"Chinoiserie" in Pound's *Cathay* and Chinese Poetry Translation

Grace Po-ting Fang[1]

Abstract

In this paper, I would like to explore the concept of "Chinoiserie", by examining the case of Pound's Chinese poetry translation: *Cathy,* and then give examples to indicate how the idea of "Chinoiserie" can be applied to Chinese poetry translation.Through experimental translation, Ezra Pound was led to promote a rather prejudiced view of the ideogram (based on Fenollosa's scripts) which he was to incorporate into his translations from the Chinese, *Cathay,* but, as we shall see, even his misapprehension proved fruitful, both for translation and for literary language more generally. About "Chinoiserie" and Chineseness, therefore, we need to keep fairly open minds: these are not to treated as two terms as a collision course with each other, but rather as two terms locked together in a protracted process of negotiation, which will never in fact come to an end. The task of the translator is to make the negotiation as mutually beneficial as possible. Instead of being condemned, misinterpretation and misunderstanding play an important role in literary developments. This thought encourages some translators who do not know Chinese to translate Chinese texts. Hence, rather than the criteria of cultural, intertextual, semantic and poetic adequacy, we need to apply other criteria, involving the translator's personal writing style, the translational purpose, and the effect of ideogrammic method.

Keywords:*Cathy*, Ezra Pound, Chinese poetry translation, dramatic voice, Translation Studies.

Since the nineteenth century, the translation of Chinese literature into English has become a regular practice of Western scholars and writers. In this research, my particular concern is the poems translated by Ezra Pound and collected in a small volume, entitled *Cathay*. In his Chinese translation, Pound begins by breaking down the characters into their component parts, and by recombining the parts in new patterns, he ends up with his own 'Chinese' poem. Thus, the meaning is engendered not from Chinese but from the bridging work of the missing links. The case study of Pound's *Cathay* provides the foundation for a general, descriptive translation view and reveals an intimate relation between the success or failure of poetic translation and the translator's strategies as a poet; in particular, through the remaking of a 'dramatic tone' in TT, the translator has successful created a new China for his English readers and yet the device of using the 'dramatic voice' has been actually practiced for the performance purposes of the early Chinese poetry(Sun, 1980,p.66). Therefore, we can see a correspondent spirit of weaving textual presentation into a poetic form between ST and TT. As translators, what we need to do and can do is not to translate to satisfy the requirements of the translation guidelines or rules but to find a most fruitful way to supplement the insufficiency of the translated text. The value of Ezra Pound's experimental translation lies not on solving all translation problems, but on observing all interpretations of the Chinese characters and weaving them into a bigger Chinese poetic picture. That is to say, the processes of digging out various layers of meaning, and realizing that meaning in the target culture are the real value of conducting this type of creative experiment.No doubt, to translate Chinese poetry into other languages is to introduce new horizons into those other cultures, particularly if a literary and, here, lyrical nature. "Chinoiserie" has become the production of an image of an Oriental world, the perception of that world in the Western mind. In the following discussion, I will focus on the way in which translation strategies are informed by certain assumptions or stereotyped views of the source language and culture, how the individual translator can revise these, while maintaining a certain expressive freedom, and how the final product can nourish new departures in the target literature.

---

[1] Department of Applied English, I-Shou University, Kaohsiung, Taiwan. E-mail: gracef@isu.edu.tw
Tel:+886-6577711#5669

In 1913, Ezra Pound received sixteen notebooks by Ernest Francisco Fenollosa (1853-1908A.D.), containing transcriptions into Japanese of classical Chinese poetry, composed from 1100B.C. to eighteenth century A.D., with English prose renderings. Fenollosa was an American of Spanish descent, a Professor of Philosophy at the new University of Tokyo. During his stay in Japan, he learned the Japanese language and studied oriental art with Mori Kainan (1863-1911 A.D.) (see Fenollosa 1963). And through the intellectual guidance of Mori Kainan and Ariga Nagao (1860-1921 A.D.), he paraphrased Japanese discourses on Chinese poetry and put them into the notebooks, which were the ones given to Pound by his wife Mary Fenollosa, after his death. Without access to the Chinese language, Pound translated Chinese poems to suit his own creative purpose, searching for imagist intensity, emotional concentration and the intersection of different allusions; and his own "Western" interpretation of the way ideograms signify only served to confirm his poetic ambitions. His translations provided him with an opportunity to re-create the source text and activate dynamic responses in the reader, which reflect a vivid picture of Chinese manners seen through Western eyes. Certainconstants are stereotyped as "Chinoiserie", such as Chinese landscape, architecture, attitudes towards Nature, relationships between men and women, between emperor and soldiers, and some emotional registers. In order to examine the concept of "Chinoiserie", Cathay's poetic language will be closely examined from linguistic and poetic points of views. On the other hand, the analysis of Pound'sideogrammic strategy, the re-evaluation of his"divine accident", and the process whereby he can enter into an alien land to assume "the mask and gait of other cultures" without linguistic burden, will help us to draw a picture of the inter-connected relationship linking original text, author, original reader, translation, translator and target reader. Most important of all, "the mask that the translator takes on is a perfect fit" (Dasenbrock, 1985, p.100)

To most Chinese poets, poetry is a means of self-expression, rather than a form of moral propaganda or academic exercise; therefore, poetic voice plays an important part in the creative process. As to *shi* (verse), the Tang poets formulated metrical rules for an eight-line poem, which prescribed lines of either five or seven syllables. Thus, the poetic tone is more neutral. By contrast, *ci* (lyric meter) and *qu* (dramatic verse) are much longer than *shi* (verse), and the poet has more space to create a persona or convey his or her sensation with a powerful and unique poetic voice. Stephen Owen points out that

An individual voice is an unconscious idiom, a personal version of a shared language, and the coherence of the idiom is the coherence of the self: voice is precisely that dimension of discourse which cannot be feigned, which unites the disparity of assumed poses. The translator must consider what it means to rewrite someone else's poem, to create a voice other than his own. [...] Voice endures in continuous mutations, negation, and concealment, unified by a distinct though often intangible identity which is the unity of the self. Voice proves itself and strengthens its identity in the variety of changes it undergoes, in the flexibility with which it asserts itself on diverse occasions. (Owen, 1985,pp.122-41).

In some poems, an objectified description of a boudoir scene is presented, in which the poetic persona may be a detached observer looking in, or the whole narration is written in the voice of the person present in the room. Whatever the approach, the language used normally makes it abundantly clear that the person who is the focus of the piece, the occupant of the boudoir, is female. We know that most of the writers are male, and so we cannot equate the female persona with the author. Nevertheless, most singers are female, and Chinese poems are supposed to be sung, not to be read. This helps to explain the feminine focus and voice in the poems, although it does not establish their authenticity as expressions of feminine experience (Egan, 1994,pp.310-81). The device of using the "dramatic voice" is actually for the performance purposes of the early *ci* (Sun, 1980,p.66). And even though some poems are cast in the male voice, they are still separate from their authors. This kind of poetry is eminently detachable from its author, so that it could be performed or read again and again on the same occasions, such as a farewell party, gathering of literati, or festival. Some texts switch back and forth between the modes of discourse, alternating third-person description with first-person speech (see Liu, 1994 and Zhang, 1993).

In this paper, I would like to explore the concept of "Chinoiserie", by examining the case of Pound's Chinese poetry translation: *Cathy*, and then give examples to indicate how the idea of "Chinoiserie" can be applied to Chinese poetry translation. First of all, any translator contemplating translation from an "exotic" culture must develop a policy towards cultural authenticity and inauthenticity. Susan Bassnett claimed that "the idea of the authentic source or original that exists outside the text is a standard story-telling device" (1998, p.30). Clive Scott also asserted that "the translator must therefore use the medium which most permits his own authenticity, and the multi-dimensionality of the contemporary mind, to express themselves" (Scott, 2000, p.54).

Translation, therefore, can be considered a kind of "co-work"between ST's author and TT's translator, a kind of "extension" of the ST. Here what I mean by 'extension' is entirely different from a copy or imitation. For me, 'extension' is very different notion from interpretation.

Interpretation tends to return us to aspects of equivalence. In poetic translation, pursuit of equivalence is in vain as the so-called equivalence is only an illusion. Translation, as Scott has pointed out, is the writing of a contemporary mind, and also a continuation of the impulses latent in an original. A TT then is a hybrid product; part of it refers back to the ST while other parts reveal the translator's input and the ST's "futurity". In the case of translation from the Chinese, the translator must come to decisions about the relation of Chineseness to Chinoiserie. But this relation is much harder to define than one might expect, partly because Chinoiserie implies a cultural unity and stability which simply does not exist, partly because Chinoiserie is by no means the purely reductive and unproductive attitude which the word might suggest. We may think that Chinoiserie is at the very least guilty of cultural stereotyping. But is it not possible that defender of Chineseness is guilty of exactly the same fault? Besides, if we were to gather some of the characteristics of Chinoiserie, as for example: 1. a specific range of images (e.g. cherry tree, hut or mountainside, fisherman, straw-hats, waterfalls, etc.) and westernisations of these images (poses, clothing, relationships); 2. a sense of a particular mentality (melancholic, philosophical, stoical); 3. a range of narratives (relationships with Emperor, picaresque adventures of peasant boys); 4. picture language (ideogram) – closer to natural perception, necessary link between signified and signifier; 5. linguistic "innocence" unspoilness – "non-syntactical" language, we can see that they relate to aspirations, to nostalgias, to dreams which are themselves perfectly authentic, which need available vehicles of expression, and the exotic being one such vehicle. One of these aspirations, the recreation of a lost language of things, a lost immediacy of language, led Ezra Pound to promote a rather prejudiced view of the ideogram (based on Fenollosa's scripts) which he was to incorporate into his translations from the Chinese, *Cathay*, but, as we shall see, even his misapprehension proved fruitful, both for translation and for literary language more generally. About Chinoiserie and Chineseness, therefore, we need to keep fairly open minds: these are not to treated as two terms as a collision course with each other, but rather as two terms locked together in a protracted process of negotiation, which will never in fact come to an end. The task of the translator is to make the negotiation as mutually beneficial as possible.

Pound's Cathay embodies the concept of "Chinoiserie" and consequently creates a series of westernised images, conceptualises a peculiar mentality to portray his idealised ST. Eventually, it invents its own poetic language, projects the directness of expression by ideograms and marks out an intertextual influence of recurrent deep-structure narratives. His ignorant and indirect translation helps us to rethink the differences between reading and interpretation, between psychophysiological experience and rational decoding. The success of his poetic translation also encourages us to look at the factors or reader response and the extra-textual influence during the process of translation, which should be given more attention in terms of Translation Studies.

To Pound, translation from an exotic language serves as a vessel for his poetic invention. Rather than reinforcing the norm of domestication, he pursues a specific translation project, partly out of ignorance and partly out of his passion for the unknown other: the Orient. The initiation of formal inventions and experiments seems implicitly to open up another dimension of translation. In other words, instead of simplifying the relationship between ST and TT, the translator should look into, experiment and play with that relationship, that tension. By breaking down the fixed and stable image of translation, the translator can be allowed to acknowledge the impulse towards creativity and self-expression during the process of translation. Pound found tremendous creative space in translating Chinese poetry and he then expanded the notion, the understanding of what makes Chinese poetry as it has been. Not pushing the reader to China, not bringing the China to the reader, he created *a* Chinafor his reader and brought both to the middle ground. In order to fulfil the ideal of creation, he explored the visual effect of ideograms, and many possibilities ofperformative presentation. From his translations, we can see that hard copy presentation has been pushed in the direction of dynamic experiment. Pound's experiment has greatly increased interactive readership, which requires the reader to appreciate poems from different perspectives. Indeed, Pound's *Cathy* is the type of literary work which established the new readership and expands the notion of translation.

In *Cathay*, the invention of an ideogrammic method leads to a break-down in the connection between character and character; Pound regards all characters as discernibly pictographic and makes highly imaginative but linguistically irresponsible guesses as to their meanings. The syntax and tone, which the poetic voice is based on, are not recoverable without a deep knowledge of the language. Pound never denied the blunders he might have made in *Cathay*, but he implicitly excused himself by pointing to two features of Chinese which he felt could at best only be intuited: the syntax and the music.

Pound says that "when I did *Cathay*, I had no inkling of the technique of sound, which I am now convinced *must* exist or have existed in Chinese poetry [Pound's italics]" (Pound, 1960,p.385). However, without access to the language, he re-creates the voice from his sensibility. In order to gain an accurate insight, let us have a look at the first ten lines of several versions of Li Po's 'Chang-gan Xing 長干行':
Original Poem by Li Po, with word for word rendition:

妾髮初覆額 (I/ hair/ just start/ cover/ forehead)
折花門前劇 (pluck/ flower/ door/ in front of/ play)
郎騎竹馬來 (you/ ride/ bamboo/ horse/ come)
遶床弄青梅 (around/ well/ do/ green/ plum)
同居長干里 (together/ live/ Chang/ Gan/ Li)
兩小無嫌猜 (two/ small/ no/ despise/ suspect)
十四為君婦 (ten/ four/ become/ your/ wife)
羞顏未嘗開 (bashful/ face/ never/ ever/ open)
低頭向暗壁 (lower/ head/ facing/ dark/ wall)
千喚不一回 (thousand/ call/ no/ one/ return)

Pound's version: 'The River-Merchant's Wife---A Letter':

While my hair was still cut straight across my forehead
I played about the front gate, pulling flowers.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums.
And we went on living in the village of Chokan:
Two small people, without dislike or suspicion.

At fourteen I married My Lord you.
I never laughed, being bashful.
Lowering my head, I looked at the wall.
Called to, a thousand times, I never looked back (Pound, 1975,pp.66-67).

Arthur Cooper's version: 'The Ballad of Ch'ang-Kan (The Sailor's Wife)':

I with my hair fringed on my forehead,
Breaking blossom, was romping outside:

And you rode up on your bamboo steed,
Round garden beds we juggled green plums;
Living alike in Ch'ang-kan village
We were both small, without doubts or guile.....

When at fourteen I became your bride
I was bashful and could only hide my face
And frown against a dark wall:
A thousand calls, not once did I turn; (Cooper, 1973,pp.125-28).

Bynner Witter's version: 'A Song of Ch'ang-kan [Written to Music]':

My hair had hardly covered my forehead.
I was picking flowers, playing by my door,
When you, my lover, on a bamboo horse,
Came trotting in circles and throwing green plums.
We lived near together on a lane in Ch'ang-kan,
Both of us young and happy-hearted.
....At fourteen I became your wife,
So bashful that I dared not smile,
And I lowered my head toward a dark corner
And would not turn to your thousand calls; (Bynner, 1978,pp.113-14).

Ayscough Florence and Amy Lowells' version: 'Ch'ang Kan':

When the hair of your Unworthy One first began to cover her forehead,
She picked flowers and played in front of the door.
Then you, my Lover, came riding a bamboo horse.
We ran round and round the bed, and tossed about the sweetmeats of green plums.
We both lived in the village of Ch'ang Kan.
We were both very young, and knew neither jealousy nor suspicion.

At fourteen, I became the wife of my Lord.
I could not yet lay aside my face of shame;
I hung my head, facing the dark wall;
You might call me a thousand times, not once would I turn round
(Ayscough, 1926,pp.28-29).

Wai-lim Yip's version: 'The Song of Ch'ang-kan':

My hair barely covered my forehead.
I played in front of the gate, plucking flowers,
You came riding on a bamboo-horse
And around the bed we played with green plums.
We were then living in Ch'ang-kan.
Two small people, no hate nor suspicion.
At fourteen, I became your wife.
I seldom laughed, being bashful.
I lowered my head toward the dark wall.
Called to, a thousand times, I never looked back (Yip, 1969,pp.192-94).

Shigeyoshi Obata's version: 'Two Letters from Chang-Kan---I':
(A river-merchant's wife writes)

I would play, plucking flowers by the gate;
My hair scarcely covered my forehead, then.
You would come, riding on your bamboo horse,
And loiter about the bench with green plums for toys
So we both dwelt in Chang-kan town,
We were two children, suspecting nothing.

At fourteen I became your wife,
And so bashful that I could never bare my face,
But hung my head, and turned to the dark wall;
You would call me a thousand times,
But I could not look back even once (Obata, 1922,pp.151-52).

Arthur Waley's version: 'Ch'ang-kan':

Soon after I wore my hair covering my forehead
I was plucking flowers and playing in front of the gate,
When you came by, walking on bamboo-stilts
Along the trellis, playing with green plums.
We both lived in the village of Ch'ang-kan,
Two children, without hate or suspicion.
At fourteen I became your wife;
I was shame-faced and never dared smile.
I sank my head against the dark wall;
Called to, a thousand times, I did not turn (Waley, 1919,p.18).

Here we see a perfect example of the male poet disguising himself in the female tone to express the oppressed female voice in a patriarchal society. It is confusing that a Chinese character can have more than one meaning. In this poem, *chuang* 床 is translated into "seat" (by Pound), "garden beds" (by Cooper), "the bed" (by Ayscough and Lowell, and Yip), "the bench" (by Obata), "trellis" (byWaley) and or is simply omitted (by Bynner). This character, in most contexts, means a "bed". According to the National Chinese Textbook, the character is interpreted as a "well" in old usage. If the translator associates this confusing word,*chuang* 床, in the meaning of "bed", with another two words, *tongju* 同居 , literally "live/ together", in the modern sense of "cohabitation", then the whole meaning of the poem will be destroyed. In this case, its rendering should make clear that the two little children, as the protagonists in the poem, were at that time simply living in the same village. The poem quoted above originally describes a girl's life from childhood to marriage. All the delicate feminine feelings are vividly conveyed with more syntactic variation and more words.

In particular, the poem is written in the bashful girl's voice, imitating the poetic form of *gushi* (old style verse) with a five-syllable structure in the ballad style. The title is the name of the tune in the collective songbook, characterised by its musical lyric, its story-telling, and long-short or five-syllable structures. Li Po frequently uses the form to explore new poetic style and Pound, in his turn, resorts to it to suit the purposes of poetic experiment. We have to bear in mind that *Cathay* is one crucial stage in Pound's poetic life and also a springboard for his *China Cantos*. Eliot says in his "Introduction" to *Ezra Pound -- Selected Poems* that "it is a new assimilation, subsequent to the Provencal, and with that a preparation for the paraphrases from the Chinese, *Cathay*; which in turn is a necessary stage in the progress towards the *Cantos*, which are wholly himself" (Pound, 1968,p.12). Thus, to reproduce the tone and voice is an important exercise for him. Just as the architect wanting to build a Chinese palace without a blueprint, he would have to base his plan on the evidence of several bricks and the impression he has gained from past images. So Pound begins to make up his own story, to fill in the gaps created by obscurities and to reshape the poetic voice. In the ten lines, we can easily perceive that the seven poets try very hard to recast the original voice. The key tone relies pre-dominantly on the three personal pronouns *qie* 妾,*lang* 郎,*jun* 君. First, *qie* 妾 is a self-deprecating "I" used by a wife or concubine;*lang* 郎 is an indirect address to refer to a boyfriend or husband used by female; and *jun* 君 is a respectful way of addressing a man. From the seven versions above, we find most translators choose to render *qie* 妾 simply as "I", *lang* 郎 as "you" or "you, my Lord", or "you, my Lover", and *jun* 君 as "you", except Ayscough and Amy Lowell. The last elaborate on the words and translate the subject as "your Unworthy One.....she" so as to establish a more lyric tone, focusing on female self-deprecation in old Chinese society. Kathleen Flanagan points out the problem of this type of rendering, believing that to supply the pronoun improperly would "distract the reader" and lead the reader away from the source text. She argues that

Although the pronouns in the original poem contain much the same meaning as Lowell assigns to them, when translated into English, they distract the reader with connotations of foreign customs and time perspective. Certainly the wife in her girlhood did not think of herself as the 'Unworthy One,' or of the boy as her 'Lover.' The distracting translation of the pronouns distances the reader from the speaker both in terms of culture and emotion. With the latter choice, the translator creates a representation of the Orient; with the former, he creates a lyric poem (Flanagan, 1986,p.166).

The translations project the idea of the "Orient" by reshaping the poetic tone and by creating a submissive female figure. This kind of excessive "colouring" can only lead the reader away from the source to a place which Westerners might call the Orient, but which no Chinese person would recognise. Pound's version adheres to his own particular poetic principles, and this indeed makes his translation a moving lyric poem in its own right.

According to T. S. Eliot, a good translator does not imitate the source text but does "give the original through himself, and find himself through the original" (Pound, 1968,p.13). In "The River-merchant's Wife---A Letter", instead of giving a narrative from an omniscient point of view, Pound creates a fresh dimension to his portrayal of the speaker, the persona, by presenting to the reader only what the female speaker would have perceived at the time, and in this way the reader can grow with her. Furthermore, in line seven, he places the pronoun "you" after "My Lord" which does not accord with English syntax but which might be understood as a way of helping to "mark the transition from childhood to adolescence, or marriageable age" (Flanagan, 1986,p.167). The lines following describe the husband calling her several times; because of bashfulness, she does not look back and hides herself in the dark corner by the wall.

In Chinese culture, a girl's modesty, her not showing her feelings too much, is appreciated as a virtue, and a shy girl is thought of as a bud which holds the petals tight without blossoming. In Chinese, "to blossom" is paraphrased as "open flower". In the eighth line, the metaphor expresses vividly that the girl's smile is like blossoming--opening the flower/ face. Too shy to smile or laugh, and too bashful to answer her husband's call are all "normal" pictures in Chinese life. To translate the numbers literally as "thousand" and "one" is to transplant the hyperbole exactly as it is in the original, which should be weighed up with other literary devices used in the poem; otherwise it could lead to a semantic distortion and a ridiculous effect. Fenollosa's word-for-word translation of this example is as follows: "bashful face not yet ever open", and his prose explanation is "bashful I never opened my face /I never laugh". Pound's solution, based on Fenollosa's notes, is to use "never" (the same as Yip's rendition), rather than "not once" (by Cooper), "would not" (by Bynner), "not once would" (by Ayscough and Lowell), "could not [...] even once" (by Obata) and "did not" (by Waley). "Never" refers to the period of time encompassed by the lines so that it gives the impression that the speaker was not aware that any time had elapsed as she spoke that line. In other words, the speaker was not distanced from her feelings at that moment and she did not realise that she would not feel bashful after this period.

Through this poetic arrangement, the reader can share her feelings as she felt them at that moment. In other words, moving further through the lines, the reader gets to know what happened to the female protagonist little by little and gradually develops a kind of sympathy towards her. This character of immediacy is crucial to the reproduction of "voice" in the poem. Hugh Kenner in his analysis of Pound's poetry mentions the "solidity of tone" as follows:

Everything depends upon the alteration of voice that brings off the *Peripeteia*, and this the language invariably enforces; nothing is left to the elocutor (See particularly 'The River-Merchant's Wife', and the ending of 'Poem by the Bridge at Ten-Shin'.) Those who find these poems monotonous should handle the reading voice with more alertness: or rather, the set of perceptions that control that voice (Kenner, 1968,p.141).

To English people, Chinese sound is difficult to perceive and the harmonious changes of tones and alternate *pingze* balance are the most important elements that give the poem its own voice, through which the reader approaches the spirit of the poem. For the translator, it is always a struggle to give the extra-linguistic power of the lines in the phonetically represented language. Chinese poetry does not rely heavily on the special nature of the written language for its effects. The pursuit of the appropriate voice may be conveyed more understandably through the metaphor of the actor: "having learned the lines, one must become the speaker if the power of the playwright's pen is to come through completely intact. The translator struggles, without props and fellow players, to find a voice, ultimately a style and a foot to stand on, that will express the tone and mood, the life, of the words" (Seaton, 1987,p.xiv). As a professional performance, Pound's *Cathay* is poetically activated across three cultures, three languages, to be synchronised in his own poetic voice. Therefore, it would not perhaps be too gross a generalisation to suggest that he may sometimes have conveyed certain wrong meanings, but he has more often conveyed the right feeling. Though he does not understand all the words, he has remained faithful to his own response to the original poet's sequence of tone, voice, and images.

Furthermore, it has been constantly argued that Chinese poetry is an area of practice for the English poet, because its "concise, juxtapositional and relational" characteristics open a new direction for poetic work. And because the English language is "ready for Chinese poetry", these characteristics can be expressed and accepted by people of modern times (see Eliot, 1965,p.180). Hugh Kenner asserts that "Chinese poetics go back to the roots of English in a more than philological way" (Kenner, 1968,p.140). A translator like Pound uses the properties and resources of a foreign language for his own ends, reshaping it to his own purpose. M. L. Rosenthal comments that

The development of Pound's interest in Chinese poetry and thought, as well as his varied translations from the Chinese, is in itself an important subject. This interest, like every other to which he has seriously turned his attention, he has brought directly to bear on his own poetic practice and on his highly activistic thinking in general (Rosenthal, 1960,p.158).

To Pound, Chinese poetry is an abundant source for exploring new modes of poetry; however, a lack of knowledge thwarts his attempts to capture the elegant and refined nature of Chinese poetry. His "mental darkness" towards the Chinese language (Su, 1996,p.158) and phonological system of Chinese poetry generally breed misunderstandings that consequently lead to misinterpretation. In Chinese poetry, the basic rhythmic patterns are the five-syllable and seven-syllable measures. The fixed caesura not only allows the control of breathing but also separates the prosodic units of meaning. Some syllables with *ze* tone are theoretically equal in length with others, but in reality sound shorter or faster. Li Po, who is famous for his poetry in the ballad style, certainly takes advantage of this feature.

Pound's linguistic incompetence in Chinese on the other hand creates special problems in the treatment of prosodic units which diverge both in sound and meaning. In the second poem "The Beautiful Toilet", the pattern of rhythm is "two-three", read as "*qingqing / he pan cao, yuyu / yuan zhongliu*(青青/ 河畔草, 鬱鬱/ 園中柳)" in the opening line, which literally means "green green / river bank grass, luxuriant luxuriant/ garden middle willow". The first stanza of this poem is composed of the five-syllable structure, with a repeated character to start in each line. The repeated words are all adjectives of colour or of quality, and the three words following point out the subject. Pound translates the two lines as: "Blue, blue is the grass about the river/ And the willows have overfilled the close garden." First of all, one might ask how it is that Chinese grass is "blue", instead of green. According to *Matthews' Chinese-English Dictionary* (Matthews 1975: 165), the character 青 *qing*, is "the colour of nature; green, blue, black". To choose "blue" to go with "grass" is obviously not an expected rendering. The same misunderstanding occurs again in the first line of "Taking Leave of a Friend", instead of rendering logically "green mountains", Chinese mountains become "blue" in Pound's version. Secondly, the control of breathing displayed in the original only roughly shows in the first line and disappears from the second line to the end. Thus, the balanced relationship, the antithesis from line to line, disappears.

Thirdly, the semantic units can no longer be distinguished in the translated version. The "luxuriant luxuriant" eventually becomes "overfilled" and dissipates the effect of repetition. Alexander argues that Pound puts too much emphasis on "his rhythmic invention and his photosensitivity at the service of the exotic glamour of Chinese imagery in order to produce elegant pastiche." In fact, the long lines "are not at all Chinese" but his own "invention". They exhibit "a confident rhythm" and are "in the form of syntactically patterned verse paraphrased for recitation." They are "more reproduction than translation" (Alexander, 1979,pp.28-29).

The lines in the middle section of "Lament of the Frontier Guard" ironically contain too many repetitions. "三十六萬人, 哀哀淚如雨" literally means "three hundred and sixty thousand people, sad sad tears like rain", whilst Pound interprets it as "Three hundred and sixty thousand/ And sorrow, sorrow like rain/ Sorrow to go, and sorrow returning." From the context, the reader may guess that the subject of Pound's "three hundred and sixty thousand" is "man", though he did not translate it, but why is "sorrow" so insistently repeated? Obviously the third line is his addition in order to explain the source of the sorrow. However,哀, pronounced "*ai*" imitating the sound of lament, is translated as "sorrow", certainly sacrificing the auditory iconicity. For the reader, the sense of melancholy may be conveyed, but the acuteness of feeling in the Chinese original is lost. Another example can be found in the lines "芳樹籠秦棧, 春流遶蜀城" in "Leave-Taking near Shoku". They form an antithesis, the adjective in the first line is set against the adjective in the second line, noun against noun, verb against verb, etc. The pattern of rhythm with fixed caesura, word class and word-for-word translation are as follows:

Chinese character: 芳樹籠秦棧, 春流遶蜀城.
Pattern of rhythm: ＃＃／＃＃＃   against ＃＃/＃＃＃
Word class: adj. n. v. adj. n.   against adj. n. v. adj. n.
Word for word: fragrant tree cover Qin plank-path, spring river wind Shu city

Pound's version runs:
Sweet trees are on the paved way of Shin,
Their trunks burst through the paving,
And freshets are bursting their ice
     in the midst of Shoku, a proud city.

Again Pound shows an inappropriate elaboration of the lines in which the word "burst" is twice activated, "paved way" is repeated again in "the paving", and "ice" and "proud city" come from nowhere. The unexplained exotic names are also puzzling, but lack of clarity perhaps allows the reader to exercise his imagination. In the end, we find no trace of the original phonological system, neither rhythmic pattern, nor tonal parallelism.

From a philological point of view, in "Poem by the Bridge at Ten-shin", to translate *qianqiu* 千秋 in its literal meaning of "a thousand autumns" plus "unwearying autumns" is an over-romantic interpretation. It is a compound word, meaning "a long time" or implying "history" which should not be interpreted as two separate characters when translating. "In translation, the choice of words depends very much on the context, on the translator's understanding of the author's logic and train of thought" (Lin 1997:69).

The translator must bear in mind that the dynamic content of a Chinese phrase cannot be conveyed without a thorough linguistic knowledge of Chinese language, *muluo* 木落 in "Lament of the Frontier Guard", would be understood wrongly according to its literal meaning "trees fall". The tree would not fall down when the autumn comes but would let fall its leaves. In the Chinese expression, the word for "leaves" has generally been omitted but the meaning and image remain the same. Therefore, "trees fall" should be rendered as "leaves fall". In "South-folk in Cold Country", a sophisticated antithesis is made by Li Po, illustrated as below:

Chinese character: 驚沙亂海日飛雪迷胡天
Pattern of rhythm: ＃＃/＃＃＃   against ＃＃/＃＃＃
Word class: adj. n. v. adj. n. against adj. n. v. adj. n.
Word for word: startle sand confound sea sun, fly snow confuse Tartar sky

Pound's version is:
Surprised. Desert turmoil. Sea sun.
Flying snow bewilders the barbarian heaven.

According to Yip, the term "sea sun" refers to the image of the sun above the "Vast Sea", an ancient name of the Mongolian Desert, and thus would be set against "Tartar's sky" (Yip, 1976,p.347).

Certainly, Pound's translation does not reveal the sophistication of the original poetic arrangement, but it shows how he juxtaposes the images in his design. Image has been a central concern of Chinese poetics, and every Chinese poem is an image. Thus, without philological guidance, Pound separates "startling" from "sand", rendering it as "Surprised. Desert", and at the same time connects the two opening words of the second line as "Flying snow". The arrangement destroys the original well-balanced relationship between the two lines. However, a new relationship is established through juxtaposition, to "seek ways of penetrating the particularity of the object under scrutiny, rather than divagating into that object's likeness to some other" (Kenner, 1968,p.74). Separating "surprise", "desert" and "sea sun" strengthens the effect of juxtapositional images and confuses all the images in one action in the second line, inevitably blocking the way the reader normally interprets the poem; instead, the reader is challenged to re-think what the poem is or should be, and what he might look for in it. A text's multiple meanings, the meanings between lines, are unfolded to celebrate its pluralism, and translations stand reborn as different forms of rewriting. Susan Bassnett particularly stresses on the idea of rewriting, suggesting that:

Perhaps this is another area in which different forms of rewriting need to cooperate: we could imagine the translated text, translated in a way that also appeals to the non-professional reader, preceded by a long introduction which sets out to show how the original text works on its own terms, within its own grid, rather than to tell readers only what it is 'like' or even 'most like' in their own cultures. This kind of attempt is most likely to bring us up against the limits of translation, a necessary confrontation, for without such a challenge, how else are we ever to overcome such limits and move on? (1998, p.11)

The idea of rewriting gives us a new perspective to view any TT as a dynamic plural being. Given that viewpoint, the ST is no longer the only source, but a kind of reference to construct a textual being, perhaps bearing more originality in the target culture.A famous comment made by Robert Frost is quoted as follows: "You've often heard me say- perhaps too often- that poetry is what is lost in translation. It is also what is lost in interpretation" (Untermeyer, 1964,p.18). Translating a poem like the ones in Chinese *Cathy*is not to translate the interpretation but to translate one's own response to the poem. Only by doing so, translator can really show his homage to the ST and can give a life to the TT with all possibilities of 'compensating' what is lost. Awareness of the need for experimental translation method, may be common to many translators, but the actual achievement mainly replies on a gradual change in the criticism of translation practice. In other words, a more open-minded working environment makes possible the translator's visibility and an understanding of his accomplishments. Zheng (2007) pointsout the three major manipulated factors occurred during translation process and they are translator, text and target culture. Translation very often concentrates on how to recreate the relationship of the ST and TT according to form and content, and translators have disputed about literal or free translation (Reiss, 2014). And yet, what I would like to claim here is that literal and free translation approaches are deficient in catering the needs of real complex translation situations. Many translation principles have provided some kind of guidelines but again during the actual translation process, they are of little help, as the theorists fail to see that a translation text is embedded within its own network of both source and target cultures (Venuti, 2012). Therefore, what we need to do and can do is not to translate to satisfy the requirements of thetranslation guidelines or rules but to find compensation to supplement the insufficiency of the translated text.

The value of this experimental translation lies not on solving all translation problems, but on investigating all possibilities of the ST. That is to say, the processes of digging out various layers of meaning, and realizing that meaning in the target culture are the real value of conducting this type of creative experiment. Bhabha (1994) asserts that "translation is the performative nature of cultural communication." I believe that both in subject matter as well as in form, there are crossovers between the fidelity and creativity of poetry translationand ideogrammicarrangement, and that is where the performability can come to play. And Ezra Pound's*Cathy* is obviously the valuable creative product of that translational performibility, which gives a new life to what is bound to be lost in translation.

References

Alexander, M.(1979). *The Poetic Achievement of Ezra Pound*. Berkeley: University of California Press.
Ayscough, F.,& Amy L.(1926). *Fir-Flower Tablets*. Boston: Houghton.
Bassnett, S. (1998). *Constructing Cultures: Essays on Literary Translation*. Clevedon:Multilingual Matters.
Bhabha, H. (1994). *The Location of Culture*. London and New York: Routledge.
Bynner, W.(1978). *The Works of Witter Bynner: The Chinese Translations*. New York: Farrar.
Cooper, A.(1973). *Li Po and Tu Fu*. Harmondsworth: Penguin.
Dasenbrock, R. W.(1985). *The Literature Vorticism of Ezra Pound & WyndhamLewis: Towards the Condition of Painting*. Baltimore and London: JohnsHopkins University Press.

Egan, R. C.(1994). *Word, Image and Deed in the Life of Su Shi*. Cambridge, Mass. and London: Harvard University Press.

Eliot, T. S.(1965). *To Criticize the Critic and Other Writings*. London: Faber & Faber.

Fenollosa, E. F. (1963). *Epochs of Chinese and Japanese Art: An Outline History of East Asiatic Design*. New York: Dover Publications.

Flanagan, K.(1986). Ezra Pound and Amy Lowell: English Poetics in Renditions of Chinese Poetry.*Paideuma: Jour Devoted to Ezra Pound Scholarship*, 15/2-3, 163-173.

Kenner, H.(1968). *The Poetry of Ezra Pound*. New York: Kraus Reprint.

Lin W.(1997). Some Thoughts on Translation of Chinese Classics.*In Other Words: The Journal for Literary Translators*, 8/9, 68-71.

Liu G.(1994). *Chinese Shi, Ci, Qu, Fu*. Taipei: Shangwuyin Publisher.

Matthew, R. H.(1975). *Matthew's Chinese-English Dictionary*. Cambridge, Mass.: Harvard University Press.

Obata, S.(1922). *The Works of Li Po: The Chinese Poet*. New York: E.P. Dutton & Company.

Owen, S.(1985). *Traditional Chinese Poetry and Poetics: Omen of the World* Wisconsin: University of Wisconsin Press.

Pound, E.(1960). *The Cantos of Ezra Pound*. London: Faber & Faber.

Pound, E. (1968). *Ezra Pound: Selected Poems*. London: Faber & Faber.

Pound, E. (1975). *Ezra Pound: Selected Poems 1908-1959*. London: Faber & Faber.

Reiss, K. (2014). *Translation criticism-The potentials and limitations: Categories and criteria for translation quality assessment* (E. F. Rhodes, Trans.). New York: Routledge.

Rosenthal, M. L.(1960). *A Primer of Ezra Pound*. New York: Macmillan.

Scott, C. (2000). *Translating Baudelaire*. Exeter: University of Exeter Press.

Seaton J. P., & James Cryer(1987). *Bright Moon, Perching Bird: Poems by Li Poand Tu Fu*. Connecticut: Wesleyan University Press.

Su,F.(1996). Why Poet Misunderstandings Poet: A Critique on Ezra Pound's Mistranslation in Cathay.*Essays on Translation I*. Taipei: Graduate Instituteof Translation & Interpretation National Taiwan Normal University Press, pp.143-159.

Sun, K. C.(1980). *The Evolution of Chinese T'zu Poetry: From Late T'angto Northern Sung*. Princeton: Princeton University Press.

Untermeyer, L. (1964). *Robert Frost -- A Backward Look*. Washington: The Library of Congress.

Venuti, L. (2012). *The translation studies reader* (3rd ed.). New York: Routledge.

Waley, A.(1919). *A Hundred and Seventy Chinese Poems*. London: Constable and Company.

Yip, W. L.(1969). *Ezra Pound's Cathay*. NJ: Princeton University Press.

Yip, W. L. (1976). *Chinese Poetry: Major Modes and Genres*. Berkeley: University of California Press.

Zhang, Y. Z. (2007). The modernity of the animation. *Journal of HuBei TV University, 27.7*, 75-76.

Zhang, Z. Y.(1993). *Essays on Translation*. Taipei: DongdaPublisher.