Verb</td>
<td>6061</td>
<td>6083</td>
<td>6584</td>
<td>6562</td>
<td>12645</td>
</tr>
<tr>
<td>Negation</td>
<td>604</td>
<td>611</td>
<td>667</td>
<td>660</td>
<td>1271</td>
</tr>
<tr>
<td>Formulas, foreign words, interjections, letters</td>
<td>155</td>
<td>192</td>
<td>245</td>
<td>208</td>
<td>400</td>
</tr>
<tr>
<td>Column Total</td>
<td>25151</td>
<td>27134</td>
<td>52285</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In order to provide a statistical comparison, I proceed to calculate the expected value (E) for each cell. The expected value refers to the number of times we would see a particular phrase type in a particular text based on null hypothesis, that is, if there really were no relation between phrase type and translator. To gain the corresponding expected value, I use the following formula:

\[ E = \frac{\text{row}_\text{total} \times \text{column}_\text{total}}{\text{grand}_\text{total}} \]

For example, the row total for Article is 4459, since this is the total number of articles found in Pound and Legge. The column total for Pound’s translation is 25151, the total number of 15 POS in Pound’s version. The grand total, 52283, is the total number of POS found across both texts. Thus the expected value for articles in Pound is \( 4459 \times 25151/52283 = 2145 \).

To continue this comparison, the overall chi-squared value (denoted \( \chi^2 \)) is found using the formula

\[ \chi^2 = \sum \frac{(O - E)^2}{E} \]

Firstly, the chi-squared value of each cell is calculated by \( (O - E)^2/E \), using the values found in the table of observed and expected frequencies. Then, these contributions are added to produce an overall chi-squared value, which in this case is 323.641. For the chi-squared test, the required number of degrees of freedom is found by multiplying the number of rows minus 1 by the number of columns. Here the required degrees of freedom is \((15 - 1) \times (2 - 1) = 14\). Looking from left to right along the row for fourteen degrees of freedom in the table for values of \( \chi^2 \) in Appendix, I see that the last figure which is less than my \( \chi^2 \) value corresponds to a p value of 0.001, which is much less than the commonly-used cut-off point of 0.05. This means that
there seems to be a statistically significant discrepancy between Pound and Legge in terms of the use of part-of-speech.

Similarly, I proceed to conduct a POS comparison between Pound and Waley and the result is shown in the following table.

**Table 3.** Frequencies of 15 different parts of speech in the Pound and Waley texts

<table>
<thead>
<tr>
<th>Part of speech</th>
<th>Pound</th>
<th></th>
<th>Waley</th>
<th></th>
<th>Row Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Observed</td>
<td></td>
<td>Expected</td>
<td>Observed</td>
</tr>
<tr>
<td>Article</td>
<td>1920</td>
<td>2058</td>
<td>2382</td>
<td>2244</td>
<td>4302</td>
</tr>
<tr>
<td>Conjunction</td>
<td>1405</td>
<td>1517</td>
<td>1765</td>
<td>1653</td>
<td>3170</td>
</tr>
<tr>
<td>Determiner</td>
<td>674</td>
<td>714</td>
<td>819</td>
<td>779</td>
<td>1493</td>
</tr>
<tr>
<td>Existential “there”</td>
<td>58</td>
<td>61</td>
<td>70</td>
<td>67</td>
<td>128</td>
</tr>
<tr>
<td>Genitive ”’s”</td>
<td>134</td>
<td>110</td>
<td>96</td>
<td>120</td>
<td>230</td>
</tr>
<tr>
<td>Preposition</td>
<td>2422</td>
<td>2508</td>
<td>2820</td>
<td>2734</td>
<td>5242</td>
</tr>
<tr>
<td>Adjective</td>
<td>1653</td>
<td>1497</td>
<td>1477</td>
<td>1633</td>
<td>3130</td>
</tr>
<tr>
<td>Number or fraction</td>
<td>337</td>
<td>266</td>
<td>218</td>
<td>289</td>
<td>555</td>
</tr>
<tr>
<td>Noun</td>
<td>5921</td>
<td>5700</td>
<td>5993</td>
<td>6214</td>
<td>11914</td>
</tr>
<tr>
<td>Pronoun</td>
<td>2230</td>
<td>2260</td>
<td>2494</td>
<td>2464</td>
<td>4724</td>
</tr>
<tr>
<td>Adverb</td>
<td>1150</td>
<td>1300</td>
<td>1567</td>
<td>1417</td>
<td>2717</td>
</tr>
<tr>
<td>Infinitive marker “to”</td>
<td>427</td>
<td>461</td>
<td>537</td>
<td>503</td>
<td>964</td>
</tr>
<tr>
<td>Verb</td>
<td>6061</td>
<td>6086</td>
<td>6660</td>
<td>6635</td>
<td>12721</td>
</tr>
<tr>
<td>Negation</td>
<td>604</td>
<td>490</td>
<td>421</td>
<td>535</td>
<td>1025</td>
</tr>
<tr>
<td>Formulas, foreign words, interjections, letters</td>
<td>155</td>
<td>124</td>
<td>104</td>
<td>135</td>
<td>259</td>
</tr>
<tr>
<td><strong>Column Total</strong></td>
<td>25151</td>
<td></td>
<td>27423</td>
<td></td>
<td>52574</td>
</tr>
</tbody>
</table>

The overall chi-squared value is 242.485 for 14 degrees of freedom, which was significant at the 0.001 level. This means that in terms of POS distributions the two translators are different.
In summary, the above quantitative analysis based on the two tables about 15 different parts of speech reveal Pound’s syntactic characteristics of his Confucian translation. In order to provide a deep understanding of Pound’s style in terms of syntax, I will proceed to undertake a qualitative examination in the next section.

4.2.2 Qualitative Analysis

In this section, three parts of speech – pronoun, conjunction and verb are examined for the investigation of the three translators’ translational style. The choice of the three parts of speech is based on the previously discussed hypotaxis and parataxis in Section 4.1.2.

4.2.2.1 Distribution of Pronoun in Three Texts

Due to parataxis, Chinese sentential structure is message-determined. In other words, subject is usually omitted in spite of grammatical incompleteness. In comparison, the basic English sentential structure is subject-verb and subject is an essential grammatical part. In order to have a clear understanding of the three translators’ syntactic choices, the distribution of 19 different types of pronoun in the three texts is listed in Figure 2.
As exhibited in Figure 2, the five categories PNQS, PPHS1, PPHS2, PPIS1 and PPIS2 are remarkably different in three three texts. According to CLAWS 7 Tagset, these five kinds are all used as subject in sentence. In Table 4, I list the numerical data of the five categories.

**Table 4. Distribution of subjective pronoun in the Pound, Waley and Legge texts**

<table>
<thead>
<tr>
<th>Part of speech</th>
<th>Pound</th>
<th>Waley</th>
<th>Legge</th>
</tr>
</thead>
<tbody>
<tr>
<td>PNQS (subjective wh-pronoun (who))</td>
<td>97</td>
<td>208</td>
<td>153</td>
</tr>
<tr>
<td>PPHS1 (3rd person sing. subjective personal pronoun (he, she))</td>
<td>731</td>
<td>569</td>
<td>621</td>
</tr>
<tr>
<td>PPHS2 (3rd person plural subjective personal pronoun (they))</td>
<td>88</td>
<td>108</td>
<td>133</td>
</tr>
<tr>
<td>PPIS1 (1st person sing. subjective personal pronoun (I))</td>
<td>272</td>
<td>327</td>
<td>318</td>
</tr>
<tr>
<td>PPIS2 (1st person plural subjective personal pronoun (we))</td>
<td>19</td>
<td>28</td>
<td>37</td>
</tr>
</tbody>
</table>
In all the five kinds of pronouns used as subject in a sentence, the frequency in the Pound text is always the lowest. Through AntPConc software, I cite several examples to illustrate Pound’s translational style.

[CHN 1] 樊迟问仁。子曰: “爱人。” 问知。子曰: “知人。” [XII. 22] (Yang 131)

[P] Fan Ch’ih asked about humaneness. He said: Love men. Asked about knowledge. He said: To know men. (CA 77)

[W] Fan Ch’ih asked about the Good (ruler). The Master said, He loves men. He asked about the wise (ruler). The Master said, He knows men. (Analects 169)

[L] Fan Ch’ih asked about benevolence. The Master said, ‘It is to love all men.’ He asked about knowledge. The Master said, ‘It is to know all men.’ (Classics 260)

[CHN 2] 子在陈，曰，‘归与！归与！吾党之小子狂简，斐然成章，不知所以裁之。’ [V. 22] (Yang 51)

[P] When he was in Ch’an he said: Return, let me return. My associates are little children, uppish, short-cutters, versatile and accomplished up to the end of the chapter, but do not know how to moderate. (CA 33)

[W] When the Master was in Ch’en he said, Let us go back, let us go back! The little ones at home are headstrong and careless. They are perfecting themselves in all the showy insignia of culture without any idea how to use them. (Analects 113)

[L] When the Master was in Ch‘ăn, he said, ‘Let me return! Let me return! The little children of my school are ambitious and too hasty. They are accomplished and complete so far, but they do not know how to restrict and shape themselves.’ (Classics 181)

[CHN 3] 子曰: “不在其位，不谋其职。” [VIII. 14] (Yang 82)

[P] He said: not being in (an) office; not plan its functioning. (CA 51)
[W] The Master said, He who holds no rank in a State does not discuss its policies. 

(*Analects* 135)

[L] The Master said, He who is not in any particular office, has nothing to do with plans for the administration of its duties.’ (*Classics* 213)

[CHN 4] 子曰：‘吾十有五而志于学，三十而立，四十而不惑，五十而知天命，六十而耳顺，七十而从心所欲，不逾矩。’ [II. 4] (Yang 12)

[P] He said: At fifteen I wanted to learn.

At thirty I had a foundation.

At forty, a certitude.

At fifty, knew the orders of heaven.

At sixty, was ready to listen to them.

At seventy, could follow my own heart’s desire without overstepping the T-square. (*CA* 13)

[W] The Master said, At fifteen I set my heart upon learning. At thirty, I had planted my feet firm upon the ground. At forty, I no longer suffered from perplexities. At fifty, I knew what were the biddings of Heaven. At sixty, I heard them with docile ear. At seventy, I could follow the dictates of my own heart; for what I desired no longer overstepped the boundaries of right. 

(*Analects* 88)


‘At thirty, I stood firm.

‘At forty, I had no doubts.

‘At fifty, I knew the decrees of Heaven.

‘At sixty, my ear was an obedient organ for the reception of truth.

‘At seventy, I could follow what my heart desired, without transgressing what was right.’ (*Classics* 146-47)
In English syntax, a pronoun is usually used as subject to substitute the personal items mentioned before. The omission of the subject, however, is grammatically wrong in English and the sentence is not complete. When comparing the three translators’ versions, their use of the pronoun has a remarkable diversity. The personal pronouns such as “I”, “he” and “they” are often kept in Legge and Waley’s versions. In order to produce an easily readable effect, Legge and Waley not only faithfully transferred the meaning of the original but also arranged the sentences according to English grammatical rules. But, in the above examples, the personal pronoun as subject is often omitted in Pound’s translation. In other words, Pound’s translational syntax is closer to that of the Chinese original text.

Apart from personal pronouns, the frequency of the pronoun “who” also differs in the three texts.

[CHN 5] 子曰：“唯上知与下愚不移。” [XVII. 3] (Yang 181)

[P] He said: Only those of highest intelligence, and lowest simplicity do not shift. (CA 114)

[W] The Master said, It is only the very wisest and the very stupidest who cannot change. (Analects 209)

[L] The Master said, ‘There are only the wise of the highest class, and the stupid of the lowest class, who cannot be changed.’ (Classics 318)

As represented in Example CHN5, Legge usually used “who” in the attributive clause to modify the noun preceding it. In Waley’s translation, he used the emphasis sentence pattern “it is … who…” to translate the original text. As for Pound, he chose simple sentences and no clause is used in his translation. Compared with Legge and Waley, the frequency of “who” is also fewest in Pound’s version. While Legge and Waley preferred to use long sentences in order to cater for the English reader’s reading habit, Pound’s translational style was much more concise and simple.
4.2.2.2 Frequency of Conjunction

The difference between Chinese and English syntax not only impacts the use of the pronoun but also influences conjunction in compound relative sentences. The feature of hypotaxis determines that logic is a critical aspect for English sentential structure while relation in Chinese is implicit since Chinese is message-oriented. Due to the Chinese’s characteristic of parataxis, the sentence groups are connected without connectives and conjunctions. As a result, conjunction is an important aspect of English compound sentences but it is often ignored in Chinese.

In Chinese-English translation, the translator adds conjunctions and connects sentences into compound and complicated sentences to explicate the inner relation. In this section, the distributions of conjunction in the three translations are examined.

![Figure 3. Frequencies of Conjunctions in three texts](image)

Through the distribution exhibited in Figure 3, I choose the two categories
CCB and CCB as comparison variables. CCB is adversative coordinating conjunction, e.g. but, and CS is subordinating conjunction such as because. In the above figure, it is noticed that the three categories CCB, CS and CST are most statistically different.

**Table 5.** Distribution of CCB, CS and CST in Pound, Waley and Legge texts

<table>
<thead>
<tr>
<th>Part of speech</th>
<th>Pound</th>
<th>Waley</th>
<th>Legge</th>
</tr>
</thead>
<tbody>
<tr>
<td>CCB (adversative coordinating conjunction (but))</td>
<td>96</td>
<td>226</td>
<td>132</td>
</tr>
<tr>
<td>CS (subordinating conjunction (e.g. if, because, unless, so, for))</td>
<td>382</td>
<td>542</td>
<td>464</td>
</tr>
<tr>
<td>CST (that (as conjunction))</td>
<td>76</td>
<td>244</td>
<td>112</td>
</tr>
</tbody>
</table>

In Table 5, as for the three listed parts of speech, the occurrences in Pound’s translation are the lowest. In order to have a clear examination, I proceed to undertake an intertextual analysis for the comparison of the three translators’ use of conjunction.

[CHN 1] 吾不徒行以为之椁。以吾从大夫之后，不可徒行也。[XI. 8] (Yang 111)

[P] I did not go on foot to get him an outer shell; having ranked just below the Great Officers, it was not fitting to go on foot. (*CA* 65)

[W] I did not go on foot in order that he might have an enclosure; for I rank next to the Great Officers and am not permitted to go on foot. (*Analects* 154)

[L] I would not walk on foot to get a shell for him, because having followed in the rear of the great officers, it was not proper that I should walk on foot. (*Classics* 239)

The first example is Confucius’s explanation why he did not sell his horse-drawn carriage so as to buy a coffin for his disciple Yan Yuan. As an official, Confucius rejected Yan’s father’s request because he still needed his carriage according to the government’s regulations. In spite of losing his favorite disciple, Confucius still chose to stick with the rites rather than selling his property. In the
original text, the character “为” (Wéi, means “because”) is used to express the causal relation. When translating into English, Legge and Waley kept this causal relation and used the conjunctions “because” and “for” for explicitation. Pound, however, omitted the conjunction and implicitated the causal relation in his translation.

[CHN 2] 子曰，“听讼，吾犹人也。必也使无讼乎！” [XII. 13] (Yang 128)

[P] He said, In hearing litigations I am like another, the thing is to have no litigation, n’est-ce pas? (CA 75)

[W] The Master said, I could try a civil suit as well as anyone. But better still to bring it about that there were no civil suits! (Analects 167)

[L] The Master said, ‘In hearing litigations, I am like any other body. What is necessary, however, is to cause the people to have no litigations.’ (Classics 257)

The original text is Confucius’s saying when he was appointed to jurisdiction. It expresses his idea to restore the ancient rituals in Western Zhou Dynasty and edify people’s virtues in his time so as to reduce litigation. In the original text includes an implicit transition: the first part of the sentence expresses Confucius’s humble attitude toward the appointment of jurisdiction; the latter part is his determination to fulfill his task through the propaganda of Confucianism. In order to explicate the logic connection, Waley and Legge added “but” and “however” so as to cater for the English reader’s habit. Through explicating the transition relation, the reader is easy to grasp the meaning of the original text. But Pound stuck to the syntax of the original text and did not use any transition conjunction in his translation.

[CHN 3] 子曰，“人而不仁，如礼何？人而不仁，如乐何？” [III. 3] (Yang 24)

[P] A man without manhood, is this like a rite? Is there any music to a man without manhood? (CA 18)

[W] The Master said, A man who is not Good, what can he have to do with ritual? A man who is not Good, what can he have to do with music? (CA 94)
The Master said, ‘If a man be without the virtues proper to humanity, what has he to do with the rites of propriety? If a man be without the virtues proper to humanity, what has he to do with music? (Classics 155)

Example CHN3 is Confucius’s remark about benevolence. In Confucianism, benevolence is the base of other virtues in manhood. In the original sentence, Confucius made a hypothesis to state the importance of virtue. He supposed that if a man is without benevolence, he cannot enjoy propriety and music so as to explain its critic role. In the original, there is no conjunction as this hypothesis relationship is usually implicated in Chinese syntax. When Legge and Waley translated, they added the conjunction “if” to explicate this relationship. Pound, however, reserved Chinese sentential structure and his word order is similar with the original.

To summarize, Pound’s translation is characterized with simplification while Legge’s and Waley’s texts represent the style of explication. Both Waley and Legge’s translation comply with the English convention while Pound’s choice is to reserve the peculiarity of Chinese in translation in order to transfer the grammatical characteristic of Chinese language.

4.2.2.3 Verb

Another peculiar characteristic of Chinese syntax is the non-flexible feature. Among the Chinese sentential parts, the most representative one is the verb. In Chinese, no matter what tense it denotes, the form of a verb is always the same. To point out whether it is past, present or future, the popular practice is adding temporal determiner to denote time.
Figure 4. Distribution of verbs in the Pound, Waley and Legge texts

Figure 4 exhibits the frequency of 31 different categories of verb in the three texts. It is clear that the three translators also vary in terms of the use of verb. In order to have a deeper understanding of Pound’s translational style, I undertake a comparison of different tenses of “Be” verbs and “Do” verbs in the three translations.

Table 6. Distribution of “Be” verbs in the Pound, Waley and Legge texts

<table>
<thead>
<tr>
<th>Part of speech</th>
<th>Pound</th>
<th>Waley</th>
<th>Legge</th>
</tr>
</thead>
<tbody>
<tr>
<td>VBDR (were)</td>
<td>46</td>
<td>83</td>
<td>71</td>
</tr>
<tr>
<td>VBDZ (was)</td>
<td>110</td>
<td>159</td>
<td>182</td>
</tr>
<tr>
<td>VBI (be, infinitive)</td>
<td>197</td>
<td>298</td>
<td>418</td>
</tr>
<tr>
<td>VBM (am)</td>
<td>19</td>
<td>41</td>
<td>33</td>
</tr>
<tr>
<td>VBN (been)</td>
<td>12</td>
<td>32</td>
<td>39</td>
</tr>
<tr>
<td>VBR (are)</td>
<td>106</td>
<td>158</td>
<td>220</td>
</tr>
<tr>
<td>VBZ (is)</td>
<td>426</td>
<td>565</td>
<td>541</td>
</tr>
</tbody>
</table>
In Table 6, Pound’s use of “Be” verb is the lowest among the three translators. Moreover, Pound prefers to use “is,” the present tense.

[CHN 1] 子曰: “管仲之器小哉!”
或曰: “管仲俭乎?” . . . [III. 22] (Yang 31)

[P] He said: Kwan Chung is a small dish, and how!
Someone said: Is Kwan Chung stingy? (CA 22)

[W] The Master said, Kuan Chung was in reality a man of very narrow capacities.
Someone said, Surely he displayed an example of frugality? (Analects 100)

[L] The Master said, Small indeed was the capacity of Kwan Chung!
Some one said, ‘Was Kwan Chung parsimonious?’ (Classics 162)

In Example CHN 1, Confucius talked about his opinion about Guan Zhong (725 BC – 645 BC), a chancellor and reformer of the State of Qi during the Spring and Autumn Period. As a discussion about a previous man, both Waley and Legge chose past tense. Pound, however, still used the present tense. Pound’s preference for the present tense can still be found in other instances, which is his distinctive feature in comparison with Waley and Legge.

Table 7. Distribution of Do verbs in the Pound, Waley and Legge texts

<table>
<thead>
<tr>
<th>Part of speech</th>
<th>Pound</th>
<th>Waley</th>
<th>Legge</th>
</tr>
</thead>
<tbody>
<tr>
<td>VD0 (do, base form)</td>
<td>134</td>
<td>73</td>
<td>87</td>
</tr>
<tr>
<td>VDD (did)</td>
<td>54</td>
<td>37</td>
<td>63</td>
</tr>
<tr>
<td>VDG (doing)</td>
<td>17</td>
<td>15</td>
<td>9</td>
</tr>
<tr>
<td>VDI (do, infinitive)</td>
<td>35</td>
<td>47</td>
<td>55</td>
</tr>
<tr>
<td>VDN (done)</td>
<td>16</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td>VDZ (does)</td>
<td>71</td>
<td>93</td>
<td>70</td>
</tr>
</tbody>
</table>

As for the frequency of “Do” verb, Pound uses the base form “do” more than
the other two translators. In inter-linear analysis, it is revealed that in most cases, Pound chose the base form “do” for conciseness.

Table 8. Distribution of lexical verbs in the Pound, Waley and Legge texts

<table>
<thead>
<tr>
<th>Part of speech</th>
<th>Pound</th>
<th>Waley</th>
<th>Legge</th>
</tr>
</thead>
<tbody>
<tr>
<td>VV0 (base form of lexical verb)</td>
<td>713</td>
<td>482</td>
<td>430</td>
</tr>
<tr>
<td>VVD (past tense of lexical verb)</td>
<td>1130</td>
<td>1178</td>
<td>1170</td>
</tr>
<tr>
<td>VVG (-ing participle of lexical verb)</td>
<td>464</td>
<td>436</td>
<td>340</td>
</tr>
<tr>
<td>VVN (past participle of lexical verb)</td>
<td>394</td>
<td>552</td>
<td>605</td>
</tr>
<tr>
<td>VVZ (-s form of lexical verb)</td>
<td>316</td>
<td>381</td>
<td>272</td>
</tr>
</tbody>
</table>

[CHN 2] 其未得之也，患得之。既得之，患失之。[XVII. 15] (Yang 186)

[P] Until they get on they worry about nothing else, and, when they have, they worry about losing the advantages. (CA 118)

[W] Before they have got office, they think about nothing but how to get it; and when they have got it, all they care about is to avoid losing it. (Analects 213)

[L] ‘While they have not got their aims, their anxiety is how to get them. When they have got them, their anxiety is lest they should lose them. (Classics 325)


[P] He said: Honest men govern a country a hundred years, they could vanquish the malevolent and get rid of the death penalty. (CA 81)

[W] The Master said, ‘Only if the right sort of people had charge of a country for a hundred years would it become really possible to stop cruelty and do away with slaughter.’ (Analects 174)

[L] The Master said, “If good men were to govern a country in succession for a hundred years, they would be able to transform the violently bad, and dispense
with capital punishments. (*Classics* 267)

In both Example CHN 3 and CHN4, Pound used the present tense while Waley and Legge used the past tense since the original is a hypothesis. According to English grammar, Waley’s and Legge’s choice is correct to translate the original with the past tense. Due to the non-inflectional feature of Chinese syntax, there are no indicators in the original sentences to explicitly denote the hypothesis. In Pound’s translation, he reserved this characteristic of Chinese in the sacrifice of the English reader’s acceptance.

The non-inflectional characteristic in verb also determines the flexible part of speech in Chinese. In other words, the same Chinese character can play different syntactic roles. For example, the Chinese character 画 (Huà) can be used both as a noun meaning paintings and a verb meaning to paint in sentences. Especially in archaic Chinese, the part of speech is no more determined by the character’s sentential location than its meaning. Next, I will proceed to examine this linguistic feature and the three translators’ respective methods.


Kung-tze replied: Prince to be prince; minister, minister; father, father; son, son. (*CA* 75)

[W] Duke Ching of Ch’i asked Master K’ung about government. Master K’ung replied saying, Let the prince be a prince, the minister a minister, the father a father and the son a son. (*Analects* 166)

[L] The duck Ching, of Ch’i, asked Confucius about government.

Confucius replied, ‘There is government, when the prince is prince, and the minister is minister; when the father is father, and the son is son.’ (*Classics* 267)
In the original text, the latter part of the second sentence “君君臣臣父父子子” is an instance of noun as verb. Every two characters form a pair. In each pair, the two characters are the same but are used as different parts of speech. The first one is a noun while the latter one is used as a verb. To be more specific, the first two characters 君君 are the same, representing Confucius’s proposal for the compliance with the ancient ranking system. The first one 君 is a noun meaning ruler and the second is a verb referring to “to rule.” In the three translations, Waley and Legge favored English sentence structure by sticking to the subject-verb order. Pound used the infinitive verb in the first sentence group and in the latter three ones, he retained the Chinese feature by using the reduplicated noun as verb in his translation.

4.3 Analysis of Semantics

After the cultural turn in translation studies, it is generally acknowledged that translation is not only message transference but also cultural transplant. When The Analects was transplanted into the Western context, it also underwent metamorphosis and appropriation. This adaptation is obvious in culturally loaded words, that is, the important concepts in Confucianism. In this section, I adopt UCREL Semantic Analysis System (USAS) developed by Lancaster University for the analysis of semantics.

4.3.1 Quantitative Analysis

In order to have a quantitative analysis of semantics, I proceed to conduct Yule’s Q, a measure to gauge whether there is a significant difference between one or more categories. While the chi-squared test shows whether relations in the contingency table are statistically significant or not, the strength and direction of those relations in a
2 by 2 table can be shown using Yule’s Q. A 2 by 2 table comparing the use of positive and negative emotion words (with USAS codes ending in + and – respectively) are shown in Table 9.

**Table 9.** Frequencies of positive and negative emotion words in the Pound and Waley texts

<table>
<thead>
<tr>
<th></th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pound</td>
<td>4470</td>
<td>1473</td>
</tr>
<tr>
<td>Waley</td>
<td>5608</td>
<td>1495</td>
</tr>
</tbody>
</table>

The formula for Yule’s Q is $Q = \frac{AD - BC}{AD + BC}$, where A is the number of positive emotion words in Pound, B is the number of negative emotion words in Pound, C is the number of positive emotion words in Waley, and D is the number of negative emotion words in Waley. Thus $AD = 4470 \times 1495 = 6,682,650$, $BC = 1473 \times 5608 = 8,260,584$, and $Q = (6682650 - 8260584) / (6682650 + 8260584) = -0.106$. Yule’s Q always falls in the range -1 to +1, where 0 would show no relationship at all. The result shows that although the relation is weak, Pound prefers negative emotion words.

**Table 10.** Frequency of positive and negative emotion words in the Pound and Legge texts

<table>
<thead>
<tr>
<th></th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pound</td>
<td>4470</td>
<td>1473</td>
</tr>
<tr>
<td>Legge</td>
<td>5764</td>
<td>1346</td>
</tr>
</tbody>
</table>

Similarly, $Q = -0.171$ in Table 10 and the result shows that Pound preferred to use negative emotion words while Waley preferred to use positive emotion words. Through inter-linear analysis, this variation in terms of positive and negative emotion words exhibits best in the translation of Confucian concepts.
4.3.2 Qualitative Analysis

In “The Chinese Written Character as a Medium for Poetry”, Fenollosa analyzed the pictorial method of Chinese scripts and praised Chinese as the ideal language of the world (327-328). Due to Fenollosa’s influence, Pound also appreciated the natural beauty in Chinese written characters. As has been discussed in Chapter Two, Pound enthusiastically advocated pictogram. Pound’s attitude toward Chinese characters motivated Imagism in the west and influenced Pound’s Confucian translation.

In this section, I discuss two aspects of Pound’s Confucian translation. The first one is his neutral interpretation of Confucian notions and the second is his ideogrammic translation method.

4.3.2.1 Pound’s Translation

*The Analects* contains a lot of culture-loaded words. These important concepts in Confucianism cause problems for translators to accurately transfer the cultural connotation. In this section, I choose 仁 (meaning “benevolence”) and 礼 (meaning “rite”), the two important Confucian notions, to illustrate the three translators’ different translation method.

Table 11. Semantic Tagger of 仁 and 礼 in the three texts

<table>
<thead>
<tr>
<th>Items</th>
<th>Pound</th>
<th>Waley</th>
<th>Legge</th>
</tr>
</thead>
<tbody>
<tr>
<td>仁</td>
<td>Manhood</td>
<td>Goodness</td>
<td>virtue</td>
</tr>
<tr>
<td>礼</td>
<td>the rites</td>
<td>ritual</td>
<td>propriety</td>
</tr>
</tbody>
</table>

According to Xu Shen, 仁 (仁, meaning “benevolence”) combines the two elements 人 (meaning “human”) and 二 (meaning “two”) and its meaning is Qin 亲 referring “to be akin, related or close” (Xu 161). Moreover, Duan Yucai notes that
rén could be viewed as a character of huiyi (compound ideographs). According to The Kangxi Dictionary, rén 仁 is related to the character yuán 元 (head, or first), which is also composed of the elements 人 and 二. As for the character yuán 元, 二 (meaning “two”) precedes 人 and is positioned on top of 人 (meaning “human”). In rén 仁, 人 (meaning “human”) precedes 二 (meaning “two”) and is positioned side by side with 二. Thus, yuán emphasizes “在天” (“relating to Heaven”), while rén 仁 focuses on “在人” (“being human”).

Rén 仁 is an important concept in Confucianism and Confucius ranked rén as a very high quality for human. As for the connotation of rén, Confucius discussed rén with his disciples in several situations and their opinions were also recorded in The Analects.

[CHN 1]问仁。曰：“仁者先难而后获可，可谓仁矣。” [VI. 22] (Yang 61)

[P] He asked about humanities. (Confucius) said: the real man goes first for the difficulty, success being secondary. That you can call manhood. (CA 38)

[W] He asked about Goodness. The Master said, Goodness cannot be obtained till what is difficult has been duly done. He who has done this may be called Good. (Analects 120)

[L] He asked about perfect virtue. The Master said, ‘The man of virtue makes the difficulty to be overcome his first business, and success only a subsequent consideration; – this may be called perfect virtue.’ (Classics 191)

In Pound’s translation, he adopted “humanity” to transfer the Confucian concept while Legge and Waley chose “virtue” and “Good” as its equivalent correspondence. According to USAS system, “humanity” is a neutral word while “virtue” and “Good”, ending with a positive “+” tags in the semantic tag system, is positive words.
As for the meaning of *rén*, Legge mentioned the difficulty in providing “a uniform rendering of this term” (*Classics* 139). Since the sixteenth century, western missionaries have tended to treat *rén* as a reference to divinity. As a preacher, Legge’s translation was characterized with religion. In his footnote to the source text, Legge added that “[w]e may suppose from the second clause that Fan Ch‘ih was striving after what was uncommon and superhuman” (*Classics* 191).

Whether *rén* is more related with human or God? This problem has been answered by several scholars. Anne Cheng (68-69) suggests that Confucius was concerned more with how *rén* was applied to the moral and emotional reciprocity between two humans based on its character composition. According to Yongming Chen (9-10; 160-62), the notion of a natural God might exist in Chinese antiquity, in particular during the Yin/Shang (1600-1046 BCE) and the first half of the Zhou (1046-771 BCE) dynasties, but Confucianism after Confucius was grounded more in secular morality than in divine instruction. Chen (169-70) thus proclaims that Confucius’s idea of *rén* is rooted not in God’s will but in a human’s natural abilities; through education, one is able to advance his moral character and acquisition of knowledge. Therefore, Legge is not correct in this rendering of *rén* while both Pound’s and Waley’s interpretations are more close to the connotation.

Another interesting concept to note is *lĭ* (meaning “rite”). According to Xu Shen, *lĭ* combines 示 shì and 郑 lì. The radical 示 denotes “spiritual beings,” and it is also used to form other religious characters such as 神 shén, 祭 jì and 祈 qí. The right element 郑 “is phonetic” and it symbolises “a vessel used in performing rites” (Legge, *Li Ki* 10). According to *Kangxi Dictionary*, 郑 was firstly used alone as a character in ancient times, and later on 示 was added to it as a radical to emphasize the role of the rites. Legge observed that both forms, 礼 and 郑, convey the spiritual
significance of li as a notion and practice (Li Ki 9). Thus, Legge defined lǐ as “an ideogram of religious import” (Li Ki 9).

Lǐ refers to religious aspects in Confucianism. According to Mencius, lǐ, together with rén, yì and zhì, is rooted in human nature and emotions. As Mencius noted, humankind has a heart filled with natural feelings, and lǐ stems from one’s feelings of modesty and courtesy (Legge, Li Ki 10).32

In The Analects, lǐ first appears in Youzi’s remark as follows:


[P] Yu-tze said: Gentleness (easiness) is to be prized in ceremony. (CA 11)

[W] Master Yu said, In the usage of ritual it is harmony that is prized. (Analects 86)

[L] The philosopher Yû said, ‘In practising the rules of propriety, a natural ease is to be prized.’ (Classics 143)

In UCREL semantic analysis system, Pound’s translation “ceremony” is tagged as S1.1.1., which is a category referring to general terms relating to social actions, state and processes. Waley’s interpretation “ritual” is tagged as S9 which denotes terms relating to religions and the supernatural. Legge’s “propriety” is a positive word and belongs to S1.2.4+, a category including terms depicting politeness.

As for Legge’s choice, it is also due to his religious tendency. According to Legge (Classics 143), what matters in the idea of lǐ is the “spirit”, especially the spirit of love. Legge’s interpretation of lǐ was based on Xu Shen’s comment that “礼，履也。所以事神致福也” (7) which Legge translated into: “[Lǐ is] a step or act […] whereby we serve spiritual beings and obtain happiness”. Thus, in his comment, Legge pointed out the “twofold symbolism” of lǐ – religious and moral (Li Ki 10). Thus, in the footnote, Legge noted that:
禮 is not easily rendered in another language. There underlies it the idea of *what is proper*. It is 事之宜, ‘the fitness of things,’ what reason calls for in the performance of duties towards superior beings, and between man and man. Our term ‘ceremnies’ comes near its meaning here. *(Classics 143)*

Moreover, Legge hold the opinion that *lǐ* is “forms without spirit” (*Li Ki* 10-11). To be more specific, he thought that Chinese people have focused excessively on “the fitness of things” or external formality while ignoring spiritual feelings that underlie the performance of sacrifices.

Through the interpretation of 人 and 來, Legge’s missionary purpose in his translation is revealed. As for Pound, he did not use religious words and focused more on the individuality. That is why Legge’s use of positive emotional words is more than Pound’s.

4.3.2.2 Pound’s Ideogrammic Translation

To see the Chinese written language as “natural” is indeed one of the entrenched misconception in the West.

What I want to show here is not that Fenollosa and Pound have misunderstood Chinese, but that their misunderstanding reflects more than just an amateurish view, that it resulted from a projection of their own desire onto the Chinese language and poetry, and that to see Chinese writing as concrete and natural is a Western illusion and poetic idealization. The charm of Pound’s Cathay, as George Steiner argues, lies in the fact that it matches and confirms powerful European anticipations of what China looks like in the Western eye, what Hugh Kenner calls a Western “invention of China. *(Zhang 26-27)*
The flaw of Pound’s fallacy about Chinese characters is best validated in Xu Shen’s *Shuowen Jiezi*. The systematic examination of Chinese characters has been explored by scholars for a long time. Since Eastern Han Dynasty (25-220 BC), Xu Shen (58-147), an influential Chinese philologist, put forward his proposal in his dictionary *Shuowen Jiezi* 说文解字 (100 to 121 BC). In the postface, Xu classified Chinese characters into six different categories named “six principles” (六书, *liùshū*) and his theory was later developed into “six graphs” (六书说, *liùshūshuō*). In Xu’s six-principle system, there are six categories in Chinese characters: simple indicative (指事 *zhīshì*), pictogram (象形 *xiàngxíng*), logograph (形声 *xíngshēng*), compound indicative (会意 *huìyì*), derived characters (转注 *zhuǎnzhù*) and loan word (假借 *jiǎjiè*).33 Later, the six categories are generally adopted to explain the general rules of the Chinese character’s formation.

According to James Liu, Fenollosa’s and Pound’s enthusiasm for a language free from the tendencies towards logicality of modern English is misleading. Moreover, “Pound is attempting – “through access to another system linking speech and writing” (and often with moving success) – to build new ideograms that become part of his own system of writing, his own system of inscription” (Cayley and Yang 777). The fallacy that all Chinese characters are pictograms or ideograms has some curious results. Derrida also claims that “necessity operates within language and society according to the ways and powers that belong to the state of pure nature” (Derrida Of 271). Though this claim is a sidebar to Derrida’s investigation of the manner in which discourse generates and modifies a sign, a line of inquiry that Fenollosa, writing at the turn of the century, could scarcely have imagined, it is not, in form at least, unlike Fenollosa’s claim that “the observed world furnish[es] a model”...
for metaphor (Fenollosa *Epochs* 23). Moreover, this misconception intrigued an innovative translation approach.

In Pound’s Confucian translation, his ideogrammic translation method has been discussed in Chapter Two. Legge also noticed this formation rule and directly cited Xu’s analysis in his translation as footnote to explain the underlying abstract meaning in some Confucian concepts. But their interpretations also differ. In this section, I proceed to examine the application of the ideogrammic translation method to Pound’s interpretation of Confucian core concepts.

The notion zhōng 忠 (meaning “loyal”) is indispensable to Confucius’s four teaching. In *The Analects*, Confucius mainly taught four items “文, 行, 忠, 信” (VII 24) which Legge translated as “letters, ethics, devotion of soul, and truthfulness” (*Classics* 202). Its significance is best exhibited in one discourse between Confucius and Zengzi, one of his grandsons, as follows:


[L] The Master said, ‘Shān, my doctrine is that of an all-prevading unity.’ ……

Tsăng said, ‘The doctrine of our master is to be true to the principles of our nature and the benevolent exercise of them to others, – this and nothing more.’

(*Classics* 169-170)

In this translation, what is interesting to note is Legge’s explanation in the footnote:

忠 [zhōng] and 恕 [shù], which seem to be two things, are both formed from 心 [xīn], [meaning] ‘the heart,’ 忠 [zhōng] being compounded of 中, ‘middle,’ ‘centre,’ and 心 [xīn], and 恕 [shù] of 如 ‘as,’ and 心 [xīn].

The ‘centre heart’ = I, the *ego*, and the ‘as heart’ = the I in sympathy with others. 忠 [zhōng] is duty-doing, on a consideration, or from the
impulse, of one’s own self; 恕 [xūn] is duty-doing, on the principle of reciprocity. (*Classics* 170)

Therefore, Confucius’s emphasis on the two characters shows that “Confucius only claimed to enforce duties indicated by man’s mental constitution” (Legge, *Classics* 170).

In Xu Shen’s categorization, zhōng is a *xingsheng* (phono-semantic compounds) character. Zhōng 忠 is composed of two parts: the radical 心 (heart; mind) and the phonetic element 中 (zhong). In the above example, Legge obviously had noticed the pictographic feature of this character. But his translation is also not an ideogrammic one. I chose two examples to illustrate Pound’s, Waley’s and Legge’s different interpretations in their translations.

[CHN 2]...君使臣以礼，臣事君以忠。 [III. 19] (Yang 30)

[P] The prince uses his ministers according to the prescribed ceremonial, ministers serve the prince by their sincerity. [The prince to judge the propriety, the ministers (middle-heart) not to fake in the execution.]* (CA 21)

[W] A ruler in employing his ministers should be guided solely by the prescriptions of ritual. Ministers in serving their ruler, solely by devotion to his cause. *(Analects 99)*

[L] A prince should employ his ministers according to the rules of propriety; ministers should serve their prince with faithfulness. *(Classics 161)*

In Pound’s translation, he interpreted zhōng as sincerity and added “middle-heart” for the pictographic explanation. This is a direct translation according to the top-down structure of this character.

Tseng-tse said: I keep an eye on myself, daily, for three matters: to get to the middle of mind when planning with men; to keep faith with my friends; lest I teach and not practice. (CA 9)

As for the interpretation of zhōng, Pound stuck to his ideogrammic translation method and separated the character into two parts – the radical and the phonetic element 中 (zhong). Obviously, it is not Pound’s language incompetence that he interpreted zhōng as middle-heart since he added “sincerity” in Example CHN 1. The reason lies in his interpretation of the phonetic element 中 (zhong) which can be dismantled into 丨 and 口. As the form of the character 中 (zhong) exhibits, it is like a pole stuck down through the middle of a rectangle. So 中 (zhong), the middle of the rectangle, means middle, medium and center as a noun, and “to hit the mark” (or “to win”) as a verb. Pound interpreted it as the “pivot”. When 中 (zhong) combines with the radical 心 (xin; meaning “heart”) to form a new character zhōng 忠, Pound kept his interpretation of 中 (zhong). For Pound, middle-heart is also the pivot of heart. Thus, in Pound’s interpretation, middle-heart also means sincerity. Through the adaptation of the ideogrammic translation method, both the meaning and the form of the character are transferred in Pound’s translation,

Legge’s translation was based on the notion that Confucius was “a moral philosopher” (Classics 170). As Chen has pointed out, Legge thought that “zhōng should be understood within and beyond humanity, in the intertextuality of human morality and divine love” (145). For Legge, zhōng embodies 中 (“middle” or “the center”) and 心 (the heart), thereby meaning “loyalty, faithfulness, action with and from the heart” (Classics 139). Similar with his previous religious translation, Legge associated zhōng 忠 with human’s devotion to God and translated it into faithfulness.
Apart from zhōng, other Confucian concepts are also worth of notice. Next, I proceed to analyse xīn 信 (meaning “trustworthy”), dù 端 (meaning “sincere”), dé 德 (meaning “morals”) and xí 习 (meaning “study”).

In *The Analects*, Confucius always associated zhōng 忠 with xīn 信 (meaning “trustworthy”) and xīn 信 is also an often-discussed concept in Confucianism.

[CHN 4] ...主忠信，徙义，崇德也。... [XII. 10] (Yang 127)

[P] The first thing is: get to the centre (what it is all “about”), *stand by your word*, respect the meum and tuum, that will elevate your virtue (level of conscious acts). (*CA* 75)

[W] ‘by piling up moral force’ is meant taking loyalty and good *faith* as one’s guiding principles, migrating to places where right prevails. (*Analects* 165)

[L] Hold *faithfulness* and sincerity as first principles, and be moving continually to what is right; – this is the way to exalt one’s virtue. (*Classics* 256)

As illustrated in the above example, Pound’s ideogrammic translation method also works in his interpretation of xīn 信. The character xīn 信 is left-right structure. The left part is the radical 亻 referring to human beings and the right part 言 (yán) means word. Both Waley and Legge translated it into faith/faithfulness, which is its English equivalence. Pound, however, creatively interpreted it into “stand by your word,” representing its pictographic feature.

Even though Pound’s ideogrammic translation method infused creativity into the translated text, it also caused some problems such as misunderstanding.

[CHN 5] 言忠信，行笃敬。[XV. 6] (Yang 162)

[P] Speak from the plumb centre of your mind, and keep your word; *bamboo-horse* your acts [*that is, have this quality of surface hardness, and suppleness*] with reverence for the vegetative powers. (*CA* 160)
[W] Be loyal and true to your every word, serious and careful in all you do.

(Analects 194)

[L] Let his words be sincere and truthful, and his actions honourable and careful.

(Classics 295)

In Example CHN3, Pound’s translation of the character dǔ 笃 (meaning “sincere”) is derived from his translation of the Chinese poetry “Changgan Xing” 长干行. Pound’s translation is titled “The Wife of Merchant’s Wife” and is collected in Cathay. In the Chinese poem, the poet Li Bai describes a lady’s love for her husband and her longing for his returning home. With the popularity of this poem in China, the second line of the poem “郎骑竹马来/绕床弄青梅” becomes an idiom representing true love. In Pound’s translation of dǔ 笃, Pound dismantled this top-down structural character into two parts: zhú 竹 (meaning “bamboo”) and mǎ 马 (meaning “horse”). In the above example, with the profound knowledge of Chinese language and culture, Legge and Waley transferred the information correctly. Pound, however, mistranslated it into bamboo-horse and failed to transfer the meaning accurately.

[CHN 6] 子曰：“……；道之以德，齐之以礼，有耻且格。” [II. 3] (Yang 12)

[P] He said: …… Governing then by looking straight into one’s heart and then acting on it (on conscience) and keeping order by rites, their sense of shame will bring them not only to an external conformity but to an organic order. (CA 13)

[W] The Master said, …… Govern them by moral force, keep order among them by ritual and they will keep their self-respect and come to you of their own accord.

(Analects 88)

[L] The Master said, …… ‘If they be led by virtue, and uniformity sought to be given them by the rules of propriety, they will have the sense of shame, and
moreover will become good.’ *(Classics* 146)  

_Dé_ (德 meaning “morals”) denotes to the gentleman’s basic virtues in Confucian philosophy. It is composed with the radical 彳 and _shí_ 十 (meaning “ten”), _mù_ 目 (meaning “eye”) and _xīn_ 心 (meaning “heart”). This character contains several radicals and Pound’s translation is the result of his careful examination of this Chinese character. “Looking straight into their heart and then acting on it (on conscience)” is the combination of several parts: “looking straight into” corresponds with 目 (_mù_), “their heart” with “心” (_xīn_). Pound’s translation of _dé_ is an example of his ideogrammic translation method. In contrast with Legge’s and Waley’s interpretation, Pound translated it with specific details of this Chinese character. Moreover, Pound’s translation revealed his attitude towards Confucianism. In his translation, Pound emphasized the role of the individual to act on conscience while both Legge and Waley thought that morality is to be forced by external forces such as government and God.

[CHN 7] 子曰：“学而时习之，不亦说乎？” [I. 1] (Yang 1)  

[P] He said: Study with the seasons winging past, is not this pleasant? *(Analects* 9)  

[W] The Master said, To learn and at due times to repeat what one has learnt, is that not after all a pleasure? *(CA* 83)  

[L] The Master said, ‘Is it not pleasant to learn with a constant perseverance and application?’ *(Classics* 137)  

Example CHN 7 is the opening sentence of *The Analects* and this adage describes Confucius’s passion for knowledge. In this sentence, it contains an important concept _xí_ (習, meaning “study”). _Xí_ is one of the frequent characters in *The Analects* because Confucius proposed education and self-cultivation as the gentleman’s prerequisite. All over Confucius’s life, study occupies most of his time and he is regarded as a well-known Chinese educationist. When teaching in ancient China,
Confucius developed his own system of teaching method and his education theory is well accepted by German who regarded him as a pioneer educationist. When comparing the three translations, it is interesting to note that Pound’s treatment of the character (習) differs largely from the other two translators. Pound translated the top-down structural character according to its two parts: ㄩ 飏 and 白: the top radical ㄩ 飏 refers to the bird’s feather and the other part “白” means white. Pound’s translation “the seasons winging past” expresses time passes swiftly when studying. Pound’s translation, though not accurate and faithful, innovatively represents a vivid picture to the reader.

To summarize, this section examines Pound’s ideogrammic translation method and his creativity in a number of Confucian concepts. Pound’s emphasis on the pictorial feature of Chinese characters determines the preservation of form in his translation. Moreover, in some examples, it is also revealed that though Pound’s translation is creative, it is wrong to analyze Chinese writing system only in terms of pictography while ignoring the meaning of the character.

4.4 Conclusion

This chapter examines Pound’s Confucian translational style in comparison with James Legge and Arthur Waley. Due to the advantage of corpus-assisted translation studies, I build a parallel corpus of The Analects. In this parallel corpus, the original Chinese text and the three translators’ texts are included for examination.

First, through a series of statistical analyses, the distribution of part of speech in Pound’s version differs greatly from Waley’s and Legge’s. According to the syntactic features of Chinese and English, I proceed to investigate three parts of speech in the three translations: pronoun, conjunction and verb. It is found that in the three translations, Pound prefers to omit personal subjective pronoun and relative
conjunction while Waley and Legge translated the original Chinese text according to
English syntax.

As for semantics, Pound’s frequency of positive and negative words also varies
statistically from Waley and Legge. Compared with Waley and Legge, Pound’s use of
positive words is much fewer while his use of negative words is the most among the
three translators. Through inter-linear investigation, it is revealed that Legge’s
association of Confucianism with Christianity lies behind his use of positive emotional
words. As for Pound, he emphasized the impact of Confucianism on the individual.
Moreover, based on the discussion in Chapter Two, I proceed to examine Pound’s
ideogrammic translation method. Through the analysis of some examples, it is
interesting to notice Pound’s creativity and Legge’s and Waley’s faithfulness.
5 Pound in Global Modernism: Encounter, Engagement and Metamorphosed Return

When charting the history of the world, we are all familiar with Voltaire’s remark that “the West owes everything’ to the East (qtd. in Clarke 3). In contrast, Hegel infamously formulated that the History of the World travelled from the East to the West “for Europe is absolutely the end of History, Asia the beginning” (Philosophy of History 164). This dialectic opposition between the Oriental and the Occidental contributes to the obsolete Euro-centric paradigm in the study of Modernism.

Virtually from its very beginning around the turn of the twentieth century, Anglo-American Modernism is a wide-ranging and overtly international literary phenomenon. During its development, the most distinctive feature of Anglo-American Modernism is related to a sustained, if decidedly uneven, engagement with Asia. Beginning with Pound’s intense interest in Japanese and Chinese cultures, Asia in general, East Asia in particular, served as an idealized location with exotic and exemplary literary resources for cultural innovation for Modernist poets and writers in Europe and the United States.

As the Modernist movement developed, its energy reached the Orient in the early decades of the twentieth century. The avant-garde poets in Japan, China and Brazil expanded beyond their national territories to explore other alternative possibilities. These cross-national literary and cultural activities determine that Modernism is not only a product in the Western context. Instead, it could also travel to other parts of the world and make significant literary and cultural transformations. Considering its historical evolution, we can easily affirm that the geography of
Modernism is not limited to Anglo-Europe; there are some alternative modernities contesting across the boundaries of space, time, disciplines and discourses and it is now a universal and global phenomenon.

In spite of its inherent transnational characteristic, global Modernism is still “a new vocabulary” (Hayot 1) lacking systematic theoretic exploration for further development. Until approximately one or two decades ago, a “transnational turn” (Mao and Walkowitz 738) appears in Modernist scholarship as scholars begin to notice the multinational and multicultural textual circulation and to explore the understanding of Modernism in terms of both its transnational and transcultural historiography. Focusing on textual circulation, modernist scholarship develops the greater awareness and recognition of the significance of translation and multilingual circulation in global Modernisms and the development of national and micronational literary histories.

In this chapter, I will examine Pound’s Modernist poetics and its influence to global modernism. To illuminate this complicated process, I will explore the global circulation of Pound’s Modernist poetics and its appropriation in this transpacific journey, especially the return of his poetic method in the Oriental such as China, Japan and its metamorphosis in Brazil. In these alternative Modernisms, what attracts my attention most is the fundamental element – the phonographic characters in both language and modern poetics. What changes did the ideograms experience when they returned to the Orient? How did the Modernists incorporate it in their poetics and innovate the traditional literature?

5.1 Translation and Spatiality

As texts cross geographic boundaries, the spatial transplantation evokes a series of phenomena including cultural contact, interreligious collision and multicultural integration. During the first decades of the twenty-first century, the three disciplines –
literature, geography and translation are interconnected due to the radical shifts of perception that have taken place over the last decades of the twentieth century and the first decade of the new millennium.

5.1.1 Polysystem Theory

When investigating the literary system, Itamar Even-Zohar, Israeli translation scholar, in his paper “The Position of Translated Literature within the Literary Polysystem” (1978), puts forward the concept of polysystem which is conceived as “a heterogeneous, hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole” (Shuttleworth 176).

As for the structure of the polysystem, Even-Zohar points out that, “[t]hese systems are not equal, but hierarchized within the polysystem” (“Polysystem Theory” 42); therefore, “the various strata and subdivisions which make up a given polysystem are constantly competing with each other for the dominant position” (Shuttleworth 177). As a result, in the polysystem, “there is a continuous state of tension between the center and the periphery, in which different literary genres all vie for domination of the center” (Shuttleworth 177).

The tension between the center and the periphery results in the dynamic mechanism of a literary polysystem and implies that “translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relation within a certain cultural system” (Even-Zohar, “Position of Translated Literature” 51). Even-Zohar elaborates three cases in which translation literature can occupy the central place in the fluid system due to the change of power relation between the two cultures: (a) when a polysystem has not yet been crystallized, that is to say, when a literature is “young”, in the process of being established; (b)
when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both; and (c) when there are turning points, crises, or literary vacuums in a literature (“Position of Translated Literature” 47).

Besides referring to literature, the polysystem theory also involves other societal aspects. As Shuttleworth argues,

polysystem can be postulated to account for phenomena existing on various levels, so that the polysystem of a given national literature is viewed as one element making up the larger socio-cultural polysystem, which itself comprises other polysystems, besides the literary, such as for example the artistic, the religious or the political. Furthermore, being placed in this way in a larger sociocultural context, ‘literature’ comes to be viewed not just as a collection of texts, but more broadly as a set of factors governing the production, promotion and reception of these texts. (176-77)

This argument is in line with Even-Zohar’s (2005) redefinition of polysystem as “a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (“Polysystem Theory” 40).

Due to the close relation between language and literature, I will proceed to discuss the twentieth-century Japanese and Chinese language reforms so as to have a glimpse of the power relationship between the national tradition and the western challenge in Japanese and Chinese modernisms.

5.1.2 Translation and World Literature

What constitutes the relationship between translation and global Modernism? Can translation be regarded as a fundamental role in World literature?
Translation, a point of intersection between different subjects, plays a fundamental role in constructing world literature. Its constructive function lies in the fact that it not only connects different languages and cultures, but also connects across temporal and spatial boundaries. Qian Zhongshu, Chinese translator and literature critic, proposed the function of literary translation as “enticement” in “Lin Shu’s translations” (1963):

The words transmit and entice explain, of course, how translation functions in cultural interchange; it acts as a middleman, a liaison, introducing foreign works to the readers and enticing them into a fondness for these works, as though playing the role of match-maker and bringing about a “literary romance” between nations. . . . It [translation] arouses the readers’ curiosity, causing them to yearn for the original: it lets them have a taste of the real thing, whetting their appetite without satisfying their hunger. The readers of a translation will always feel as if gazing at flowers through a fog. (Qian 105)64

When discussing the exchange between Oriental and Occidental cultures, the role of translation has been supported by a number of scholars. Ji Xianlin (季羡林), Chinese translator and Sanskrit literature scholar, noted that:

The river of Chinese civilization has kept alternating between rising and falling, but it has never dried up, because there was always fresh water flowing into it. It has over history been joined by fresh water many times, but the two largest inflows were from India and the West, both of which owed their success to translation. It is translation that has preserved the perpetual youth of Chinese civilization. Translation is hugely useful! (S. Xie 137)65

From the four aspects of linguistics, culture, temporality and geography,
translation is a fundamental factor in Pound’s poetics. Pound’s translation theories and practice, to a significant degree, validate the importance of translation in global Modernism and World literature.

5.2 Japanese and Chinese Language Reforms

Language has the distinguished feature of “collective inertia toward innovation” (Saussure 73) and Saussure explained it as follows:

in language, on the contrary, everyone participates at all times, and that is why it is constantly being influenced by all. This capital fact suffices to show the impossibility of revolution. Of all social institutions, language is least amenable to initiative. It blends with the life of society, and the latter, inert by nature, is a prime conservative force. (74)

In spite of “collective inertia toward innovation,” Chinese and Japanese Modernists launched language reforms in the early twentieth century. In order to replace the classical language systems, they turned their eye to the alphabetic language system and enthusiastically campaigned for vulgarization.

5.2.1 Backgrounds of Japanese and Chinese Language Reforms

Japanese language reform happened in the late nineteenth century. When ending its 200-year-long policy of isolation and opening its door again to Western countries, Japan was challenged with Western advanced military, science and technology. Western modernity and industrialization evoked Japan’s urgent need to learn from the West. Especially after the arrival of Commodore Perry’s Black Ships in 1853, many Japanese intellectuals and functionaries realized that Japan should also adapt to Western modernization in order to enhance its national strength. Therefore, in
1868 Japan embarked upon the ambitious program of modernization – the Menji Restoration.

Before encountering the alphabetic language system, Japanese written language was deeply influenced by Chinese characters while its spoken language had originated natively. In the Edo period (1600-1867), Japan had little communication with the West while Chinese culture was its main source of knowledge. Therefore, before confronting Western culture, the speech and writing language systems operated smoothly since Japanese people continued to rely on Chinese classics for knowledge. As Western books and products flooded into Japan in the 19th century, the obsolete problem within Japanese written language system became apparent. Japanese literary language, especially in its written form, was useful for reading Chinese classics but proved inefficient for the contents in Western books. Moreover, without a uniform, easily comprehensible and concisely written language, the assimilation of the new Western learning and the smooth running of an efficient system of mass communication, both essential to the development of the modern state, would be severely restricted. Therefore, a new version of written Japanese that was more compatible with Western language and more accessible to the public would have to be developed for Japanese people to acquire the knowledge necessary to establish a modern country. Under this historic background, a group of literary pioneers launched the so-called *genbun itchi* (言文一致) movement.

In the late nineteenth century, following Japan’s success, Chinese language reform started. In the nineteenth century, China had already established itself as the greatest power and was the major exporter in terms of both trade and culture. But Chinese Qing government implemented the close-door policy since 1757, resulting in an isolated and stagnant empire lacking connection and exchange with the outside world for almost one hundred years. Until the successive military defeats in the First
and the Second Opium War (1839-1842, 1856-1860), China immediately found itself confronted with a dramatically different West, a modern world with advanced science and techniques developed in the Second Industrial Revolution. Accompanying the military defeats was the realization that China had lagged far behind other countries. Thus, the passion for modernity was evoked. In the literary field, the political crisis aroused Chinese intellectuals’ feelings of great uncertainty regarding their culture and also their language. After the later defeat in the Sino-Japanese War (1894-1895), some Chinese intellectuals began to turn to their previously inferior neighbouring country Japan as a learning example. Moreover, they believed that the successful language reform and the implementation of general education appeared to be an important reason for Japan’s rapid development. It was against this background that Chinese intellectuals followed the Japanese to launch the language reform movement and enhance the status of vernacular Chinese. The reform of the Chinese language lasted over more than 100 years and consisted of two parts: to replace classical Chinese with vernacular Chinese and to reform the traditional logographic writing system.

### 5.2.2 Japanese Language Reform Movement

In his *Course in General Linguistics*, Saussure divided the world’s languages into two large groups: the ideographic system and the phonetic system. According to Saussure, both Chinese and English are representatives of each system. Furthermore, he pointed out that in an ideographic system, “[e]ach written sign stands for a whole word and, consequently, for the idea expressed by the word” (25-26). But this particular feature of characters and its dominant status faced challenges in the twentieth-century Chinese and Japanese language reforms. As has been discussed in previous chapters, the Oriental arts, especially the ideogrammic characters, act as a major source of inspiration for Pound’s literary innovation.
“Make-it new,” a phrase from one of Chinese Confucian classics, was taken by Pound as his slogan for literary revolution. In the twentieth century, the Oriental modernists, faced with the challenges of social pressure, inherited Pound’s revolutionary spirit and launched large-scale language reforms as the preparation for later literary revolutions.

Before the twentieth century, two language systems were concurrently used in Japan. The two systems in Japan were classical written language and vernacular spoken language respectively. This phenomenon is termed diglossia in social linguistics. Moreover, it is regarded as a result of the strict social hierarchy because the literary language was not used for ordinary conversation but was “learned largely by formal education and [was] used for most written and formal spoken purposes” (Ferguson 336).

Literary Japanese, the classic written language, was “a very divergent, highly codified (often grammatically more complex) superposed” language to record written texts till 1868 (Ferguson 336). Moreover, four major written styles were developed in literary Japanese to suit different social needs before the beginning of the Meiji period (1868-1912): kambun, sōrōbun, wabun, and wakankonkōbun. The four styles served different genres. This complicated written system increased the difficulty of mastering literary Japanese for the less educated. In everyday life, ordinary Japanese people continued to use the vernacular spoken language in conversation and the vernacular language developed as a separate system from the higher stratum.

In order to bridge the gap between the elite and the public, in 1866 some Japanese intellectuals launched the genbun itchi movement (言文一致) in an effort to converge writing and speaking. The aim of the genbun itchi movement was to replace the unwieldy literary styles with a colloquial style based on a standardized form of everyday speech. Since the Meiji period, it began to make slow and fitful headway in
face of stiff opposition from bureaucrats and intellectuals, products of the traditional education system. The success of the *genbun itchi* movement – the convergence of literary and vernacular Japanese is expurgated by Japanese Education Ministry as a great reform.

The other target of Japanese language reform was the logographic feature of literary Japanese. Imported from China from the Tang Dynasty (618 – 907BC), the Japanese developed a unique writing system which incorporated classical Chinese in adjustment of Japanese grammar and word order in order to read Chinese classics more efficiently. As a result, both Chinese ideographic elements and Japanese native components co-existed in literary Japanese. To be more specific, in the mid- to late nineteenth century, the Japanese written system involved three constituents – *Kanji*, *Kana* and *Romaji*. *Kanji* were the Chinese characters or ideographs, numbering many thousands, which represent words or word combinations. *Kana* were native Japanese characters, 48 in number, which represent syllables, not words or letters. *Romaji* were the ordinary Roman letters used to represent the sounds of the Japanese words. Before the *genbun itchi* movement, there were more than ten thousand Chinese characters in use and in practice most Japanese printing uses a combination of *Kanji* and *Kana*.

In compliance with the urgency to learn from the West, Japanese reformers made efforts to create a new Japanese writing style based on European languages. The second half of the 1880s saw the Japanese language reform movement at its zenith. Several clubs advocated phonetic scripts – either Japanese *Kana* or Latin *Romaji*. The first professor of comparative linguistics at Tokyo University, Basil Hall Chamberlain, urged the *Kana* and *Romaji* clubs to apply the new vernacular style to their orthographies. Today, both *Kana* and *Romaji*, especially *Romaji*, which are based on western alphabetical language system, are widely used in modern Japanese language. The result of this alphabetization is not as successful as vulgarization. Although
modern Japanese has incorporated *Romaji*, *Kanji* is still in use today and is the main component. In poetics, the importance of visual arts brought by the ideogrammic characters in poetry was also emphasized by the VOU poets discussed in the next subchapter.

### 5.2.3 Chinese Language Reform

Approaching in the twentieth century, Chinese language reform involves two aspects: the replacement of classical Chinese with vernacular Chinese and the alphabetization of Chinese written characters.

The first aspect targeted diglossia at that time. Before the 1890s, two separate language systems co-existed in China – classical Chinese 文言文 (*Wényánwén*) and vernacular Chinese 白话文 (*Báihuàwén*). Classical Chinese was widely used as the written language due to its strict grammar and rigid format. In addition, as the only official language, classical Chinese mostly appeared in the high genres of government documents, poetry and literary writing. In spite of elegance and concision, classical Chinese also had its disadvantages. Due to the limited educational opportunity, only the elite and the intellectuals were capable of mastering it. For the uneducated who had little knowledge of the complex classical Chinese language system, they gradually developed a separate speaking language in their everyday life. Since the Tang Dynasty (618-907 AD), vernacular Chinese (*Báihuàwén*) was gradually developed based on the spoken language. The phenomenon of diglossia, however, also caused problems. Although the two Chinese languages (classical Chinese and vernacular Chinese) shared basic characteristic features, they were so different in grammar that the uneducated could hardly understand what the educated wrote even when what was written was read aloud to them. As a result, texts written in classical Chinese was not able to reach the public and influence them.
Reflecting on Western thinkers’ and scholars’ views that China was a nation “without movement” and “resisting changes”, Chinese modernists identified the nature of Chinese characters as the origin and the underlying cause. Because of diglossia and its complicated writing system, they argued that Chinese language, deficient in effective communication, was incapable of meeting the demands of modern times and of advancing science and democracy. In the late nineteenth century, one of the slogans of Chinese vulgarization language reform was put forward by Huang Zunxian 黄遵宪 (1848-1905), Chinese diplomat and poet, as follows: To write what my mouth speaks/my hands write what I say with my mouth (吾手写我口 wu shou xie wo kou). In 1897 and 1898, a group of political reformers lead by Liang Qichao (梁启超 1873-1929) and Wang Kangnian (汪康年 1860-1911) founded a number of vernacular journals and newspapers to propagandize their political proposals for enlightenment. Yanyi Baihuabao (演义白话报 [Popular] Renditions Vernacular Newspaper, 1897) was one of the representatives published in the Shanghai region with its target at the less educated readers. The term “vernacular Chinese” became further politicized due to a famous polemical essay entitled “Vernacular Chinese is the foundation of reform” published by Qiu Tingliang (裘廷梁 1857-1943) in his Wuxi Baihuabao (无锡白话报 Wuxi Vernacular Journal, 1899). Qiu emphasized the importance of an educated general public for the development of China, and for the first time established vernacular Chinese as an educational style in opposition to the commonly used classical Chinese, which only catered to a small audience of literati (Kaske 273-74).

In the historical context, the language reform is a necessary measure for Chinese modernization, especially for introducing Western modern science and technology to China. Considering western advances, they took Western alphabetic languages as the example to imitate. They either openly declared or tacitly admitted
that Chinese language, especially its writing system, was an inferior medium for conducting communication, education, and scientific investigation. Therefore, they advocated Chinese language reform and warned that otherwise Chinese culture would be in grave danger of eventual demise under the onslaught of imperialist colonization.

At the turn of the twentieth century, they proposed a radical change to the Chinese language system and led the New Culture Movement whose primary objective was the absolute destruction of classics. As mentioned above, it succeeded in replacing the venerated classical language with vernacular Chinese. But some were not content with the replacement of classical Chinese language with the vernacular. The attempt to modernize Chinese language called for a more radical reform of the Chinese writing system, that is, alphabetization and simplification of the traditional logographic writing system. They attempted to replace Chinese characters or ideograms with Latinized alphabets in imitation of western alphabetic languages.

In the aspect of alphabetization, this writing reform has been a protracted one that started in the latter part of the nineteenth century and continued throughout the twentieth century. Lu Xun 鲁迅 (1881-1936), Chinese novelist and critic, in an article “On New Language” 关于新文字 (1934) with an uncompromising tone, condemned that Chinese written characters as “an effective tool to turn people into ignoramuses” (160). On the basis of this argument he drew the sensational conclusion: “If Chinese writing does not die, then China will die” (Ni 10). In the 1930s, Qu Qiubai 瞿秋白 (1899-1935), a left-wing writer who later became Secretary General of the Chinese Communist Party in the 1930s, made even more damning remarks: “Chinese writing is the filthiest, most abominable, and most damning latrine pit of medieval times” (Qu 690).

Attempts to replace the writing system of Chinese characters, the alphabetic writing reform met with strong resistance and ended up a total failure as a reform effort.
Even with rigorous promotion by the Chinese government, it was eventually abandoned lock, stock, and barrel. The only positive outcome of the Latinized reform is that the *pin-yin* system serves as a useful “walking stick” for foreigners to learn Chinese language, as an effective notation system for compiling dictionaries and library cataloguing, and for computer input. The last use, however, is not so effective because it is painfully slow compared with other input methods that take into account the characteristic features of Chinese characters. As a consequence, effective input methods still rely on the composition of Chinese characters.

The practical failure of the Latinized reform has not dampened the zeal for writing reform. A writing reform to simplify Chinese characters was undertaken. In 1956 the Chinese government formally introduced the first instalment of 260 simplified characters. It introduced a second instalment of simplified characters later on, but the second instalment was abandoned shortly after its introduction because of confusion arising from it. Since the introduction of simplified characters a linguistic divide has begun to appear. In mainland China the simplified characters are uniformly employed in all areas of social life except in calligraphy, but in Taiwan and overseas, unsimplified traditional-style characters are still used.

Both Chinese and Japanese language reforms aimed at deconstructing two distinctive characters of traditional language – the ideogrammic characters and the separation of speech and writing. According to historical reasons, spoken language had consistently been placed in a servile position to written characters in China and Japan. These iconoclasts expurgated the unity of speech and writing as a means of enlarging the acceptance of the uneducated and popular public. Their advocacy for the convergence of speech and writing succeeded and promoted the popularity of modernist poetry. But their efforts in alphabetization of characters failed. In spite of the long evolution history of the ideogrammic characters, Chinese and Japanese
modernists proposed to reform classical languages according to western alphabetic language system. Although meeting with challenges from western alphabetic language systems, Chinese and Japanese language reforms retained the distinct character of the ideogrammic characters. The language reforms prepared for later poetic movements: on the one hand, the unification of speech and writing promoted the wide spread of modern poetry in Japan and China; on the other, the reservation of the ideogrammic characters contributes to the inheritance of the Oriental aesthetics in East-Asian modernist poetry.

5.3 Global Poundian Network and Modernist Poetics

The pursuit of globality or globalism was part of Pound’s literary innovation since his early literary career. In Gaudier-Brzeska, Pound clearly stated his aim for “world-poetry” (115). In a 1915 article assessing the poetic “Renaissance”, Pound evaluated his own role in the following way: “Myself, an active sense not merely of comparative literature, but of the need for a uniform criticism of excellence based on world-poetry, and not the fashion of any one particular decade of English verse as a whole” (GB 115). In order to build “world-poetry” compassing global literary essence, Pound contested beyond European geographic boundaries and developed his Modernist poetics. As a poetic revolution, he innovatively incorporated Oriental cultural elements in his poetry and introduced exotic literary techniques to the West in his critical essays.

As a world literati, one of Pound’s missions was making connections and bringing people together, so that “CONversation . . . . . / should not utterly wither” (Canto 82/524; Cantos 559). For English-language literature, the Poundian network in European and American continents had succeeded in the broader poetic change from
the old order to the new and keeping civilization from sinking in the early decades of the twentieth century.

Pound’s innovative translation and success attracts both praise and controversies. George Steiner, in 1966, observed that Pound’s translation had “altered the definition and ideals of verse translation in the twentieth century as surely as Pound’s poetry has renewed or subverted English and American poetics” (33). One could go further and say that in terms of his practice Pound brought translation and original writing together in such a way as to allow translation almost to be identified with the process of literary invention as such. The message was not lost on Eliot. John Hollander points out that ‘the job of the poet’ in Eliot’s seminal essay ‘Tradition and the Individual Talent’ is ‘strangely like that of an Ideal Translator’ (Hollander 209).

As for the reception of Pound’s translation in the West, Pound’s translation practice and his theoretical poetic translation has aroused a lot of debate among scholarly circle. Hugh Kenner, Wai-lim Yip, Zhaoming Qian, and Ming Xie have each addressed this question of whether and to what degree the poems in Cathay may be considered translations. In the winter of 1914-15, Pound was faced with the obvious difficulty of his innovative translation’s reception in the West: that it would have been advisable for him to find some way, or ways, to prevent potential attacks on his qualifications as a translator.

One of the main reasons for his difficulty is that Pound’s translations push at the limits of what translation is or can be. Anxiety over terminology is not a reason for raising the issues here, but there is no denying that the terminology – ‘definition’, as Steiner put it – has been a bone of contention, and not only among translation theorists or academic commentators. Pound himself originally styled his Homage to Sextus Propertius (1919) a translation, but quickly abandoned the term when classical scholars began to challenge his credentials. The work was not printed in his Collected
Translations. But Eliot also excluded it from his edition of Pound’s *Selected Poems*, on the grounds that he felt that the poem … would give difficulty to many readers because it is not enough a ‘translation’ and because it is, on the other hand, too much a ‘translation’ to be intelligible to any but the accomplished student of Pound’s poetry. (19)

Eliot went one step further in 1950, writing: “I am aware of the censure of those who have treated it as a translation; and if it is treated as a translation, they are of course right” (Russell 33). Moreover, Eliot produced an alternative term for the *Homage* in his introduction to the *Selected Poems*: “It is not a translation,” he wrote; “it is a paraphrase, or still more truly (for the instructed) a persona.” (19)

In spite of the controversies, attacks and difficulty readers had in accepting Pound and his poetry, Pound’s poetry and his poetics were later studied and learnt by Modernists from other countries who actively participated in this trans-national and trans-cultural movement since the late nineteenth century. As the energy of Modernism reached Asia and Latin America in the early twentieth century, Japanese, Chinese and Brazilian Modernist poetic movement leaders fiercely stormed the rigid fortress of traditional poetics and aesthetics. As an inseparable part of “the ‘tribe of Ez’” (*EPJ* 211), they were determined to deconstruct the stale literary traditions and establish new literary universality. In addition, these networked Poundians appropriated and metamorphosed Modernist poetics according to their national aesthetics and cultures.

### 5.3.1 Japanese VOU Club

As an instigator and a major participator of Modernism, Pound was obsessed with Oriental art, believing that the particularity of the ideogrammic characters would shed new lights on Western poetics. In the early twentieth century, Pound’s discovery
of Oriental culture returned to Japan. To Japanese Modernist poets, Pound’s preference for the ideogrammic characters and abhorrence of abstract thought was light from the West. In “Memoirs of a Parody Perry”, Michael Reck summarizes his impression of Pound: “My memory is of an Ezraic generosity wide as the oceans – at least spanning oceans – and a keen curiosity that swept Japan into its vast net. . . . He never traveled to the Orient but for a while it so happened that I saw Japan as his surrogate” (qtd. in Kodama 213).

Pound’s “surrogate” in Japan is Japanese poet Kitasono Katue. Kitasono Katue was himself a well-established avant-garde poet in Japan. Before encountering Pound, Katue had edited the Neo-Dadaist periodical *Ge Gjmgigam Prrr Gjmgem* (1925-26) and written a number of poems. In 1935, Kitasono founded the VOU Club with thirteen other poets including Iwamoto Shūzo and Miki Tei in Tokyo (*EPJ* 209). The name “VOU” was “the meaningless spell[ing] which Iwamoto was scribbling automatically on a scrap of paper” (*EPJ* 209). It signified nothing, but was simply pure sound pronounced as either *bo-u* or *ba-u*. According to Kitasono, the name VOU was empty in and of itself and the activity of the members would generate meaning.

5.3.1.1 Kitasono’s Encounter with Pound

Kitasono began to correspond with Pound in April 1936 when Kitasono wrote a letter of self-introduction. In this initial letter, Kitasono informed Pound that he was considered “a leader on new literature” (*EPJ* 27) and had a major influence among Japanese avant-garde poets. In addition, Kitasono wrote about the VOU Club, the association of twenty-one artists they had established. With the letter, Kitasono forwarded to Pound in Rapallo, two copies of the latest issue of *VOU*, the journal the group had launched, for his review and comment. In response, Pound enthusiastically expressed his affectionate hail that “the VOU group would remain forever in the youth
of twenty-one” (*EPJ* 209) and forwarded a copy of his translation of *Guido Cavalcanti Rime* (1932). After the first letter, their contact increased. From 1936 to 1959, they corresponded regularly with each other, leaving more than 100 letters as the evidence of their friendship.

Accompanying their correspondence, Modernism travelled from Europe to Japan. On the one hand, Kitasono translated Japanese Modernist poetry into English and published in major journals. On the other, his journal *VOU* became a major source for Japanese readers to know Pound. In his second letter to Pound, Kitasono informed him that he had translated Pound’s essay “Mediaevalism” into Japanese, and published it in a recent issue of *VOU*.

According to Gallup, this was not the first time Pound had appeared in *VOU*. Translations of the poems “Ts’ai Chi’h,” “Alba,” and “Heather” made by Kitasono seem to have appeared in *VOU* 11 (August 1936). Moreover, a translation of an abridged version of a chapter of *ABC of Reading* by Shoko Ema, apparently unbeknown to Pound, appeared in *VOU* 12 (September 1936).

As their contact increased, Pound gave *VOU* poets “as many opportunities of touching the avant-garde of England and America as he could” (*EPJ* 209). As part of his support, Pound passionately introduced their works to the West with high praise. As Pound had suggested, the *VOU* Club was a center of intellectual attention at that time, rapidly increasing its membership during the years 1935-37. In his essay “*VOU* Club,” Pound introduced some contemporary Japanese poets and gave his generous opinion that their poems were “better work than any save those of E. E. Cummings as his happiest” (*EPJ* 201). In addition, he appreciated this Japanese poetry which was “like those new camera shutters that catch the bullet leaving the gun” (*EPJ* 201) in them. In his estimation their thought went from one peak to another “faster than our slow wits permit us to follow” (*EPJ* 201).
Pound’s generosity and help was acknowledged by Kitasono in “Notes” published in Townsman, vol. I, no. 1 (January, 1938). In this essay, Kitasono expressed his gratitude toward Pound for the opportunities provided to the VOU poets: “[f]or a long time we have desired our poems to be read by superior poets of Europe and America. To our gratitude an opportunity has been given by Mr. Ezra Pound whom we respect heartily” (EPJ 203). Almost twenty years later, when Kitasono recollected the old days and wrote an essay, “The VOU Club,” upon the request of Michael Reck who visited him in Tokyo, he acknowledged that “If VOU still keeps the youth of twenty-one (as I am sure of it), it’s much indebted to his [Pound’s] sensible suggestions” (EPJ 209).

5.3.1.2 Kitasono’s Poetics: From Imagery to Ideoplasty

The early aesthetic inclinations of the VOU Club were heavily influenced by European avant-garde movements, especially Dadaism and Surrealism. As Kitasono corresponded with Pound, the VOU group gradually engaged with Pound’s poetics and received his influence.

In “The VOU Club”, Kitasono recollected the old days and concisely stated VOU poets’ belief and ambition: “VOU’s orientation: everything humanistic is a boredom. Tears, cryings, loves, crimes, ironies and humors, all attract us in no ways. We only find a little of aesthetic excitement in erasing every humanistic vestige from art” (EPJ 210). The concrete inclination is more evident in the VOU manifesto. It published its own statement in their magazine, VOU (No. 13, Oct. 1936) as a response to Pound’s request for an English manifesto for European and American poets as follows:

To the poets of the world:
We have denied, before, that a poem should be written as a mere reflection of society, religion, politics, etc. It is foolish that poetry should be interfered by them (which contribute nothing to the literary theoretical system of poetry).

We try hard to keep poetry as a new system of thinking [away] from the interference of philosophy, natural science, and sociology.

Poetry has its own function, which is to organize, by a scientific method, the most fresh, pure, and newest world of thinking which is able to be expressed by nothing except poetry.

VOU Club (qtd. in Solt 113)

Although there is no clear evidence that the manifesto is directly linked to Pound’s poetics, both of the two statements reveal the distinct similarity between the group’s approach and Pound’s method. Both of them share similar aesthetics, though, developing poetry as an autonomous textual mechanism.

As a part of his ambition for literary innovation, Katsino denied 決して意味に依って詩を書かない (HG 332; “compose poems not by meaning”; Kahori Tateishi’s translation) but advocated 詩に依って意味を形成した (HG 332; “to compose meanings by [the form of] a poem”). To exemplify his poetics, Kitasono published a short poem “Kigōsetsu” (Semiotics) in his first book of poetry Shiro no arubamu (White Album, 1929). The first stanza of the Japanese original runs on the left, with its English translation by John Solt on the right (50):

```

glass beret

spring, 3 p.m.
white tableware
flower spoon
white red
flower spoon
white tableware

“Semiotics”
```
In the poem, Kitasono used only nouns and adjectives. In addition, he superimposed one image on another just as a painter draws the objects and adds the colours. In the short stanza, through the arrangement of images, Kitasono constructs a vivid poetic wholeness till the last line for the reader. This process is revealed in Kitasono’s self-disclosure about his first poetic experiment:

I chose ideograms with simple but vivid imagery and wrote poems with the same conciseness as, for example we find in them on a paper to compose a poem in a terse manner like the of Paul Klee’s paintings. In short, I ignored the general content and inevitability in words and used words as symbols of colors, lines, and dots. (qtd. in Solt 72)

Kitasono’s application of images for the organic wholeness echoes with Pound’s juxtaposition of images. Based on Pound’s Imagism, Kitasono developed a unique poetics, that is, “ideoplasty to come from imagery and not vice versa” (Solt 122). In 1938, Kitasono published an essay titled “Notes” in Townsman along with Pound’s introductory essay “The VOU Club” and some translations of the VOU poets’ writing. Kitasono clearly stated that:

The formation of poetry takes such a course like below:

(a) Language  (b) Imagery  (c) Ideoplasty (EPJ 202)

Moreover, Kitasono added “[t]hat which we vaguely call poetical effect means, generally, ideoplasty which grows out of the result of imagery” (EPJ 202). In Kitasono’s account of his poetics, ideoplasty is the accumulation of imagery. For easy understanding, Kitasono added an explanation through the image of heart:

... Man has thought out to make a heart-shaped space with two right angles. This great discovery on plastic, and also that of the conics in mathematics, are two mysteries brought by man’s intellect.
The relation between imagery and ideoplasty makes us suppose the heart-shaped space which is born by the connection of the same mysterious two curves. We standardized these two curves and got a necessity. (*EPJ* 202)

Moreover, Kitasono emphasized the organic wholeness for image-integration, that is, the ideoplasty effects only at the end of a poem.

What we must do first for imagery are collection, arrangement, and combination. Thus we get the first line, “a shell, a typewriter, and grapes,” in which we have an aesthetic feeling. But there is not any further development. We add the next line and then another aesthetic feeling is born. Thus all the lines are combined and a stanza is finished. This means the completion of imagery of that stanza and then ideoplasty begins.

This principle can be applied to poems consisting of several stanzas. In that case ideoplasty is formed when the last stanza is finished. (*EPJ* 202-03)

Kitasono’s ideas are more lucid in a previous essay which was considered the first half of the ideoplasty essay. There he claimed that “pre-[D]adaist poetry was based on rhetoric with lines linked grammatically, whereas poets since that time have related lines by a logic based on balance and symmetry” (qtd.in Solt 123). For Kitasono, ideoplasty probably connected with the “elasticity” he valued in poetry; since he had abandoned a narrative approach, not only the relation between lines but closure of the poem became more and more important. His purposeful denial of a single thread of meaning through the poem and his visual, constructivist approach are evident here.
I quote Hugh Gordon Porteus’s comment in full as a summary of Kitasono’s poetics and the VOU poets’ pursuit.

*Vou* is a meaningless name, like *dada*. But the poetry of the *Vou* club, which is animated by the theories of “ideogram and ideoplasty” of its founder, Mr. Katue Kitasono, is to be distinguished from the superficially similar poetry of the *dada* and *surrealist* movements. It is written in *kanamajiri*, that is, in a mixture of Chinese ideograms and Japanese phonetic script, and it is devoid of all rules, though bearing some resemblance to the traditional *kyoka*, or comic epigrammatic verse. The *Vou* Club prints its work in a magazine which deserves notice for several reasons. In the first place, this publication proves that there is a vital and original spirit still at work in the Far East. In the second place, it proves that despite the most formidable political, national and linguistic barriers, cultural exchange is still possible between literary innovators of the East and the West. . . . But it should be pointed out that the poems, as translated, are inadvertently more *quaint* than their Japanese originals. There is more that a touch, here and there, of ‘English as she is Japped.’ (397-98)

**5.3.1.3 Pound and Western Poets’ Response to Kitasono’s Poetics**

Pound often cited Kitasono’s poetics in his critical essays and actively promoted the VOU poets to the Western literary circle. In *Guide to Kulchur* (1938), Pound took the nucleus of Kitasono essay’s “Notes”, slightly clarified Kitasono’s English, added comments of his own, and reprinted it. In Pound’s comments, he praised highly what Kitasono had done:
A civilized man is one who will give a serious answer to a serious question. Civilization itself is a certain sane balance of values.

The VOU club supplies me such an answer, not only to my particular question: what is young Japan doing? but to a half dozen others whereon a deal of occidental ink has flowed vainly. . . .

Mr Kitasono has arrived at a clearer and gentler statement than I had seen before the arrival of the brief essay here quoted. What he says is not alien to something I once wrote re Dr Williams’ poems, nor is it contrary to Gaudier’s sculptural principles. I do not for a moment suppose Mr Kitasono wd. insist on the “theory” being consciously held. Intuition may even provide the essentials in this domain. (GK 137-39)

In Pound’s comments, he not only introduced the VOU Club in a positive light but also links Kitasono’s ideoplasty and poetic theory with his modernist poetic proposals. Though he gave no concrete hints of how Kitasono’s idea was resembled with his, Pound invoked William Carlos Williams and Gaudier-Brzeska (as he had invoked e.e. cummings before) to illustrate their similarities. In short, Pound was telling readers to be impressed with Kitasono’s intelligence when relating Kitasono with these western networked Poundians.

Apart from Pound, other Western poets also took the notice of the VOU translations. High praise came from Hugh Gordon Porteus, who wrote in Criterion in 1939,

. . . the most fruitful experiments with language are likely to continue to emerge from those who concern themselves with images and their relations. . . . rather than with idle wordspinning.

Nothing more novel and exciting has been done lately, along these lines, than by the poets of the Japanese Vou group. . . . (397)
Pound and other Western poets’ praise for the VOU Club greatly enhanced their international reputation. Later, their experimental poems were re-printed several times by Western publishers. In New York, James Laughlin, poet and publisher of New Directions Books and a Pound disciple, introduced the VOU Club in his annual of experimental poetry with a twelve-page spread. Included in his volume were new translations, Kitasono’s essay on ideoplasty and a short introduction by Laughlin in which he candidly explains his motives: “I am particularly glad to be able to publish them because of two dissociations which they can effect. They will show first of all that militaristic imperialism has not wiped out artistic activity and secondly that there is live poetry in Japan” (qtd. in Solt 126).

In addition, Laughlin emphasized that the VOU poems’ value lies in the ideogram characters and ideoplasty. Just as Pound introduced classical Chinese poetry to the western modernist movement, Laughlin introduced the VOU Club to the Western reader for a taste of the Oriental beauty.

The first thing to think about in studying these poems is the fact of the ideogram. The Japanese language, derived from the Chinese, is still very much a picture language. In spite of the intrusion of the phonetic characters the Japanese can still see in many of the words which he writes the picture of the thing itself. What is the result in terms of poetry? Naturally there is more verbal reality, a closer relationship between the thing and its name, some of the essence of the thing in the name.

But of course that quality is not carried over into a translation. So we can only surmise that the oriental poets and poetry reader are, in this respect, “better off” than we are, and let it go at that. (qtd. in Solt 127)
Laughlin’s emphasis on the beauty of the ideogrammic characters in the VOU poems shed light on the universality of the concrete truth. It is the ideogrammic method that connects the VOU Club with Pound and endows the VOU poems with value.

5.3.2 Chinese Modernist Poetic Movement

Since the beginning of the twentieth century, the history of Chinese literature developed from its traditional pattern into the modern period. On the one hand, vernacular Chinese was advocated by Chinese modernists for literary use. Those Chinese talents who were financially supported by the Qing government to receive education in Europe and America began to advocate the vernacular movement after coming back to China since they believed traditional Chinese writing characters were obstacles to China’s modernization. Since the May Fourth era, they passionately published vernacular Chinese poetry and novels and used vernacular Chinese in academic, journalistic, and general writing. Due to Hu Shi, Lu Xun and other Chinese Modernists’ effort, vernacular Chinese developed into a distinctive literary style. After the literary revolution and the subsequent May Fourth Movement, vernacular Chinese became the modern Chinese literary language.

On the other, Modernist poetics was introduced to China from the 1910s. In the literary field, the New Culture Movement evoked China’s literary modernism. Hu Shi, Chen Duxiu, Cai Yuanpei, these Chinese literary pioneers fiercely criticized classical Chinese language (Wényánwén) as a major barrier to Chinese modernity and strongly opposed traditional Chinese poetic conventions. Western Modernist poetics partly promoted the later Chinese vernacular poetry movement which fundamentally changes traditional Chinese poetics including its subject, forms, language, and aesthetics. Due to its significance in the history of Chinese literature, Haiguang Yin acknowledged that
the Chinese vernacular poetry movement as “the pioneer of Chinese literary modernism” (296).42

5.3.2.1 Pound and Chinese Modern Poetry Movement

In 1922, Liu Yanling published an article in the magazine Poetry to introduce American Imagism. He believed that the success of Anglo-American Modernism was a support to the Chinese vernacular poetry movement. Moreover, Liu innovatively included the Chinese vernacular poetry movement in the broader global movement of New Poetry. He stated that: “The New Poetry is an international movement rather than China’s unique literary phenomenon: Chinese modernist poetic innovation is but a tributary of the river” (Y. Liu 23).43 In this essay, he particularly introduced the development of Imagism, major Imagist poets and the six credos of American Imagism. According to Chinese professor Jiang Hongxin, it is the first time that Pound was introduced to China as a significant figure of New Poetry (123).44 In October 1934, translations of Pound’s poems were first published in the magazine Modern Time (vol 5, no. 6) as a special issue of modern American literature. In this volume, Shi Zhecun (1905-2003) translated Pound’s “Meditation”45 from Blast (1914), “A Girl”46 from Ripostes (1912) and “Black Slippers: Bellotti”47 from Lustra (1917). The three poems were all written in Pound’s early literary career when he was passionate for imagism.

Imagism heavily influenced Chinese vernacular poetry movement. Since the late nineteenth century, a great number of Chinese intellectuals have received government support to study in America and Europe. These talents received the latest poetic tendency, that is, Imagism, and advocated Modernist poetics after coming back to China. Hu Shi (1891-1962) and Wen Yiduo (1899-1946) are two representative Chinese Modernist poets who travelled to America to study English and American literature and later became the pioneers of Chinese Modernist poetry movement.
5.3.2.2 Anglo-American Imagism and Hu Shi’s “Eight Don’ts”

Eager for revolutionizing traditional poetics, Chinese Modernist poets launched the Chinese vernacular poetry movement that heralded the beginning of Chinese modernist literature. As advocates for new poetics, Chinese Modernist poets pinpointed two main drawbacks of classical Chinese poetry. First, the rigid poetic form of classical Chinese poetics and its complicated rhyme system severely restricted poets’ creativity and innovation. The second was its limited readership. Although classical Chinese poetry was popular among the educated officials and intellectuals, the public cannot appreciate it due to its complexity.

Hu Shi, a graduate of Columbia University, was one of the leaders in the Chinese vernacular poetry movement. On 17 September 1915, Hu Shi was then a student at Cornell University and wrote a sixty-line poem in classical Chinese as a farewell to his friend Mei Guangdi 梅光迪 (1890-1945), who was leaving Northwestern University for Harvard University. In the poem, Hu Shi proposed for the first time a “literary revolution”, especially a poetry reform. Hu ended his poem by saying that: “literature must have a revolution; you and I both have responsibility for it: The coming of the new tide cannot be stopped. / It is time for a literary revolution” (Hu, “Some” 56).

The close relationship between Hu’s literary revolution and Imagism was pointed by Mei. According to Mei, “New Tide” in Western literature refers to “Futurism, Imagism and free verse in literature” (Chow 30). As for the vernacular movement, Mei elaborated his opposition in his later essay “Comment on Advocators of New Culture” (1922) 《评提倡新文化者》 that, “The so-called colloquial poetry is merely the offal of vers libre and recent American Imagism, both of which are nothing but two mere ramifications of the Decadent movement” (Wong 30).48 In addition, as a
supporter of conservatism, Mei advised Hu not to be influenced by the vulgar, common poetic movement then current in the West, or try to cheat his fellow countrymen by plagiarizing the worthless new tide (Hu 447). Although Mei’s criticism was not accurate, he precisely pinpointed the relevance between Chinese new poetry and American Imagism. Hu’s literary revolution proposals, especially his advocacy of free verse and vernacular poetry revealed his association with Anglo-American Imagism after his return to China.

Hu Shi started his study in America in 1910 and returned to China in 1917. The seven years coincided with the period when Imagism was prevalent in Europe and America, which Hu also noted. In 1916 December 26, Hu recorded six Imagist credos in his diary. The six principles of imagism he cites are from Amy Lowell’s preface to Some Imagist Poets published in 1915.49 In addition, Hu directly stated his admiration for the Imagist poets who opened a new phase in Western literary history.

On the whole, one cannot help admiring the spirit that animates the “new poets” in spite of some of their ludicrous failures to reach a new and higher poetry in their verse. They at least aim for the real, the natural; their work is a protest against the artificial in life as well as poetry. It is curious to note, moreover, that the principles upon which they found their art are simply, as Miss Lowell, quoted by Professor Erskine, tells us, “the essentials of all great poetry, indeed of all great literature.” (520)

At the end of the short passage, he noted that most of the points advocated by the Imagists resembled his own.50 On August 21, 1916, Hu drew up his eight conditions (八不主义) for a literary revolution. It is collected in Hu Shi’s diary as “Eight Conditions for A Literary Revolution” with his comment: “Writing vernacular poetry is just one part of my program for a “new literature.” As I said in a letter the day
before yesterday to Zhu Jingnong (朱经农), there are eight important points for a new
literature”. The preoccupation with a literary revolution was clearly evidenced in his
letter to Ch’en Tu-hsiu in October 1916 in which he listed eight principles for the new
literature:

1. Avoid the use of classical allusions.
2. Discard stale, time-worn literary phrases.
3. Discard the parallel construction of sentences.
4. Do not avoid using vernacular words and speech.
5. Follow literacy grammar.

(The above are suggestions for a revolution in literary form.)
6. Do not write that you are sick or sad when you do not feel sick or sad.
7. Do not imitate the writings of the ancients; what you write should reflect your own personality.
8. What you write should have meaning or real substance.

(The above are suggestions for a revolution in content.) (qtd. in Lee 467-68)

The eight pre-requirements were the prototype of Hu’s later “Eight Don’ts” published in The New Youth. Before he left the United States, Hu’s name was already well known to readers of The New Youth, China’s leading journal in the Modernist movement. In 1917, Hu Shi published in The New Youth “Some Modest Proposals for the Reform of Chinese Literature” (《文学改良刍议》). The modesty of Hu Shi’s title belied the dogmatic and radical nature of his own prescriptions for China’s writers and his poetic advice quickly became known as the ‘Eight Don’ts’, a primer for China’s vernacular poetry movement.

1. Writing should have substance
Chapter Five Pound in Global Modernism

2. Do not imitate the ancients
3. Emphasize the technique of writing
4. Do not moan without an illness
5. Eliminate hackneyed and formal language
6. Do not use allusions
7. Do not use parallelism
8. Do not avoid vulgar diction (Hu, “Some” 123-124)


In comparison with Pound’s “A Few Don’ts” and Amy Lowell’s Imagism Credo, it is interesting to notice that Hu’s poetic proposals resemble Imagism. Even though Hu denied his imitation of Imagist poetics, later scholars pointed out that Imagism influenced Hu’s poetic innovation and laid the base for his Eight Don’ts. In “From Imagism to Whitmanism in Recent Chinese Poetry: A Search for Poetics That Failed”, Achilles Fang brings to light some important but hitherto unrecognized links between modern Western and Chinese poetry. He convincingly demonstrates that Chinese poetry from 1916 on was influenced first by Imagism. Moreover, he points out that Hu Shi’s “Eight Don’ts” is under the influence of American Imagism including Ezra Pound’s “A Few Don’ts”, Amy Lowell’s “Imagist Credo” and the “New Manner in Modern Poetry”. But, Professor Ye is against Pound’s influence and listed two reasons for his opposition to Achill Fang’s argument: “The possibility that some of the characteristics of traditional Chinese poetry that Hu and others rebelled against coincided with those of Victorian poetry rejected by the Imagists is reasonably
high and is not sufficient proof of any direct correlation between early modern Chinese poetry and Imagism” (Ye 58).

Although the resemblance between Hu’s “Eight Don’ts” and Imagists’ advocacy does not validate the direct influence of Pound to Hu Shi, modern Chinese poetry is indeed reflected the influence from Imagism and Symbolism since 1930s. The most representative character is the use of image in Chinese modern Imagism.

5.3.2.3 Chinese Modern Imagism

The object is the basic element of image. Object, an objective existence, when entering into creative writing process, is combined with the poet’s subjectivity. This process is two-sided: firstly, the choice of a natural object as image must cater for the poet’s taste and aesthetics; secondly, after integration with the poet’s intelligence, the object arouses the poet’s emotion. When discussing the relation between poetry, emotion and object, Lu Ji 陆机 (261-303), in his discourse on literature *Rhyme-prose on Literature* 文赋, the first sustained discussion of literature in the Chinese tradition, wrote that, “Shih (lyric poetry) traced emotions daintily; Fu (rhymeprose) embodies objects brightly” (Fang “Rhymeprose” 12).51 Lu’s statement reveals the importance of the object in Chinese poetry. In *Wenxin diaolong* 文心雕龙 (Literary Mind and the Carving of Dragons), the first comprehensive treatise on literature in China, Liu Xie stated in Chapter VI “An Exegesis of Poetry” that: “Man is endowed with seven emotions. When stimulated by external objects, these emotions rise in response. In responding to objects one sings to express his sentiments. All this is perfectly spontaneous” (X. Liu 32).52

In poetry, the choice of object, the poet’s attitude toward the object and the poet’s emotion aroused by the object, the three aspects reveal both the poet’s aesthetic preference and the national culture. For example, in Chinese culture, Chinese poets
always associate the pine tree with integrity and moral fortitude because it withstands rough and cold weather. In *The Analects*, Confucius once remarks “It is only in the cold season that one realizes that the pines and cypresses wither last.” Later, in Chinese poetry, Chinese poets chose this image and used it to express his hope for integrity. In classical Chinese poetry, object and human are not separated but united. This aesthetic feature is determined by Chinese philosophy. In traditional Chinese philosophy, the natural object does not absolutely have an objective existence. On the one hand, it is connected with the real world; on the other, it is related with the human.

In Chuang Tzu’s *Qi Wu Lun* 齐物论, or in Burton Watson’s translation “Discussion on Making All Things Equal”, Chuang Tzu noted that “Heaven and earth were born at the same time I was, and the ten thousand things are one with me” (Watson 43).

In the May Fourth Movement, Hu Shi regarded the revolution of poetic language and stylistic shift as the most important questions. Apart from the two fields, he listed rhythm and image as another two significant aspects of the new poetics he advocated for revolution. Enlightened by Anglo-American imagism, Hu’s attitude toward image was explicit about traditional Chinese poetics. In his “On New Poetry,” he advocated that “[p]oetry must use concrete methods rather than abstract reasoning” (145). In addition, he pointed out that, “all good poems can all evoke one, or many, remarkably vivid projects in our minds. This is the concrete characteristic of poetry” (“On” 145). It reveals that from the beginning of Chinese vernacular poetry movement, the natural image in classical Chinese poetry is adopted as a poetic means.

Though eager for innovation, Chinese Modernist poets share the similarity with Chinese classical poets in the aspect of image. In their Modernist poetry, they also chose natural objects to express their emotion in poetic writing.

Apart from the inheritance of traditional Chinese poetics, it is also interesting to notice the influence of Anglo-American Imagism on Chinese Modernist poets. Since
Chapter Five Pound in Global Modernism

the twentieth century, Chinese intelligentsia began to interact with Anglophone
Modernism and translate Western Modernist poetry with great enthusiasm as a means
of critiquing their own cultural traditions. With the unprecedented upsurge of a number
of popular translators and translation products, Chinese scholars re-evaluated their
traditional literary canon and formed new poetics. The May Fourth era marks a crucial
period for the formation of Chinese discourse of modernity. The translated Modernism
contributed to the re-evaluation of image in China and its interaction with Anglo-
phone Imagism contributed to Chinese modern Imagism. Hu Shi and Wen Yiduo are
two representatives of Chinese modern Imagism. Their poetry writing imitated
American Imagism and their poetic proposals also shared similarities with traditional
Chinese poetics.

Apart from receiving Imagist credos from Imagism, Hu Shi also translated
western Imagist poems so as to provide examples for the Chinese vernacular poetry
movement. Before attempting to write Chinese vernacular free verse, Hu Shi wrote his
first English poem in free verse in July 1915. This poem, entitled “Crossing the
Harbor,” resembled Carl Sandburg’s “The Harbor,” and appeared in Poetry magazine
in March 1914. American Imagist poet Sara Teasdale’s “Over the Roofs” was also
translated by Hu in 1919 and collected in Hu’s first poetry anthology Book of
Experiments 《尝试集》.

Over the Roofs
I said, “I have shut my heart,
As one shuts an open door,
That love may starve there-in
And trouble me no more.”

Over the Roofs
关不住了！
我说：“我把心收起，
像人家把门关了，
叫‘爱情’生生的饿死
也许不再和我为难了。”
But over the roofs there came
The wet new wind of May,
And a tune blew up from the curb
When the street piano play.

My room was white with the sun
And love cried out in me,
““I am strong, I will break your heart
Unless you set me free.”

In Hu’s translation, apart from free verse, the image plays an important role. Comparing the humane heart as a room, the images – the door, the wind and sunshine directly represent the variation of the poet’s feeling. This depersonalization process links the poet with the reader and makes the whole poem concise and terse. Bian Zhilin, Chinese Modernist poet and translator, commented Hu’s translation of Sara Teasdale’s verse as “the epoch of Chinese new poetry” (182).56

Wen Yiduo (1899-1946), Chinese Modernist poet and scholar, was also heavily influenced by American Imagist movement during his study in the Art Institute of Chicago. In August 28th, 1922, not long after his arrival in Chicago, Wen reported about this “New Movement in literature” and introduced Imagism and major Imagist poets in his letter to one of his Chinese college classmates. In addition, in his letter, he also mentioned the magazine Poetry: A Magazine of Verse which was founded in 1911 with Pound as its foreign correspondent. In December 1st, 1922, Wen met with Eunice Tietjens, editor of Poetry magazine and gave her some of his poems. Later, Wen was introduced to Harriet Monroe, the founding publisher and editor of Poetry, and they
met in America. In his latter letters, Wen also mentioned to his Chinese peers John Gould Fletcher and Amy Lowell, both of whom are Imagist poets, and their poems.

The close contact with American Imagism influenced Wen’s poetics. After coming back to China, Wen translated almost 40 poems including American Imagist poet Sara Teasdale’s poems. As for poetics, Wen advocated three beauties: musical, pictorial, and architectural beauty. Musical beauty emphasizes the harmony of rhythm; visual beauty focuses on the colours of images and architectural beauty refers to the form of poetry including syntax. In Wen’s poetics, his attention to visual beauty echoes with Imagists’ pursuit for concreteness and vividness.

In comparison with Hu Shi, Wen Yiduo opposed to the blind advocacy for westernization during the May Fourth period and hoped to restore “the belief in classical literature”. In his poetry, Wen adopted such traditional Chinese images as “red beans,” “chrysanthemum” to express his emotions. In his poetics, image becomes a bridge to connect Western modernist poetry and traditional Chinese aesthetics.

To summarize, Chinese modern Imagism emerged when the Chinese traditional canon experienced a huge danger due to the political crisis. Because of the relatively weak position of traditional Chinese poetics, Chinese poets looked to Western modernist poetry for literary innovation. Lead by Chinese modern Imagists including Hu Shi and Wen Yiduo, image returned to its origin. Although Pound did not have direct contact with Chinese Modernist poets, his poetics, especially imagism, played a significant role in Chinese Modernist poetry. In this global circulation, image connected the Oriental with the Occidental and proved its literary universality.

**5.3.3 Brazilian Concretism**

The Concrete Poetry (Poesia Concreta) movement of São Paulo, launched in the 1950s and active through the 1970s, began in Brazil with the founding of the
magazine *Noigandres* by Decio Pignatari, Augusto and Haroldo de Campos in 1952. From the little magazine’s name, the inherent experimental spirit is clear. Extracted from Pound’s Canto XX, “Noigandres” refers to a song by the provençal troubadour Arnaut Daniel and “it was taken as a synonym for poetry in progress, as a motto meaning experimentation and concerted inquiry” (qtd. in Thompson 279). In this section, I investigate Pound and the theoretical discussions of the concrete poets as for the transnational characteristic of literature.

The term “concrete poetry”, drawing on “concrete music” of the early European musical vanguards, refers to a rigidly simplified and exteriorized structure of composition based on the mathematical, graphic, and spatial awareness of artistic language as object in Brazilian poetics. The “Pilot Plan for Concrete Poetry” (1958), the most concise statement about Concretism, is as follows:

Concrete poetry: product of a critical evolution of forms. Assuming that the historical cycle of verse (as formal-rhythmical unit) is closed, concrete poetry begins by being aware of graphic space as structural agent. Qualified space: space-time structure instead of mere linear-temporal development. (217)

As a global literary innovation, Concretism emphasized “coincidence and simultaneity of verbal and non-verbal communications” (A. Campos, H. Campos and Pignatari 218) and denied the Saussurean divide between signifier and signified. As a result, the traditional dichotomy of form and content in Western poetics was dissolved in Concretism. Aimed at the integration of sound, image and meaning, the concrete group adopted a “verbivocovisual” approach which “shares the advantages of nonverbal communication without giving up the word’s virtuality” (A. Campos, H. Campos and Pignatari 218) where no single element is privileged. The strict correspondence they sought between these elements could be termed “isomorphism”
or similarity in form. The form, in other words, aspired to reflect the content: “We call isomorphism the form-subject conflict looking for identification” (A. Campos, H. Campos and Pignatari 218).

In concretism, Pound’s ideogrammic method was often talked about among the concrete group. Its importance was summarized as: “[h]ence the importance of the ideogram concept, either in its general sense of spatial or visual syntax or in its specific sense (Fenollosa/Pound) as a method of composition based on direct–analogue, not logical– discursive–juxtaposition of elements” (A. Campos, H. Campos and Pignatari 217).

Ideogram: appeal to non-verbal communication. The concrete poem communicates its own structure: structure-content. The concrete poem is an object in and by itself, not the interpreter of exterior objects and/or more or less subjective feelings. Its material: word (sound, visual form, semantical charge). Its problem: a problem of functions-relations of this material. . . . The phenomenon of metacommunication occurs with the concrete poem: coincidence and simultaneity of verbal and non-verbal communications; but – it must be noted – it deals with the communication of forms, of structure-content, not with the usual message communication. (A. Campos, H. Campos and Pignatari 218)

As for the origin of concretism, de Campos openly stated that concretism came from a syncretic tradition of literary innovation in the art of representation, exemplified by certain Modernist writers such as Pound and James Joyce. These innovative poetic devices formulated the Concrete aesthetics was outlined in their manifesto “Pilot Plan for Concrete Poetry”, which was originally published in 1958: “Pound (The Cantos): ideogramic method. Joyce (Ulysses and Finnegans Wake): word-ideogram; organic interpenetration of time and space. Cummings: atomization of words, physiognomic
these three elements constitute what Haroldo de Campos called the concretist “paideuma”, that is, “list of authors culturo-morphologically active in the historical moment” (qtd. in Thompson 281). According to this manifesto, the Concrete poets assimilated the “ideogrammic method” from Pound, their greatest mentor who attempted to reform Western poetics through the visual representations of the Chinese language.

Pound, with whom the Brazilian poets began to correspond in 1953, figured prominently in the development of the theory of concrete poetry. His significance in concretism lies in the fact that: before the various elements of concrete poetry (from Mallarmé’s typography to Calder’s mobiles, to Einstein’s “montage” technique) could be tied together into a coherent theory, “… it was necessary that another poet appear … to establish the definitive theory of the ideogram as applied to poetry. We refer to Ezra Pound” (qtd. in Thompson 282). August de Campos made explicit his debt to Pound in his discussion of the ideogrammic technique as it functions in The Cantos:

The practical demonstration fell to Ezra Pound, his application of the ideogrammic method to the gigantic framework of The Cantos. . . . Fragments are juxtaposed against fragments, Cantos against Cantos, without any syllogistic ordering, based solely on ideogrammic principles: the poem . . . itself assumes the configuration of a fantastic ideogram. (qtd. in Thompson 286)

The reason for the concrete group’s adaptation of the ideogrammic method is partly due to its universality. Pound’s work in the Chinese ideogram, has been triggered by Ernest Fenollosa’s own research into the same. As Fenollosa emphasized
the verbal quality of Chinese ideographs, Pound inherited from Fenollosa the concept and developed the notion of “ideas going into action” (GK 44), the verbal energy appearing not in the language itself (as verb), but in the act of communication, the language functioning presentationally. Pound himself also associated his ideogrammic method with scientific study to exemplify its universality: “[it] is very much the kind of thing a biologist does . . . when he gets together a few hundred or thousand slides, and picks out what is necessary for his general statement. Something that fits the case, that applies in all of the cases” (ABCR 6-7).

Because Pound’s ideogrammic method derives from Ernest Fenollosa’s The Chinese Written Character as a Medium for Poetry, the “Noigandres” group also read Fenollosa’s book on Chinese characters. Decio Pignatari cited Pound’s examples to illustrate his method:

Ezra Pound, based on Fenollosa’s studies of the Chinese written character, provides us an elementary but clear idea of what the ideogram is: How does the Chinese writer define the color red without using red? With abbreviated drawings of

- rose
- cherry
- rust
- flamingo

The Chinese word, or ideogram, for red is based on things which are familiar to everyone (qtd. in Thompson 285).

To present things familiar to everyone was what concretism emphasized. In order to achieve this effect, the significant technique concretism inherited from Fenollosa and Pound was the technique of juxtaposition. As Fenollosa described it: “In this process of compounding, two things added together do not produce a third thing but suggest some fundamental relation between them” (“Characters” 46). As Hugh
Kenner points out, the technique of juxtaposition allowed for the elimination of all elements which serve merely to connect or advance the logic of the expression:

A sequential linkage between successive scenes might as well be scrapped without detriment to poetic logic. This, of course, is what is done in the *Cantos*. . . . The great discovery of the French symbolists was the irrelevance, and hence, the possibility of abolition, of paraphrasable plot. (*Poetry* 91)

The result of Pound’s ideogrammic method and juxtaposition in Brazil is a “new” object, a poem which communicates no meaning outside itself, a poem whose structure, content and meaning are all one – a poem which is itself.

an art – which doesn’t present – but which is present as

the OBJECT

an unobjective art? no

:OBJECTAL

whn the OBJECT thought of is not the OBJECT

expressed, the expression is rotten

SO:

the traditional means of attacking the OBJECT

(language of everyday use or of literary convention)

having failed a new means (language) of attacking directly the

pith of this

OBJECT

CONCRETE POETRY: verbalvocalvisual actualization

of the

essential OBJECT (qtd. in Thompson 290)
As is presented in the above statement, the syntactic and grammatical restrictions are broken, leaving only the essential elements. Taking his cue from Pound, Augusto de Campos declares: “[c]oncrete poetry begins by assuming a total responsibility before language. . . . it refuses to absorb words as mere indifferent vehicles without life, without personality, without history – tomb-taboos with which convention insists on burying ideas” (213).

In comparison with Japanese and Chinese Modernism, Concretism, developed in a literary vacuum in Brazil, adopting Pound’s ideogrammic method and the technique juxtaposition to establish a canon. Because of the vacuum condition, western Modernist poetics quickly occupy its central position in the literary polysystem. Moreover, without established traditions, these “others” experienced few cultural conflicts and collisions and quickly proved their universality.

5.4 Conclusion

In this chapter, I discuss Japanese VOU poets, the Chinese vernacular poetry movement and Brazilian Concretism to illustrate the three situations where Pound’s poetics travelled abroad. Japanese Modernism appeared when its native literature was still young while Chinese Modernism emerged under the threat of the West. Originating from Brazilian neovanguardist movements, Brazilian Concretism is “arguably the first homegrown postwar avant-garde movement in Latin America” and “put Brazil on the global literary map for the first time” (Cisneros 15). The underlying similarities among the three literary movements is the importance of translation for the dynamic flow across boundaries as Liang Qichao stated, “The world we live in today, the first and foremost way to strengthen our nation is book translation … translation of Western books – as many as possible.” Moreover, it is revealed that Pound’s “make it new”, the spirit of innovation is not as novelty but as renewal, the development of a
Chapter Five Pound in Global Modernism

relation to the past that brings it back to life in the present, that activates the history and tradition of thought within the contemporary, and opens up space for a transformation that is also a return.

It is also important to notice the appropriation of image and Chinese characters in the three Modernist movements. Due to the literary vacuum in Brazil, Concretism faithfully adopted Pound’s ideogrammic method and the technique of juxtaposition, therefore quickly occupying the center in the literary polysystem. In Japanese and Chinese modernisms, however, the Oriental aesthetics of image and the ideographic characters underwent a “return”. Since the late nineteenth century, Japanese, Chinese and Brazilian poets encounter with Western Modernist poetics. Enlightened by the success of Anglo-American Modernism, they actively engaged with Pound and Imagism to accelerate the process of micro-national literary Modernisms. However, this “return” is complicated because it is not a simple imitation. Chinese and Japanese Modernism was not a passive reception of Western ideas and systems but a passive engagement with the Western innovation. As Edward Wang summarizes, “[p]ursuing a historiography that was both national and scientific led these historians to attempt a new form of historical writing that found its place not only ‘in the oppositions between tradition and modernity,’ as Prasenjit Duara suggests, but also in the reconciliations between these two exaggerated cultural poles”(5).

In both Japanese and Chinese language reforms and later poetic movements, the ideogrammic characters and image in classical Chinese poetics were kept and endowed with new meaning. Although Chinese and Japanese’s language reform failed in respect of alphabetization, the ideogrammic characters, a specific language system, survived when encountering the challenges from the Western language system. In the two modernist poetic movements, avant-garde poets learnt from Pound and Imagism and actively participated in the Modernist poetry movement. Moreover, during the
engagement between the Oriental and the West, image and the ideogrammic characters prove their literary universality and serve as a connection to unite the two geographic spheres.
Conclusion

This chapter, by way of conclusion, brings the case study of Pound’s translation to bear on world literature.

6.1 Reconceptualization of Translation

What is translation? This question has been debated among translation scholars, theorists and critics for thousands of years. In English, the word translation, whose etymology is the Latin word translatio, contains a fundamental meaning of “carrying across”. Before the twentieth century, dominant translation scholars in most Western European languages investigated translation from the aspect of linguistics. As a result, when conceptualizing translation, translation scholars define it as “rendering a text from a language to another in most translation theories”.

From the 1970s, as the focus of Western translation studies changed from language to extra-textual factors, the definition of translation also changed. According to Bassnett and Lefevere, “[t]ranslation is, of course, a rewriting of an original text” (“Preface” xii). In Lefevere’s manipulation translation theory, translation is influenced by such sociocultural factors as ideology and poetics. Therefore, “[t]ranslations, then, are only one type of text that makes an ‘image’ of another text.” (Lefevere, “Its Genealogy” 15)

In addition, the concept of translation from the Oriental languages also enriches the definition of translation. In the Sanskrit language, anuvad is the word for translation, meaning “saying after or again, repeating by way of explanation, explanatory repetition or reiteration with corroboration or illustration, explanatory
reference to anything already said” (Bassnett and Trivedi, “Of” 9). This temporal characteristic of translation is interesting to notice. As Bassnett and Trivedi adds, “The underlying metaphor in the word anuvad is temporal – to say after, to repeat – rather than spatial as in the English/Latin word translation – to carry across” (9).

In *Shuowen jiezi* 说文解字, Xu Shen (58 – 147), Chinese lexicography, defines translation as é 图, or “transformation” (huà 化) inside a box (口), which was the word for “bird decoy.” In Chinese literary discourse, a number of characters are used to express the meaning of translation. According to *Shuowen jiezi* 说文解字, fān 翻, yì 译, yòu 诱, mèi 媒, é 图, and huà 化, these Chinese characters all contain the meaning of translation. Moreover, they convey the fundamental features of translation. As Qian states,

The interrelated and interacting meanings in such characters as yi 译 (translate), you 诱 (entice), mei 媒 (transmit), e 讹 (misrepresent), and hua 化 (transform), constituting what a student of poetic diction would call pluristignation, tend to bring out the function of translation, its unavoidable shortcomings, as well as the highest state of attainment to which it can aspire. (104)⁶¹

Qian Zhongshu (1910-1998), world literati in contemporary Chinese literature, put forward his translation theory of sublimity which gives greater attention to the effect of translation rather than linguistic correspondence. Qian Zhongshu (1910 – 1998) calls this transformation: “The highest standard in literary translation,” he says, “is hua, transforming a work from the language of one country into that of another” (104).⁶² He continues:

If this could be done without betraying any evidence of artifice by virtue of divergences in language and speech habits, while at the same
time preserving intact the flavor of the original, then we say that such a performance has attained *huajing*, “the ultimate of transmutation.” (104)

In his translation theory, total transmutation requires the translator to consider the linguistic, cultural, temporal and geographic factors when transplanting the original text into a foreign situation. These four factors in Qian’s theory greatly enrich the scope of Western translation theories.

In 2005, Martha Cheung, Chinese translation scholar, re-defined *fanyi* (“翻译”, the Chinese term for translation) as “虚涵数意翻译(*xuhan shuyi shi fanyi*, literally meaning that: word-for-word translation, “notionally-holding-several-meanings-is-translation”) (14). She explains that:

At the figurative level, the term *fanyi* (translation), is like a container, it holds/contains/carries (the meaning of 涵 *han*, the second character of the expression *xu-han-shu-yi*) meanings but the meanings can be emptied out and new semantic contents fills in. This happens because of the principle of mutual generation of *xu* 虚 and *shi* 實 – a container is *xu* 虚 because it has space (implying emptiness) and hence can hold things (implied meaning of *shi* 實); likewise, a container can be emptied, become *xu* 虚 again, and take in new things. (14)

Cheung’s reconceptualization of translation is set against the background of the Chinese philosophical context. It incorporates the harmonious culture in Taoism to explicit the relation of the two parts – the author and the translator, the original and the target text. thus illuminating the classical Western translation tradition.

Cheung’s conceptualization is echoed by Tymoczko. After examining the meanings of different local terms for *translation* in different languages, Tymoczko
Both Tymoczko’s definition and Martha Cheung’s concept of translation are attempts to move translation studies from the dichotomous dilemma.

Taking into consideration recent progress in the reconceptualization of translation in translation studies, Pound’s translation theories and practice are examined as an enlightenment to contemporary translation studies.

6.2 Pound’s Translation Theories and Practice

As a cross-lingual activity, translation is linking of different languages and meaning is an often debated topic among translation theorists. How to transplant the message in the original text into the target language has been investigated in translation studies from a linguistic angle as early as the nineteenth century. Chapter One examines translation theories before and after Pound to understand Pound’s influence in translation studies.

Before Pound, translation theories viewed translation as transference in the Anglo-American context, as translators were required to faithfully transfer the original text into the target language. In the nineteenth and the early half of the twentieth century, due to the essentialist tradition, the original text and translation were often positioned in dichotomy: translation was viewed as a derivative and secondary literary mode and the translator was in a subservient and subordinate status. In addition, in their arguments, accuracy, smoothness and equivalence were the often-mentioned criteria of translation quality assessment. As for the translator, fidelity and transparency are the standards by which to judge whether the translator is good or bad. As for translation method, in Schleiermacher’s categorization, the reader-to-author approach and the author-to-reader showed the dichotomous nature of Western translation studies before Pound. Though the two methods had been applied by
different translators, the reader-to-author one favoring the centrality and superiority of the original dominated the history of western translation because of the essentialist tradition.

In the 1890s, Gottlob Frege, German philosopher, established the distinction between sense and meaning in his famous paper “On sense and meaning”. Frege calls this the problem of Sinn and Bedeutung which refer to the general sense of names and the objects that they pick out, or mean respectively. This distinction is further developed in structuralism and the Saussurean model. But meaning is not treated as a fixed item any more in post-Nietzschean period. According to Derrida, meaning is embodied as an effect of relations and difference along a potentially endless chain of signifiers. As a result, the cognition of translation turned from translation as transference to translation as transcreation from the second half of the twentieth century.

After Pound, the turn in translation studies appears and translation theories begin to focus extralinguistic reality. The “cultural turn” in the 1980s, Lawrence Venuti’s translator’s invisibility in the 1990s and Brazilian Cannibalism, these translation theories are all target-text-oriented. In “cultural turn” advocated by Bassnett and Lefevere, translation is not only inter-textual linguistic transference but involves extra-textual factors. In the 1990s, Venuti promotes the status of the translator in his theory of translator’s visibility. Venuti states that the translator is not an invisible agent but an active and visible subject who will exert his/her impact during translation process. Moreover, he affirms the creativity on the part of the translator for the success of translation. In Brazil, Harold de Campos and August de Campos moved a big step forward and put forward the theory of Cannibalism in which translation played a central role. It stands for the experience of colonization and translation: the colonizers and their language are devoured and their life force invigorates the devourers, but
produces a new purified and energized form that is appropriate to the needs of the native peoples.

When tracing these translation theories, Pound’s influence is evident. Either Pound’s ideas have directly enlightened translation theorists or they cited Pound’s translation activities to validate their translation theories. Therefore, Pound is an important figure in translation studies.

Because of Pound’s impact on translation studies, Chapter Two systematically examines Pound’s translation theories in order to find out why Pound was so important in the turning point. Since the beginning of his literary career, Pound continuously conducted translation practice including the early Romance poetic translation to his later appropriation of traditional Chinese poetry and Confucian masterpieces. Accompanying his translation practice, he also developed his translation theories. For Pound, translation is an indestructible part of his ambitious universal language project, world literature and culture *paideuma*. Therefore, in Chapter Two, I trace the development of Pound’s translation theories from three perspectives: linguistic positivism, translation methods and his attitude toward translation.

In his early literary career, Pound explicitly stated the role of translation for universal language. To Pound, translation is mainly in the service of finding the eternal core which will not wobble when transplanting the text from one language to another. Moreover, he put forward the concept of “energy in language” to emphasize conciseness and contemporaneity of the tradition in language. Till his later encounter with Mrs Fenollosa, he inherited from Fenollosa’s manuscripts the ideogrammic method. In the third stage, he associated Confucian terms *Chéng* and *Zhèng Míng* with his linguistic positivism. All these language theories are enlightened from his translation practice and constitute Pound’s theoretical language theoretic system.

When talking about the role of translation in literature, Pound argues for the
constructive role of translation because it introduces new literary elements into the literary system. In other words, Pound argued for the autonomy of translation rather than viewing translation as a secondary and derivative literary mode. As for the translation approach, he openly opposed the traditional word-for-word translation method and proposed the translator’s creativity. From his early interpretive translation method to his later etymological translation approach, all these innovations challenged faithfulness and turned author-oriented equivalence to reader-centered creativity.

Apart from connecting different languages and cultures, translation also plays an important role in transplanting the tradition into the present. Due to this characteristic, translation plays an important role in world literature. In Chapter Three, I explore Pound’s cyclical historicism and Cathay as a case study of the relation between translation and world literature.

In order to revolutionize traditional Victorian poetics, Pound advocated contemporaneity in Modernism. In contrast to the nineteenth-century historicism, Pound and other Modernists proposed for a cyclical pattern to organize historical facts. This change from treating history as linear progress to recognizing the fundamental non-linear order is a major development in the twentieth-century historicism.

Under the influence of cyclical historicism, Pound adopted a series of literary tools in his poetics and translation. In his poetics, juxtaposition of different objects, image and vortex are all literary tools in service of his cyclical historicism. With juxtaposition, Pound was capable of breaking the previous linearity of time and connecting the past with the present. Since 1910s, Pound enthusiastically campaigned for Imagism and later joined Vorticism. The two literary movements, though appearing contradictory, aimed at exploring how to transplant the past into the present. In Imagism, Pound innovatively appropriated YiXiàng from Chinese poetics and
advocated its function in trans-temporality. In Vorticism, the whirlpool, the symbol of vorticism, best represented his cyclical historicism.

As for Pound’s translation, the success of *Cathay* provides a case study to examine how a translated work develops into a canon of world literature. In English literary history, image plays an important role in the canonization of *Cathay*. Through image, the contemporaneity of different temporalities is achieved. Pound’s creative translational style, that is, image for concrete and vivid presentation, intensifies emotion to arouse the reader’s sympathy. As a result, not only the author’s emotion but also the Oriental signifying system is presented to the reader through image. After its publication, *Cathay* was generally praised as a Modernist masterpiece. Its success also proves that translation can overcome temporal limitation to transfer the traditional essence and contribute to world literature.

Chapter Four is a corpus-assisted translation study to examine Pound’s Confucian translational style in comparison with James Legge and Arthur Waley. Firstly, I build a parallel corpus of *The Analects*. In this parallel corpus, the original Chinese text and the three translators’ texts are included for examination.

Because of English’s hypotaxis and Chinese’s parataxis, I choose three parts of speech in the three translations for the syntactic analysis: pronoun, conjunction and verb. Through a series of statistical analyses, the syntactic features are revealed through the analysis of the distribution of part of speech in the three versions. It is found that in the three translations, Pound prefers to omit personal subjective pronouns and relative conjunctions while Waley and Legge chose to adapt the original Chinese text in accordance with English syntax.

As for semantics, the frequency of positive and negative words also varies statistically in the three texts. Compared with Waley and Legge, Pound’s use of positive word is much fewer while his use of negative words is the greatest among the
three translators. Through qualitative investigation, it is revealed that Legge’s association of Confucianism with Christianity is the reason why he used more positive emotional words. As for Pound, he emphasized the impact of Confucianism on the individual. Moreover, he also used the ideogrammic method in his Confucian translation. As a result, Pound’s translation is much more creative in comparison with Legge’s and Waley’s versions.

In Chapter Five, I discuss Japanese VOU poets, the Chinese vernacular poetry movement and Brazilian Concretism to illustrate the global travel of Pound’s poetics. It is also interesting to notice the appropriation of image and Chinese characters in the three modernist movements. With the engagement between the Orient and the West, image and the ideogrammic characters prove their literary universality and serve as a connection to unite the two geographic spheres.

Japanese Modernism emerged when its native literature was still young while Chinese modernism emerged under the threat of the West. Originating from Brazilian neovanguardist movements, Brazilian Concretism is “arguably the first homegrown postwar avant-garde movement in Latin America” (Cisneros 15) and “put Brazil on the global literary map for the first time” (Cisneros 15). The underlying similarities among the three literary movements is the importance of translation for the dynamic flow across boundaries.

Due to the literary vacuum in Brazil, Concretism copied Pound’s ideogrammic method and the technique of juxtaposition in their poetry and quickly occupied the center in the Latin-American literary polysystem. In Japanese and Chinese Modernisms, the Oriental aesthetics of image and the ideographic characters underwent a “return”. Since the late nineteenth century, Japanese, Chinese and Brazilian poets encounter with Western Modernist poetics. In the two Modernist poetic movements, avant-garde poets learnt from Pound and Imagism and actively
participated in the Modernist poetry movement. Enlightened by the success of Anglo-American Modernism, they actively engaged with Pound and Imagism to accelerate the process of micro-national literary Modernisms. However, this “return” is complicated because it is not a simple imitation. In both Japanese and Chinese language reforms and later poetic movements, the ideogrammic characters and image in classical Chinese poetics were kept and endowed with new meaning. Their endeavours successively innovated classical poetics with modern literary aesthetics.
Chapter One


2. The original is: 子曰： “子欲无言。” 子贡曰： “子如不言，则小子何述焉？” 子曰： “天何言哉？四时行焉，百物生焉，天何言哉？” (《论语》第 17 章阳货篇第 19)

3. The original is: 道可道，非常道；名可名，非常名。 (《道德经》第一章).

4. The original is: 玄之又玄 (《道德经》第一章).

5. The original is: “道”隐无名 (《道德经》第四十一章).

6. The original is: 吾不知其名，强字之曰“道” (《道德经》第二十五章).

7. The original is: “道”常名无 (《道德经》第三十二章).

8. The original is: 曲则全，枉则直，洼则盈，敝则新，少则得，多则惑 (《道德经》第二十二章).

9. The original is: 祸兮，福之所倚；福兮，祸之所伏 (《道德经》第五十八章).

10. The original is: 彼是莫得其偶，谓之道枢 (庄子《齐物论》).

11. The original is: 物无非彼，物无非是。自彼则不见，自知则知之. 故曰：彼出于是，是亦因彼。彼是生之说也。虽然，方生方死，方死方生；方可方不可，方不可方可；因是因非，因非因是 (庄子《齐物论}).

12. The original text is: 汤之盘铭曰： “苟日新，日日新，又日新。”

Chapter Two

14. These languages include: Greek, Latin, Italian, Provençal, French, Portuguese, Spanish, Old English, German, Chinese, Japanese, Hindi and Egyptian.

15. In The Ezra Pound Encyclopedia, Burton Raffel classifies Pound’s translation theories into three stages: Stage 1: 1910s; Stage 2 Cathay; Stage 3: The Cantos. Burton’s classification, however, ignores another significant translation practice in Pound’s career, that is, his translation of Confucian works. Moreover, it is invalidate to include The Cantos as Pound’s translation.

16. Pound’s first contact with Chinese language can be dated back earlier according to Zhaoming Qian.

17. The original is as follows: 言不顺，则事不成。... 故君子名之必可言也，言之必可行也。君子于其言，无所苟而已矣。(《论语》第 13 篇子路篇 3)

18. The original text is as follows: 古之欲明明德于天下者，先治其国；欲治其国者，先齐其家；欲齐其家者，先修其身；欲修其身者，先正其心；欲正其心者，先诚其意；欲诚其意者，先致其知，致知在格物。(《大学》)

19. For detail, see Ezra Pound and Confucianism: Remaking Humanism in the Face of Modernity, pp. 29-37.

Chapter Three

20. The original German version is as follows: Wir stehen in Traditionen, ob wir diese Traditionen kennen oder nicht kennen, ob wir uns ihrer bewuβt sind oder so hochmütig sind zu meinen, wir fingen voraussetzungslos an – an der Wirkung von Traditionen auf uns und unser Verstehen ändert das nichts. (Dutt 21)

21. Rihaku is the Japanese transliteration of the name of one of the most influential Chinese poet Li Bai (i.e., Li Po, 701-762). Though characters used by kanji (i.e., the
Japanese writing system) are derived from Chinese characters, there is a huge difference in pronunciation. The Japanese phonetic combinations sound more obtrusive to foreign ears than Chinese ones. To give the reader an intense sense of foreignness, Ezra Pound has deliberately used Japanized romanizations in his translations included in Cathay such as ko-jin (i.e., 故人) and Ko-kaku-ro (i.e., 黄鹤楼) in Separation on the River Kiang, Ken-nin (i.e., 狐狸) in Song of the Bowman of Shu, and shato (i.e., 沙棠), sennin (i.e., 仙人), Kutsu (i.e., 屈平) and So (i.e., 楚) in The River Song.

22. Ernest Francisco Fenollosa (1853-1908), who had been teaching in Tokyo for many years, was a reputed promoter of Chinese and Japanese fine arts. For more details about Fenollosa’s facilitating role in the creation of Cathay, see Fang, Achilles (1957): “Fenollosa and Pound.”

23. Here the Master refers to Confucius.

24. The original text is as follows: 子曰：“书不尽言，言不尽意。” 然则，圣人之意，真不可见乎？子曰：“圣人立象以尽言，设卦以尽情伪，系辞焉以尽其言。” (《周易·系辞上》)

25. The original text is as follows: “道”之为物，惟恍惟忽。惚兮恍兮，其中有象；恍兮惚兮，其中有物。窈兮冥兮，其中有精；其精甚真，其中有信。（《道德经》第二十一章）

26. The original text is as follows: 夫象者，出意者也。言也，明象者也。尽意莫若象，尽象莫若言。言生于象，故可寻言以观象；象生于意，故可寻象以观意。意以象尽，象以言著。

27. The original text is as follows: 故言者所以明象，得象而忘言；象者，所以存意，得意而忘象。
28. The original text is as follows: 犹蹄者所以在兔，得兔而忘蹄；筌者所以在鱼，得鱼而忘筌。然则，言者，象之蹄也。象者，意之筌也。是故，存言者，非得意者也；存象者，非得意者也。象生于意而存象焉，则所存者乃非其象也； ……是故触类可为其象，合义可为其征。(《周易·明象》)

29. The original text is as follows: 是以陶钧文思，……然后使玄解之宰，寻声律而定墨；独照之匠，窥意象而运斤。此盖驭文之首术，谋篇之大端也。

30. “Cathay” is the Anglicized version of “Catai” and an alternative name for China in English. It originates from the word “Khitan” which refers to a nomadic people who ruled Northern China during the Liao dynasty (907-1125).

Chapter Four

31. The original is: 亲也从人从二。

32. For detail, see Mengzi “Gongsun Chou (公孙丑篇)” 6, and “Gaozi (告子上)” 6.

The Chinese original is: 人皆有不忍之心。恭敬之心，礼也。

33. The original text is “倉頣之始作，先有文而后有字。六书象形指事多为文，会意谐声多为字，转注假借文字兼之象形”。

Chapter Five

34. Diglossia is defined by Ferguson as “a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes but is not used by any section of the community for ordinary conversation” (336).
35. The Chinese original is: 方块字真是愚民政策的利器.

36. The Chinese original is: 汉字不灭中国必亡. (《病中答救亡情报访员》

37. The Chinese original is: 汉字正是世界上最龌龊最恶劣最混蛋的中世纪的茅坑.

38. Kitasono Katue was the pen name of Hashimoto Kenkichi (1902-1978).

39. The translation appeared, according to Gallup, in two parts in VOU 13 (October 1936) and VOU 14 (November/December 1936 – see Gallup nos. D177-8. p. 402)

40. See Gallup nos. D175-6.

41. The Japanese original is as follows: 私は新しいカンバスの上にブラッシで絵を描くように、原稿紙の上に単純で鮮明なイメージをもった文字を選んで、たとえばパウル・クレエの絵のような簡潔さをもった詩を書いていった。つまり言葉がもっている一般的な内容や必然性を無視して、言わば言葉を色や線や点のシムボルとして使用したわけである。(Collected 119)

42. The Chinese original is: “白话运动也是中国现代化运动的开路先锋”。

43. The Chinese original is: 新诗 The New Poetry 是世界的运动，并非中国所特有：中国诗的革新不过是大江的一支流。现在中国还有逆着江流而上的人，我想如把这支水的来源与现状告诉他们，且说明他现在的潮流是何种意义，这或者也能令一般逆流的人觉醒一点。

44. The Chinese original is “这应该是庞德被首次作为新诗运动中的重磅人物介绍到中国。”

45. Mediation

When I carefully consider the curious habits of dogs / I am compelled to conclude / That man is the superior animal.

When I consider the curious habits of man / I confess, my friend, I am puzzled.
46. A Girl
The tree has entered my hands, / The sap has ascended my arms, / The tree has grown in my breast— / Downward, / The branches grow out of me, like arms.
Tree you are, / Moss you are, / You are violets with wind above them. / A child—so high you are, / And all this is folly to the world.

47. Black Slippers: Bellotti
At the table beyond us / With her little suede slippers off, / With her white-socking’d feet / Carefully kept from the floor by a napkin, / She converses:

‘Connaissez-vous Ostende?’
The gurgling Italian lady on the other side of the restaurant / Replies with a certain hauteur, / But I await with patience, / To see how Celestine will re-enter her slippers. / She re-enters them with a groan.

48. The Chinese original is: 所谓白话诗者。纯拾自由诗 Verslibre 及美国近年来形象主义 Imagism 之余唾。而自由诗与形象主义，亦堕落派之两支。

49. The six principles are as follows: 1. To use the language of common speech, but to employ always the exact word, not the nearly exact nor the merely decorative word. 2. To create new rhythms— as the expression of new moods— and to copy old rhythms, which merely echo old moods. We do insist upon “free verse” as the only method of writing poetry. We fight for it as for a principle of liberty. We believe that the individuality of a poet may often be better expressed in free verse than in conventional forms. In poetry a new cadence means a new idea. 3. To allow absolute freedom in the choice of the subject. 4. To present an image, (hence the name “Imagist”.) We are not a school of painters, but we believe that poetry should render particulars exactly and not deal in vague generalities, however magnificent and sonorous. 5. To produce poetry that is hard and clear, never blurred nor indefinite. 6. Finally, most of us believe that concentration is of the very essence of poetry. (520-521)
50. The original text is: 此派所主张与我所主张多相似之处。

51. The Chinese original is: 诗缘情而绮靡，赋体物而浏亮。

52. The Chinese original is: 刘勰在《文心雕龙》“明诗”篇中说： “人禀七情，应物斯感；感物吟志，莫非自然。”

53. The Chinese original is: 天地与我并生，万物与我为一。（《庄子》齐物篇）

54. The Chinese original is: 诗须要用具体的做法，不可用抽象的说法。

55. The Chinese original is: 凡是好诗都能使我们的脑子里发生一种——或许多种——明显逼人的影像。这便是诗的具体性。

56. The original Chinese version: 美国“女诗人莎拉·替斯代尔平平常常一首抒情小诗”，经过胡适创造性的翻译，居然开了“新诗成立的纪元”（卞之琳 182）。

57. Décio Pignatari (1927-2012), Brazilian poet and translator, co-founded concretism with Augusto and Haroldo de Campos and edited the journal Noigandres.

58. The brothers Haroldo de Campos (1929-2003) and Augusto de Campos (1931-now), Brazilian poet and translator, launched the Brazilian poetic movement of poesia concreta (concrete poetry) with Décio Pignatari.

59. The word “paideuma” is derived by Leo Frobenius (1837-1938) from the Greek meaning the way in which culture, as teacher, imprints itself on man. Pound used “paideuma” to imply “the more mystical sense of a submerged complex of ideas of any given period, those that are, moreover, constantly in action” (Tryphonopoulos and Adams 126-127).

60. See Chapter 7 of Bianfa tongyi [A General Discussion on Reform, 1897].

Conclusion

61. The original text is: “译”、“诱”、“媒”、“讹”、“化”：这些一脉通联、
彼此呼应的意义组成了研究诗歌语言的人所谓“虚函数意”（plurisignation），把翻译能起的作用、难于避免的毛病、所向往的最高境界，仿佛一一透示出来了。（《林纾的翻译》钱钟书）

62. The original text is: 文学翻译的最高理想可以说是“化”。

63. The original text is: 把作品从一国文字转变成另一国文字，既能不因语文习惯的差异而露出生硬牵强的痕迹，又能完全保存原作的风味，那就算的入于“化境”。

64. The original text is: “媒”和“诱”当然说明了翻译在文化交流里所起的作用。它是个居间者或联络员，介绍大家去认识外国作品，引诱大家去爱好外国作品，仿佛做媒似的，使国与国之间缔结了“文学因缘”。……它挑动了有些人的好奇心，惹得他们对原作无限向往，仿佛让他们尝到一点儿味道，引起了胃口，可是没有解馋过瘾。他们总觉得读翻译像隔雾赏花，不比读原作那么情景真切。

(罗新璋《翻译论集》775-776)

65. The original text is: 不管经过了多少波折，走过多少坎坷的道路，既有阳关大道，也有独木小桥，中华文化反正没有消逝。原因何在呢?我的答复是：倘若拿河流来作比，中华文化这一条长河，有水满的时候，也有水少的时候1，但却从未枯竭。原因就是有新水注入。注入的次数大大小小是颇多的。最大的有两次，一次是从印度来的水；一次是从西方来的水。而这两次的大注入依靠的都是翻译。中华文化之所以能长葆青春，万应灵药就是翻译。翻译之为用大矣哉!

(Preface to Chinese Translation Dictionary)
Works Cited


Works Cited


-----*. “In the Nets of Tradition: A Hermeneutic Analysis Concerning the History of Human Cognition.” *Consequences of Hermeneutics: Fifty Years after Gadamer’s*


-----.*Translation, Rewriting and the Manipulation of Literary Fame*. London:


Works Cited


-----. Cathay: Translations by Ezra Pound. For the Most Part from the Chinese of Rihaku, from the Notes of the Late Ernest Fenollosa, and the Decipherings of the Professors Mori and Ariga. London: Elkin Mathews, 1915. Print.


Works Cited


Works Cited


-----. *Social Statics, Abridged and Revised; together with the Man Versus the State*. London: Williams and Norgate, 1892. Print.


Works Cited


Appendix

The Chi-squared distribution

The table gives the critical values of Chi-squared in a two-tailed non-directional test, for different numbers of degrees of freedom (df). For significance, the calculated value must be greater than or equal to the critical value.

<table>
<thead>
<tr>
<th></th>
<th>p = 0.20</th>
<th>0.10</th>
<th>0.05</th>
<th>0.25</th>
<th>0.01</th>
<th>0.001</th>
</tr>
</thead>
<tbody>
<tr>
<td>df = 1</td>
<td>1.64</td>
<td>2.71</td>
<td>3.84</td>
<td>5.02</td>
<td>6.64</td>
<td>10.83</td>
</tr>
<tr>
<td>2</td>
<td>3.22</td>
<td>4.61</td>
<td>5.99</td>
<td>7.38</td>
<td>9.21</td>
<td>13.83</td>
</tr>
<tr>
<td>3</td>
<td>4.64</td>
<td>6.25</td>
<td>7.82</td>
<td>9.35</td>
<td>11.34</td>
<td>16.27</td>
</tr>
<tr>
<td>4</td>
<td>5.99</td>
<td>7.78</td>
<td>9.49</td>
<td>11.14</td>
<td>13.28</td>
<td>18.47</td>
</tr>
<tr>
<td>5</td>
<td>7.29</td>
<td>9.24</td>
<td>11.07</td>
<td>12.83</td>
<td>15.09</td>
<td>20.52</td>
</tr>
<tr>
<td>6</td>
<td>8.56</td>
<td>10.64</td>
<td>12.59</td>
<td>14.45</td>
<td>16.81</td>
<td>22.46</td>
</tr>
<tr>
<td>7</td>
<td>9.80</td>
<td>12.02</td>
<td>14.07</td>
<td>16.01</td>
<td>18.48</td>
<td>24.32</td>
</tr>
<tr>
<td>8</td>
<td>11.03</td>
<td>13.36</td>
<td>15.51</td>
<td>17.53</td>
<td>20.09</td>
<td>26.12</td>
</tr>
<tr>
<td>9</td>
<td>12.24</td>
<td>14.68</td>
<td>16.92</td>
<td>19.02</td>
<td>21.67</td>
<td>27.88</td>
</tr>
<tr>
<td>10</td>
<td>13.44</td>
<td>15.99</td>
<td>18.31</td>
<td>20.48</td>
<td>23.21</td>
<td>29.59</td>
</tr>
<tr>
<td>20</td>
<td>25.04</td>
<td>28.41</td>
<td>31.41</td>
<td>34.17</td>
<td>37.57</td>
<td>45.31</td>
</tr>
<tr>
<td>30</td>
<td>36.25</td>
<td>40.26</td>
<td>43.77</td>
<td>46.98</td>
<td>50.89</td>
<td>59.70</td>
</tr>
<tr>
<td>40</td>
<td>47.27</td>
<td>51.81</td>
<td>55.76</td>
<td>59.34</td>
<td>63.69</td>
<td>73.40</td>
</tr>
<tr>
<td>50</td>
<td>58.16</td>
<td>63.17</td>
<td>67.50</td>
<td>71.42</td>
<td>76.15</td>
<td>86.66</td>
</tr>
<tr>
<td>60</td>
<td>68.97</td>
<td>74.40</td>
<td>79.08</td>
<td>83.30</td>
<td>88.38</td>
<td>99.61</td>
</tr>
<tr>
<td>70</td>
<td>79.71</td>
<td>85.53</td>
<td>90.53</td>
<td>95.02</td>
<td>100.4</td>
<td>112.3</td>
</tr>
</tbody>
</table>