

ON EZRA POUND'S TRANSLATION OF CLASSICAL CHINESE POETRY
IN *CATHAY*

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Abstract

This thesis focuses on Ezra Pound's translation of Classical Chinese Poetry in *Cathay*. A comparative study of Pound's translations with the original Chinese poems and versions by other translators is conducted. The theoretical framework adopted is Toury's (1995) Descriptive Translation Studies (DTS): an important concept, 'shifts', is used for the analysis. Lefevere's (1975) seven strategies for translating poetry and Chesterman's (1997) categorization of shifts on syntactic, semantic, and pragmatic levels are incorporated as the secondary framework to make the analysis more specific and comprehensive. The thesis reveals that regardless of some considerable deviations from the original, Pound's translations have successfully reproduced the essence, the delicate shades of meaning, the musicality, the sharp imagery, the precise diction, and the succinct style of the source texts, which has enabled *Cathay* to become a popular collection of translation since its first publication in 1915.

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Introduction

A widely quoted saying goes: ‘Poetry is what gets lost in translation’ (Wechsler 1998, 51), illustrating one representative opinion about the untranslatability of poetry. People think so because poetry is so closely related to the specific language and culture that once transformed into another language many key features of the original may suffer a loss. Especially when the target and source languages are English and Chinese, which belong to two genetically unrelated families, there are huge differences to challenge translators’ knowledge and skills such as: the writing systems – one alphabetic, the other ideographic; the syntactic traditions – one inflectional, the other free from inflections and thus much looser and flexible; the sound systems – one can have clusters of consonants in one single word, while the other cannot due to a monosyllabic nature; let alone more complex cultural factors such as different ways to express feelings and instruments of expression.

Under such circumstances, Pound set a good example to prove the translatability of poetry through his *Cathay* which was first published in 1915. With little previous knowledge of the Chinese language, Pound finished his translation based on the posthumous notes of American orientalist Ernest Fenollosa. Although being criticized for inaccuracies, Pound’s translations received wide acclaim for their elegance, simplicity, and directness. As Mary Caws mentioned in her *Surprised in Translation*, ‘Pound makes a “slightly wrong meaning” into a “completely right feeling”’ (Caws 2006, 25). With a poet’s keen insight, sophisticated writing skills, and a deep understanding of classical Chinese poetics, which coincidentally echoes the principles of Imagism, Pound captured the essence of the original poems and reproduced their unique supreme

aesthetic. It is worth exploring questions such as what makes Pound's translations in *Cathay* so popular and remarkable regardless of the criticism, and what characteristics of the translations can be observed and summarized.

Over the years, researchers have studied Pound's translation in *Cathay*; however, the depth is insufficient. Many discuss *Cathay* as a development stage of Pound's poetics and translation skills. Others compare and analyze the poems in *Cathay* with others that are not from *Cathay* such as poems of Browning or poems in Pound's *The Cantos* (e.g. Eliot 1928, Xie 2015). Among those who have studied *Cathay* as a solo research object, most of them (e.g. Wang 1965, Peng 2015) have only explored very limited aspects by analyzing just a few of Pound's translations in *Cathay*. Overall, among all the researchers, few pay attention to the source texts; the majority take a target-oriented approach with no original poems involved in their analysis. Meanwhile, the organization of their analysis appears rather loose and random. For these reasons, there is a gap in the literature that my thesis can fill in. I will put strong emphasis on the source texts and increase the number of poems for analysis. The organization of the study will be more effective and systematic within the solid theoretical framework of Descriptive Translation Studies.

Six of Pound's translated poems in *Cathay* will be selected for a close study while all the original poems and important authors will be introduced. An important concept in Descriptive Translation Studies, 'shifts', will be used for a comprehensive and detailed analysis. Both the original poems and the versions by other translators are involved.

There are three chapters in my thesis. The first chapter introduces Pound's small book *Cathay* as well as the nineteen original Chinese poems from which Pound translated. Meanwhile, topics concerning Pound's career as a translator are explored, such as his translations from

Italian, Provençal, and Japanese, and his translations from Chinese. In addition, the critical reception of *Cathay* is discussed including the positive and negative reviews. Pound's Imagism is also explored.

Chapter Two includes the literature review, theoretical framework, and methodology. The books and articles that I have consulted for my literature review mainly cover two aspects: the strategies, art, and guidelines for translating classical Chinese poetry; and the analyses of Pound's translation of Chinese poetry. Gaps in the theoretical literature are discussed after the review. Finally, the theoretical framework of Descriptive Translation Studies (DTS) is outlined, as are Andre Lefevere's (1975) seven strategies for translating poetry and Chesterman's (1997) classification of translation shifts.

The last chapter, Chapter Three, is the analysis of Pound's translations in *Cathay*. Six poems are selected for a close study: two long poems, one medium-length poem, and three short poems. In addition to two anonymous authors, two eminent poets of ancient China are involved: Li Bai and Wang Wei – one is an outstanding representative of Chinese romanticism poetry whose poems make up the majority of Pound's *Cathay*, and the other is a talented painter-poet whom Pound compared to the French poet Jules Laforgue (Gao 2004, Pound 1951).

My thesis ends with a global analysis of the various translations involved in the comparative study of Pound's rendition. Tables are provided for a clearer organization and better summarization. A variety of topics are touched such as: the foreignness that Pound kept in the TT, the omissions that he made, the information changes in the process of translation, the shifts in speech act that occur, the power of Pound's using concrete verbs, his aesthetic in clarity, and a conclusion of Pound's unique poetic and translation style.

Generally speaking, my thesis is different from others in several ways. Firstly, instead of only focusing on the target texts, it is both source- and target-oriented. The source texts and the contextual factors are carefully examined. Secondly, the analysis is more thorough and specific. Shifts are identified on different levels – syntactic, semantic, and pragmatic – and every line is analyzed against the original. Thirdly, the number of Pound's translated poems for analysis in my thesis is six, while other studies which set *Cathay* as a separate research object only touch on two to three poems on average. Fourthly, in my thesis, the number of translators whose works have been chosen for comparison with Pound's is nine, and these alternative versions span more than a century – from the middle of the 19th century to the 21st century, which allows more different translation styles to be analyzed. These translations have their own unique values since each of them can be seen as 'an extension rather than a reduction or distortion' of the original (O'Neill 2014, 8). Other researchers cited only one to three translators' renderings on average for comparison. Lastly, I will adopt Descriptive Translation Studies as my theoretical framework, which makes the study more systematic, organized, and comprehensive than most of the existing literature.

Chapter 1. *Cathay* – Bridging Gaps between East and West

1.1 The Book *Cathay* and the Original Poems Involved

In 1915, a thin book of translated classical Chinese poems entitled *Cathay* was published in London and attracted close attention from both critics and the public. To Westerners at that time, China was a remote mysterious country of which they knew little, and this book brought a fresh breeze of oriental imagery and sentiment in an unprecedented way. The collection of poetry was translated by American modernist poet Ezra Pound and it has been highly acclaimed for its sophisticated poetics and supreme artistic values (Eliot 1928, Hueffer 1915). Since its first publication, the volume has been reprinted numerous times, either as a single volume, or being included as part of an anthology. Its succinct, precise, and elegant style with the nuances and flavor of the original has had an incomparably substantial impact on modernist poetry (Nadel 2015).

The book's title *Cathay*, according to the *Oxford Dictionary of English* (Stevenson 2015), is 'the name by which China was known to medieval Europe', and it is derived from 'the medieval Latin *Cataya*, *Cathaya*, from Turkic *Khitāy*'. The cover of the first edition (1915) contains a huge Chinese character '耀', which means 'to shine' or 'to illuminate'. That can be seen as a representation of its author and translator Ezra Pound's attitude towards oriental art – shining light on forming his own poetic principles. We will discuss it further in later chapters. Apart from a large Chinese character on the upper left corner, there is nothing on the cover page except for three small English words on the lower right corner: 'Cathay', and 'Ezra Pound'. This plain and unadorned design echoes Pound's aesthetic of simplicity in his translated poems. On

the title page of this little volume, below the name of the translator/author, there is a description of the book's origins: "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", making clear to readers that the collection of translated poems is not a work derived from the Chinese originals.

According to Callahan (2005), Ernest Fenollosa was an American orientalist who graduated from Harvard University with a B.A. in Philosophy. Fascinated with Japanese art and culture, Fenollosa closely examined them while teaching at Tokyo University (also known as the Imperial University of Tokyo) around the 1880s (118). He then became 'a member of a traditional family guild of painters', served as 'Japanese Imperial Commissioner of Fine Art', and was subsequently 'the West's most prestigious critic of Japanese art' (118). He was also 'decorated by Emperor Meiji of Japan with the Order of the Rising Sun' to award his achievement in promoting Japanese culture (Nadel 2015, 3). During the same period, Fenollosa developed a passionate interest in Chinese poetry and he studied intensely under a Japanese professor of Tokyo University, who was an authority of Chinese poetry (Fenollosa 1967). He took note of what he had learned about the Chinese poems with a glossary for each character in the poem and a general explanation of the whole poem (Yip 1969). Apart from that, he also wrote a well-known essay about Chinese ideograms, 'The Chinese Written Character as a Medium for Poetry', which became very influential after Pound edited it and published it. The essay is included in numerous editions of books and anthologies.

There are altogether nineteen translated Chinese poems in *Cathay*. Probably because they were not translated directly from the original poems but from Fenollosa's notes on their Japanese translations – this indirect mediate translation is called 'relay translation' (St. André 2009) – there are some significant deviations from the originals, such as two separate poems being

translated as one: thus we see only eighteen poems in the 1915 edition of *Cathay*. As a matter of fact, Pound's 'The River Song' is a conflation of two of Li Bai's poems: '江上吟' (singing on the river) and '侍从宜春苑奉诏赋龙池柳色初青听新莺百啭歌' (serving emperor to compose verses on new greens of willows with birds chirping). Li Bai (李白), also known as Li Po, is referred to as 'Rihaku', a Japanese pronunciation for '李白', in Pound's translation. I will be using 'Li Bai', the standard pronunciation in Mandarin, to refer to this ancient Chinese poet in my thesis. Twelve, or a majority of the poems included in the book are originally from Li Bai. Apart from the above, the others by Li Bai are: '长干行' (song of Changgan) – rendered by Pound as 'The River-Merchant's Wife: A Letter'; '天津三月時' (March time in Tianjin) – Pound's 'Bridge at Ten-shin'; '玉阶怨' (complaint at jade steps) – Pound's 'The Jewel Stairs' Grievance'; '胡关饶风沙' (border abound in wind and sand) – Pound's 'Lament of the Frontier Guard'; '忆旧游寄谯郡元参军' (old memories of travel with Yuan Canjun of Qiaojun) – Pound's 'Exile's Letter'; '黄鹤楼送孟浩然之广陵' (see Meng Haoran off to Guangling at Huanghe Tower) – Pound's 'Separation on the River Kiang' by Pound; '送友人' (see off a friend) – Pound's 'Taking Leave of a Friend'; '送友人入蜀' (see a friend off to Shu) – Pound's 'Leave-taking Near Shoku'; '登金陵凤凰台' (Mount Jinling Phoenix Terrace) – Pound's 'The City of Choan'; and finally, '代马不思越' (Northern horses do not think of living in the South) – Pound's 'South-folk in Cold Country'.

Poems of other poets that Pound chose to translate are: '渭城曲' (song of Wei city), also known as '送元二使安西' (see Yuan Er off to Anxi), by 王维 (Wang Wei) – an untitled poem

under Pound's 'Four Poems of Departure'; '青青河畔草' (green grass by riverside) by an anonymous author – rendered by Pound as 'The Beautiful Toilet'; '停云' (unmoving clouds) by 陶渊明 (Tao Yuan Ming) – Pound's 'To-Em-Mei's "The Unmoving Cloud"'; '翡翠戏兰苕' (kingfisher frolics on orchid) by 郭璞 (Guo Pu) – Pound's 'Sennin Poem by Kakuhaku'; '长安古意' (old mood of Chang'an) by 卢照邻 (Lu Zhaolin) – Pound's 'Old Idea of Choan by Rosoriu', which consists of only the first sixteen lines of the original poem. Then, there are two more poems composed by anonymous authors. One is '陌上桑' (mulberry by field lane) from the 汉乐府 (a collection of verses from the Han Dynasty) – Pound's 'A Ballad of the Mulberry Road', which consists of only the first fourteen lines; and the other is '采薇' (pick ferns), which is from 诗经 (poetry classics): Pound rendered it as 'Song of the Bowmen of Shu'.

1.2 The Chinese Poets

Li Bai (701-762) was a great Romantic poet in the Tang Dynasty and the most well-known ancient poet in China. His works were imaginative, elegant, fresh, and rich in style with a wild and unique artistic conception embedded. He was good at using natural simple precise words to express unrestrained feelings, making his poetry flow like water and clouds, effortless yet magnificent. A number of his verses became classics in China and were chanted for thousands of years (Wang 2005, 9). His artistic achievement in poetry was considered to be the pinnacle of Chinese Romantic poetry (14). Another prominent ancient poet 杜甫 (Du Fu) once commented on Li Bai's poetry, stating that '笔落惊风雨, 诗成泣鬼神' (the wind and rain

astonish as his pen is on paper, the gods and spirits weep as his poem is composed) (Huo 1984, 108).

On World Poetry Day in 2015, the United Nations Postal Administration (UNPA) issued a set of stamps of the most representative world poetry figures in six different languages – English, Spanish, Chinese, French, Arabic, and Russian – and the poet representing the poetic achievements of the Chinese language was Li Bai, with his entire poem of ‘静夜思’ (tranquil night thinking) showing on the stamp in Chinese calligraphy. William Wordsworth was chosen as the poet representing the English world.

王维 (Wang Wei) was Li Bai’s contemporary, another well-known ancient Chinese poet who was versatile and proficient in poetry, paintings, music, and calligraphy. He brought the essence of painting into the world of poetry and used spiritual ethereal far-reaching expressive language to make his poetry sensual and rich on many levels, bearing a characteristic of light and tranquil humanity. The beauty of painting, music and poetry were fully integrated in his poems. A great Chinese writer, poet, painter and calligrapher 苏轼 (Su Shi) once commented: ‘味摩诘之诗, 诗中有画; 观摩诘之画, 画中有诗’ (relish his poems and you see pictures; appreciate his paintings and you feel poetry) (Zong 2005, 3). His poem selected in *Cathay*, ‘渭城曲’ (song of Wei city), is translated without a title but put together with other three poems by Li Bai under a single theme: ‘Four Poems of Departure’.

陶渊明 (Tao Yuan Ming), a fifth century poet, was the founder of the poetic school ‘田园诗’ (pastoral poetry) and renowned for his seclusion and pastoral poetic attitude towards life (Chen 2005, 12). His poetics of simple and natural language and lofty artistic conception had

exerted great influence on the pastoral poetry of the Tang Dynasty (Chen 2005). In his idyllic poetry, there was a love for the tranquil rural life and the joys of labor.

Apart from the 19 poems which are Chinese in origin, the volume also includes one that is Anglo-Saxon in origin, 'The seafarer'. The reason why an Anglo-Saxon poem is included in *Cathay* is that Pound believed that 'classic, ancient Chinese poetry shares many qualities with Anglo-Saxon poetic writing' and he 'intentionally translated and placed [it] there for comparison' (Huang 2005b, 60). Pound (2003) himself also made a note in the book, 'Rihaku flourished in the eighth century of our era. The Anglo-Saxon Seafarer is of about this period. The other poems from the Chinese are earlier' (248). In 1916, when *Cathay* was reprinted in the book *Lustra*, four more classical Chinese poems were added and 'the Seafarer' was removed (Qian 2005, 53).

1.3 Ezra Pound the Translator

Ezra Pound (1885-1972) was an American Imagist poet, a translator, a critic, a writer, and a controversial figure in the history of twentieth century literature. He showed keen interest in classic literature including that of Italy and China. Let us first take a brief look at his life so as to better understand him as a translator.

According to Nadel (2010b, xix), Pound graduated from the University of Pennsylvania with a Master of Arts degree in Romance languages. After graduation in 1906, Pound travelled to Europe to study the writings of the Provençal poets; in 1908, he went to London and stayed there until 1920 (Humphreys 1985, 13). His life in London paved the way for his later career as a

poet and a critic. There he became acquainted with many renowned writers, poets, and artists including the British poet W.B. Yeats, the sculptor Jacob Epstein, and the writer James Joyce, ‘who was recommended to Pound by Yeats’, many of whom became close friends of him (Cole 2005, 69). During this period of time, Pound worked as a secretary of W.B. Yeats for around a year, became a regular visitor to the British Museum to see classic Japanese and Chinese paintings and art crafts, contributed to the establishment of the literary journal *Blast*, put forward the artistic and literary theories of Imagism, published a number of critical writings on painting, sculpture, architecture, and music, and published his translated collection of classical Chinese poetry *Cathay* (Nadel 2015; 2010). In 1920, Pound moved to Paris, where he started to write another of his monumental works *The Cantos*, a long historical poem which involves the Italian despot Sigismundo Malatesta during the Renaissance period (Humphreys 1985, 13). In 1924, he moved to Italy with his wife (13). During World War II, Ezra Pound broadcasted for Rome Radio and attacked the Jews and American Politicians, and in 1945 he was arrested by American troops on a charge of treason (15). That same year he was sent back to the United States for trial; however, he was committed to St. Elizabeth’s mental hospital due to insanity until 1958 (15). In 1958, the charge for his treason was dismissed after his friends and supporters made efforts to clear his name. He then moved to Italy again and died there in 1972 (16).

As a translator, Pound was ‘prolific’ and had ‘translated work written in Italian, Latin, Provençal, French, Greek, and Chinese, as well as work in Japanese, Egyptian hieroglyphics, and Hindi with the help of notes or other translations’ (Dasenbrock 2005, 160). Perhaps because his major was Romance languages, Pound seemed to believe in the power of the old culture and tradition, and the classics: ‘In Pound’s universe the living powers of the past return with faltering steps, they interact and cast light and shade on the chimeras of the present.’ (Humphreys 1985,

16) The poetics of other traditions in turn enriched his own style of writing and translation. Take the four languages Italian, Provençal, Japanese, and Chinese as an example: Pound showed a keen interest in translating from them.

1.3.1 Pound's Translation from Italian, Provençal, and Japanese

Pound had a life-long love for Italian literature (Dasenbrock 2005, 157) and Italy was his 'lost paradise' and 'spiritual homeland' (Humphreys 1985, 19). Readers can easily find Renaissance Italian art in Pound's poetry and critical essays. Though he respected Dante to a great extent, he never translated him; instead, most of his translations are of Dante's contemporary and close friend Guido Cavalcanti, a 13th century troubadour poet (Dasenbrock 2005, 161). Pound's translations from Provençal focus mainly on the 12th century troubadour poet Arnaut Daniel, in which Pound was interested in medievalism and archaism and remained 'tied to a sentimental Victorian musicality of sonorousness' (Adams 2005, 244). As a matter of fact, in Pound's earlier years of translation – before *Cathay* – he generally kept the same style of medievalism and archaism. In his fifth book of poems *Canzoni* (1911), a collection of translation of poetry of the two above-mentioned troubadour poets, which is 'a masterpiece of quiet, patient irony' (Homberger 2013, 96), Pound applied a literal translation strategy and 'the rhyme schemes' which 'had been considered too difficult for the language' (96).

With degrees in Romance languages, Pound 'was much more fluent in some European tongues than Chinese and Japanese, two Asian languages that he struggled to master but never truly did.' (Huang 2005a, 58) For this reason, when Pound attempted to translate from oriental languages such as Japanese and Chinese, an important source to Pound's aid were the notes of

orientalist Ernest Fenollosa. A case in point to show how Japanese poetic tradition has affected Pound's own style is Pound's well-known poem 'In a Station of the Metro', which contains only two lines:

The apparition of these faces in the crowd;
Petals on a wet, black bough.

Pound (1980, 205) himself explained how this single image two-line composition came into existence after several much longer drafts were discarded:

I found it useful in getting out of the impasse in which I had been left by my metro emotion. I wrote a thirty-line poem, and destroyed it because it was what we call work 'of second intensity'. Six months later I made a poem half that length; a year later I made the following hokku-like sentence ...

As Pound mentioned, his brief composition had borrowed from the traditional Japanese poetic form *hokku* or *haiku* (俳句), which consists of only seventeen syllables. Pound was also interested in Japanese Noh plays (能), a type of traditional Japanese musical drama that tells a story on stage by people wearing masks performing songs, dance, and mime. Pound's translation from Japanese involves Noh plays with the help of Fenollosa's notes (Kodama 2005, 164).

1.3.2 Pound's Translations from Chinese

An important part of Pound's translation from Chinese are his translations of Confucian classics, which include *Ta Hio* (大学), also known as *The Great Learning*, one of the 四书 (four

classics); *Chung Yung* (中庸); *The Analects* (论语), and *Shih Ching* (诗经) or *The Confucian Odes*. The pattern of these translations is regarded as ‘a strategy of supplementarity’ which serves the purpose of filling a gap of work that had not been done before – to allow Westerners to know about ancient Chinese philosophy and artistic classics (Dasenbrock 2005, 161).

Undoubtedly, the most important contribution of Pound’s Chinese translation activities was his translation of classical Chinese poetry, as in *Cathay*. Similar to translating Japanese literature, Pound’s translation of Chinese poetry was based on notes by Ernest Fenollosa, whose draft of an essay ‘The Chinese Written Character as a Medium for Poetry’ was edited and included by Pound at the end of his book *Instigations of Ezra Pound* (Pound 1967). Many suggestions and ideas in this article influenced Pound’s own poetic principles and translation strategies. For example, Fenollosa (1967) emphasized the pictorial quality, the ‘vividness’ (363), and the ‘terse fine style’ (384) of Chinese poetry; while Pound used sharp precise imagery and succinct elegant language to translate in *Cathay*. Since the unique poetic tradition and linguistic features of Chinese are almost impossible to reproduce in English, Pound used free verse to translate Chinese poetry, seeking a natural cadence and organic rhythm to recreate the beauty of music in translation.

Pound had an early interest in Chinese art and culture. When he was young, he found a joy in appreciating an ‘eighteenth-century screen book of Chinese paintings and ideograms’ in his parents’ study; he was fascinated by the exquisite Chinese paintings and artifacts at the Philadelphia Centennial Exhibition; he went to the British Museum regularly to see the oriental exhibition and to attend lectures of the orientalist Binyon (Nadel 2015, 12-17). During the days when he was in London, Pound met the widow of the late Fenollosa, who regarded Pound as the

right person to receive her late husband's manuscripts and notes (29). Pound acquired Fenollosa's draft 'The Chinese Written Character as a Medium for Poetry' in 1913; after Pound's editing, it was first published in 1920 (Huang 2005b, 58) and has been reprinted constantly since then.

Because of Fenollosa's essay, Pound developed a life-long interest in Chinese ideography. This can be seen in Pound's book *ABC of Reading* (2010) in which he demonstrates his interest, understanding, and appreciation concerning this aspect. According to Pound, there are two types of written language, 'one based on sound and the other on sight' (3). Pound defines Chinese ideograph as 'abbreviated picture writing' (3) and he mentions the characteristic of the Chinese language to 'use abbreviated pictures as pictures' in comparison with Egyptian hieroglyphs which were used in ancient Egypt but finally evolved to become 'abbreviated pictures to represent sounds' (3). He argues that 'Chinese ideogram does not try to be the picture of a sound, or to be a written sign recalling a sound, but it is still the picture of a thing; of a thing in a given position or relation, or of a combination of things.' (3) Pound also mentions Fenollosa's essay: 'Fenollosa was telling how and why a language written in this way simply HAD TO STAY POETIC; simply couldn't help being and staying poetic in a way that a column of English type might very well not stay poetic.' (4) All these influences and immersion allowed Pound to develop the skills and ability to appreciate Chinese poetry more fully and to capture the 'qualities of vivid presentation' (Huang 2005b, 58) of the original.

1.3.3 Pound's Unique Poetic Style

Pound was the founder of the Imagist movement in poetry (see *Imagism* in Glossary) in the beginning of the twentieth century, for which he advocated direct unornamented expression, clarity in diction, and being free from the restriction of conventional metrical rules and rhyming patterns. He was not only a poet, a prolific translator, but also a scholar. He studied the classics through translation from different cultures and languages such as Italian, Provençal, French, Greek, Latin, Japanese, and Chinese. His poetics was experimental. From his early years' imitations to the later times when he formed his own unique style, *Cathay* can be seen as a crucial turning point.

Before composing *Cathay*, Pound was interested in medievalism and archaism, as mentioned above; while in *Cathay*, Pound changed his style and diction to the modern and discarded traditional metric devices. After *Cathay*, his style became bolder and more experimental. It is not difficult for scholars to spot sharp changes in diction, line structure, and metric pattern in different works of Pound, and even within one single work. For example, in another of his monumental work *The Cantos*, one can detect different genres including *vers libre*, regular English metre, and even prose.

With regard to Pound's unique poetic style, Amdur (1966) argues that Pound's style was influenced greatly by William Butler Yeats who has showed how a poet can spend 'all his life stripping off layers of rhetoric' (21). Amdur also believes that music played an important role in developing proper cadences in Pound's poetry. She mentions Pound's poetic consideration of 'the value of words as music as opposed to words as oratory' (17) and describes how Pound drew nutrition from Provençal, French, and Italian poems, especially those by Provençal troubadour poet Arnaut Daniel. Similarly, T. S. Eliot (1928) distinguishes between two of Pound's learning modes: '*verse as speech*' and '*verse as song*', of which the latter is from 'more

antiquarian studies' (ix) including studies of Provençal and early Italian poetry. In addition, Amdur (1966) claims that in *Cathay*, Pound's 'sense of the right word ... reaches its climax' (52). Many scholars share the same views. Nadel (2015) mentions Pound's precision in diction, brevity in form, and sensitivity to nuances which help retain the flavor of the original to a maximum in his translation. He notes a close relationship between the oriental poetics and Pound's Imagism and how Pound's intense interest in oriental art has influenced and inspired his translations in *Cathay*.

1.4 Critical Reception of *Cathay*

Ezra Pound's *Cathay* is regarded as his early monumental work, 'a work that presented a series of Chinese texts in accessible and contemporary language equal to any work being written in modern English poetry' (Nadel 2015, 2), and it is thus 'the most memorable and outstanding poetic text of 1915' (2). China has a poetic tradition of language intensity and visual clarity in its classical metric poetry (Luh 1935, 1-10), and Pound has captured this aesthetic essence and reflected it in his translations. The critical reception of Pound's translation is actually two-fold, with his achievement being regarded as 'a mixed blessing' (Huang 2005b, 59). Some critics may attack his translation as 'awkward', 'inaccurate', 'misunderstood', 'distorted', or 'unfaithful' (59), but almost all critics and scholars agree that Pound 'undoubtedly invented a new poetics for English' (61).

With regard to Pound's inventive spirit and corresponding actions in translation, many critics believe that Pound uses translation as 'a means of cultivating modernist poetic values'

through experimenting with ‘a range of dialects and patterns of accent and alliteration, pre-Elizabethan English, Pre-Raphaelite medievalism, domestication, but ultimately the effect was foreignizing: the resulting translation language forms Pound used were so heterogeneous, culled from different moments in British and American culture.’ (Venuti 2001, 402) The importance of being inventive for translators is stressed by Jean Boase-Beier (2013) in his article ‘Poetry Translation’: ‘It could in fact be argued that what marks out great poetry from the commonplace is that it possesses the very “inventive singularity that provokes translation.”’ (476) To this end, T.S. Eliot has a famous comment of referring to Pound as “the inventor of Chinese poetry of our time” (1928, xvi).

In a similar vein, some critics have argued that translating Chinese poetry helped Pound establish a new poetic form that ‘permanently extend[ed] the bounds of English verse’ (Caws 2006, 81). Likewise, in *The Penguin Book of Modern Verse Translations* (Steiner 1966), the editor applauds Pound for experimenting with new forms and states that his translations successfully ‘carry over into a Roman alphabet the pictorial suggestions’ (21). It is probably because Pound’s poetic and aesthetic principles embodied in his translation correspond perfectly with the classical Chinese aesthetic standards of directness of expression, economy of words, and sharpness of images, while the great challenges for English translators posed by the unique features such as the brevity of lines and the flexibility of syntax of the originals were skillfully tackled in Pound’s translation, which I will discuss in more detail in Chapter 3.

1.4.1 On Imagism

Pound seemed not care about the mainstream tastes of his time. Instead, he showed interest in new forms of art. He was once involved greatly in the ‘culture of Edwardian London and moved towards a strong commitment to the “avant-garde”’ (Humphreys 1985, 37); he ‘rejected the ‘impressionism’ and ‘symbolism’ of the older generation and looked for an entirely new poetic which eventually became known as ‘Imagism’” (39); he invented the term ‘Vorticism’ for visual arts, which, according to the *Oxford Dictionary of English* (Stevenson 2015), is ‘a member of a British artistic movement of 1914-15 influenced by cubism and futurism and favoring machine-like forms’; and he founded the school of Imagism for poetry with the idea perfectly presented in his translation of classical Chinese poetry: ‘In *Cathay*, Pound rema[de] his source texts in the Imagist mould embedded in the Chinese works.’ (Nadel 2015, 2)

The three tenets of the Imagism are: ‘Direct treatment of the ‘thing’ whether subjective or objective’; ‘to use absolutely no word that does not contribute to the presentation’; and ‘as regarding to rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome’ (Pratt 2005b, 226-7). Pound’s most famous poem of this type is the above-mentioned two-line poem ‘In a Station of the Metro’, which was first published in 1913 (227). Pound edited and published the first Imagist anthology in 1914 and gave it a French title ‘Des Imagistes’, which implied ‘a connection with the earlier French poetic school known as Les Symbolistes’ (Pratt 2005a, 78).

On the close relationship between Pound’s shaping of the concept of Imagism and his translation of classical Chinese poetry, John Fletcher has an interesting comment: ‘If French Symbolism be taken for the father of Imagism, Chinese poetry was it foster-father’ (Xie 2015, 7). Imagism seemed to Pound to be a way to provide ‘a language to think in’, and it ‘originated in the tea room of the British Museum’ (Lewis 2010, 274). It is not hard to imagine that Pound had

lively discussions with other writers and artists after his regular visit to oriental art exhibitions at the British Museum. According to Lewis (2010), another factor also helps forming the concept, that is, his study of the twelfth century Provençal troubadour Arnaut Daniel and the thirteenth century Italian troubadour Guido Cavalcanti and his contemporary Dante, who were all ‘writers of precision and detail’ (274).

1.4.2 Positive Reception

Many critics who hold positive views towards Pound’s translation never hesitate to praise his artistic talent such as: ‘Pound was born with an exquisitely perceptive ear, and he cultivated an exact sense of language.’ (Amdur 1966, 12) T.S. Eliot called him ‘il miglior fabbro’ which means ‘the best blacksmith or craftsman’ and James Joyce described him as ‘a miracle of ebullience, gusto and help’ (Nadel 2010a, 1). Many of Pound’s contemporary writers and critics seemed to quite enjoy Pound’s translation in *Cathay*. Here is a representative review from Pound’s time for example: ‘The poems in *Cathay* are things of a supreme beauty. What poetry should be, that they are.’ (Hueffer 1915, 123); ‘Pound’s little volume is like a door in a wall, opening suddenly upon fields of an extreme beauty, and upon a landscape made real by the intensity of human emotions.’ (124); and ‘We are accustomed to think of the Chinese as arbitrary or uniform in sentiment, but these poems reveal them as being just ourselves.’ (124). Similarly, Wang (1965) appreciates Pound’s courage to explore the hidden realm of Chinese poetry, especially when the source language is not alphabetical, which poses great difficulty for translation. He claims that Pound’s translation “grasped the quality of motion and brevity of the Chinese original, and successfully projected this quality into the English translation” (349)

though it contains some errors. Interestingly, for Caws (2006), the linguistic errors in Pound's translations that some critics have complained about can even contribute to a surprisingly exquisite effect: she cites Kenner's remark to show the importance of the right sense in poetry translation and claims that Pound has made a 'slightly wrong meaning' into a 'completely right feeling' (25). In terms of the poetics in *Cathay*, Ford Madox Heuffer observed: 'If these are original verses, then Mr. Pound is the greatest poet of this day' (Eliot 1917, 26).

As for the complexity of the critical reception of Pound's translation of poetry in this widely-praised work with its elegant, simple and direct translation style, the renowned Swedish-American poet and writer Carl Sandburg (1916) has the following remark, 'All talk on modern poetry, by people who know, ends with dragging in Ezra Pound somewhere. He may be named only to be cursed as wanton and mocker, poseur, trifler and vagrant. Or he may be classed as filling a niche today like that of Keats in a preceding epoch. The point is, he will be mentioned.' (112) Pound's roles other than as a poet such as a scholar and political figure makes his reputation more hotly disputed: 'For some he is one of the most significant modernist writers of the twentieth century, while for others he is an obscurantist charlatan as well as a ferociously anti-semitic apologist for evil and dangerous political theories.' (Humphreys 1985, 16)

1.4.3 Negative Reception

For negative voices concerning the inaccuracy, errors, and infidelity of Pound's translation, some critical views are worth mentioning. For example, 'If out of errors, "creative" mistakes, and mistranslations wonderful re-creation and invention issue forth, then from at least an aesthetic perspective this might be a blessing'; and 'If one wishes translation of poetry to

read, sound, feel, and look like poetry, then Pound has offered the best specimens of such translation.’ (Huang 2005c, 61) Another critic, Mary A. Caws, a noted translator of surrealist poetry, uses one chapter in her *Surprised in Translation* (2006) to discuss Pound’s translation and lauds the boldness of Pound’s renderings. In terms of some slight inaccuracies in Pound’s translation, she argues that Pound has made them into a ‘completely right feeling’ (25). An interesting thing to note is that ‘Pound’s harshest critics of his Chinese translations seem to be those with limited knowledge of Chinese’ and ‘the more affirmative, if not defensive, critics of Pound appear to be Chinese critics with a solid bilingual knowledge (Chinese and English), such as Achilles Fang, Hsieh Wen Tung, and Wai-lim Yip, among others’ (Huang 2005c, 61). As a native Chinese speaker, I consider Pound’s translation of classical Chinese poetry comparatively adequate in terms of semantic and pragmatic transfer and being of high quality in spite of some deviations from the original, which can be largely attributed to the fact that they are not translated directly from the originals. More will be discussed in detail in Chapter 3.

Chapter 2. Theoretical Framework and Methodology

2.1 Literature Review

The books and articles that I have consulted focus on two aspects: the strategies, art, and guidelines for translating classical Chinese poetry; and the analyses of Pound's translation of Chinese poetry.

For a long time, people have been talking about the untranslatability of poetry – that poetry can only be paraphrased or imitated, but not be translated. American poet Robert Frost even claimed, 'Poetry is what gets lost in translation' (Wechsler 1998, 51), which is widely-cited. In his 'Introduction' to *The Penguin Book of Modern Verse Translation*, George Steiner (1966) summarizes the reasons for these challenges – for example, because a poem consists of the maximal range of linguistic methods which are in most cases exclusively specific to a given language. Steiner also presents some counterarguments such as: a language is not a passive representation of reality, and translation, as a type of human analysis and behavior, involves an alive process and will always have the possibility to be a representation of the original (22). Other useful points he puts forward include: each act of translation is one of approximation, and when a poem is translated, a new poem emerges, where 'the original finds new and active life' (27), as in Pound's translations.

In addition, since English and Chinese belong to two different language families – the Indo-European and the Sino-Tibetan – they differ in many ways. For example, English is inflected whereas Chinese is not, allowing looser syntax and greater flexibility in the arrangement of verse lines; English uses an alphabetic writing system while Chinese uses an

ideographic one in which many words carrying more immediate imagistic suggestions, which enables a much more compact form of poetry. Moreover, unlike English, Chinese is a monosyllabic, tonal language, which gives its poetry a special sound effect with an extra musicality. As for cultures, there are considerable differences in the repertoire of feeling and instruments of expression. All these present enormous challenges for the translator of classical Chinese poetry.

2.1.1 Strategies, Art, and Guidelines for Translating Classical Chinese Poetry

For works and articles on translating classical Chinese poetry, the most influential and at the same time most controversial is the American orientalist Ernest Fenollosa's famous essay 'The Chinese Written Character as a Medium for Poetry' (1967) which was published posthumously and edited by Ezra Pound. In this essay, Fenollosa claims that for a long time the West has 'ignored or mistaken' the oriental culture (359). He contends that Westerners tend to believe that the Japanese can only copy others and that the Chinese do not do any profound reflection on spirituality and morality. The fact is, as Fenollosa claims, that the Japanese have achieved far more beyond being copyists and the Chinese actually 'have been idealists, and experimenters in the making of great principles' (360). Furthermore, Fenollosa contends that the ideals of the Chinese are not only found in their philosophical works but also embedded in their art and literature. He attributes the failure of translating Chinese poetry into English to not finding a proper medium and sticking too rigidly to the English metrical system. He notices a close relationship between Chinese and Japanese cultures and claims that the Japanese culture of his time is very much like the Chinese culture of the Song Dynasty, around the 10th to 13th

century. Fenollosa also mentions that he has been studying under a Japanese professor of the Imperial University of Tokyo, who is an authority on Chinese poetry.

Fenollosa considers Chinese written characters as ‘visible hieroglyphics’ (361), and in verse lines they could be like a series of word pictures appealing to eyes. Since the formation of Chinese characters has a root in nature and many of their earlier forms appear pictorial, Fenollosa argues that the Chinese writing system follows a more natural suggestion, compared to the alphabetical writing system. He compares a line of characters to a moving picture and claims that Chinese poetry ‘speaks at once with the vividness of painting, and with the mobility of sounds’ (363). He further analyzes the process of different radicals – which in his examples are also separate words – compounding a new word during which things are like ‘snapshots’ recorded in an ideographic character (363). A good example that he makes is the traditional (not simplified) Chinese character ‘東’ (east), which is made up of two ideographic parts – two separate words as well – ‘木’ (tree) and ‘日’ (sun). These two signs tangle together to create a vivid picture within the new word ‘東’ (east), in which the sun rising from the east with its light shining through a tree. In this respect, as Fenollosa states repeatedly in this essay, the Chinese character could be fairly poetic for its pictorial quality. Of course, in the process of language evolution, some of the ideographic features of the characters have been lost. For instance, the simplified version of the character for ‘east’ becomes ‘东’: the signs of the sun and tree are gone. Interestingly, the close connection between Chinese characters and painting that Fenollosa observed helps explain the reason why there has been a long tradition for Chinese literati to consider painting, poetry, and calligraphy as an allied art, as noted by Watt (1976), and why there were so many outstanding poets in ancient China who were talented painters and

calligraphers as well. Wang Wei is a representative of this type of literati with tremendous achievements in both painting and poetry. Pound has included one of his poems in *Cathay*.

Apart from presenting the pictorial quality of Chinese characters, Fenollosa also mentions the looseness of Chinese grammar: ‘The Chinese language naturally knows no grammar’ (367). As a matter of fact, there are of course many grammatical rules in Chinese, but in a quite different way compared to those in English. Fenollosa lists some of what he has noticed: there is no sufficient indication in a sentence to show the function of each word since Chinese is a non-inflected language; verbs are both transitive and intransitive; and the boundary of parts of speech are often blurred (367). Fenollosa believes that without the bondage of strict classification of parts of speech, the Chinese language appears more poetic and closer to nature and in a poet’s hand it can be even richer and more concrete.

On the basis of these analyses, Fenollosa contends that in the translation of Chinese poetry, one should avoid weaker parts of speech such as adjectives and nouns as much as possible and put more emphasis on using strong verbs to retain the ‘concrete force of the original’ (367). He notices the abundance of concrete verbs in Chinese poetry and argues that omitting particles in English to follow the extremely succinct language style of classical Chinese poetry will not necessarily cause a problem of intelligibility in translation; rather, there is a chance in the process to create ‘the strongest and most poetical English’ (367). He suggests that “the model of terse fine style” should be followed when translating classical Chinese poetry (384), and that in order to retain subtle shadings ‘we should strain our resources in English’ (385).

As mentioned above, this essay is influential as well as controversial. It has been included in many different books and editions while at the same time some scholars such as Achilles Fang

(1957) refute it as a misunderstanding of the Chinese language. They argue that not all Chinese characters possess the ideographic features Fenollosa describes and that when using the language in their daily lives, no one would think or even be aware of the pictorial quality of the characters. They also contend that this essay ignores the sound quality of Chinese poetry, which is an indispensable part of the beauty of the poetry.

In my opinion, it is true that the poetic feature of Chinese characters is little noticeable in people's daily lives, and Fenollosa seems to have somewhat overstated the function of ideograph due to inadequate or incomplete knowledge of the language. Nevertheless, it could be contended that during the ancient era in which the classical poetry in question was composed, Chinese characters were closer to their ideographic roots and poetics required extreme briefness and compactness, which means that the pictorial quality of the characters should have been much more remarkable. That can also explain why Chinese people have considered calligraphy as an art, just like painting. On the other hand, it is worth noting that there are indeed some errors in this essay due to misunderstanding of language, which could be largely due to the fact that Fenollosa conducts studies not directly from Chinese but with the aid of Japanese. The Japanese language as a mediating layer inevitably filters out or distorts some information from the original Chinese. A case in point is that when illustrating how a Chinese character can possess many different parts of speech, Fenollosa cites a character '明' with signs of '日' (sun) and '月' (moon) compounding together to serve different functions with meanings such as 'bright', 'to shine brightly', and 'brightness'. Mistakenly, Fenollosa provides two pronunciations for this character: 'ming' and 'mei'. In Chinese, there is only one pronunciation 'ming' for the character '明'. It seems to suggest that Fenollosa picks up the other one, 'mei', from Japanese, which, unlike Chinese, has two pronunciations for the same character '明'. Likewise, Pound's

translations in *Cathay* have similar problems due to the lack of direct knowledge of the Chinese language and the interference of the Japanese language, which will be discussed in Chapter 3.

Overall, it could be argued that this is an uncommonly fine essay with some beautifully presented descriptions and in-depth discussion that undoubtedly influenced Pound when translating *Cathay*. Obviously, a critics' refutations cannot diminish the truth that traces of the pictorial quality of Chinese characters are still found in classical poetry regardless of their losing some of the features as the language evolved. Meanwhile, Fenollosa himself mentions that his essay is not about language, but about poetry. Hence, as Pound puts it, it is 'a study of the fundamentals of all esthetics' (358).

It is important not to overlook the values of the oriental art principles observed by Fenollosa which may otherwise have remained unknown to or unrecognized by the West. Impressively, Fenollosa puts forward some strong points concerning the translation of classical Chinese poetry, for instance, the 'vividness', the 'hidden truth', the 'lofty thoughts', and the 'fullness of imagination' of the original should be painstakingly explored and stressed so as to recreate the 'great power and beauty' of Chinese poetry (370). He claims that all existing translations have proved a failure in this regard due to the heavy influence of formalism.

Comparatively, as a native Chinese speaker, Chih Wei Luh (1935), a professor of Yan Jing University, in his book of five lectures on Chinese poetry, provides a more systematic and comprehensive view on classical Chinese poetry together with discussions on translating the poetry. Authoritative and popular, the book has been published and reprinted over the decades. The author introduces different types of classical Chinese poetry as follows (in parentheses are my explanations for the Chinese and their pronunciations in italics; if cited from Luh they will be in quotation marks). According to Luh, the types of poetry are: '诗' (*shi*, 'poetry proper'), '词'

(*ci*, songs performed with instrumental music), ‘歌’ (*ge*, folk songs performed vocally), and ‘赋’ (*fu*, descriptive or persuasive poems) (22). According to this classification, all poems selected for *Cathay* belong to the first group ‘诗’ (*shi*). Further, Luh (1935) divides ‘诗’ (*shi*) into three different forms – ‘古体’ (*guti*, ancient style), ‘律诗’ (*lushi*, regular verse), and ‘绝句’ (*jueju*, absolute verse). The ‘古体’ (*guti*, ancient style) was especially prosperous before the Tang Dynasty (seventh to tenth century). Four poems in *Cathay* were written in this form. The ‘律诗’ (*lushi*, regular verse), which is regarded as the most rigid form, and the ‘绝句’ (*jueju*, absolute verse) were the most prevalent forms during the Tang Dynasty. Wang Wei’s and most of Li Bai’s poems selected for *Cathay* were in these two forms.

By introducing the intricate and exquisite features of traditional Chinese prosody such as content parallelism, rhyming schemes, and phonetic parallelism, Luh makes a full complement to what critics complain about Fenollosa’s (1967) essay – especially the ignorance of the phonetic components in Chinese poetry. Luh provides a detailed description of the particular rhyming schemes required for each poetic form and the tonal rules of ‘平声’ (even tone) and ‘仄声’ (inflected tone). The ‘平声’ (even tone) does not change in pitch while ‘仄声’ (inflected tone) can change to a higher pitch, a lower pitch, or a first-lower-then-higher pitch. The prosody is intimately related to the changes in pitch and in accent. Due to these phonetic features, Xie (2015), another native Chinese scholar, claims that classical Chinese poetry has its own “strictly architectonic nature” and “staccato effect” (176), which is artistically pleasing and makes its metric organization bear a resemblance to Greek prosody (177).

Due to the extreme intricacy of the constitution of classical Chinese poetry, Luh (1935) doubts that Chinese poetry can be translated into any Western languages. Taking a similar view, Watt (1976) points out the difficulty of translating Chinese thought and artistic ideals into a Western mode of expression, and from the standpoint of a Westerner, an even greater challenge when attempting to put the esoteric language of ancient Chinese into English. Like Fenollosa (1967), Luh also notices the close relationship between Chinese poetry/characters and painting and he puts forward the concept of the ‘art of word painting’ (63). He argues that one crucial feature of the technique is the words chosen ‘must be fresh and poignant’ (63), which coincidentally corresponds to Pound’s precision in diction and direct treatment. Meanwhile, he argues that Chinese grammatical structure, which has little resemblance with that of English and little directive clues for accurate interpretation of the original, poses a great challenge for the translator. He also stresses the importance of recreating a mood of the original ‘with delicate touches’ (68) in the translation of traditional Chinese poetry, especially in the case of rendering a ‘绝句’ (*jueju*, absolute verse). He considers this form of poetry the greatest in terms of its supreme achievement in Chinese poetic history. According to Luh, a ‘绝句’ (*jueju*, absolute verse) always carries a ‘mood with grace’ and should never be rendered in a stormy way – not relying on strength or elevation of emotion (69). Five poems in *Cathay* are in this form.

As can be seen, both Fenollosa (1967) and Luh (1935) have discussions on the aesthetics and poetics of traditional Chinese poetry. In the same regard, Zong (2005), a renowned Chinese aesthetician and poet, makes more extensive and in-depth analysis on poetics and aesthetics of traditional Chinese poetry and painting, which I believe will help discover the truth behind Pound’s successful rendition with so much appropriateness and subtleness in *Cathay*. Similar to Fenollosa’s ‘hidden truth’ and ‘lofty thoughts’ described above, Zong states that what is

presented and what is not presented – the Coexistence of the Real and Unreal (虚实相生) – are equally important in traditional Chinese art forms ranging from architecture to paintings and poetry (154). He contends that a constant interaction with the implied or hidden part of a poem or a painting makes the organic whole appear more exquisitely beautiful with an artistic conception far and deep (170). Zong illustrates his point through an example of a painting by Bada Shanren (八大山人), who was an outstanding 17th century Chinese ink wash painter. Zong claims that though one sees nothing but a vivid fish on the paper, he/she still feels full of water where the fish is lively splashing around (157). This technique of leaving sufficient space for readers' or audiences' imagination – Leaving Space Blank (留白), which is closely related to the poetics of Coexistence of the Real and Unreal (虚实相生) – constitutes a unique aesthetic principle of traditional Chinese art (157). Classical Chinese poetry is compact in form and brief in content which allows plenty of room for readers' imagination to soar while appreciating a poem. It could be argued that Pound has developed a deep understanding of this principle and applied it to his translations in *Cathay*, which we will discuss in detail in Chapter 3.

What is more, Zong (2005) notes a philosophical tendency that ancient Chinese literatures held, that is, a penetrating awareness of the infinite universe, which Zong considers one of the main reasons why traditional Chinese painting has been avoiding the perspective painting skills which are prevalent in Western countries (171). Zong (2005) claims that due to the belief in an infinite universe, painters would rather not limit themselves to a fixed point of perspective as their Western counterparts do (195), and he contends that there is always an interaction between the real and the unreal (159). In poetry, just as in painting, poets take a more objective attitude towards universe and time, as shown in the timelessness and solitariness in the

poems by Wang Wei, who was the most renowned painter-poet in the Tang Dynasty. *Cathay* includes one poem of Wang Wei and we can take a closer look later at it with regard to this sense of universal infinity and objectivity.

2.1.2 Analyses of Pound's Translation of Chinese Poetry

The main authors that I will present in this section are: the Nobel Prize laureate and poet T. S. Eliot, who highly praised Pound's translation in *Cathay*; and a native Chinese speaker, scholar Wai-lim Yip, who translated Eliot's poetic masterpiece into Chinese and wrote a book examining aspects such as Pound's translation in relation to Fenollosa's notes.

Among the scholars who have studied Pound's translations, T. S. Eliot is perhaps the most eminent one. He himself was an outstanding poet and his best-known work is the long poem *The Waste Land* (1922). He won the Nobel Prize for Literature in 1948. In his book *Ezra Pound His Metric and Poetry* (1917), Eliot describes the poetic development of Pound from Pound's first book of poetry *A Lume Spento* published in Venice in 1908 to his *Cathay* published in 1915 and his translations of Japanese Noh plays. Eliot (1917) considers Pound as the pioneer of using free verse in English to translate and compose poetry and he believes that 'Pound's use of this medium has shown the temperance of the artist' which is only possible after a poet 'has worked tirelessly with rigid forms and different systems of metric' (10). Eliot has analyzed some translated poems by Pound to illustrate how Pound used traditional forms and devices to translate from different languages before he composed *Cathay*. For example, when Pound translated from Provençal, he managed to put 'the great variety of rhythm' of 'the most intricate Provençal forms' into the traditional English iambic pentameter (11). He points out the different attitudes

held by critics towards Pound's poetry in terms of his not conforming to the poetic tradition and his boldness in experimenting with a variety of radical techniques such as grotesque metres and archaic words: some of the critics are 'shocked', some are 'ruffled', some are 'irritated', some show an understanding (3). On the other hand, when it comes to Pound's *Cathay*, Eliot (1917) stresses the unanimous acclaim that it has received from the critics for its extraordinary beauty.

Eliot (1917) used a target-oriented approach to analyze Pound's poems, as no original poems were involved. When it comes to *Cathay*, Eliot chose only one poem to analyze: 'The River Song'. He cited five lines of the poem to make a comparison with Pound's other verses in order to prove that the special style and diction in *Cathay* is not due to Chinese but already existed before (26). I partially agree with this argument. Pound had degrees in Romance language and performed extensive studies on poetry of these languages. He experimented with different translation techniques in rendering poetry from these languages, which prepared him for a more flexible, adaptable and effective mode of expression.

Overall, in this book, Eliot (1917) put *Cathay* on a broader background to compare and analyze, using a target-oriented approach. He claims that *Cathay* and Pound's translation from old English – 'Seafarer' – will be 'among Mr. Pound's original work', and that Pound's translation of the Noh play is only 'a dessert after *Cathay*' and thus 'will rank among his translations' (27).

In his 'Introduction' to Pound's *Selected Poems* (1928), Eliot did not analyze any poems from *Cathay*. Instead, he has some relevant wide-ranging and useful discussions on Pound's poetics and translation skills. Eliot (1928) divides poets into three categories: 'those who develop technique', 'those who imitate technique', and 'those who invent technique' (x). Apparently, Pound is the person who experienced all the three stages: he developed the technique of his

English predecessors; he imitated and absorbed a variety of techniques in translating from different languages; and with rich accumulation of relevant knowledge and skills he started to invent his own technique, as presented and widely-acclaimed in *Cathay*. With regard to what a good translation is, Eliot contends that if a foreign poet can be made to speak the proper language of the time when the TT was published and lives in the time when the translation is done, then the translation can be said to be successful. Though Eliot has never seen the original Chinese poems, he claims that through Pound's translation he can actually 'get the original' (xvi). He concludes that this feature of translation is 'translucence' (xvi), which can be used to test whether a translation is excellent or not. He claims that Pound's translations in *Cathay* can to a large extent be regarded as translucencies.

In contrary to T. S. Eliot's not knowing the Chinese language, Wai-lim Yip (1969), a native-Chinese speaker who translated Eliot's *The Waste Land* into Chinese, makes more detailed discussions in his book *Ezra Pound's Cathay*. Yip examined Pound's translation with some of the original Chinese poems and versions by other translators involved. In his book, Yip follows four steps to carry out his study: first, to discuss the difficulties to translate from Chinese into English; second, to examine how the prevalent concepts and techniques at Pound's time influenced Pound's translation; third, to explore the triple relation between the original poems, Fenollosa's notes, and Pound's translations; and lastly, to make a comparative study of Pound's translations. Though Yip touches all of Pound's translated poems – for example, he gives his own translations in comparison with Pound's – only four original poems are involved in a detailed analysis: '采薇' (pick ferns) – Pound's 'Song of the Bowmen of Shu', '青青河畔草' (green grass by riverside) – Pound's 'The Beautiful Toilet', '送友人' (see off a friend) – Pound's 'Taking Leave of a Friend', and '代马不思越' (Northern horses do not think of living in the

South) – Pound’s ‘South-folk in Cold Country’. The methodology that Yip used is more focused on literary criticism.

Apart from four original poems and Pound’s translation, Yip introduces versions rendered by other translators such as Giles, Bynner and Gautier. Though many comparisons and analyses have been made, the organization of material generally lacks effectiveness and the thread of thought is unclear. The strength of Yip’s book is that it probes into the process of how Pound’s translations have come into being. Yip mentions the difficulty of accessing Fenollosa’s manuscript due to legal complications, but he has still obtained a copy of one page from Fenollosa’s notes, which is included in the book and is very helpful for better understanding Pound’s mind at work in translation. The cited page shows a typical arrangement of Fenollosa’s notes, which comprises three parts: the original Chinese poem is hand-written on the top of the page; under each line is a strict word-for-word translation; and a rough explanation of the whole poem is given in prose at the bottom of the page. This valuable cited page is included in the section of Appendixes, which accounts for around one third of the book. The rest of the Appendixes are the author’s translations of all poems in *Cathay* shown in a way that are compared with Pound’s – Yip’s translation is on the left side of each page while Pound’s on the right. The major contribution of this part lies in that Yip gives literal translations which helps trace back to all the original poems in *Cathay*. Unlike Pound, Yip translates all titles of the poems literally, for example, for Pound’s ‘The Beautiful Toilet’, Yip makes a more literal rendition of the original poem title as ‘Ancient Poem No. 3’, thus we can easily identify that it is a poem from the anthology *Nineteen Ancient Poems* (《古诗十九首》).

We see hardly any original poems involved in other relevant literature. The scholar John C. Wang (1965) in his article ‘Ezra Pound as a Translator of Classical Chinese Poetry’ examines

three of Pound's poems in *Cathay*: 'The River-Merchant's Wife: A Letter', 'Song of the Bowmen of Shu', and 'The Jewel Stairs', which are studied in comparison with a rendering by the translator Witter Bynner (1982) and English translations of Chinese poems that are not included in *Cathay*, in order to compare the poetic styles. The approach is still more of literary criticism, involving evaluation of translation quality. Similarly, in Peng's (2015) article 'On Ezra Pound's Aesthetic Identity with Classical Chinese Poetry', the author examines the process of aesthetic realization in Pound's translation and only two of Pound's poems – 'Separation on the River Kiang' and 'The River-Merchant's Wife: A Letter' – are analyzed, without any original poems involved. This is also the case for Xie (2015), who is the author of the book *Ezra Pound and the Appropriation of Chinese Poetry: Cathay, Translation, and Imagism*. He touches topics such as Pound's use of imagery and free verse, in which seven of Pound's poems in *Cathay* are analyzed: 'The River-Merchant's Wife: A Letter', 'The River Song', 'To-Em-Mei's "The Unmoving Cloud"', 'Sennin Poem by Kakuhaku', 'The Beautiful Toilet', 'Song of the Bowmen of Shu', and 'Exile's Letter'. In the analysis, other translators' renditions are provided, mainly Waley's (2012), but many of them are not translations of the poems in *Cathay*. For example, many of Waley's renderings cited in the book are of other ancient Chinese poets whose poems are not present in *Cathay* such as Bai Juyi (白居易). Pound's own poems and translations other than those in *Cathay* are also involved: for example, his poems in *The Cantos*, and his translation 'The Seafarer' from the Old English. Meanwhile, poems by other poets of the English world are also cited for comparison: for example, those by Robert Browning, T. S. Eliot, and Alfred Tennyson. The comparison and analysis even involve novelists such as James Joyce and Gustave Flaubert. No original Chinese poems are involved. It could be contended that the study stretches too far and lacks clear focus on the poems themselves in *Cathay*.

2.1.3 Gaps in the Theoretical Literature

In view of the literature currently collected, though there has been research into Pound's translations in *Cathay*, most of them are not in a comprehensive, in-depth and systematical way. Many scholars and researchers such as Nadel (2015), Caws (2006), Steiner (1966), and Eliot (1917, 1928) only make a general analysis of Pound's translation style and techniques without even mentioning the original poems from which Pound translated. Others such as Wang (1965) and Qian (2003) have taken a closer look at Pound's translations in *Cathay* with original poems in comparison but they have only studied very few of the poems with inadequate aspects and depth explored. According to my research, among all the scholars who have studied Pound's translations in *Cathay*, Yip (1969) is the one who has made the most extensive study. However, his methodology is to examine the triple relationship between Fenollosa's notes, Pound's translation, and the original poems. In other words, his emphasis is more on the process rather than on the product. More than one third of the book deals with the transcripts from Fenollosa's notes and Yip's own translations of all poems in *Cathay* compared against Pound's. The book has a comparative study on the poems in *Cathay*, but only four original poems are involved. Renderings by other translators such as Lowell (1921), Obata (1922), Giles (1898), Bynner (1920), Gautier (1901, into French) selected for comparison are of an older era, and many of them have only taken two or three lines, which makes the analysis lack depth. Besides, as noted above, there is a lack of effectiveness in organization and of the material in the book.

Therefore, as can be seen, there are gaps that my project can fill in through conducting a more detailed, comprehensive and in-depth analysis of the translations in *Cathay* within a more organized framework. Firstly, unlike the scholars and researchers mentioned above, I will use

Descriptive Translation Studies as my framework to make the study more organized, extensive, systematic and clear. Secondly, I will focus on the translation product and adopt an approach both source- and target-oriented so that the study can be more specific and inclusive. I will analyze each translated poem with the original poem involved and select six poems for a more elaborate study with the original poems and renderings by other translators compared with Pound's translations. Thirdly, I will use older and newer translations with a span of time over a century to allow different translation styles to be analyzed and to increase the value of comparison.

In short, to conduct a detailed comparative study of the poems in *Cathay* with both original poems and other translators' renderings involved within a solid systematic framework is what remains to be done in the field, and my study will help fill this gap in the literature.

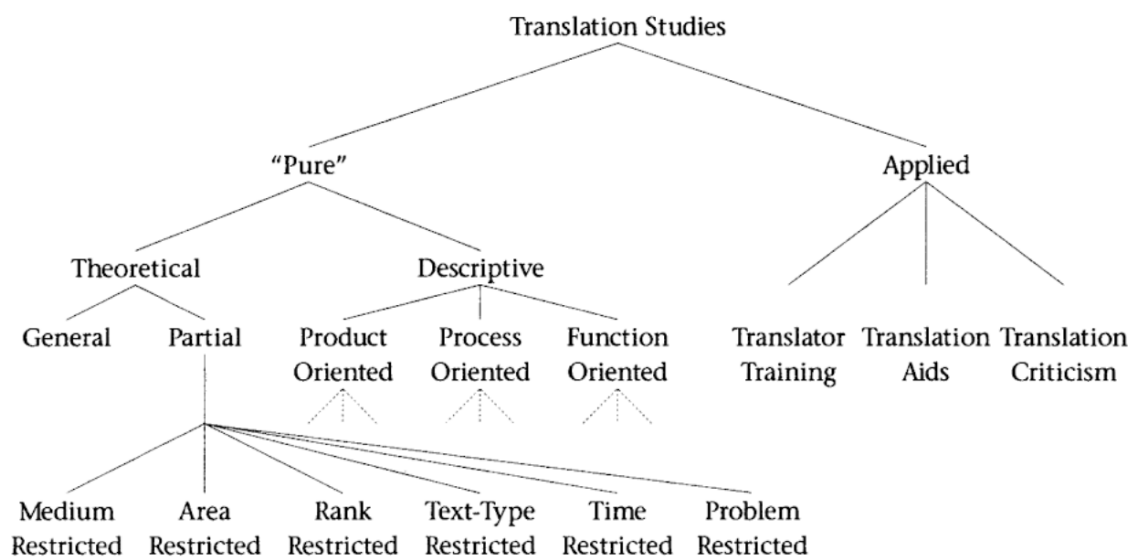
2.2 Theoretical Framework

2.2.1 Descriptive Translation Studies (DTS)

The theoretical framework of this project will be Descriptive Translation Studies (DTS), which overlaps with the textual-descriptive research model in translation studies described by Josep Marco (2009), and the comparative and causal models put forward by Andrew Chesterman (2017). Meanwhile, Andre Lefevere's (1975) seven strategies for translating poetry and Chesterman's (1997) classification of translation strategies will also be incorporated for more detailed and specific analysis.

Descriptive Translation Studies (DTS) is a sub-branch of Translation Studies. The Dutch poet and translator James S. Holmes put forward the idea of regarding Translation Studies as a

coordinated research program in 1972 in an oral presentation at the Third International Congress held in Copenhagen (Toury 1995, 7). According to him, Translation Studies can be divided into two main groups: pure and applied; the ‘pure’ group can be further divided into theoretical and descriptive. The Israeli translation scholar Gideon Toury (1995) cites Holmes' overall concept of the discipline in a tree-diagram as below (10):



Toury's depiction of Holmes' map of Translation Studies. Reprinted from Toury (1995, 10)

This map is regarded as ‘a monument in Translation Studies’ (van Doorslaer 2007, 217). Since the concept was introduced in 1970s, other scholars have made attempts to complement it. For instance, Jeremy Munday (2001) expanded the applied branch of translation studies, in which ‘translator training’ can be subdivided into teaching evaluation methods, testing techniques, and curriculum design; ‘translation aids’ is subdivided into IT applications, dictionaries, and grammars; and ‘translation criticism’ into revision, evaluation of translations, and reviews (13). Apart from this, Luc van Doorslaer (2007) put forward a competing map of Translation Studies in which the discipline is classified into four groups: approaches, theories,

research methods, and applied translation studies; ‘descriptive translation studies’ is grouped in the class of ‘theories’ while ‘descriptive approach’ is in the ‘research methods’ (230).

No matter what additions or modifications have been made to the institutional organization of translation studies, the basic concept of descriptive translation studies remains the same. As Holmes put forward and Toury (1995) restated, DTS focuses on three approaches: function-oriented, process-oriented, and product-oriented, and each of them ‘delimits a legitimate field of study of its own’ (11). Function-oriented DTS analyses the contexts surrounding the translated text and deals with the ‘translation’s position in the culture in which it is or will be embedded’ (11). Product-oriented DTS focuses on the ‘textual-linguistic make-up of a translation (or aspects of/phenomena within it), along with the relationships which tie it to its source text and/or the “shifts” which are manifested by the one with respect to the other’ (11). It may involve a comparative description of several existing translations of the same source text. Process-oriented DTS focuses on aspects related to the translation process such as the translation strategies used. The relations between function, product, and process are as follows: the *function* of a translation, which refers to its position in the target language culture, determines the result of final translation *product*; and the translation product governs the translation strategies or technique (here ‘*process*’ is involved) whereby a target text is generated (13).

On the whole, Descriptive Translation Studies (DTS) is an empirical interdisciplinary target-oriented approach to the study of translation. There are many target forces that can be explored such as norms, translator ideology, publisher agendas, and culture. Due to the space constraints of my thesis, I will be not able to study all of them. However, I will be discussing some contextual factors that influenced Pound’s translation choices such as the mediating language – Japanese. The goal of DTS is to describe, explain, and predict different phenomena

related to translation and translating. An important function of DTS is to help ‘constitute the best means of testing, refuting, and especially modifying and amending the very theory in whose terms research is carried out’ (Toury 1995, 5). However, though as a systematic branch striving to proceed ‘from clear assumptions’ and to be ‘armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself’ (3), DTS has its own limitations. First of all, the framework is target-oriented and does not attach importance to the source text, which may cause research to lack balance to a certain degree. Toury (1995) considers translations as ‘facts of a “target” culture’ (23) and his work ‘also suggests evaluative criteria centered on the target system alone’ (Maier 2001, 270). Secondly, there is no clear-cut distinction between the process-oriented approach and the product-oriented approach, because ‘process-related elements may play a role within the description of translation as a product, and the study of the product is the principal means for describing translation as a process’ (Bakker et al. 2001, 296). For example, translation strategies and shifts can be described from the perspective of both product and process, which may cause certain confusion. Nevertheless, just as Baker (2001) argues, ‘no approach, however sophisticated, can provide the answer to all the questions raised in the discipline nor the tools and methodology required for conducting research in all areas of translation studies’ (365). Therefore, on one hand, Descriptive Translation Studies is still the most appropriate framework for my project to investigate Pound’s translation in an extensive way. On the other hand, I will take source text and context into consideration while focusing on a product-oriented approach to mitigate the shortcomings mentioned above. Meanwhile, one important concept of DTS, ‘shifts’, will be used in my study.

2.2.2 Shifts

According to the *Oxford Dictionary of English* (2005), 'shift' means 'a slight change in position, direction, or tendency'. When its plural form 'shifts' is used in Translation Studies as an important notion, it refers to the 'changes which occur or may occur in the process of translating' and 'can be distinguished from the systemic differences which exist between source and target languages and cultures' (Bakker et al. 2001, 294). This definition is most relevant to my project since an extensive comparative study of Pound's translation will involve exploring the whole systemic differences on various levels so as to better identify the 'shifts' occurring in the transposition from ST to TT.

Other scholars have made different definitions and classifications of shifts. For example, according to Catford (1965), who discusses shifts from the point of view of linguistic theory of translation, shifts are the 'departures from formal correspondence in the process of going from the SL to the TL' (73), and a 'formal correspondent' is 'any TL category (unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, the "same" place in the "economy" of the TL as the given SL category occupies in the SL' (27). Nida makes simple classifications by which shifts are divided into four groups: change of order, change of structure, omission, and addition (Chesterman 1997, 92). Slovak translation scholar Anton Popovič sees shifts from a stylistic point of view and puts forward the term 'shifts of expression' because 'translation by its very nature entails certain shifts of intellectual and aesthetic values' (Popovič 1971, 78). Other terms and classification appear with the development of the discipline, and we can thus see concepts such as 'compensation shifts', which puts emphasis on the 'consideration of larger stretches of text' rather than 'establishing correspondence between words and sentences' (Harvey 2001, 50), and 'shifts in poetic devices', which relates to two different

literary traditions and helps ‘identify the poetic decisions or creative transformations made by the translator’ (Gentzler 2001, 221).

From a negative point of view, shifts are ‘unwelcome results of the translation act’ and thus should be avoided; but from a positive point of view, shifts are not only ‘required’ but also ‘indispensable’ because without this means the translator will not be able to overcome systemic differences between source and target languages and cultures (Bakker et al. 2001, 295). Toury (1995) mentions ‘shifts’ to be looked at ‘as a “maximal” or “optimal” rendering’ (37), through which relationships between ‘coupled pairs’ of ST and TT segments will be identified (85).

Chesterman (1997) proposes a more detailed classification of shifts when discussing translation strategies. He divides shifts into three groups: ‘mainly syntactic/grammatical’, ‘mainly semantic’, and ‘mainly pragmatic’ (93). The first group is subdivided into literal translation, loan/calque, transposition, unit shift, phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change; the second group is subdivided into synonymy, antonymy, hyponymy, converses, abstraction change, distribution change, emphasis change, paraphrase, trope change, and other semantic changes; and the third group is subdivided into cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, and other pragmatic changes (93-108).

In short, shifts are the changes occurring in the process of translation and can be observed from the systemic differences between source and target languages and cultures. Since my research involves a close examination and extensive comparison of Pound’s translation with the original poems and versions by other translators, a comprehensive, systematic classification of shifts like the one Chesterman proposes is necessary and helpful. Therefore, when analyzing

Pound's translated poems, I will look for shifts on different levels such as the syntactic, semantic, and pragmatic by using Chesterman's (1997) categorization of translation strategies in addition to Lefevere's (1975) seven strategies of translating poetry.

2.2.3 Lefevere's Seven Strategies

In addition to adopting a DTS framework, I will incorporate André Lefevere's (1975) seven strategies for translating poetry for more specific discussion and analysis. Lefevere does a descriptive analysis of different translations of a poem by the Latin poet Gaius Catullus and distinguishes seven strategies, which are phonemic translation, literal translation, metrical translation, verse to prose translation, rhymed translation, blank verse translation, and interpretation which includes 'version' and 'imitation'.

The *phonemic* translation strategy attempts to render the source text 'sound for sound' but the produced text must be 'filtered through the 'phonemic grid' of the target language' (19). Sometimes the translator looks for words with similar sounds in the target language which are etymologically related to their counterparts in the source language (22). That seems to suggest that the more closely related two languages are, the easier the work can be done. Apart from using etymologically related words to translate as a successful example of phonemic translation, Lefevere states that this strategy is also good in the translation of proper names and onomatopoeia (23).

The *literal* translation strategy attempts to translate 'word for word' and match 'sense with sense' to achieve the goal of being literal, accurate and exact (27). Lefevere points out a common problem when using this strategy: when searching for a sense equivalent, the translator

may ignore the communicative value of the word in the source language, which can lead to a certain degree of misleading of the produced text (29). A translator with this strategy may sometimes find him/herself facing a dilemma between achieving ‘accuracy’ and ‘comprehensiveness’ (32). Since it is almost impossible to find an exact equivalent for a SL word in the TL in both sense and communicative value, to mitigate negative impact of the above-mentioned problem, the translator usually seeks explanations which in many cases are ‘smuggled into the text’ (30) and make the translation not literal any more due to addition or omission, or use ‘ready-made utterance’ or ‘cliché’ which ‘considerably weakens the communicative value of the source text’ (36). Lefevere warns that a distortion of ‘the sense, the communicative value, and the syntax of the source text’ may happen when using this strategy (37).

The *metrical* translation strategy attempts to stay ‘within the metre of the source text’ which may turn out to be ‘a very rigorous straitjacket imposed on the target text’ (37). It is because no matter how cognate the source and target languages are, the verse forms are always different (38). Sometimes the translator has to use the technique of padding to achieve metrical effects but too many extra words may lead to paraphrase (40) and ‘clumsy’ or ‘contorted’ lines (41).

The *verse to prose* translation strategy can avoid ‘most of the distortions and verbal antics one finds in verse translations’ and thus comparatively ensures accuracy (42). However, since the form of prose discards the specific organization of words in a poem, the unique original flavor will lose during the process, and the translator may find ‘his control over the rhythm of his text is much looser than the poet’s’ (43-47). Rhymed translation strategy has to deal with a ‘double bondage’: metre and rhyme. To look for rhyme words, the translator may change the communicative value of the original words or use ready-made utterance in the target language

which will distort or decrease the communicative value of the original (50). Meanwhile, the double bondage of metre and rhyme may also lead to expansion and paraphrase. In the former case, superfluous words will ‘slow down the rhythm of the poem in general’ (57), while in the latter case, paraphrase ‘distorts both the sense and the communicative value of the source text’ (59).

The *blank verse* translation strategy deals with ‘the traditional iambic pentameter or a freer form’; the metrical scheme can be either ‘traditional or self-imposed’ (61). The strategy involves a balance between ‘adhering to a scheme and getting away from it, between the rule and the exception’ (61). Since the ready-made utterance can keep ‘the metrical system intact’, the translator usually resorts to it (66). Moreover, the demands of the metrical scheme may also lead to using paraphrase, expansion and compression (67-70). Lefevere warns of possible problems that may occur in translation when using this strategy such as ‘verbosity, unnaturalness, clumsiness, distortion, and ... nonsense’ (76).

The last translation strategy Lefevere (1975) describes is *interpretation*, which comprises ‘version’ and ‘imitation’. Interpretation refers to the understanding of the theme of the original text in a particular way. A translator using the ‘version’ technique ‘keeps the substance of the source text, but changes its form’, while a translator using the ‘imitation’ technique writes ‘a poem of his own’ (76). For the seven strategies, Lefevere suggests that none of them should be used exclusively, in other words, the translator should not concentrate only on one aspect of the source text; he/she should make every endeavor to ‘make the source text available as a literary work of art in the target language’ (42).

Since Toury’s framework of DTS can be used for research of all types of text including the literary and non-literary and was not designed specifically for analyzing the translation of

poetry, it is necessary to add a work that will provide with the terminology to discuss the shifts that I will be identifying: Lefevere's strategies will serve this purpose. At the same time, since Pound used free verse to translate in *Cathay*, some of Lefevere's strategies, for example, metrical translation, blank verse translation, and verse to prose translation, will not be able to fully apply. For this reason, I will supplement with some concepts in Chesterman's (1997) detailed classification of shifts for a more comprehensive analysis.

2.3 Methodology

As stated above, I will adopt Descriptive Translation Studies (DTS) as the theoretical framework for my project and use a product-oriented approach to examine and analyze Pound's translation of classical Chinese poetry. To make the study more specific and detailed, Lefevere's (1975) seven strategies for translating poetry and Chesterman's (1997) classification of shifts will be taken as a secondary framework within DTS. An important concept of DTS – shifts – will be used for the purpose of description, explanation, and analysis.

I will choose six of Pound's poems for detailed analysis: 'Song of the Bowmen of Shu', 'The Beautiful Toilet', 'The River-Merchant's Wife: A Letter', 'The Jewel Stairs' Grievance', Wang Wei's untitled poem under 'Four Poems of Departure', and 'Separation on the River Kiang'. The reasons are threefold. Firstly, they are among the most selected poems in different anthologies and can best represent Pound's translation skills. Secondly, their counterparts in Chinese – the original poems – are very well-known in China, and there are many versions by other translators available for the purpose of a thorough comparative study. Thirdly, they cover different lengths of poems: two are long, one is medium-length, and three are short. Moreover,

each of them has at least one representative aspect worth exploring. For instance, ‘Song of the Bowmen of Shu’ belongs to 边塞诗 (frontier poetry), one of the typical themes of ancient Chinese poetry, and it is a poem from the earliest ancient Chinese poetry collection 诗经 (poetry classics); ‘The Beautiful Toilet’ exemplifies the Chinese poetic tradition of 叠词 (duplicating word) and it belongs to a popular type of ancient Chinese poetry 闺怨诗 (boudoir complaint poetry); ‘The River-Merchant’s Wife: A Letter’ is one of the best of Li Bai’s long poems; ‘The Jewel Stairs’ Grievance’ is one of Li Bai’s best short poems and it belongs to 宫怨诗 (court complaint poetry); Wang Wei’s untitled poem provides readers with an opportunity to approach the most outstanding poet-painter of the Tang Dynasty; ‘Separation on the River Kiang’ is also one of Li Bai’s most popular short poems and it belongs to another important type of ancient poetry 送别诗 (parting poetry).

The comparative study will involve source texts, Pound’s translations, and renderings by nine other renowned translators: W.A.P. Martin (1894), W. J. B. Fletcher (1966), Arthur Waley (2012), Burton Watson (2000), Witter Bynner (1982), Xu Yuanchong (1994, 2000), Greg Whincup (1987), Mike O’Connor (2015), and David Hinton (2014). Among the six selected poems, two long poems ‘Song of the Bowmen of Shu’ and ‘The River-Merchant’s Wife: A Letter’ will be dealt with by taking part of them for analysis, due to the limitation of space of the thesis; the remaining four poems are medium-sized or short, and thus will be examined full-length thoroughly.

When conducting the study, the units for analysis will be the ‘coupled pairs of target- and source-text segments’, or “replacing” and “replaced” items’ (Toury 1995, 89). They can be coupled pairs of ST and TT stanzas, lines, phrases, single words, or poetic devices. When

analyzing each poem, a brief introduction about the original poem will be given, followed by the relevant ST with a gloss translation side by side. Then comes Pound's translation, with a detailed analysis using Lefevere's (1975) seven strategies for translating poetry and Chesterman's (1997) classification of shifts, to identify the deviation from the original on different levels. After a close comparative study of Pound's translation with the original poem, other translators' versions will be studied against the original and compared with Pound's.

Chapter 3. Analysis of Pound's Translations in *Cathay*

Pound's *Cathay* contains nineteen classical Chinese poems, from which six will be selected for in-depth analysis. The selected poems cover a range of themes such as frontier life, taking leave of friends, and love between couples. There are two long poems, one medium-length poem, and three short poems, in the different genres of 四言诗 (four-character-per-line verse), 五言诗 (five-character-per-line verse), and 七言诗 (seven-character-per-line verse). Four authors are involved: two from before the third century are anonymous, while the other two are eminent Tang poets – Li Bai and Wang Wei – of the eighth century. These poems are among the best-known in China and their translations by Pound are among the most selected in different anthologies.

Confucius had a famous saying, ‘不学诗，无以言’，which means ‘If you do not study the *Songs*, you will not be able to speak (properly)’ (Liu 2000, 93). Here Confucius spoke of the critical importance of the *Book of Songs* (诗经), the earliest collection of Chinese poetry with 305 poems included dating from the eleventh to the sixth century B.C. (Chi 1998, 1720). The first poem ‘采薇’ (pick ferns) is from the *Book of Songs* (诗经). Since it is from the remote past, its author is unknown. This is also the case with the second poem ‘青青河畔草’ (green grass by the river), which was collected in *Nineteen Ancient Poems* (古诗十九首) dating back to the Han Dynasty from the third century B.C. to the third century A.D. (Gao 2004, 49). The next three poems – ‘长干行’ (song of Chang-gan), ‘玉阶怨’ (jade stairs plaint), and ‘黄鹤楼送孟浩然之广陵’ (seeing off Meng Haoran to Guangling at Yellow Crane Tower) – were composed by Li Bai,

whose artistry is regarded as reaching the all-time peak of Chinese romanticism poetry (Gao 2004, 102). The last poem ‘渭城曲’ (song of Wei City) is one of Wang Wei’s masterpieces. This eminent painter-poet, Li Bai’s contemporary, had a poetic style that was distinctly ‘subtle and elusive’, on which Pound commented with a description ‘The smoke hangs on the lacquer’ (Tao 2000, 123).

In the following, we will examine Pound’s translations in comparison with the original poems and the renderings by other translators.

3.1 Poem One: ‘Song of the Bowmen of Shu’

This is the first poem in *Cathay*. The original Chinese title is 采薇 (pick ferns). It is a poem in the earliest Chinese poetic collection 诗经 (literally, poetry classic, also known as ‘Book of Songs’). The *Book of Songs* has more than 300 poems and was used by Confucius as a textbook to teach his disciples (Gao 2004, 13). Though it originated 2,500 years ago, the art of language in the book has reached a significantly high level (19). The poem that Pound selected has a unique artistic glamor in the category of 边塞诗 (frontier poetry). It reflects the hardships and homesickness of frontier soldiers who are away from home for a long time due to warfare and for whom the returning date is still unknown. They have both the joy of victories over the enemy and the pains of expedition. There are six stanzas in the poem, and each stanza has eight lines. I will choose the first and last stanzas of the poem for study, as these have depicted the most touching scenes.

The first stanza of the original poem runs as follows, with a gloss translation that I made on the right:

采薇采薇,	Pick ferns, pick ferns,
薇亦作止。	Ferns are growing.
曰归曰归,	Say return, say return,
岁亦莫止。	Near year-end.
靡室靡家,	No family, no home,
玁狁之故。	Because of Xian Yun.
不遑启居,	No leisure to squat,
玁狁之故。	Because of Xian Yun.

And Pound's translation is:

Here we are, picking the first fern-shoots
 And saying: When shall we get back to our country?
 Here we are because we have the Ken-nin for our foemen,
 We have no comfort because of these Mongols.

The original poem is a metrical poem in six stanzas with fixed line-length and the sing-song rhyme and rhythm. Pound translated it into non-metrical free verse in one single stanza with irregular lines. This shift falls into Lefevere's (1975) strategy of 'version', because by using 'version' technique the translator 'keeps the substance of the source text but changes its form' (76). Meanwhile, as seen from above, Pound repeatedly combined two lines into one to translate this poem. This falls into Chesterman's (1997) category of 'sentence structure change', which

occurs ‘between main-clause and sub-clause status’ (97). Since Pound used free verse to translate metrical verse, which ignores set rules of writing poetry and is compared by Robert Frost to ‘playing tennis with the net down’ (Campbell 2013, 89), more shifts can be expected.

The original poem, like others in the *Book of Songs* (诗经), was composed to be used as lyrics with music (Gao 2004, 13), and thus it has traditional chanting techniques of repetition of a word or a sentence, showing the characteristics of folk songs – for example, ‘采薇采薇’ (pick ferns, pick ferns) in line one and ‘曰归曰归’ (say return, say return) in line three. In Pound’s translation, this feature is changed. Instead of repeating the words as ‘pick ferns, pick ferns’ and ‘say return, say return’, Pound repeats ‘Here we are’ at the beginning of lines one and three. The ST poetic device is reproduced in the TT, but it involves shifts which fall into Chesterman’s (1997) ‘information change’ and ‘clause structure change’.

Meanwhile, the repetition of the sentence ‘猘猘之故’ (because of Xian Yun) in line six and eight is partially retained in Pound’s translation. The content is the same but in different wording, while new information is added: ‘because we have the Ken-nin for our foemen’ in line three pragmatically equals to ‘because of these Mongols’ in line four. The cleverness lying in this rendering is that line four is a natural explanation of line three in which readers get to know that ‘Ken-nin’ is the Mongols and enemy. This shift falls into Chesterman’s (1997) category: a pragmatic strategy ‘explicitness change’, since Pound added ‘components explicitly in the TT which are only implicit in the ST’ (108) such as ‘our foemen’ and ‘these Mongols’. As for the shifts of poetic devices from repetition in the ST to non-repetition and half repetition in the TT, these fall into Chesterman’s (1997) ‘scheme change’ (99).

Lefevere's (1975) 'phonemic strategy' is seen in Pound's rendering of 'Ken-nin' for '猥狁' (Xian Yun), which refers to the Mongols before the Han Dynasty. Since Pound translated the poem through a mediating language – Japanese – there are inevitably traces of it such as this 'Ken-nin', a Japanese pronunciation for '金人' (Jin Ren), another title for ancient Mongolian tribes in China.

In addition, there are other shifts from Chesterman's (1997) categories in Pound's rendering. For instance, the whole fourth line '岁亦莫止' (near year-end) and fifth line of '靡室靡家' (no family, no home) are missing in Pound's translation, which falls into 'information change'; it is different from the strategy of implicitation because the 'omitted information ... cannot be subsequently inferred' (109). As for '不遑启居' (no leisure to squat) in line seven, Pound translated it into 'We have no comfort', a 'paraphrase' (104), under-translating the original. For the single character word '归' (return) in line three, Pound used a whole sentence 'When shall we get back to our country?' to make the implicit meaning explicit, so an 'explicitness change' occurs. At the same time another shift occurs: 'illocutionary change' (110), because the speech act has changed from the original statement '曰归曰归 (say return, say return)' into a question in the TT.

In comparison, 'Cai-wei – We Pick Ferns, We Pick Ferns', translated by Watson (2000), is much closer to the original in terms of poetic schemes, sentence structure, and semantic and pragmatic strategies. Burton Watson is a sophisticated translator of Chinese literature whose works include: *Early Chinese Literature* (1962), *Chinese Lyricism: Shih Poetry from the Second to the Twelfth Century* (1971), *The Columbia Book of Chinese Poetry: From Early Times to the*

Thirteenth Century (1984), *Selected Poems of Du Fu* (2002), and *Chinese Rhyme-Prose* (2015).

Watson's translation of the poem is as follows:

We pick ferns, we pick ferns,
 For the ferns are sprouting now:
 Oh to go home, to go home
 Before the year is over!
 No rooms, no houses for us,
 All because of the Xianyun,
 No time to kneel or sit down,
 All because of the Xianyun.
 (140)

Unlike Pound, Watson followed the original form and made it six stanzas of eight lines and uses repetition as in line one, three, six, and eight. For ‘猗猗’ (Xian Yun), unlike Pound's use of the following line to explain the term in previous line, Watson adds a note instead before his translation – between the title and the poem – to give background knowledge while introducing what ‘Xianyun’ is, namely ‘men on duty guarding the country from the Xianyun tribes of the north’ (140).

The last stanza of the original poem is as follows, with a gloss translation on right:

昔我往矣，	In the past I went,
杨柳依依。	Willows gently swaying.
今我来思，	Now I come,
雨雪霏霏。	Snow falling and swirling.

行道迟迟,	Slowly we march,
载渴载饥。	Thirsty and hungry.
我心伤悲,	My heart feels sad,
莫知我哀!	No one knows my sorrow!

This stanza – especially the first four lines – of the poem is regarded as among the most noteworthy essence of the whole *Book of Songs* (Tao 2004, 13). There is the juxtaposition of the past and the present, of the spring and the winter, and of lightheartedness and sadness. The lingering profound sentiment flows out naturally from the skillful depiction of nature. Like the first stanza, it employs the poetic device of repetition such as ‘依依’ (gently swaying), ‘霏霏’ (falling and swirling), and ‘迟迟’ (slowly). This kind of repetition is called 叠字 (duplicating character), in which a word is made up of two same characters. In the above case, no single character in these three words can be used separately; the two characters together contribute to one single meaning of the word.

Pound’s translation (Eliot 1928) is as follows:

When we set out, the willows were drooping with spring,
 We come back in the snow,
 We go slowly, we are hungry and thirsty,
 Our mind is full of sorrow, who will know of our grief?
 (105)

As seen, though Pound did not conform to the original form of line length and stanza size and there are ‘scheme changes’, he retained the whole artistic mood of the original perfectly.

Especially in his rendering of the first two lines ‘When we set out, the willows were drooping with spring’, the verb ‘droop’ is precise and elegant, which echoes the original, depicting a picture in which willow branches are hanging downwards softly and moving gently in spring breeze. The scenes at two different times of the year when the soldiers set out to the frontier and when they are trapped in arduousness of marching are presented smoothly and naturally. Here we can see that Pound used a strategy that falls into Chesterman’s ‘synonymy’ in rendering ‘the willows were drooping with spring’ for ‘杨柳依依’ (willows gently swaying); at the same time the shift falls into another of Chesterman’s categories, namely ‘explicitness change’, since Pound added ‘with spring’ in the TT which is only implicit in the original.

In contrast, in the next line, Pound omitted some information by putting ‘雨雪霏霏’ (snow falling and swirling) into ‘in the snow’, which may fall into Chesterman’s (1997) ‘paraphrase’. In the last line, Pound made two shifts: ‘interpersonal change’ and ‘illocutionary change’. In ‘我心伤悲’ (my heart feels sad), as in the whole poem, the speaker is ‘我’ (I), the first person singular, while in Pound’s translation it becomes ‘we’, first person plural, as in ‘Our mind is full of sorrow’. This changes the ‘degree of emotiveness and involvement’ and thus belongs to ‘interpersonal change’ (110). Meanwhile, the original exclamatory sentence ‘莫知我哀!’ (no one knows my sorrow!) is translated into a question ‘who will know of our grief?’ – the speech act has been changed, thus it belongs to ‘illocutionary change’.

Comparatively, Watson’s translation partially keeps the chanting characteristics of the original and uses repetition as in ‘Slow slow our march’ in rendering ‘迟迟’ (slowly), one of the three above mentioned words for an effect that is pleasant to ears. Here is Watson’s translation of the last stanza (141):

Long ago we set out
 When willows were rich and green.
 Now we come back
 Through thickly falling snow.
 Slow slow our march,
 We are thirsty, we are hungry,
 Our hearts worn with sorrow,
 No one knows our woe.

As in the first stanza, Watson retained the poetic schemes, sentence structure, semantic and pragmatic strategies of the original much more than Pound did. Meanwhile, Watson put more emphasis on the chanting features of the original. Though both Watson and Pound exhibited ‘interpersonal change’ by turning the speaker of the poem from ‘I’ to ‘we’, Watson’s last line is much closer to the original than that of Pound in terms of ‘illocutionary change’: the original exclamatory sentence ‘莫知我哀!’ (no one knows my sorrow!) is translated into a statement ‘No one knows our woe’.

3.2 Poem Two: ‘The Beautiful Toilet’

Pound’s ‘The Beautiful Toilet’ is ‘青青河畔草’ (green grass by river) in the original.

Below is the poem with a gloss translation side by side:

青青河畔草,	Green grass by river,
郁郁园中柳。	Lush willows in garden.

盈盈楼上女，	Fair lady on terrace,
皎皎当窗牖。	Bright clear by window.
娥娥红粉妆，	Elegant in delicate makeup,
纤纤出素手。	Out she puts slender hands.
昔为倡家女，	Singing girl in past,
今为荡子妇。	Wanderer's wife today.
荡子行不归，	Wanderer not return from journey,
空床难独守。	Empty bed hard to stay alone.

As seen, it tells a story about the lovesickness of a fair lady towards her husband, who is on a faraway journey. It is from the anthology *Nineteen Ancient Poems* (《古诗十九首》), which originated in the Han Dynasty (206 BC–220 AD) and is regarded as the earliest collection of 五言诗 (five-character-line verse) (Gao 2002, 84). The authors of the poems are unknown, but some believe that seven of them were composed by 枚乘 (Mei Sheng) (84), and that might be the reason why Pound put the note ‘By Mei Sheng 140 B.C’ after his translation.

The Han Dynasty is China's second imperial dynasty after Qin and the emperor established 乐府 (music bureau), in which hundreds of musicians/poets were employed to gather and create poems to be used in music (84). Such poems are called 乐府诗 (poetry of music bureau) and are seen as the source of 五言诗 (five-character-line verse) (Gao 2002, 84). This explains why in this poem we see again chanting techniques such as successive repetition of a

word (叠字) as we did in the previous poem, for instance, ‘青青’, ‘郁郁’, ‘盈盈’, ‘皎皎’, ‘娥娥’, and ‘纤纤’.

Another rhetorical device used in the poem is one of the most common in classical Chinese poetry – 对偶 (couplet), which refers to two lines of poetry of equal length and the same syntactic structure one after the other, with words of same part of speech in the two lines corresponding to each other in semantic meaning. For example, in the first two lines ‘青青河畔草, 郁郁园中柳’ (green grass by river, lush willows in garden), both ‘青青’ (green) and ‘郁郁’ (lush) are adjectives, and both are used to describe plants. The next two words of the lines ‘河畔’ (by river) and ‘园中’ (in garden) are prepositional phrases, in which both ‘河’ (river) and ‘园’ (garden) are nouns which refer to outdoor natural scenery. Both the end words of the two lines ‘草’ (grass) and ‘柳’ (willow) are nouns which refer to plants. Unfortunately, this feature is closely related to the specific language and thus poses a great challenge for translators, especially for those who translate into a language that is genetically unrelated to Chinese such as English.

Pound’s translation is as follows (Eliot 1928):

Blue, blue is the grass about the river

And the willows have overfilled the close garden.

And within, the mistress, in the midmost of her youth,

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

Slender, she puts forth a slender hand;

And she was a courtesan in the old days,

And she has married a sot,

Who now goes drunkenly out
 And leaves her too much alone.

(106)

Obviously, like the first poem that we have analyzed, Pound again made shifts in syntactic form: the original is a poem of a single stanza of ten lines, while Pound's has only nine lines but in two stanzas; the original has fixed line-length of five characters, while lines in Pound's TT are irregular. These shifts fall into Lefevere's (1975) strategy of 'version', by which the syntactic form of the original is changed but the message is retained.

Regarding 'scheme change', unsurprisingly, the ST poetic scheme of 对偶 (couplet) discussed above is gone in Pound's translation. The exquisitely patterned couplets '青青河畔草，郁郁园中柳' (green grass by river, lush willows in garden) becomes 'Blue, blue is the grass about the river, And the willows have overfilled the close garden.' Of course, Pound compensated for the loss by other strategies. He reproduced the feature of repetition of a word (叠字) of the original and translated '青青' into 'blue, blue', retaining the musical quality. However, he made a mistake in rendering the semantic meaning of '青', which has two meanings in Chinese: 'blue' and 'green'. In '青青', its meaning is 'green', but Pound took the first sense 'blue', which is wrong. This is a semantic shift, by mistake presumably, which falls into Chesterman's shifts of 'hyponymy' (102) with the ST hyponym '青' (green) being translated to TT hyponym 'blue' of the same superordinate 'color between yellow and purple'. As for '郁郁' (lush, thick), Pound used a verb of impressively right sense: 'overfill'. A picture of a garden with lush weeping willows unfolds vividly before readers through the line: 'And the

willows have overfilled the close garden'. It especially agrees with the aesthetic principle in Chinese traditional painting: emphasizing artistic mood and impression (写意) rather than realistic details – ‘虚实相生的美学原则’ (the aesthetic principle of the coexistence of the real and unreal) (Zong 2005, 159). Meanwhile, traditional painting and poetry in China are always regarded as an allied art, as mentioned in the previous chapter. Therefore, it can be said that Pound has captured the flavor and delicate shades of meaning of the original, though he used a verb to translate an adjective. According to Chesterman, this syntactic shift is called ‘transposition’ (94) in which word-class is changed.

There are mistakes in the third and fourth lines. ‘盈盈’ (agile, graceful) is used to describe the fine deportment of a woman, while Pound translated it into ‘the mistress, in the midmost of her youth’. Though the wording is ingenious, there are syntactic and pragmatic shifts from the original. Syntactically, the original adjective becomes a prepositional phrase, which falls into Chesterman’s ‘unit shift’ (95) – the ST unit of a word is translated as a different unit of phrase. Pragmatically, ‘information change’ occurs: the TT message of ‘in the midmost of her youth’ is not present in the ST; and the ST message of ‘agile graceful lady’ is lost in the TT.

Meanwhile, ‘窗牖’ in line four means ‘window’, but Pound mistook it for ‘door’ and added an action verb ‘hesitate’ which does not exist in the original: ‘White, white of face, hesitates, passing the door’. Thus, there is the ‘information change’: the message of ‘door’ and ‘hesitates’ that are not present in the ST are added to the TT while ‘window’ is lost in translation.

The original poem has six sets of successive repetitions of a word (叠字) in the first six lines and Pound retained two of them in line one and four. To compensate for the loss of the music, Pound adds repetition in different ways in the TT: there is an alliteration – ‘mistress’ and

‘midmost’ – in the third line ‘And within, the mistress, in the midmost of her youth’; and there is the repetition of phrases ‘and she’ on successive lines of six and seven – ‘And she was a courtesan in the old days, / And she has married a sot’. This is also the case for line two and three – ‘And the willows have overfilled the close garden. / And within, the mistress, in the midmost of her youth’ – which begin with the same word ‘and’, reproducing the sing-song effect of the original. These syntactic shifts fall into Chesterman’s (1997) ‘scheme shift’ – there are differences between the ST and TT schemes, but they serve a similar function.

As mentioned above, Pound seems to leave out the entire fifth line ‘娥娥红粉妆’ (elegant with delicate makeup) – which involves Chesterman’s (1997) ‘information change’ – and directly jumped to the next line ‘纤纤出素手’ – ‘Slender, she puts forth a slender hand’. Since the same thing happened in the previous poem, it could be hypothesized that Fenollosa’s notes, on which Pound’s translation was based, might have the same problem of missing original lines. To retain the music of ‘纤纤’ (slender), Pound repeated the word ‘slender’ as the original does, but with four other words and a comma in between. Despite of this ‘phrase structure change’, it still reads with extraordinary beauty of music.

Pound’s second stanza also contains an inaccuracy. In line one, Pound used ‘courtesan’ to translate ‘倡家女’, which actually refers to a woman who earns a living as a singer, dancer or musician. Though their social status was not high in ancient China, they were different from prostitutes. Similarly, in line two, Pound used ‘sot’ to translate ‘荡子’, which refers to a man who leaves home on a journey and seldom keeps return in mind. Apparently, it has nothing to do with a habitual drunkard. For the same reason, the third line ‘Who now goes drunkenly out’ goes semantically far away from the original ‘荡子行不归’ (the wanderer does not return from his

journey). All these shifts belong to ‘information change’. The last line ‘And leaves her too much alone’ is a paraphrase of ‘空床难独守’ (empty bed hard to stay), under-translating the original by disregarding specific information.

Meanwhile, another of Chesterman’s shifts occurs in Pound’s translation of ‘今为荡子妇。荡子行不归’ (Today she is the wife of a wanderer. The wanderer does not return from his journey). As can be noticed, the original contains two individual statements – two main clauses, while in Pound’s translation they become one main clause plus a sub-clause, with a line break, ‘And she has married a sot, / Who now goes drunkenly out’. This shift falls into ‘sentence structure change’.

In comparison, Waley’s (2012) translation has considerably fewer errors and is closer to the original in terms of scheme change and information change. Arthur Waley was an English orientalist and an acclaimed translator of ancient Chinese poetry. His works include: *More Translations from the Chinese* (1919), *An Introduction to the Study of Chinese Painting* (1958), *The Book of Songs* (2012), *Chinese Poems* (2012), and *One Hundred and Seventy Chinese Poems: Chinese Classics* (2016). His translation of the poem runs as follows:

Green, green,

The grass by the river bank.

Thick, thick,

The willow trees in the garden.

Sad, sad,

The lady in the tower.

White, white,

Sitting at the casement window.
 Fair, fair,
 Her red-powdered face.
 Small, small,
 She puts out her pale hand.
 Once she was a dancing-house girl,
 Now she is a wandering man's wife.
 The wandering man went, but did not return.
 It is hard alone to keep an empty bed.

(57)

Unlike Pound, Waley used six groups of repeating words ‘green, green’, ‘thick, thick’, ‘sad, sad’, ‘white, white’, ‘fair, fair’, and ‘small, small’ to translate the ST repetition of a word (叠字) ‘青青’, ‘郁郁’, ‘盈盈’, ‘皎皎’, ‘娥娥’, and ‘纤纤’. Unlike the original, Waley broke the line after each group of repeating words and made the first six lines of the original twelve lines in the TT; the total number of lines reaches sixteen instead of ten of the original. These form changes again fall into Lefevere’s (1975) ‘version’ shifts. Though making the poem much longer than the original, Waley’s use of the poetic device of enjambment in rendering repetition of a word (叠字) has reproduced the musical effect of the original in an effective way. However, it is worth noting that among these renderings one has deviated from the meaning of the original: ‘盈盈’, which is used to describe the fine deportment of a woman, is translated into ‘sad, sad’. It may be understood as a pragmatic strategy because the whole poem is telling about the sadness of the lady who is longing for her husband’s return, and her elegant movement can have a

sadness element in it. Thus, here the shifts of ‘explicitness change’ and ‘information change’ are involved.

3.3 Poem Three: ‘The River-Merchant’s Wife: A Letter’

‘The River-Merchant’s Wife: A Letter’ is one of Pound’s most memorable and outstanding translations in *Cathay*. The source text is a long poem entitled ‘长干行’ (song of Chang-gan) composed by Li Bai, the most well-known ancient poet in China. He is regarded as ‘the greatest of Chinese lyric poets [sic]’ and has been given a title ‘谪仙’ (literally, Celestial incarnate) (Martin 1894, 22), which means an immortal exiled from heaven: it is used to refer to the most talented literati in China.

In the voice of a merchant’s wife, the poem tells a story of the woman and her husband from their early childhood to the present time, when her husband is on a faraway journey. Due to the limitation of space of the thesis, we can only select one part of the thirty-line poem for study. To start with, let’s look at the opening six lines of the original with a gloss translation side by side:

妾发初覆额,	My hair first covered my forehead,
折花门前剧。	Picked flowers to play before the gate.
郎骑竹马来,	You came riding a bamboo horse,
绕床弄青梅。	Playing with green plums around my seat.
同居长干里,	Lived together in Chang-gan lane,
两小无猜嫌。	Two small with no suspicion dislike.

As seen, these lines bring back a vivid recollection of the woman's carefree childhood when he and she met and played together. As with the whole poem, there is a sweet loving yet melancholic tone running smoothly throughout the stanza. Pound's translation (Eliot 1928) runs as:

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.
 (108)

In fact, this is the first stanza of Pound's translation. The original has only one single stanza while Pound made it five; the original has fixed line-length of five characters (五言诗) while Pound's lines are irregular. Thus, again this involves Lefevere's (1975) shifts of 'version'.

For the first line '妾发初覆额' (my hair first covered my forehead), there is not any explicit connector between this line and the next line '折花门前剧' (picked flowers to play before the gate). The only suggestion is the word '初' which can mean 'first' or 'first time', and that might be the reason why Pound changed the Chinese main clause into an English sub-clause by adding a connection word 'while': 'While my hair was still cut straight across my forehead'. Therefore, two shifts in Chesterman's (1997) categories have occurred: 'cohesion change' which 'affects intra-textual reference' (98), and 'sentence structure change'.

For lines two, it is a sentence with no pause within it in the original. However, Pound introduced a comma to break the natural flow, ‘I played about the front gate, pulling flowers’. By this, Pound added emphasis on the part following the comma, ‘pulling flowers’, which highlights the power of a single image and in the readers’ mind’s eye, there unfolds a beautiful picture of a little girl playing with flowers. This shift is what Chesterman (1997) called ‘emphasis change’ which alters the emphasis focus of the original (104). In the original line ‘折花门前剧’ (picked flowers to play before the gate), the focus is evenly distributed over the whole sentence.

Similarly, the third and fourth lines also involve ‘emphasis change’ by introducing a comma: ‘You came by on bamboo stilts, playing horse’ and ‘You walked about my seat, playing with blue plums’. Here Pound came across the poetic lines from which one of the most beloved Chinese idioms derives ‘青梅竹马’ (literally, green plum bamboo horse), and made a rendering elegantly recreating the original artistic mood and delicate shades of meaning. However, there are some minor errors found in the translation. Pound’s ‘on bamboo stilts’ in the third line is not what the original communicates. ‘竹马’ (literally, bamboo horse) means a bamboo stick for boys to ride as a toy horse and it has nothing to do with the stilts. It may be because Fenollosa’s notes that Pound worked from was based on Japanese translations of Chinese poetry, and in Japanese, the characters ‘竹马’ mean ‘stilts’. For the same reason, the author of this poem Li Bai is referred to in *Cathay* as Rihaku, which is the Japanese pronunciation for ‘李白’ (Li Bai). Therefore, Pound’s translating ‘竹马’ into ‘stilts’ is a change that falls into Chesterman’s category of ‘information change’ – a new piece of information is added while a piece of the original information gets lost.

Likewise, another ‘information change’ occurs in Pound’s rendering of ‘blue plums’ in the fourth line, for its counterpart in Chinese ‘青梅’ refers to ‘green plum’, though ‘青’ when used separately can mean either ‘blue’ or ‘green’. As mentioned above, derived from this poem of Li Bai, the expression ‘green plum bamboo horse’ (青梅竹马) has become a popular idiom in current use which refers to the innocent friendship formed between a man and a woman when they were in their childhood, where the word ‘青’ has a connotation of being ‘young’ or ‘immature’.

As for the last line ‘Two small people, without dislike or suspicion’, Pound’s translation is simple, brief, precise, and direct, as is the original, ‘两小无猜嫌’ (literally, two small no suspicion dislike). The original has five words (characters) and Pound only added two more words ‘people’ and ‘or’ to make it almost exactly same as the original in meaning and style and closely approaching the syntax and form of the original. The language of the original is unadorned and straightforward, as is Pound’s. As can be seen, it is hardly possible to render the five-character line with the same number of English words in a way that is grammatical and does not lose meaningful components of the ST; and Pound’s rendition is perhaps the briefest possible to make a translation which is intelligible. This shift falls into Chesterman’s (1997) ‘literal translation’ which is ‘maximally close to the SL form, but nevertheless grammatical’ (94).

Pound’s translation of this line is a typical example of what Fenollosa (1967) urged in his famous essay ‘The Chinese Written Character as a Medium for Poetry’ – that is, a good English translation of ancient Chinese poetry should follow ‘the model of terse fine style’ (384) and the translator ‘should strain our resources in English’ (385).

In comparison, as a native speaker of Chinese, a professor at Peking University, and a well-known translator of classical Chinese poetry into English and French, whose works include *Songs of the immortals: an anthology of classical Chinese poetry* (1994) and *300 Tang Poems* (2000), Xu Yuanchong has avoided Pound's above-mentioned misunderstandings in his rendering, where '青梅' is translated into 'mumes still green'. The first six lines by Xu (1994) are as follows:

My forehead covered by my hair cut straight,
 I played with flowers pluck'd before the gate.
 On a hobby-horse you came on the scene,
 Around the well we played with mumes still green.
 We lived, close neighbors on Riverside lane.
 Carefree and innocent, we children twain.
 (47)

As noticed, there is a rarely used word, or a jargon, included in the translation: 'mumes' in the fourth line. It is not even found in ordinary dictionaries. According to a reference book in agricultural technology, 'mume', also called 'prunus mume', is a type of apricot and 'valued for its beautiful springtime display of white, pink or red flowers' (Jackson et al. 2011, 162). In his earlier version, Xu used 'plums' instead in line four and saved the inconvenience caused by the uncommon word to his readers, and line five and six are also different: 'We lived both of us on Riverside lane, / Both thoughtless and guileless, we children twain.' (Lü and Xu 1988, 160).

As seen from the above six lines, while Pound used free verse, Xu used conventional English metrical form, the iambic pentameter, to translate the poem. We know that all Chinese

characters are single-syllable, therefore the original poem which is a 五言诗 (five-character-line poem) has five syllables each line. Meanwhile, the Chinese language has a ‘staccato effect’ (Xie 2015, 176) due to its monosyllabic structure. When words are spoken, they do not flow from one to another as smoothly as in English. In most cases, there is a soft pause between adjacent characters. Taking the staccato quality of Chinese into consideration, Xu’s choosing pentameter, which contains five stressed syllables, corresponds perfectly to the rhythm pattern of the original. This shift falls into Lefevere’s (1975) ‘metrical translation strategy’. Further, to compensate for the loss of music in translation, Xu made rhyming lines by words ‘straight’ and ‘gate’, ‘scene’ and ‘green’, ‘lane’ and ‘twain’. These shifts fall into Lefevere’s ‘rhymed translation strategy’.

A shift occurs in the second line where Xu used a ready-made expression ‘hobby-horse’ to translate ‘竹马’ (bamboo horse), which deviates from the original semantically: the hobby-horse is a stick with a horse head while the ‘竹马’ (bamboo horse) is a bare stick made of bamboo, though both of them are toys for children. As a matter of fact, in many cases, the use of ‘ready-made utterances’ ‘considerably weakens the communicative value of the source text’ (Lefevere, 36). This shift falls into Chesterman’s category of ‘information change’.

A much different version of this poem was rendered by W. A. P. Martin (1894), whose translation yields a much longer form than that of the original. William Alexander Parsons Martin, with the Chinese name 丁韪良 (*Ding Weiliang*), is known in China for his translated book 万国公法 (*Elements of International Law*) – from the influential work by Henry Wheaton. He held a doctor’s degree and was once appointed as the head of Peking University – the first modern university established in China (He 2012, 56). His works of poetry translation include

Chinese Legends and Other Poems (1894), and *Chinese Legends and Lyrics* (2017). Martin's (1894) translation is as follows:

'Twas many a year ago –
 How I recall the day! –
 When you, my own true love,
 Came first with me to play.

A little child was I,
 My head a mass of curls;
 I gathered daisies sweet,
 Along with other girls.

You rode a bamboo horse,
 And deemed yourself a knight –
 With paper helm and shield
 And wooden sword bedight.

Thus we together grew,
 And we together played –
 Yourself a giddy boy,
 And I a thoughtless maid.

(22)

In terms of Lefevere's strategy of 'version', Martin's rendering has much more dramatic shift from the original than that of Pound's – six lines of one stanza becomes sixteen lines in four

stanzas. Meanwhile, though a lively interesting rendering, it bears little resemblance to the original in imagery and semantics. The title of the poem is rendered as ‘A Soldier’s Wife to Her Husband’, which contains a shift of Chesterman’s ‘information change’ from the original ‘merchant’s wife’ to ‘soldier’s wife’. Meanwhile, many elements are added such as ‘true love’, ‘came first with me’, ‘a mass of curls’, ‘daisies sweet’, ‘other girls’, ‘a knight’, ‘paper helm and shield’, ‘wooden sword bedight’, ‘a giddy boy’, and ‘a thoughtless maid’, which do not exist in the original. The whole translation involves distortion on various levels: ‘morphological distortion’, ‘distortion of both sense & communicative value’, ‘distortion of syntax’, and ‘distortion of structure’ (Lefevere 1975, 95). It can be said, in any sense, that Martin’s translation looks like an adaption rather than a translation, and thus those shifts fall into Lefevere’s strategy of ‘imitation’.

If there is one thing that resembles the original in Martin’s poem, it will be the ‘simplicity of expression and naturalness of sentiment’, as he himself stated when he talked about Li Bai’s poetics (Martin 1894, 22). In this regard, Pound’s translation demonstrates the same control over reproducing the original stylistic essence, but is more accurate on mainly the semantic and pragmatic levels.

3.4 Poem Four: ‘The Jewel Stairs’ Grievance’

Li Bai, the 8th century Romantic poet with a wildly imaginative yet simple, straightforward and elegant style, seemed to be Pound’s favorite ancient Chinese poet. Out of the nineteen poems in *Cathay*, Li Bai’s poems account for more than three fifths – twelve poems in total. We have just analyzed his long poem 长干行 (song of Chang-gan), and now we are

moving to his short four-line poem 玉阶怨 (jade stairs plaint), which Pound translated into ‘The Jewel Stairs’ Grievance’. Like the previous two poems, this is also a 五言诗 (five-character-per-line verse). Below is the poem with a gloss translation:

玉阶生白露，	Jade steps grow white dew，
夜久侵罗袜。	Night long soaks silk socks.
却下水晶帘，	Put down crystal curtain，
玲珑望秋月。	Exquisite clearness watch autumn moon.

This is a typical poem of 宫怨诗 (palace plaint poetry), which portrays a woman in the palace waiting for her lord to visit. From the words ‘玉阶’ (jade stairs) and ‘罗袜’ (silk socks), readers know that the setting is not a usual place. Pound’s rendering (Eliot 1928) is as follows:

The jeweled steps are already quite white with dew,
 It is so late that the dew soaks my gauze stockings,
 And I let down the crystal curtain
 And watch the moon through the clear autumn.
 (111)

Pound’s translation of the first line ‘玉阶生白露’ (literally, ‘jade steps grow white dew’) contains a shift that falls into Chesterman’s (1997) category of ‘clause structure change’, where the original Chinese clause structure ‘subject + verb + object’ is turned into ‘subject + verb + complement + adverbial’. The Chinese ‘生白露’ with a verb ‘grow’ (生) and an object ‘white

dew’ (白露), becomes ‘are already quite white with dew’ which consists of a copular verb ‘are’, a complement ‘already quite white’ and an adverbial phrase ‘with dew’.

Pound’s second line contains another syntactic shift: two parallel clauses in the ST ‘夜久侵罗袜’ (night is long and it soaks silk socks) becomes one main clause plus a sub-clause in the TT: ‘It is so late that the dew soaks my gauze stockings’. Obviously, this falls into Chesterman’s (1997) ‘sentence structure change’. Meanwhile, the ST does not suggest who the speaker is, which could be the woman herself, the person who speaks to her, or the person who speaks about her. Pound chose the first person to translate, thus we see ‘*my* gauze stockings’ in the second line and ‘*I* let down the crystal curtain’ in the third line. Here Chesterman’s ‘explicitness change’ occurs. The person, implicit in the ST, is made explicit by Pound, and he chose one from the three equal possibilities – first person, second person, and third person.

In Pound’s rendering of the first two lines, he recreated a desolate atmosphere with no trace of strength or elevation of emotion. Similarly, for the third line ‘却下水晶帘’ (put down the crystal curtain), Pound used the verbal phrase ‘let down’, which has precisely captured the woman’s helplessness after a long wait, corresponding to the original in a graceful and effortless manner, making the whole line possess a natural cadence with an organic rhythm. As for the shift in this line, with the word ‘and’, a connector that is not present in the ST, it naturally falls into Chesterman’s ‘cohesion change’.

Remarkably, Pound did not translate ‘秋月’ (autumn moon) of the fourth line as a single image as in the ST, which may be attributed to not translating directly from Chinese. However, as Caws (2006) puts it, ‘sometimes accidents lead to discoveries’ (85): Pound’s rendering of ‘through the clear autumn’ can be seen as a metaphor for ‘玲珑’ (transparent; exquisite) which

shows the unspoken but suggested meaning and conveys the delicacy and beauty of the original. In other words, Pound kept the sonorous richness of the original language by a little swerve of meaning.

The shifts that occur in the fourth line ‘And watch the moon through the clear autumn’ (玲珑望秋月) can fall into three of Chesterman’s categories: ‘cohesion change’, ‘information change’, and ‘trope change’. The TT connective word ‘and’ is not present in ST, thus a ‘cohesion change’ has taken place; the ST expression ‘玲珑’ (exquisite crystal) goes to the TT ‘clear autumn’, which is a ‘information change’, and which at the same time by shifting from the ST non-figurative expression to a TT metaphor, falls into the category of ‘trope change’.

Below his poem Pound added a brief footnote: ‘Jewel stairs, therefore a palace. Grievance, therefore there is something to complain of. Gauze stockings, therefore a court lady, not a servant who complains ...’ It should be noted that images such as ‘jewel stairs’ (玉阶) and ‘gauze stockings’ (罗袜) can trigger immediate symbolic recognition for Chinese readers who naturally associate them with other classic works. For English readers who lack the historical and cultural background, this ‘hidden dimension’ or ‘underlying text’ (Berman 2012, 248) needs to be dealt with and Pound’s treatment deserves full marks. He ends the note with an objective comment to help readers better understand the effect: ‘The poem is especially prized because she utters no direct reproach’, indicating one remarkable feature of classical Chinese poetry – leaving enough room for readers’ imagination: though the heroine does not say any word of complaint, the grievance is still felt by readers. From the footnote we can see Pound’s clarity of expression and effectiveness in dealing with cultural references. This shift of adding notes falls into Chesterman’s (1997) ‘visibility change’, which foregrounds ‘the translatorial presence’ (112). It

should be mentioned that even without the note, readers can still appreciate the poem as a literary work of art on its own right.

Overall, Pound's translation of the poem is seeking oriental elements to be retained and the strategy is basically literal, keeping the 'foreignness' for English readers to interpret. In this sense, it falls into Chesterman's 'literal translation' strategy. In contrast, Witter Bynner (1982), an American poet known for translating traditional Chinese poetry whose works include *The Chinese Translations* (1982), offered a much freer rendering:

Her jade-white staircase is cold with dew;
 Her silk soles are wet, she lingered there so long...
 Behind her closed casement, why is she still waiting,
 Watching through its crystal pane the glow of the autumn moon?
 (107)

Interestingly, while Pound used the first person to translate this poem, Bynner used the third person – both are legitimate since in the original the person is not given. Indeed, the 'grammatical openness' of the Chinese language 'fosters concentration and concision but also easily leads to ambiguity' (Qian 2003, 54). The clause 'she lingered there so long' in the second line is not spoken in the original though may be suggested, and Bynner makes it explicit, which in Chesterman's category, is an 'explicitness change'. The phrases 'closed casement' in the third line and 'crystal pane' in the fourth line are incorrect translations with distorted meanings, thus involve 'information change', as does the expression 'why is she still waiting' which is neither present nor suggested in the original. As Lefevere (1975) points out, there are 'some kind of "notes" hidden inside the text, short, explanatory comments smuggled into the translation itself' (30) which may impair the whole structure. Also, in the third line the verb phrase '却下水晶帘'

(put down the crystal curtain) is replaced by a TT prepositional phrase 'behind her closed casement', a shift that falls into Chesterman's 'unit shift', which impairs the nuances of the ST. Meanwhile, since the last line from a statement in the ST is turned to a question in the TT, it involves an 'illocutionary change'.

A different fresh, simple style with a brisk pace is seen in the translation by Whincup (1987). Greg Whincup holds a degree in Chinese and he has worked for the Far Eastern Department of the Royal Ontario Museum in Toronto. Apart from translating I Ching (易经) – the Chinese Book of Changes, he has also translated fifty-seven traditional Chinese poems which are collected in his *The Heart of Chinese Poetry* (1987). He rendered the title of the poem as 'Jade Stairs Resentment', in which the word 'resentment' suggests more bitterness on the part of the heroine than Pound's 'grievance'. Whincup's translation runs as follows:

On steps of jade
 White dew forms.
 It creeps within
 Her stockings of fine silk
 As night grows long.

She lowers then
 The water-crystal blind,
 And through its glittering gems
 She gazes
 At the autumn moon.

(105)

As seen, the most evident change from the original is in the form: a poem in one single stanza of four lines becomes ten lines in two stanzas. which falls into Lefevere's (1975) strategy of 'version'. His line length is short, resembling the compactness of the original lines. Like Pound, Whincup's diction is clear, unadorned, exquisite, terse, and precise, especially in choosing what Pound valued – 'concrete verbs', for instance, 'white dew *forms*', 'it *creeps*', 'as night *grows* long', 'she *lowers*', and 'she *gazes*', in which the quietness, solitude, and elegance fully echoes the original.

Moreover, like Pound, Whincup (1987) gave a note after his translation, but on the next page and not as a footnote, with a brief introduction of this poem: 'Li Bai wrote many poems about women, and from a woman's point of view. This is the best known.' (106)

Unlike Pound, Whincup followed the original in rendering '玲珑望秋月' (through exquisite crystal watching the autumn moon): 'And through its glittering gems / She gazes / At the autumn moon'. Here Whincup put 'autumn' (秋) and 'moon' (月) together as the ST does, and used the expression 'through its glittering gems' to render '玲珑', referring back to the crystal curtain in the previous line, as the original does. Pound instead turned it into a metaphor, as shown before.

The newest version for this poem that I have found is by David Hinton (2014), an American poet and translator who has translated many poems by a number of ancient Chinese poets. Some of his works are: *The Selected Poems of Tu Fu* (1989), *The Selected Poems* (1996) – poems of Li Bai, and *Mountain Home: The Wilderness Poetry of Ancient China* (2005). Hinton's (2014) translation of the poem is as follows:

Night long on the jade staircase, white

dew appears, soaks through gauze stockings.

She lets down crystalline blinds, gazes out

through jewel lacework at the autumn moon.

(187)

There is running-over of the clause ‘white dew appears’ from line one to line two, and the same thing happens in ‘gazes out through jewel lacework’ from line three to line four. The poetic device of enjambment introduced in the TT is not present in the ST, which makes it fall into Chesterman’s category of ‘scheme change’. As a result, the rhythm mode is quite different from the original and the language style is more agile and contemporary.

It is worth mentioning that except for Pound, all of the other translators, Bynner, Whincup, and Hinton, retained the ST words ‘autumn moon’ (秋月) as a single cultural image, which is often associated with nostalgia or longing to see someone dear in traditional Chinese poetics. However, by separating ‘autumn’ and ‘moon’ and introducing a figurative expression, Pound successfully reproduced the delicate shades of meaning of the original with an appropriate rhythm and elegant style, leaving plenty of room for readers’ imagination, which reflects the aesthetic principles in classical Chinese poetry.

3.5 Poem Five: ‘Separation on the River Kiang’

Pound’s ‘Separation on the River Kiang’ is the translation of one of Li Bai’s most famous poems, ‘黄鹤楼送孟浩然之广陵’ (see Meng Haoran off to Guang Ling at Yellow Crane Tower). Li Bai spent a lifetime traveling all over China and made many literati friends, including Meng Haoran (孟浩然), an eminent poet (Gao 2004, 110). This poem was composed when Li

Bai came to the Yellow Crane Tower (黄鹤楼), a renowned place by a river where poets met, to send his friend Meng on his way to the city Guang Ling (广陵), or Yang Zhou (扬州), hundreds of miles away.

Unlike the four poems of five characters per line (五言诗) that we have analyzed thus far, this poem has four lines of seven characters, which belongs to 七言绝句 (seven-character-per-line absolute verse), a type of heptasyllabic four-line regulated verse.

The poem with a gloss translation are as follows:

故人西辞黄鹤楼,	Old friend leaves west at Yellow Crane Tower,
烟花三月下扬州。	Smoke flowers in March down to Yangzhou.
孤帆远影碧空尽,	Lone sail far shadow blue sky vanishes,
唯见长江天际流。	Only see Long River flowing to sky edge.

Though a poem of departure (送别诗), it conveys a tone of romanticism and heroism rather than sadness. When Pound translated the poem, he increased the original four lines to five, to stress the majestic view of the river as is expressed in the original. This shift falls into Lefevere's strategy of 'version'.

Here is Pound's translation (Eliot 1928):

Ko-Jin goes west from Ko-kaku-ro,
 The smoke-flowers are blurred over the river.
 His lone sail blots the far sky.
 And now I see only the river,

The long Kiang, reaching heaven.

(115)

For the first line ‘故人西辞黄鹤楼’ (old friend facing west bids farewell at Yellow Crane Tower), Pound used Lefevere’s (1975) strategy of ‘phonemic translation’ to translate two terms in it. The Yellow Crane Tower (黄鹤楼) had a panoramic view of the Yangtze river (长江), down which Li Bai’s friend Meng was going to sail eastward to his destination, Yang Zhou (扬州). Pound translated ‘黄鹤楼’ into ‘Ko-kaku-ro’, a Japanese pronunciation for it. Meanwhile, probably mistaking it for the name of Li Bai’s friend, Pound translated ‘故人’ (old friend) into a word of its Japanese pronunciation ‘Ko-Jin’, which is not correct. Another error is ‘goes west’, which should be ‘goes east’, since the destination Yang Zhou (扬州) is to the east of the Yellow Crane Tower. Pound made this mistake probably due to the fact that the ST phrase ‘西辞’ (facing west bids farewell) contains a word ‘west’ (西), causing confusion for translators. This shift falls into Chesterman’s ‘information change’.

The second line ‘烟花三月下扬州’ is regarded as a 千古丽句 (an outstanding verse line throughout the ages) because of its exquisite artistic mood and beautiful language (Wang 2005, 39). However, it is perhaps one of the most difficult lines to translate due to too much information and ambiguity in it. The phrase ‘烟花’ (smoke flower) could refer to a lovely spring scene where flowers of different colors are blooming everywhere like masses of fluffy clouds. Or, it could be understood as a spring scene where weeping willows by the water in the misty weather of the South are like hazes of smoke and colorful flowers are blooming. That is because in traditional Chinese poetry, ‘烟’ (smoke) is often used with willows or in place of willows, for

example, ‘翠柳如烟’ (green willows as smoke), and ‘含烟惹雾’ (holding smoke and drawing fog – a metaphor for willows) (Xiao 1999, 1456).

So much information is impossible to cram into such a compact poem line and the ambiguity is hard to resolve. To deal with it, Pound used Lefevere’s (1975) ‘literal translation strategy’ to translate the term ‘烟花’ into ‘the smoke-flowers’ and the line becomes ‘The smoke-flowers are blurred over the river’. This direct literal rendering, just like his treatment of ‘crystal curtain’ (水晶帘) in the previously analyzed poem, adds foreignness to the TT. Of course, there are no ‘smoke-flowers’ in Chinese, but since Chinese characters have an ideographic component, Pound’s direct rendering may imitate the effect of the original with an imagistic and psychological enhancement. In addition, without undoing the ambiguity, Pound left space for readers to read between and above the lines. Even if it might not be an adequate rendering, the shades of meaning and the suggestions are well conveyed through Pound’s second half of this line ‘blurred over the river’. In this line, the TT word ‘river’ is suggested but not present in the ST and the ST term ‘扬州’ (Yangzhou) is missing in the TT. These shifts fall into Chesterman’s ‘information change’.

The third line of the ST ‘孤帆远影碧空尽’ has seven characters, and Pound rendered it also in seven words ‘His lone sail blots the far sky’, extremely succinct and precise, retaining the message and the artistic merit of the original. This falls into Chesterman’s ‘literal translation’ strategy, which is as close as possible to the SL form while still being grammatical. Pound made a vivid expressive rendering of the noun phrase ‘远影’ (distant outline) by the verb ‘blots’, which falls into Chesterman’s ‘transposition’ that involves word-class change and ‘unit shift’ in which a ST phrase goes becomes a TT word.

Pound translated the last line ‘唯见长江天际流’ into two lines ‘And now I see only the river, / The long Kiang, reaching heaven’. As mentioned above, it involves Lefevere’s strategy of ‘version’. Meanwhile, it also falls into three of Chesterman’s categories: ‘clause structure change’, ‘cohesion change’ and ‘explicitness change’. The ‘clause structure change’ occurs where an apposition ‘The long Kiang’ (the name of the river), is inserted in the TT after the noun phrase ‘the river’, while in the ST only one proper noun ‘长江’, the name of the river, is present. A ‘cohesion change’ occurs where the connector ‘and’, which is not present in the ST, appears in the TT at the beginning of the fourth line ‘And now I see only the river’; also, in this line, the word ‘I’ is implicit in the ST and made explicit in the TT, thus the shift falls into ‘explicitness change’.

Though there are many shifts and some minor errors in Pound’s translation of this poem, it still adequately reflects Li Bai’s free and unrestrained concept with a deep appreciation of the beauty of nature, especially in Pound’s second and third lines, which are fresh, charming, sharp, precise, and elegant, just like the style of Li Bai, whose poetry is regarded as reaching the highest peak of Chinese romanticism poetry (Gao 2004, 102).

As analyzed, due to the existence and interference of a third language – Japanese – Pound’s translation contains some errors. In comparison, the other four translators avoid some of these mistakes. We will examine their translations in chronological order.

Unlike Pound and other translators who used modern language to render the poem, Fletcher (1966) used archaisms. W. J. B. Fletcher was once a British consul at Haikou (海口) in China (Buckridge 2012, 48) and also an eminent translator whose best known works include *Gems of Chinese Verses* (1918). For the title of the poem, Fletcher’s rendering is ‘The Huang

Ho Lou (A Farewell Ode to Meng Hao-jan)', in which '黄鹤楼' (Yellow Crane Tower) is rendered by the Chinese pronunciation of the characters, not the Japanese. Fletcher's (1966) translation runs as follows:

You parted; leaving to the West the Huang Ho Lou,
 The mists of Spring in floating veils descending on Yangchou.
 Adown the distance faded hence with thee yon lonely sail
 To where the mournful River's waves into the skyline flow.
 (24)

The archaism includes 'adown' which means 'down'; 'thee' to refer to 'you'; and 'yon' to refer to 'that'. The language has a mysterious atmosphere, and though it is beautiful, it is not accurate – for example, 'the mists of Spring in floating veils' and 'the mournful River's waves'. The sadness is not what the original suggests. Perhaps it is because 'Fletcher, like all early (and many later) translators, feels he must explain and "improve" the original poem.' (Weinberger 2016, 3).

Meanwhile, Fletcher rendered the proper noun '黄鹤楼' (Yellow Crane Tower) phonetically as 'Huang Ho Lou', which falls into Lefevere's strategy of 'phonemic translation'. Because the meaning would not be clear to English readers, Fletcher added a footnote below his poem to explain the term: 'The Huang Ho Lou (Tower of the Yellow Crane) is to the East of Yangchou, and as Meng is going to Yangchou he leaves the Tower on the West' (24). This is not correct, however; the Yellow Crane Tower is to the West of Yangzhou, not the East. Just like Pound, Fletcher was mistaken about the direction in the ST phrase '西辞' (facing west to bid his farewell).

Comparatively, Whincup (1987) not only used modern language, but also experimented with the form, in a more radical way than Pound. He turned the original single stanza of four lines into ten lines in two stanzas, which falls into Lefevere's strategy of 'version':

My old friend
 Bids farewell to me
 In the west at Yellow Crane Tower.
 Amid April's mist and flowers
 He goes down to Yang-jou.

The distant image
 Of his lonely sail
 Disappears in blue emptiness,
 And all I see
 Is the Long River
 Flowing to the edge of sky.

(54)

Overall, Whincup's translation is comparatively the closest to the original in terms of semantic meaning. He even noticed the difference between the Chinese lunar calendar and the solar calendar. In ancient China when Li Bai was living, people used the lunar calendar, which is usually one month earlier than the solar calendar. Thus, Whincup translated the ST term '三月' (March) into 'April'. Other translators simply omitted this term, as Pound and Xu (2000) did, or translated it into 'spring', as Hinton (2014) did, which falls into Chesterman's 'information change'. Xu's (2000) translation is as follows:

My friend has left the west where Yellow Crane towers,
 For River Town green with willows and red with flowers.
 His lessening sail is lost in the boundless azure sky,
 Where I see but the endless River rolling by.

(143)

Staying away from Pound's mistake, Xu translated '故人' into 'my friend' and '西辞' into 'left the west'. For the second line '烟花三月下扬州', Xu made the implicit meaning of '烟花' (smoke flower) explicit as 'green with willows and red with flowers', which falls into Chesterman's 'explicitness change'. Unlike Pound, he fills the room which is supposed to be left to the reader's imagination and the line does not look as compact as Pound's. To compensate for the loss of music in translation, Xu used end rhymes, following the pattern of AABB: 'towers' and 'flowers' are rhymed, and 'sky' and 'by' are rhymed. This shift falls into Lefevere's 'rhymed translation' strategy.

It is worth noting that Xu's earlier version of the poem contains a syntactic issue. The first two lines are:

My friend has left the west where towers Yellow Crane
 For River Town when willow-down and flowers reign.

(Xu 1994, 49)

Perhaps for the purpose of making rhymed lines in which 'Crane' rhymes with 'reign', Xu used an inversion by putting the verb 'towers' before the phrase 'Yellow Crane', which is unusual and slightly awkward. In the new translation, Xu made the correction and found a new pair of words that rhyme with each other: 'towers' and 'flowers', as analyzed above. It could be

argued that translators of poetry should always, if possible, translate into their native language to avoid any awkwardness, as shown in the example here and the jargon ‘mumes’ that we have analyzed in Poem Three: ‘The River-Merchant’s Wife: A Letter’.

Noticeably, Hinton (2014) experimented with form and style in a fresh and interesting manner. Compared to Pound’s slim title ‘Separation on the River Kiang’, Hinton’s is quite long ‘On Yellow-Crane Tower, Farewell to Meng Hao-jan, Who’s Leaving for Yang-chou’, as detailed in the original ‘黄鹤楼送孟浩然之广陵’, which is nearly three times the number of words in Pound’s rendering. Hinton’s translation is:

From Yellow-Crane Tower, my old friend leaves the west.

Downstream to Yang-chou, late spring a haze of blossoms,

distant glints of lone sail vanish into emerald-green air:

nothing left but a river flowing on the borders of heaven.

(174)

As shown, Hinton divided the four-line poem into two stanzas and further separates the last two lines from above by not capitalizing their beginning words ‘distant’ and ‘nothing’, so as to symbolize and enhance an image in which ‘my old friend’ in his boat is going farther and farther until vanishing in the horizon – the junction of the water and the sky. These shifts fall into Lefevre’s strategy of ‘version’. Unlike Pound, Hinton did not keep the original image of ‘smoke-flowers’ (‘烟花’), but he translated it into ‘a haze of blossoms’.

It is worth noting that ‘黄鹤楼’ (Yellow Crane Tower) is an important cultural symbol in China: according to the legend, the celestial being goes to heaven from here by riding a crane

(Wang 2005, 39). Meanwhile, as mentioned above, for ages poets and literati have met here to discuss and write poems. For this reason, all translators in this section except for Pound translated the meaning of the tower, either as a direct literal translation in the line, or putting it in a footnote. It is understandable that due to the lack of first-hand material from Chinese, Pound translated it into a word of Japanese pronunciation ‘Ko-kaku-ro’, which sounds extremely strange for readers who are native Chinese speakers.

3.6 Poem Six: Wang Wei’s Poem under the Theme of ‘Four Poems of Departure’

The title of the original poem is ‘渭城曲’ (song of Wei city), also titled ‘送元二使安西’ (send Yuan Er off to An-xi), suggesting that it is a ‘parting poem’ (送别诗). It was composed by 王维 (Wang Wei), the most eminent painter-poet of the Tang Dynasty, and a contemporary of Li Bai. The poem was for Wang Wei’s friend Yuan Er, who was going on a diplomatic mission to the frontier. Pound considered Wang Wei an ‘eighth century Jules Laforgue Chinois’ (Pound 1951, 144), perhaps not only because their poetic styles were alike, but also because both of them were closely involved in painting. Wang Wei himself was an outstanding painter who stressed the visual impression of the moment both in his painting and poetry, while the French poet Jules Laforgue ‘highly appreciated impressionistic painting’ (Barasch 2000, 55) and ‘knew most of the Impressionist painters’ such as Monet and Renoir, whose ‘aims were close to his own in poetry’ (Honour 2009, 705).

Wang Wei’s poem with a gloss translation are as follows:

渭城朝雨浥轻尘，

Wei City morning rain wets light dust,

客舍青青柳色新。	Inn bluish grey and willows green new.
劝君更尽一杯酒，	Persuade you to drink one more cup of spirit,
西出阳关无故人。	West beyond Yang Pass no old friends.

Pound seemed not know the original title, thus he put the poem untitled as a prelude under the theme ‘Four Poems of Departure’. Also, Pound was not sure who was the author of the poem: Li Bai or Wang Wei, thus he put ‘Rihaku or Omakitsu’, Japanese forms for the two poets, after his translation. Pound’s translation (Eliot 1928) is as follows:

Light rain is on the light dust.
 The willows of the inn-yard
 Will be going greener and greener,
 But you, Sir, had better take wine ere your departure,
 For you will have no friends about you
 When you come to the gates of Go.

(115)

As we can see, again Pound used Lefevere’s strategy of ‘version’ to change the form of the ST from four lines of fixed length to six irregular lines in the TT. The original poem as a 七言绝句 (seven-character-per-line absolute verse) follows strict metrical patterns and is rich in rhythmic beauty through changes in pitch and in accent. Meanwhile, the word of the first line ‘尘’ (*chen*, meaning ‘dust’) rhymes with ‘人’ (*ren*, meaning ‘person’) in the last line and half rhymes with ‘新’ (*xin*, meaning ‘new’) in the second line. To compensate for the loss of music, Pound used repetition of words in the first line ‘*Light* rain is on the *light* dust’ and the third line

‘going *greener* and *greener*’. This falls into Chesterman’s (1997) strategy of ‘scheme change’ where Pound opted to use the rhetorical scheme of repetition that was ‘not prompted directly to do so by the ST’ (99).

In the first line, Pound omitted ‘渭城’ (the city of Wei) and ‘朝’ (morning), and only kept the most relevant information to recreate a delicate impressionist image ‘Light rain is on the light dust’, which falls into Chesterman’s ‘information change’. Meanwhile, when depicting the morning rain wetting the light dust, the ST clause structure ‘verb + object’ (‘浥轻尘’) goes to the TT ‘verb + complement’ (‘is on the light dust’), which falls into Chesterman’s ‘clauses structure change’.

For the ST second line ‘客舍青青柳色新’, Pound used two lines to translate, in which ‘青青’, the bluish grey color of the inn, was omitted, involving Chesterman’s ‘information change’. For the third line ‘劝君更尽一杯酒’, Pound added a connector ‘but’ which is not present in the ST: ‘But you, Sir, had better take wine ere your departure’. This falls into Chesterman’s ‘cohesion change’. Meanwhile, since ‘ere your departure’ is only implied in the ST, ‘explicitness change’ also occurs. Interestingly enough, Pound’s language in *Cathay* is generally modern and contemporary, but we see here that he used an archaism ‘ere’, which means ‘before’.

For the last line ‘西出阳关无故人’, again, Pound translated it into two lines. The second line is not accurate. ‘阳关’ refers to a frontier pass through which Wang Wei’s friend Yuan Er is leaving on his mission for the borderland in modern-day Xinjiang. So, ‘西出阳关’ means ‘after going beyond the frontier pass’, but Pound rendered as ‘When you come to the gates of Go’,

which falls into Chesterman's 'information change'. Meanwhile, with Lefevere's strategy of 'phonemic translation', Pound's translating '阳关' into 'the gates of Go' is not correct either. Pound phonetically renders 'Go', which sounds similar to '关' (*guan*, meaning 'pass'), but the name of the pass is actually '阳' (*yang*), and thus the correct translation should be 'the gates of Yang' or 'the Yang Pass'.

In comparison, the other two translators have avoided these mistakes. Whincup's (1987) translation is as follows:

At Wei City
 Morning rain
 Wets light dust.
 Green, green,
 By the inn,
 The fresh color of the willows.

 I urge you
 To empty one more
 Cup of wine.
 For west of the border
 You will have no old friends.

(93)

If compared with the gloss translation of the poem, we will see that Whincup's rendering has fewer shifts from the original on the semantic, pragmatic, or even syntactic level, except for

breaking the original line into shorter lines. The original four lines become eleven lines in two stanzas.

In the same manner, O'Connor (2002) also made a marked change in the form. Mike O'Connor is a poet and translator of Chinese literature. He has published several books of translated Chinese poems including *Where the World Does Not Follow: Buddhist China in Picture and Poem* (2002), *The Clouds Should Know Me By Now: Buddhist Poet Monks of China* (2005), and *When I Find You Again, It Will Be in Mountains: The Selected Poems of Chia Tao* (2015). His translation of the poem is as follows:

Wei City morning rain

dampens the light dust;

by this inn, green,

newly green, willows.

I urge you to drink

another cup of wine;

west of Yang Pass

are no old friends.

(119)

This is a captivating rendering that doubles the number of original lines. The four couplets are short and succinct, imitating the ST language style. The traditional norm of capitalizing the first letter of each line is not seen here (except for the proper noun 'Wei City'),

and that echoes the atmosphere of the poet's gentle agreeable consideration towards his friend in the ST. The shifts of the form fall into Lefevere's strategy of 'version'.

Unlike Pound, both O'Connor and Whincup tend to break the original lines and make the English line much shorter than that of Pound. In O'Connor's translation, there are three or four words per line. Concerning the reason, O'Connor (2015, xi) has given a clear and representative explanation, in the 'Translator's Note' of one of his books:

In my translations, I have chosen to make two lines in English for every one line in Chinese. I break the Chinese line because my own operating poetics tends to a short line. Also, when read in Chinese, the five-character line has a soft pause, or caesura, after the first two characters; in the seven-character line, there is a soft pause after the first two characters and another after the second two characters. To my own voice and ear, the division of the line in English seems natural.

In addition, both O'Connor and Whincup translated more of the semantic meaning of the original, compared to Pound. For example, they retained what is present in the ST and lost in Pound's translation: '渭城' as 'Wei City'; '朝' as 'morning'; '新' as 'newly green' and 'fresh color'; '更尽一杯' as '... drink / another cup of wine' and 'empty one more'; and '西' as 'west'. It is worth mentioning that Whincup (1987) added notes after his translation, one of which is about the Yang Pass: '阳关 was on the western border of the Tang empire, almost a thousand miles west of the capital' (94). This 'visibility change' defined by Chesterman helps Western readers who are unfamiliar with the cultural references understand the poem better.

3.7 Global Analysis

After a close analysis of the six poems, it is clear that a frequently used strategy by Pound and other translators is what Lefevere (1975) called ‘version’, which changes the form but keeps the message of the original. Traditional Chinese poetry has fixed line length and strict tonal and rhyming patterns. Since the verse line is extremely short, consisting of only four, five, or seven characters/syllables, it is hardly possible to use the same amount of English words to convey the rich message in it. That might be one of the reasons why Pound and other translators used irregular lines and often broke one ST line into two, three, or even four lines in their TTs to retain the lively rhythm of each line in the original. Also, a single stanza Chinese poem often becomes an English poem of multiple stanzas.

It is worth noting that Pound did not rigidly adhere to the ST form and literary device to reproduce the music of the original. A case in point is his translating the ST repetition of word (叠字) in the poem ‘青青河畔草’ (Pound’s ‘The Beautiful Toilet’) – ‘青青’, ‘郁郁’, ‘盈盈’, ‘皎皎’, and ‘纤纤’. Other translators tend to follow the poetic device and translate them using Chesterman’s (1997) ‘literal translation’ strategy into something like ‘green, green’, ‘thick, thick’, ‘sad, sad’, ‘white, white’, and ‘small, small’, as Waley did. However, Pound differs, using a combination of strategies to achieve similar sound effects, as in the following lines:

Blue, blue is the grass about the river
 And the willows have overfilled the close garden.
 And within, the mistress, in the midmost of her youth,
 White, white of face, hesitates, passing the door.
 Slender, she puts forth a slender hand;

Pound followed the ST in line one and line four, putting two same words together as ‘blue, blue’ and ‘white, white’ – Chesterman’s (1997) ‘literal translation’; he partially changed this device of repetition of a character (叠字) in line five, creating a gap between the two repeating words of ‘slender’ – Chesterman’s (1997) ‘phrase structure change’; he discarded the device completely in lines two and three; instead, he added two connectors ‘and’ to the beginning of each of the two lines, and let them repeat each other, resulting in what Chesterman (1997) calls ‘cohesion change’. When these lines are put together, they form an organic unity with a natural elegant cadence, and thus the beauty of the music in the ST is well retained.

It is interesting to find that Pound’s strategies vary slightly in *Cathay*. He used free verse, which was invented by a group of French poets during the late nineteenth century and which was an unconventional form at Pound’s time (McDaniel 2002, 39), and his language was modern; however, he occasionally would use archaisms in his translation. When translating Wang Wei’s poem ‘渭城曲’ (song of Wei City), he used an old word ‘ere’ in his fourth line: ‘But you, Sir, had better take wine ere your departure’ (劝君更进一杯酒). Meanwhile, it seems that the line length in his translation of the long poems is much longer than that in his short poems. For example, in the first poem ‘Song of the Bowmen of Shu’, which is from a forty-eight-line ST poem, the original has four characters per line such as ‘猱狻之故’, while Pound made the lines longer using Chesterman’s (1997) ‘explicitness change’ strategy. ‘Here we are because we have the Ken-nin for our foemen’ is eleven words or fourteen syllables, almost three times the number of ST words and more than three times the number of ST syllables of the original. In other cases, his lines are as brief as the original, using Chesterman’s (1997) ‘literal translation’ strategy. For instance, in his ‘Separation on the River Kiang’ (黄鹤楼送孟浩然之广陵), which is a four-line

short poem, he used seven words/syllables to render a seven-character line. Thus, the original ‘孤帆远影碧空尽’ goes to ‘His lone sail blots the far sky’, showing Pound’s aesthetic in clarity which echoes that of classical Chinese poetry.

Talking about the ‘literal translation’ strategy, we found that Pound tends to keep the original image, even if it is unfamiliar or uncommon to Westerners. For this reason, his translations appear more ‘foreign’ than those of other translators who tend to stay closer to the TT culture. Taking the term ‘烟花’ (smoke flower) from the poem ‘黄鹤楼送孟浩然之广陵’ (Pound’s ‘Separation on the River Kiang’) and the line ‘两小无猜嫌’ (two small no suspicion dislike) from the poem ‘长干行’ (Pound’s ‘The River-Merchant's Wife: A Letter’) as two examples, we can see the differences in the following table:

	Pound	Xu	Martin	Whincup	Fletcher
烟花 (smoke flower)	smoke-flowers	green with willows and red with flowers	a haze of blossoms	mist and flowers	the mists of Spring in floating veils
两小无猜嫌 (two small no suspicion dislike)	Two small people, without dislike or suspicion	Carefree and innocent, we children twain.	Yourself a giddy boy, / And I a thoughtless maid.		

Of course, Pound sometimes would offer an explanation after a ‘literal translation’, as in the example of ‘烟花’ (smoke flower), the whole line is ‘The smoke-flowers are blurred over the river’ (烟花三月下扬州). The phrase ‘blurred over’ vividly describes a lovely spring scene that is suggested in the term ‘烟花’ (smoke flower). Even if Western readers are not clear what

‘smoke-flowers’ are, they can still get its delicate shades of meaning by the explanation smuggled into the line ‘are blurred over the river’.

As a matter of fact, in the above-mentioned line, Pound omitted two terms ‘三月’ (March) and ‘扬州’ (Yang Zhou), which brings us to the next strategy that Pound repeatedly used in his translation: Chesterman’s (1997) ‘information change’, which includes addition and omission. The following tables – the first is for omitted phrases and the second is for omitted lines – show some examples of Pound’s omission in the TT (the null sign ‘∅’ represents that the ST term is not seen in the TT):

	Pound	Xu	Hinton	Whincup	Fletcher	O'Connor
三月 (March)	∅	∅	late spring	April	Spring	
扬州 (Yang Zhou)	∅	River Town	Yang-chou	Yang-jou	Yangchou	
渭城 (Wei city)	∅			Wei City		Wei City

Pound’s omission of certain terms in a line may help create a more succinct language style, which corresponds to the original. However, his omission of the entire line leads to a considerable amount of information being lost in translation which he could otherwise have avoided.

	Pound	Watson	Waley
靡室靡家 (no family no home)	∅	No rooms, no houses for us	
岁亦莫止 (near year-end)	∅	Before the year is over!	
娥娥红粉妆 (elegant in delicate makeup)	∅		Fair, fair, / Her red-powdered face.

As for the inaccuracies and errors found in Pound's translation, they can be seen as omitting one thing and adding another. This 'information change' (Chesterman 1997, 109) is shown with some examples in the table below:

	Pound	Waley	Xu	Martin
荡子 (wanderer)	a sot	a wandering man		
窗牖 (window)	door	casement window		
竹马 (bamboo horse)	bamboo stilts		a hobby-horse	a bamboo horse
青梅 (green plum)	blue plums		mums still green	daisies sweet

In addition, Pound repeatedly used the strategy of 'illocutionary change' (Chesterman 1997, 110) to shift the speech act, which brings about a subtle effect that differs from the original, as shown in the examples in the table below:

	Pound	Watson	Whincup	O'Connor
曰归曰归 (say return, say return)	And saying: When shall we get back to our country?	Oh to go home, to go home		
莫知我哀! (no one knows my sorrow!)	Who will know of our grief?	No one knows our woe.		
劝君更尽一杯酒 (persuade you to drink one more cup of spirit)	But you, Sir, had better take wine ere your departure		I urge you / To empty one more / Cup of wine	I urge you to drink / another cup of wine

In the first two examples, the ST statement and exclamatory sentence become TT questions; in the last example, the ST statement becomes a sentence implying an imperative.

In an essay that Pound edited, Fenollosa (1967), on whose notes Pound's translations in *Cathay* were based, wrote, 'In translating Chinese, verse especially, we must hold as closely as possible to the concrete force of the original, eschewing adjective, nouns and intransitive forms wherever we can, and seeking instead strong and individual verbs.' (367). Pound showed this power of concrete verbs in his translation – for example, the verbal phrase 'let down', in the line 'And I let down the crystal curtain' (却下水晶帘) of the poem 'The Jewel Stairs' Grievance' (玉阶怨), depicts effectively the heroine's helplessness after a long wait; and the verb 'blots', in the line 'His lone sail blots the far sky' (孤帆远影碧空尽) of the poem 'Separation on the River Kiang' (黄鹤楼送孟浩然之广陵), expressively presents a vivid image of the poet's friend in his boat going farther and farther until vanishing into the junction of the river and the sky. Below is a table with a comparison with versions by other translators (Due to the limited space, Xu's rendering in the last row is put in the column of 'Bynner' but with an indicator '[Xu]' before the rendering):

	Pound	Fletcher	Bynner	Whincup	Hinton
却下水晶帘 (put down crystal curtain)	And I <i>let down</i> the crystal curtain		<i>Behind</i> her closed casement, why is she still waiting	She <i>lowers</i> then / The water-crystal blind	She <i>lets down</i> crystalline blinds, gazes out

孤帆远影碧 空尽 (lone sail far shadow blue sky end)	His lone sail <i>blots</i> the far sky	A down the distance <i>faded</i> hence with thee yon lonely sail	[Xu] His lessening sail <i>is lost</i> in the boundless azure sky	The distant image / Of his lonely sail / <i>Disappears</i> in blue emptiness	distant glints of lone sail <i>vanish</i> into emerald-green air
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To achieve the best effect in retaining the clarity and elegance of the original, Pound used different strategies – for example, in the above table, both lines involve Chesterman’s (1997) ‘literal translation’, while the second line also involves Chesterman’s (1997) ‘transposition’ and ‘unit shift’ where the original noun phrase ‘远影’ (far shadow) is replaced by the verb ‘blots’.

More examples help illustrate this point. In Pound’s poem ‘The Jewel Stairs’ Grievance’ (玉阶怨), the original line ‘玲珑望秋月’ (through exquisite crystal watch autumn moon) is translated into ‘And watch the moon through the clear autumn’, which involves Chesterman’s (1997) ‘trope change’ strategy, since ‘clear autumn’ can be seen as a metaphor for ‘玲珑’ (exquisite crystal).

In Pound’s translation of Wang Wei’s poem ‘渭城曲’ (song of Wei City), the original ‘渭城朝雨浥轻尘’ (Wei city morning rain wets light dust) is rendered as ‘Light rain is on the light dust’, where the ST ‘Wei City’ and ‘morning’ are gone, thus involves Chesterman’s (1997) ‘information change’ strategy. Similarly, in Pound’s poem ‘Separation on the River Kiang’ (黄鹤楼送孟浩然之广陵), the original phrase ‘天际流’ (flow to the edge of sky) is rendered as ‘reaching heaven’ where the ST ‘flowing’ becomes the TT ‘reaching’, involving Chesterman’s ‘information change’ strategy. These examples with a comparison with versions by other translators are shown in the following table:

	Pound	Fletcher	Bynner	Whincup	Hinton
玲珑望秋月 (through exquisite crystal watch autumn moon)	And watch the moon through the clear autumn		Watching through its crystal pane the glow of the autumn moon?	And through its glittering gems / She gazes / At the autumn moon.	... gazes out / through jewel lacework at the autumn moon.
渭城朝雨浥轻 尘 (Wei city morning rain wets light dust)	Light rain is on the light dust			At Wei City / Morning rain / Wets light dust	
天际流 (flowing to the edge of sky)	reaching heaven	into the skyline flow	[Xu] rolling by	flowing to the edge of sky	flowing on the borders of heaven

An overall impression that Pound's translation has on the reader is his aesthetic in clarity and delicacy. He may use much longer lines to render a four-character-per-line poem (四言诗), as he did in his first poem 'Song of the Bowmen of Shu'; however, in most cases, his translation is compact and succinct, which corresponds to the original. His imagery is precise and sharp, and the delicate shades of meaning, the subtlety, and the fine tone of the original are well retained, by using a combination of strategies such as Chesterman's (1997) 'information change', 'explicitness change', 'illocutionary change', 'scheme change', 'trope change', 'transposition', 'unit shift', 'sentence structure change', 'clause structure change', 'phrase structure change', 'literal translation', 'cohesion change', and Lefevere's (1975) strategy of 'version' and 'phonemic translation'.

Indeed, through his translations in *Cathay*, Pound successfully 'carr[ied] over into a Roman alphabet the pictorial suggestions' (Steiner 1966, 21), which could be argued to be

inseparable from his long-time immersion into Chinese culture and arts: he often studied an 18th century screen book of Chinese paintings and ideograms when he was young; he was fascinated by 1876 Philadelphia Centennial Exhibition of Chinese paintings and art crafts (Nadel 2015, 12); by 1909 he became a regular visitor to the British Museum to see its collections of Chinese paintings and illustrated publications (*ibid.* 17). These accumulations prepared Pound for an aesthetic existing in both traditional Chinese painting and poetry – simplicity, clarity, elegance, emphasizing artistic mood rather than details, and leaving plenty of space for readers’ or audiences’ imagination (Zong 2005, 157-9).

Of course, Fenollosa’s (1967) essay on Chinese poetry ‘The Chinese Written Character as a Medium for Poetry’, which Pound edited and published is another crucial factor that had a great impact on Pound’s translation – for example, Fenollosa held in high esteem ‘the model of terse fine style’ in translating classical Chinese poetry (384) and suggested putting more emphasis on using strong verbs to retain the ‘concrete force of the original’ (367), which were applied by Pound in his translations. Meanwhile, Pound developed a keen interest in thinkers and philosophers of ancient China such as Confucius (孔子) and Mencius (孟子), whose works were translated by Pound in his later translation career (Huang 2005a, 57). Thus, we see an appreciation of Chinese culture and a deep understanding of classical Chinese poetics and aesthetics in Pound’s translations in *Cathay*. Though Pound’s translations contain shifts in meaning from the original due to the influence of the mediating language of Japanese, still it is not difficult to detect a variety of characteristics such as the precise and unadorned diction, the exquisite artistic mood, the beautiful imagery, the musical rhythm, the compactness of form, the succinct, simple, and elegant style, and the fine nuances of the original being well preserved in the translations. Meanwhile, Pound seldom over-translated in *Cathay*, leaving plenty of room for

readers' participation and imagination, which perfectly corresponds to the principles of the traditional Chinese poetics and aesthetics.

Conclusion

This research has explored Pound's translation of classical Chinese poetry in *Cathay* in an extensive and systematic way. First, all of the nineteen original poems were superficially analyzed in terms of their authors, the time when they were composed, the sources from which they were selected if applicable, their poetic styles and forms, and the features of how Pound translated them, including a comparison of the poem titles in the ST and the TT. Next, six selected poems in *Cathay* were closely examined against the original poems and versions by other translators, under the framework of Descriptive Translation Studies (DTS). An important concept of DTS – 'shifts' – was introduced to the research while Lefevere's (1975) seven strategies of translating poetry and Chesterman's (1997) classification of translation shifts were used for a more comprehensive and in-depth analysis. In addition, contextual factors around composing *Cathay* were also discussed: how the small volume came into being; who Fenollosa was and how important he was to Pound; what significant meanings the design of the book cover of its first edition may suggest; and how Pound's immersion into Chinese culture and arts, his intense interest in music and visual arts, and his accumulation through studying and translating classics of other languages such as Provençal and Italian, may have contributed to his unique poetic style and sophisticated translating skills in *Cathay*.

By a thorough comparative study of Pound's translations in *Cathay*, this research has revealed that the translation corresponds to the original in several aspects. Firstly, the original Chinese poems are extremely brief with words of simplicity, delicacy and grace. Pound's translation echoes this feature by using a diction that is succinct, simple, direct, and elegant.

Secondly, the original poems abound with images in which rich meaning can be expressed with few words. This feature agrees with Pound's Imagism: the imagery Pound reproduced in the TT is precise and sharp, conveying the message of the ST as well. Thirdly, classical Chinese poetry stresses that the artistic mood be presented in a way that leaves enough room for readers' participation and imagination. Similarly, Pound seldom burdened his translation with extra information such as explanations. When extra information needs to be added to make the TL readers understand better, Pound might omit some comparatively irrelevant information to keep the translated text compact, and the delicate shades of meaning and musicality of the original are well retained through a combination of different strategies. Lastly, the original poems exemplify the feature of classical Chinese poetry – compactness of form – and no lines contain more than seven characters, while some of Pound's lines keeps the feature and have the same amount of words in a line. When needed, Pound would use Lefevre's (1975) 'literal translation' strategy and keep a balance between foreignness and intelligibility, literalness and elegance, by clear, exquisite, and terse diction, and a sense of the right word.

On the other hand, there are shifts in Pound's translations. First of all, Pound's translation involves Chesterman's (1997) 'scheme change', where the ST metrical and rhyme schemes are gone in the TT. Pound used free verse to translate Chinese metrical poems. He ignored the metrical scheme, rhyme patterns, and tonal rules of the original, and freed himself from the conventional English versification too; instead, he attempted a verse form without a regular rhythm or rhyme. His lines are irregular, but with a natural cadence of the English language embedded in, they still flow with a beauty in music. Secondly, Pound's translation involves Lefevre's (1975) strategy of 'version' where the form is changed but the message is retained. The original poems have fixed line length of four, five, or seven characters, while

Pound rendered them in irregular lines; in many cases, the number of stanzas also changed: a ST single stanza may become multiple stanzas in the TT, or vice versa. Thirdly, the Chinese language is much looser in grammar than English due to the fact that it is not burdened with inflections such as tense, mood, number, case, and gender, and the parts of speech are not classified as strictly as in English. As a result, syntactic shifts are inevitable in translation from Chinese to English for the sake of intelligibility: for example, in Pound's translations, there are Chesterman's (1997) 'unit shift', 'transposition', 'phrase structure change', 'clause structure change', 'sentence structure change', 'cohesion change', and 'scheme change'.

Through a close examination of the six translated poems of Pound, we saw all the three categories of Chesterman's (1997) shifts – on the syntactic, semantic, and pragmatic levels – that occurred in the TT. We also saw Lefevere's (1975) 'phonemic translation' strategy, 'literal translation' strategy, and strategy of 'interpretation' being applied in the TT. We did not see Lefevere's (1975) 'metrical translation' strategy, 'rhymed translation' strategy, 'blank verse' strategy, and 'verse to prose translation' strategy.

Lastly, the brevity in expression, compactness in form, and richness in artistic mood of classical Chinese poetry can hardly be achieved in English without any loss in the translation process. Thus, shifts on the semantic and pragmatic levels take place to serve the purpose of compensating for the losses. Chesterman's (1997) 'emphasis change', 'paraphrase', 'explicitness change', 'interpersonal change', 'information change', and 'illocutionary change' are involved in Pound's translation. A repeated strategy we see in Pound's translation is Chesterman's (1997) 'information change'. Pound would omit some ST information and add some other details which were not present in the ST. Pound's omission of some terms and details that were not quite relevant to the central meaning such as a city's name for the sake of clarity and brevity, does not

do much harm to the translation. However, he sometimes also omitted whole lines, which was a greater deviation from the original. In addition to his omission of lines, he also combined two separate poems into a single translated poem. As a matter of fact, this kind of adaptation happens in literary translation where a multiple-volume book is abridged into a single volume in translation, or a longer work is divided into smaller volumes. A case in point is one of the French novelist Alexandre Dumas' masterpieces *Le Vicomte de Bragelonne: ou Dix ans plus tard*, the third of his trilogy, which was published as three to five volumes in English.

Finally, the sense Pound took for some phrases is not what the original Chinese words mean but are what the Japanese correspondents suggest. This brings us to the next area the research has discussed: the impact of the third language – Japanese – as a mediating language on Pound's translation of classical Chinese poetry. Since Pound's translation was not made directly from the original Chinese text but based on the posthumous notes of American orientalist Ernest Fenollosa, who had learned Chinese poetry from his Japanese teacher, many traces of the mediating language can be found in Pound's translation. The names of Li Bai and Wang Wei, two of the most eminent ancient poets in China, are translated into their Japanese pronunciations; this is also the case for some names of places. The interference of Japanese as a mediating language could be one of the reasons why critics attacked Pound's translation in *Cathay* for its errors and inaccuracies.

Regardless of the criticism, Pound's *Cathay* still enjoys immense prestige for its sophisticated poetics, beautiful renderings, and high artistic values. Pound is instrumental in introducing Chinese poetry in artistic concepts that are appreciated by Western readers, which has exerted a great impact in bridging the gap between Western and Eastern art and culture. This thesis has produced some interesting findings about the reasons. Firstly, Pound's long-time

immersion into Chinese culture and arts paved the way for his deep understanding of the aesthetic and poetic principles of traditional Chinese poetry. Secondly, Pound's scholarly study and translation of the classics of other languages such as Provençal and Italian prepared him to optimize translation strategies when dealing with more difficult classical Chinese poetry. Thirdly, Pound's intense interest in music, including that of the 12th and 13th century European troubadours, enabled him to reproduce the beauty of music in his lines though he discarded the regular rhythm and rhyme of the poetic line. Fourthly, Pound's intense interest in visual arts, including classical oriental paintings, allowed him to have a better understanding of the aesthetic principles in both traditional Chinese paintings and poetry – the coexistence of the real and unreal and the need to leave plenty of room for the readers' or audiences' imagination. Thus, we see even the finest nuances of the original can be captured in Pound's translation and the artistic concept is well reproduced. Lastly, there is a close correspondence between traditional Chinese poetics and Pound's Imagism. Both stress aesthetic in clarity, brevity in expression, and simplicity and directness in using imagery. Some of the poems in *Cathay* are beautiful translations of the original and at the same time have best exemplified the essence of the Imagism.

In short, Pound's unique, bold, experimental, unadorned, precise, terse, and refined style makes his translation in *Cathay* exceptionally popular and remarkable regardless of any criticism. This thesis has filled the gap in the literature by making a systematic, extensive and in-depth examination of Pound's translations. It suggests that poetry translation, especially from classical Chinese to English, which poses enormous difficulties for the translator due to the huge differences between the two languages and cultures, is not only attainable but also can be achieved as a memorable work in its own right, as Pound did in his *Cathay*.

As for the translations of other nine translators whose renditions were examined in comparison with Pound's, various aspects can be summarized. Watson's (2000) translation is closer to the original in terms of poetic schemes, sentence structure, and semantic and pragmatic strategies. For the culture-related terms, Watson adds a short note between the title and the poem to explain. Waley's (2012) translation pays special attention to the rhythmic feature of the original, especially in reproducing the poetic device of Repetition of a Character (叠词). Interestingly, the only translator among the nine whose first language is Chinese, Xu (1994, 2000), tends to use traditional English poetic forms such as the iambic pentameter to translate Chinese metric poems, while most of his Western counterparts including Pound try hard to imitate the various poetic features of the original. W. A. P. Martin (1894) yields a much longer rendering than the original which is lively and interesting. The original images and cultural connotations are totally changed which makes it more like an adaption rather than a translation. Whincup's (1987) translation breaks each of the original lines into very short pieces in English to keep the brisk rhythm of the original. It appears more efficient in achieving the goal of retaining the clarity in expression and richness in artistic mood of the original. Hinton's (2014) translation employs different devices to make it different from the original in a creative and delighting way such as using the lower case to start a line to suggest the remote distance expressed in the original and using enjambement to shift the emphasis. Fletcher's (1966) translation contains a lot of archaism and the language is beautiful but with a mysterious atmosphere which is not suggested in the original. O'Conner's (2002) translation shows marked changes in form such as the number of lines doubled, the number of stanzas made four times of the original, and frequently using the lower case to start a line.

On the whole, my theoretical framework is very effective in systematically comparing rhythm and languages and has enabled this extensive research to be conducted smoothly. However, it has some limitations: not all of the aspects in poetry translation can be examined fully using this tool. For instance, it is not sufficient for studying imagery. The sharp, exquisite, and beautiful imagery is an indispensable part of classical Chinese poetry and deserves in-depth exploration. Chesterman's (1997) classification of translation shifts on the pragmatic level may be further extended in the future to meet the needs of analyzing imagery.

In addition, due to the limitation of space of the thesis, my research could not cover all aspects around the target context, though Descriptive Translation Studies (DTS) is a target-oriented approach. While putting strong emphasis on the source texts, I have also touched upon some of the target forces that may have affected the choices of Pound in his *Cathay*: for example, the existence of a third language – the mediating Japanese, the immersion of Pound into Classical Chinese arts and culture, Pound's scholarly study of the classics of European troubadours, and Pound's passionate interest in visual arts and music. These target-oriented contexts can be further analyzed in the future.

There are other areas that could be improved in the future to make up for the above-mentioned shortcomings of the thesis. For example, norms, which in Pound's case of translating classical Chinese poetry involved three languages and three cultural traditions, would be worth exploring in an extensive way. To this end, I may consult archives of Fenollosa's notes for a better understanding of target context. Fenollosa's notes have the hand-written original Chinese poem on each page, with a word-for-word translation and a gloss explanation in English. Though no Japanese is shown in the notes, the interpretation of the Chinese poem is from Japanese professors. In addition, the target forces such as translators' ideology, publisher agendas, and

cultures can be studied to explain a variety of phenomena such as why different translators in comparison with Pound translated differently.

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(This list contains Chinese works, which I put in brackets and added an English translation before each entry, for the convenience of the in-text citation and the alphabetical arrangement of the references)

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Glossary

Absolute Verse (绝句): A form of traditional Chinese poetry (诗). It has four lines with fixed line length – five or seven characters – and was most prevalent during the Tang Dynasty from the 7th to 10th century (Luh 1935), when Li Bai and Wang Wei were living. See **Five-character-per-line Verse (五言诗)** and **Seven-character-per-line Verse (七言诗)**.

Ancient Style (古体): A form of traditional Chinese poetry (诗). It was especially prosperous before the Tang Dynasty, and its form and metrical scheme are not as strict as those in the Tang Dynasty (Luh 1935). Poems in *Nineteen Ancient Poems* (《古诗十九首》) and *Book of Songs* (《诗经》) are in this form.

Book of Songs (《诗经》): The earliest collection of poetry in China. It consists of 305 poems dating from 11th to 8th century B.C. and was used by Confucius as a textbook to teach his disciples. Most of the poems contain four characters per line. See **Four-character-per-line Verse (四言诗)**.

Boudoir Grievance Poetry (闺怨诗): A unique category in classical Chinese poetry. It depicts the sorrow and resentment of a young woman who misses her lover or spouse, and this type of poetry can be written by a male poet in the voice of a woman (Gao 2004).

Cathay: A name used in medieval Europe to refer to China. It is also the title for Pound's small volume of translations of classical Chinese poems.

The Cantos: Another of Pound's monumental works of poetry. It is a book-length epic poem which consists of 116 sections and each section is a canto. It took Pound more than 40 years to complete it.

Coexistence of the Real and Unreal (虚实相生): An important aesthetic principle in traditional Chinese poetry. It stresses clarity and simplicity, leaving enough room for the readers' imagination: there is supposed to be a constant interaction with the implied or hidden part of a

poem that makes the organic whole appear more exquisitely beautiful with an artistic conception far and deep (Zong 2005). Also see **Leaving Space Blank** (留白).

Couplet (对偶): One of the most common devices in classical Chinese poetry. It contains two poetic lines of equal length and the same syntactic structure one after the other, with words of the same part of speech in the two lines corresponding to each other in semantic meaning and tonal changes. See **Tonal Language**.

Court Grievance Poetry (宫怨诗): A specific type of **Boudoir Grievance Poetry** (闺怨诗); the heroine is a court lady in the palace (Gao 2004).

Descriptive Translation Studies (DTS): A sub-branch of Translation Studies. It typically involves a comparative description of several existing translations of the same source text and focuses on three approaches: function-oriented, process-oriented, and product-oriented (Toury 1995).

Even and Inflected Tones (平仄): An important metrical scheme and set of tonal rules in classical Chinese poetry. The even tone does not change in pitch while the inflected tone can change to a higher pitch, a lower pitch, or a first-lower-then-higher pitch. The prosody is intimately related to the changes in pitch and in accent.

Five-character-per-line Verse (五言诗): One form of classical Chinese poetry, consisting of fixed line length of five characters.

Four-character-per-line Verse (四言诗): One form of classical Chinese poetry, consisting of fixed line length of four characters.

Free verse: A form of poetry, free from the restriction of conventional metrical schemes and rhyme patterns. It has no regular rhythm or rhyme and, typically, has irregular lines. Pound used this form in *Cathay*.

Frontier Poetry (边塞诗): A common category in ancient Chinese poetry. It depicts life in the border area.

haiku (俳句): A traditional Japanese poetic form which consists of seventeen syllables. Pound borrowed it to write his famous two lines Imagist poem ‘In a Station of the Metro’.

Ideogram: A symbol that represents the meaning of a thing but does not indicate the sound of saying it such as the Chinese character or the numeral. Since Chinese ideograms have a root in nature, imitating nature as a shorthand picture, Pound stressed the pictorial quality of them in appreciating classical Chinese poetry (Pound 2010).

Imagism: A poetic movement beginning in London in 1912, which stresses directness and clarity in expression and natural organic rhythm of the language (Lewis 2010). Ezra Pound is noted for being its founder. In addition to Pound’s two-line poem ‘**In a Station of the Metro**’, the principles of Imagism are also exemplified by some poems in *Cathay* (Nadel 2015).

‘**In a Station of the Metro**’: The most famous Imagist poem of Pound published in 1913. It describes his impression of what he was seeing after he stepped out of the metro station in Paris: ‘The apparition of these faces in the crowd; / Petals on a wet, black bough.’

Leaving Space Blank (留白): A common device in traditional Chinese painting. Enough room on the painting paper is left blank for audiences’ imagination. It is an aesthetic of deliberation. It is closely related to the poetics of the **Coexistence of the Real and Unreal (虚实相生)**.

Nineteen Ancient Poems (《古诗十九首》): The earliest known anthology of **Five-character-per-line Verse (五言诗)** in China.

Painter-poet: A unique phenomenon in ancient China, when poetry, painting, and calligraphy started to be considered as a joint art form. Many eminent poets were also talented painters such as the 8th century poet Wang Wei (王维).

Parting Poetry (送别诗): A type of ancient Chinese poetry that depicts the moment of parting between literati friends. Li Bai and Wang Wei are among the most representative poets of this type.

Pastoral Poetry (田园诗): A type of ancient Chinese poetry that features the depiction of natural rural sceneries and the ease and peace of seclusion. Its founder is the 5th century poet Tao Yuan Ming (陶渊明). One of his poems is translated in *Cathay*.

Poetry of Music Bureau (乐府诗): A type of poetry created by the Music Bureau (乐府) in the Han Dynasty from the 3rd century B.C. to the 3rd century A.D., when the emperor established the Music Bureau in which hundreds of musicians/poets were employed to gather and create poems to be used in music (Gao 2004). This type of poetry is seen as the source of **Five-character-per-line Verse (五言诗)**.

Regulated Verse (律诗): A form of traditional Chinese poetry (诗). Its development reached its peak in the Tang Dynasty; it has eight lines with fixed line length – five or seven characters – and is regarded as the most rigid form in which even lines rhyme with each other, and tones of characters are controlled (Gao 2004).

Romance Languages: Spanish, Portuguese, French, Italian, Romanian, Provençal, and Catalan are some of the languages in this family. Pound held degrees in Romance Languages and translated from some of the languages.

Romanticism of classical Chinese poetry: A poetic school that stresses wild far-reaching imagination and free unstrained yet elegant language style. The most representative figures in ancient China were Qu Yuan, a poet of the 3rd century BC, and Li Bai of the 8th century AD.

Repetition of a Character (叠字): A common device in classical Chinese poetry. A character is repeated for a sing-song effect.

Repetition of a Line (叠句): A common device in classical Chinese poetry. A poetic line is repeated for a sing-song effect.

Seven-character-per-line Verse (七言诗): One form of classical Chinese poetry, consisting of fixed line length of seven characters.

Shifts: An important concept in **Descriptive Translation Studies (DTS)**. It refers to the changes occurring in the process of translation and can be observed from the systemic differences between source and target languages and cultures (Bakker et al. 2001).

‘Staccato Effect’ of Chinese: The effect of having soft pause in speaking after each character/syllable. Chinese is a monosyllable language and each character is a single syllable, thus it does not flow as smoothly as English in speaking.

Tonal Language: A language in which different tones determine different meanings. Chinese is a tonal language and has four tones.

Vorticism: An artistic movement in Britain during 1914 to 1915, which was influenced by movements in visual arts such as the cubism of the Spanish painter Pablo Picasso; Pound invented the term ‘Vorticism’ for visual arts, and he stressed the greater energy and dynamics of the vortex (Materer 2005).