Original Paper

On the Faithful Creation in Ezra Pound's English Translation of Chinese Poetry in *Cathay*

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Abstract

Ezra Pound's English translation of Chinese poetry has played a great role in promoting the spread of Chinese ancient poetry to the outside world. However, Pound's translation has not been fully recognized in China due to his free and creative translation, and even criticized in the translation circle. Based on the interpretation of Pound's own translation thoughts and analysis of some examples of Pound's translation of Chinese poetry, this paper demonstrates that Pound's translation is completely faithful to the original in terms of images, form and effect. And his creative translation indeed makes the translation more in line with the emotional expression of the original poem, revealing the unique poetic and aesthetic significance of Chinese poetry. Through this paper, the author believes that the greatest fidelity to poem translation lies in the intensify of the emotion and the preservation of the meeting point of poetics, so that to reproduce its aesthetic significance and achieve unity with the soul of the original poem.

Keywords

Ezra Pound, poem translation, faithful creation, images

1. Introduction

This introductory chapter is to address the major ideas and elaborate the major elements of the thesis. To begin with, it provides some background information about Ezra Pound and his translation view. Secondly, it explains the theoretical notion of creative treason in literary translation. And the third part shows the purpose and significance of this study.

1.1 Introduction to Ezra Pound and His Translation View

Ezra Pound (1885-1972) is one of the greatest poets in American history. He pioneers the Imagism movement in American literature, which has a profound impact on the American literary arena. In fact, Pound is also an accomplished translator. He translates many ancient Chinese poetry such as *ShiJing* and poetry between 618-907, and compiles them into a book of poems called *Cathay*, which makes a hit in

the west in the twentieth century. As a literary work, Pound's translation has gained a great reputation, promoting the spread of Chinese culture as well as the change of literary thoughts in the West. From the perspective of translation studies, however, Pound's translation has been misunderstood and criticized by many scholars and critics.

Over the past few decades, many scholars have conducted many researches on Pound's translation. But in terms of his translation view, there is no comprehensive work to summarize his translation thoughts. We can just find his view on translation from some of his articles and letters. As Professor Zhou points, the core of Pound's translation thought is to try to ignore the original text, and to realize the communication and interaction between the translator and the original text (Zhou, 2011, p. 153). His translation is the perfect crystallization of translation and creation. Due to this kind of translation view, his translation is "unfaithful" translation from the point of view of translation but beautiful creations from the point of view of literary creation.

In terms of the content of original texts, Pound believes that the only thing worthy translating is the beauty of the original or the "intensity of emotion" of the original (Pound, 1968, p. 268). Many scholars have argued that Pound's translation is not faithful to the original text. In fact, unlike the universal "faithfulness", Pound emphasizes "faithfulness" to the original text in terms of meaning and atmosphere, which means faithfulness to the whole effect but not to the details. In order to achieve the overall fidelity, translators must understand the original text as a whole at first and then try to reproduce the spirit and inner vitality of the original. The purpose of translation is not to pursue the details or rigid form but the "emotion" or "effect" of the original text.

From the perspective of the form of the original text, Pound argues that the translation does not have to follow the form of the original text exactly. He focuses more on the "thought form" and "texture" of the original text. Coinciding with the deconstructionist view, Pound believes that the meaning and content of texts is fluid, and the form of the original text can be ignored in translation practice. Translators can use any form that can convey the "thought form" or "texture" of the original text to translate the original content. In his view, the "spiritual resemblance" in translation is much more important than the form of the original text (Ma, 2015, p. 98). For example, in the translation of poetry, Pound does not intentionally focus on the rhyme or the arrangement of verses of the original poem, but adheres to his own rhythmic principles and advocates free verse. In this way, translator can fully utilize their own artistic imagination and creativity to convey the beauty of the original work. The original text can also achieve its development and maturation through different forms of translation and keep alive.

Also, Pound's translation is a kind of "creative translation", and he himself firmly holds the idea that translation is a "creative attempt" (Nadel, 2008, p. 33). He advocates adoption and rewriting in translation, which refers that a translator could translate a text in his/her own way by using his/her imagination. However, this kind of creative translation is not a random nonsense and arbitrary fabrication. On the contrary, Pound's creative translation is based on the identification of the original text. He pays more attention to the potential of the original text to stimulate new ideas, and then inherits the beauty of the

original and derives a new text under new historical conditions (Zhu, 2005, p. 201). Pound himself also points out that no matter how creative a translation is, it must strive to retain the "fervor" of the original (Pound, 1968, p. 200). Translation should be produced within the bounds of the original and not completely unrelated to it, otherwise it is to be criticized and condemned.

To sum up, in Pound's eyes, translation and composition are closely intertwined. As Nadel commented, throughout Pound's life, his poetics and his translation practices interacted with each other as a symbiosis. His translation practice reinforced his poetic or literary innovations, and his poetics guided his translations in turn (Nadel, 2001, p. 57). That is to say, in his view, translation and creation are the same thing; translation is in fact a re-creation or rewriting based on the source text. Therefore, in Pound's translation, he disregards the diction and form of the original one. Yet he grasps the very central emotions of the source text, or what we call the meeting point of poetics, and then he re-creates and rewrites the original text in his own way. By this way, Pound's translation seems unrelated to the source text, but it conveys the emotion and effect of the original one. From this perspective, Pound's translation view is to a large extent similar to Qian's "realm of transformation" 化境, which refers that translation should be "transmigration of the soul" of the original text (Qian, 1975, pp. 8-9). They all believe that the text form can be changed, but the original thoughts, emotions and style need to be expressed in translation.

1.2 On the Theoretical Notion of Creative Treason

The concept of "creative treason" is proposed by the French literary sociologist Robert Escarpit in 1987 in his book *Sociologie de la Litterature*. He states that translation is always a creative treason, and he believes that the irritating problem of translation might be solved if we were willing to accept that translation is always a creative betrayal. Translation is a kind of betrayal because it places literary works in a totally unanticipated frame of reference, that is language; translation is creative because it gives the work a new face and second life, a new literary communication with a wider audience (Escapit, 1987, pp. 137-138). From the linguistic point of view, Escarpit believes that translation is merely a conversion between two linguistic symbol systems, the referent and denotation of the language change in the process of translation. So, translation is a betrayal because of the loss of language. Although he does not realize the influence of cultural factors on literary translation, he establishes the relationship between the translator and the reader in translation.

In China, the concept "creative treason" has its roots in the development of comparative literature and translation studies. In 1987, the term "creative treason" was included in the book *A Handbook of Chinese-Western Comparative Literature* (1987, pp. 95-96). In this handbook, it defines "creative treason" as follows: First, "creative treason" refers to the "misunderstanding" of previous works by modern readers, e.g., Jonathan Swift's *Gulliver's Travels* and Defoe's *Robinson Crusoe* are regarded as children's works in modern times, which is contrary to the original intent of the authors and works. Secondly, it refers to the rewriting of foreign works to suit the interests of local readers in violation of the original intent, such as Pound's adaptation of Chinese poems. Thirdly, it refers to the theoretical errors in translation due to the limitations of the language. It is also pointed out that translation is a kind of 'creative treason', which

is expressed in the form of deletion, addition and paraphrase in translation (1987, pp. 103-104). Xie, T. Z., a scholar of Comparative Literature, explains in his book *Medio-translatology* that "creativity" in literary translation demonstrates subjective endeavors of the translator to approach and reproduce the source text through artistic creativity, and "treason" reflects objective betrayal to the source text in the process of achieving his or her subjective purposes, while practically, "creativity" and "treason" cannot be separated in literary translation, since they are a harmonious whole (Xie, 1999, p. 137).

The introduction of this theory by Xie has immediately aroused the great interest and attention of the Chinese scholars from the circles of both comparative literature and translation studies, especially since the new millennium, papers and books about "creative treason" has constantly been published in academic journals and magazines.

Professor Xu, in his book *On Translation*, states that the proposal of "creative treason" provides a new perspective in the analysis of translation, especially the essence and task of literary translation. In his point of view, the value of this theory lies in its manifestation of the innate limits of translation, and especially in the restriction of "creativity" on "treason". "In other words, its value is mainly in creativity. Theoretically, to ratify the value of creative treason is to a large degree to recognize the creativity of the translator" (Xu, 2009, p. 343).

In his paper "Translation and Treason", Professor Sun argues that the treason in literary translation is unavoidable because it is impossible to achieve absolutely faithfulness in translation. And he further puts forward five types of creative treason, namely: unconscious treason, expedient treason, tactful treason, considerate treason and creative treason (Sun, 2001, pp. 18-22). Then he summarizes two reasons that cause treason in literary translation: 1) When literal translation is impossible because of great differences between two languages, the translator should strive to break linguistic restraints to produce the equivalent target text which in the meantime accords with the norms of the target language. In other words, the translator should be good at rendering "canonical and natural source texts" into "canonical and natural target texts". 2) When there are word games in the source text, it is wise to transmit the meaning of the deep level at the cost of giving up the superficial meaning, namely to convey the spirit and style, or the charm of the original (Sun, 2001, p. 21).

Also, Prof. Sun, J. C. has some profound ideas on "creative treason" in literary translation. He believes that "creative treason" should be the behavior of the translation subject or translator driven by some clear re-creative motives. And it is a dynamic paraphrase and conversion of the original work. For example, conscious 'mistranslation', abridgment, adaptation, etc. all belong to the phenomenon of creative treason in translation (Sun, 2001, pp. 118-119). He also points out that the "unconscious mistranslation" and "omission" in literary translation do not contain "conscious creativity" and should not be classified as creative treason. Successful treason should be a kind of value-added translation, which is manifested in the discovery, argumentation, judgment and recognition of new values.

1.3 Research Significance

Through this research, the paper attempts to achieve the following goals:

Firstly, since the French literary sociologist Robert Escapit put forward the concept of "translation is always a creative treason", it has been warmly received in the academic and translation circles in China, with both approvals, misinterpretations and criticisms. Based on an objective and critical analysis of the theoretical connotation of the concept of "creative treason", the author of this essay endeavors to capture and convey the essence of the term "creative treason" and expounds its value and significance in literary translation.

Secondly, the study of "creative treason" in literary translation can help readers better understand the essence of literary translation and the contributions made by translators throughout the translation process. Also, the author hopes that readers could recognize the impossibility and non-necessity of absolute fidelity, so as to evaluate translated literary works with a broader view. At the same time, it can also improve the social status of translators and promote relevant research on the subjectivity of translators.

Thirdly, as a translator, Pound has made important contributions to the spread of Chinese culture, especially ancient Chinese poetry, but his translations are always regarded as "unfaithful translations" by critics. By discussing Pound's complete fidelity to the images, form and effect of the original texts in the process of translating Chinese poems, this paper points out that Pound's translations of Chinese poems are very faithful to the original texts while they are creative. On this basis, this paper tries to summarize that the key to literary translation, especially poetry translation, lies in grasping the soul of the poem to achieve the "intensity of emotion" and the preservation of the spirit of the original text.

2. Literature Review

This chapter reviews the previous studies on Ezra Pund and his collection of poems *Cathay*, through which the research gap will be identified.

2.1 Previous Studies on Pound and his Translation of Chinese Poetry

Ezra Pound's life was legendary but ended in tragedy. His panoramic study of literature and science gave rise to his pioneering practice in poetry and translation. The Imagist movement he led marked the beginning of modernist poetry. Although it didn't last for a long time, the Imagists marked a movement that contributed significantly to modernism and American literature. Later, he supported Mussolini during the Second World War, turned to fascism and was condemned as a traitor after the war. In Italian concentration camps, he translated Confucian works and wrote the famous *Pisa Canto*, for which he won the Bollingen Prize for Poetry. In his whole life, Pound is a prolific writer and translator with more than 20 collections of poetry, literary essays and translations.

At the very beginning, there are some studies focuses on his political and economic ideas. For example, *Ezra Pound: Politics, Economics and Writing–A Study of the Cantos* (1984) by Peter Nicholls, *Pound in Purgatory: From Economic Radicalism to Anti-Semitism* (2000) written by Leon Surette and so on. Based on the social context of Pound's time and the development of his philosophical thought, these scholars have sought to identify the internal factors that influenced the development of his thought and to explore the relationship between his economic and political thought and his literary creation. They argue that

Pound's political and economic thought was closely related to his literary thought, which together constructed his ambition to restore order to a cruel world. These studies rectify the popular prejudice against Pound's radical political-economic ideas.

Many other scholars have been interested in Pound's creative translations and have undertaken some related studies. Xie M.'s *Ezra Pound and the Appropriation of Chinese Poetry* (1999) offers a fresh perspective on Pound's translation of Chinese poetry, arguing that Pound is essentially an appropriative translator. He examines Pound's Chinese translations from the perspectives of ideograms, images, adverbs and synthetic language, revealing Pound's uniquely creative translations. From the poet's point of view, William Lim-Yip's *Ezra Pound's Cathay* (1969) attempts to study the poems in *Cathay* as translations, focusing on the three stages from the original work to Fenollosa's note to Pound's version, with the aim of understanding the poet's creative thought. The book explores the differences between the English and Chinese languages and examines the poems in *Cathay* from a perspective of comparative literary, concluding that despite some mistranslations, Pound could 'penetrate beneath the literal surface' and enter the 'central consciousness of the original author by what we may perhaps call a kind of clairvoyance' (Yip, 1969, p. 88).

In Qian, Z. M.'s book *Orientalism and Modernism: the Legacy of China in Pound and Williams* and Robert Kern's *Orientalism, Modernism, and American Poetry*, they coincidentally adopt "Orientalism" in their researches. Through their books, we can find that researchers have begun to pay attention to the distance between China in Pound's eyes and the real China. Robert Kern tries to prove that Pound was pursuing the "natural language" and "language with poetic potential", which has been exploring by the American cultural tradition. However, Pound chose the Chinese characters as a "poetic medium" and made it a natural representation of this ideal language, which in turn catalyzed American modernist poetry. Qian, on the other hand, emphasizes the influence of the East on the West. In his view, *Cathay* should not just be regarded as an English-language poetry, because the influence of Chinese culture cannot be ignored during Pound's transition to modernism. China is not merely the image created by the West, but a real place that influences Pound's creation. Through his exposure to Chinese culture, Pound completed *Cathay* and other modernist poems, and Chinese culture plays a positive role in the development of Western modernism.

2.2 Previous Studies on Pound's Cathay

Cathay, a representative work of Ezra Pound (1915), collects English translations of nineteen ancient Chinese poems. The Chinese poems selected in Cathay properly represent the Chinese poetry and they reflect the typical characteristics of classical Chinese poems—rigid meter and the parallelism in structure. For the studies on *Cathay* aboard, Western scholars mainly put emphasis on the disputes that whether Pound's *Cathay* is translation or not. Pound's *Cathay* has got both praise and criticism among westerners largely since he did know little about Chinese but translate many ancient Chinese Poem. Many scholars praise *Cathay* because Ezra Pound's brilliant English poetry writing skill, which makes Chinese poems sound like original English poems. Ford Madox Hueffer said that "The poems in Cathay are things of a

supreme beauty. What poetry should be, that they are (Yip, 1969, p. 3)." T.S Eliot comments that it is Pound who invented Chinese poems and that westerners could comprehend Chinese poems through Pound's versions. Criticism comes from how far Pound's version diverts from the original version, since he totally ignored Chinese language. William Hugh Kenner, a vigorous interpreter of Pound's poetry, claims that Pound's *Cathay* is undoubtedly great English poems rather than Chinese poems; and Pound's version is just serving that present time and situation and it is aloof from the past. Hayot suggests that Pound's *Cathay* seems to be included in Anglo--Saxon culture and his identity of an orientalist could be constructed with the influence of traditional western understanding of the East. Yip seeks to understand Pound fully without interruptions of predetermined conclusions given by defenders and critics of Ezra Pound, and he argues that no translator can assert that his/her version is the perfect equivalent of the source, and so do Pound, thereby, there is no need to be harsh on Pound's versions.

In terms of comments in China, Ezra Pound's version also meets strict criticisms from Chinese scholars. Qian, Z. S. (2002) declares that Pound has mixed up translating and writing, and he wrote his own poems in Cathay by using Chinese classical poems as blueprints. Qian also said that Pound, with little knowledge of Chinese and Chinese poems, misunderstood and misrepresented Chinese classical poems in his works. Yu, G. Z. (2002) criticized that most of Pound's translations are not translation at all, but just a kind of rewriting, reorganizing or even a plagiary, and Pound was just expressing his own feelings in the name of Li Bai, the original Chinese poet. Pound's Cathay has received much acclaim in terms of poetry writing but suffered much criticism in light of translation levels.

Ezra Pound's *Cathay* has been studied by Chinese scholars from different perspectives. In terms of translation strategy, Zhou (2009) analyzes the strategy of foreignization in Pound's *Cathay*, holding the idea that through the translation strategy of foreignization, Pound preserves the qualities of ancient Chinese poetry and realizes the innovation of American Poetry. The most enlightening one is Pro. Wang's paper. In his research, Wang (2005) believes that Pound's translation should not be criticized as false translation. Pound literally makes Chinese and Western culture and poetics compatible by using the strategy of creative translation. Also, there are some papers analyze Pound's *Cathay* by using different kinds of translation theories. For example, in Zhang's paper (2011), she examines Pound's translation practice by using Skopos theory. In the process of translation, Pound tries to use Chinese culture to discover the root causes of American social problems and makes great efforts to subvert the American literary tradition, and such a translation purpose causes his "creative treason" in translation. In her dissertation, Li, D. (2017) compares the source text and target text in Pound's Cathay from micro phonetics level to macro discourse level and interprets Pound's translations from the perspective of cognitive iconicity theory. And Liu, L. (2012) explores *Cathay* from the perspective of rewriting theory, pointing out that *Cathay* cannot be regarded unilaterally as an "unfaithful" translation, but rather as a rewrite of a particular period under the influence of ideology and poetics.

Accordingly, scholars abroad and at home both have studied Pound's translations in *Cathay* and attempted to examine the value of Pound's *Cathay* from different aspects. However, this thesis intends

to analyze Pound's *Cathay* is totally faithful to the original text in terms of content, form and poetics. At the same time, through his creative translation, he intensifies the emotion and effect of the original poems, making the original works stay alive in another language and keep their vitality.

3. Faithful Creation in Pound's Translation

This chapter is mainly about the faithfulness and creation in Pound's translation, with the examples selected from his translation work *Cathay*. The analysis of Pound's translation would focus on, firstly, its faithfulness on the images, form and effect of the original poems; secondly, Pound's strategy of creative translation, which includes absolute rhythm and unique space used in translation, which makes the translation more in tune with the emotional expression and effect of the original text.

3.1 Faithfulness in Pound's Translation

Pound's approach to translating Chinese poetry aligns with the deconstructionist view, but unlike the deconstructionist, he also places importance on fidelity to the original text. However, Pound's interpretation of fidelity differs from the traditional sense. His focus on fidelity extends to the emotional level, encompassing imagery, rhythm, style and the whole effect of the original text (Nadel, 2001, p. 34). He believes that the literal imitation is not always useful, unless it serves to reproduce the style of the original text. This demonstrates Pound's commitment to a faithful translation. Actually, in his translation practice, he also achieves fidelity to the images, form, and effect of the original texts.

3.1.1 Faithful to the Images

"Images" has a very high status in ancient Chinese poetry. Poets frequently utilize images to convey their own emotions. For instance, the moon represents nostalgia, autumn represents sadness, and the willow tree always signifies farewell. The use of various types of images in ancient Chinese poetry allows the author to express their subjective emotions more powerfully, and creates the unique beauty and artistic effect of Chinese poetry. As an imagist, Pound also believes that the most important thing in a literary work is imagery. He argues that the beauty of the thing itself is the only way for poetry to break free from the cage of rhetoric and ornate diction. In his collection *Cathay*, Pound essentially translated the original imagery of Chinese poetry, expressing the author's emotions in the original poem through the juxtaposition and superimposition of images.

Pound fidelity to images can be seen in his translation. His translation of Li, B.'s 《送友人》is an obvious example:

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送友人

青山横北郭，**白水**绕东城。

此地一为别，**孤蓬**万里征。

浮云游子意，**落日**故人情。

挥手自兹去，萧萧**班马**鸣。

Taking Leave of a Friend

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Blue mountains to the north of the walls,

White river winding about them;

Here we must make separation

And go out through a thousand miles of **dead grass**.

Mind like a **floating wide cloud**.

Sunset like the parting of old acquaintances

Who bow over their clasped hands at a distance.

Our **horses** neigh to each other as we are departing.

《送友人》is one of the most highly appreciated farewell poems of Li, B. It was written for Li's friend who would go on a long journey without certain destination. In this poem, the first stanza is dominated by scenery. By using the images of "青山" and "白水", Li created a very open and bright scene, which exactly contrasts with the gloomy sadness of farewell. In the last three stanzas, the poet used images such as "孤蓬", "落日" and "班马"to express the sentiment and sadness of parting with his friend. In Pound's translation, he retained the images of the original poetry and exactly translated them. Also, he translated "青山" and "孤蓬" as "blue mountain" and "dead grass", which was very much in tune with the sad atmosphere of farewell.

We can also discover Pound's fidelity to imagery from another poem《古风十八》. This poem explores the theme of the pursuit of pleasure and wealth by dignitaries, who mistakenly believe that fame, fortune, and happiness are everlasting. However, once they lose their power, they are left in a miserable state. And two stanzas of the poem describe the extravagant lifestyle of the dignitaries, that is "**香风**引**赵舞，清管**随**齐讴**。七十紫**鸳鸯**，双双戏**庭**幽。" It describes that the dignitaries were so consumed by their pursuit of pleasure that they failed to understand the philosophy of life that prosperity comes with decline. In the two stanzas, Li used a lot of images to describe the extravagance of the noble life, such as "香风" "清管" "鸳鸯" and "庭". In the same time, he adopted the literary technics of allusion, showing the beauty of the songs and dances at the banquet by using the words "赵舞" and "齐讴". In Pound's translation, he not only retained the images, but he fully understood the connotation behind these images, which can be found through his treatment of some of the images. For example, he did not translate "清管" as "tube", but as "flute", which refers to the sound of singing and instruments. Originally, "赵舞" and"齐讴" refers to the dance of Zhao and the song of Qi, both of which are wonderful and world-famous. The poet used these two terms here to convey the beauty of music and dance, rather than to suggest that the singers and dancers are really from Zhao and Qi. So, Pound did not translate 赵 and 齐, but generalized and translated them as "girls dancing" and "clear singing". This interpretation is closer to the poet's intention and preserves the original images as well.

From the above examples, it is evident that Pound's translation, although considered too liberal by many scholars, retains the images of the original poems in *Cathay*.

31

3.1.2 Faithful to the Form

One fascinating feature of Chinese characters is that many single words still possess complete meaning even they are connected without any conjunctions and verbs, which is completely different from the English language. Especially in ancient Chinese poetry, poets often juxtapose several images together without any connection, which creates a unique atmosphere and gives Chinese poetry a mysterious beauty. However, if Chinese poems are translated into English, which has a strict and logical syntax, the corresponding prepositions must be added to make the meaning clear and sentences smooth. Over the years, many translators try their best to make the translation smooth and reasonable by adding connections. However, by doing so, the unique ambiguity of ancient Chinese poetry is lost, and its beauty is naturally diminished.

However, Pound's translation of ancient Chinese poetry stands out for its unique preservation of form. According to Pound, Chinese poetry is characterized by a combination of images, which creates a unique beauty of form. The effect of this combination is not simply additive, but explosive, challenging old poetic paradigms and promoting creative thinking, thus to strengthen the momentum of specific linguistic features (Wei, 2010, p. 2). For example, his translation of Li's《古风十四》precisely reflects his fidelity to the form of Chinese poetry. In this poem, there is a very magnificent line "荒城空大漠", which shows spectacular scenery of desert. The word 空 can be interpreted as the verb "to make empty" or the adjective "empty", etc. Obviously, it is this ambiguity that gives the poem its unique atmosphere and effect. Pound translated this line as "Desolate castle, the sky, the wide desert", and he understood 空 as "the sky". There is no need to comment on whether he understood it correctly or not, because there is no one and only interpretation of the line. It is worth noting that he entirely retained the form of the poem, and that he had the awareness to juxtapose the imagery to form a painting, which proves that he realized the unique form and beauty of ancient Chinese poetry.

Pound's translation of Li's《古风其六》is also an example. The line "惊沙乱海日" described a grand and vast scene of the border, and Pound retained the original form of this poem. He understood this line as "惊—沙乱—海日" and translated it as "Surprised. Desert turmoil. Sea sun". Although Pound may have compromised some of the meaning in his translation, the images of this line is more important than the meaning themselves, and Pound's creative fidelity in highlighting the images at the expense of the content is instead more conducive to convey the effect of this poem. By juxtaposing several images, Pound achieved the most economical effect in terms of spatial configuration. In the English, such syntax and arrangement does not exist, and therefore, this translation can be considered illogical and meaningless. However, the use of full stops and the juxtaposition of several images restore the magnificent scenery of the border fortress as in the original poem. At the same time, this type of translation leaves behind the conventional methods and introduces a new language mode and style for the English poems.

Apart from the lack of connecting words, another characteristic of Chinese poetry is 对偶, or what we called parallel structure in English. This is a significant rhetorical device in ancient poetry, which requires

that the words used in stanzas must be of the same or similar nature. By using this kind of rhetoric, the stanzas are formally coherent and well-proportioned, which can reflect the balanced beauty of poetry (Wang, 1983, p. 200). In Li's poem《送友人》, Pound translated the lines "浮云游子意，落日故人情" as "Mind like a floating wide cloud. Sunset like the parting of old acquaintances". In this line of the poem, Li used the rhetorical device of antithetical parallelism. With each corresponding word being lexically identical, the structure is harmonious and well-proportioned, and the content is concise and meticulous, highlighting the beauty of Chinese characters and ancient Chinese poetry. Pound intentionally reproduced the formal beauty of the source language by choosing two subject and using two "like" to establish a new parallel structure, which to a certain extent restores the formal beauty of the poem.

By analyzing some examples from *Cathay*, we find that Pound intentionally preserved the formal beauty of Chinese poetry in the process of translation by restoring the juxtaposition of imagery in the source language as well as by intentionally imitating the form of Chinese antithetical parallelism. In this way, Pound got rid of the constraints of English poetic form and created a new form of English poetic composition

3.1.3 Faithful to the Effect

Pound believed that the primary objective of translation is to restore the emotion of the original text. Translation should be faithful to the original in terms of meaning, style, as well as atmosphere, and it should value the energy and detail of the original and be able to bring about an epiphany to readers (Kenner, 1991, pp. 151-152). That is to say, in Pound's view, the spirit of the original, or its atmosphere and effect, is far more important than the form or details. Due to this kind of translation view, some of Pound's translations in the *Cathay* were considered to be mistranslated or omitted, but he actually achieved fidelity in a higher level, which refers that he re-expressed the essence of the work as well as the poet's emotion when composing the original poems, capturing the atmosphere and emotional effect created by the original poems.

Pound's translation of《古诗·青青河畔草》demonstrates his fidelity to the emotion or effect of the original poem.

古诗·青青河畔草

青青河畔草，郁郁园中柳。

盈盈楼上女，皎皎当窗牖。

嫦娥粉红装，纤纤出素手。

昔为倡家女，今为荡子妇，

荡子行不归，空窗难独守。

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.

33

Slender, she puts forth a slender hand;

<u>And</u> she was a courtezan in the old days,

<u>And</u> she has married a sot,

Who now goes drunkenly out

<u>And</u> leaves her too much alone

The poem describes a slice of the heroine's life, which shapes a young woman who yearns for love and a simple life with her husband. In his translation, Pound captured the overall tone of the poem, feeling the atmosphere as well as the emotional experience. So, his translation, though not word-for-word, brings out the emotion and spirit of the original poem. In the first line, Pound captures the spirit of the original poem by translating 青青 as "blue", which symbolizes melancholy and depressed in English. By using the word "blue" in the first line, the tone of this poem is set. The whole poem is overshadowed by a light sense of sadness. Also, Pound translated "郁郁园中柳" as "willows have <u>overfilled</u> the close garden". The word "overfilled" captures the essence of the original poem. In Merriam-Webster Dictionary of the English Language, this word means "to fill excessively, causing overflowing" (Gramercy Books, 1996, p. 228). Pound used this word to give willow trees human emotions, not only depicting the lushness of the willow in the garden, but also overlapping the heroine's emotions with willow trees, expressing the heroine's loneliness and despair. In this way, the emotion of the poem is expressed, making the poem fill with infinite poetic space. The second stanza shifts from a figurative description of scenery to a narration of the heroine's life experience, telling of the loneliness of the heroine due to her husband's long absence. Pound uses three "And" at the beginning of lines in the second stanza, which creates a sense of urgency and acceleration in the momentum of speech. This effectively conveys the heroine's thoughts and complaints.

In conclusion, although Pound's ignorance of the Chinese language led to many misinterpretations in his translation, the imperfections do not cover up the faults. In terms of the overall effect of the translation, Pound was able to achieve a mental and spiritual match with the original poet, and reproduced the emotions of the original poem.

3.2 Creation in Pound's Translation

The conventional view of translation necessitates that the translated work is comparable to the original. The Western translation theory of invisibility posits that an ideal translation should be transparent, like a piece of glass, so that the reader does not feel that they are reading a translated work (Venuti, 1995, p. 42). According to this theory, the invisibility of translation necessitates the invisibility of the translator, whose task is to follow the author of the original work, without being involved in any personal emotions, will, aesthetics, or other literary abilities. This leads to a complete lack of initiative on the part of the translator in the process of translation, and the translated work is devoid of spirit and vitality, unable to carry more communication at the literary or cultural level other than presenting the meaning of the text. Creative treason in literary translation, on the other hand, fully mobilizes the initiative of the translator.

34

Translators are able to have their own right, and the literary work is re-interpreted and has a new life in the process of translation. In *Cathay*, Pound used absolute rhythm and unique space in translation to fit the emotional expression of the original work better.

3.2.1 Absolute Rhythm

Ezra Pound believed that if Chinese poems were to be translated in regular metrical verse, the position of the words would be limited, and the translator would often have to add or sacrifice something in order to achieve the effect of rhyme. Therefore, Pound chose free verse to present the images and the poet's emotions in the original poem. Also, he believed that there was an absolute rhythm that could correspond exactly to the feelings expressed in the poem. (Pound, 1988, p. 9). In essence, the poem must possess a rhythm that corresponds to its own expression. As a competent translator, it is his/her duty to find the only rhythm that fits the original poem in the translation, so that it can be more in tune with the emotion and atmosphere of the original poem, and thus to achieve a good effect. Take Li's《古风十八》as an example:

<div align="center">

入门上高堂，列鼎错珍馐。

香风引赵舞，清管随齐讴。

七十紫鸳鸯，双双戏庭幽。

To high halls and curious food,

To the perfumed air and girls dancing,

To clear flutes and clear singing;

To the dance of the seventy couples;

To the mad chase through the gardens.

</div>

These lines from Ancient Winds 18 depict a scene in which dignitaries feast and celebrate, singing and dancing, portraying the luxurious lifestyle of those officials. Pound's translation of these lines demonstrates his skill in absolute rhythm. Each line starts with an unstressed word "to", which makes the poem flows smoothly from light to heavy, with a rhythm that changes with the dynamic and natural music. This kind of rhythm creates a joyful atmosphere of banquets and dances, highlighting the sense of pictures. At the same time, Pound also used end rhymes such as "dancing-singing" and "couples-gardens", creating a stronger sense of rhythm and emphasizing the beauty of rhyme and artistic conception.

There are many other similar translations in the *Cathay*. Pound's creative use of "absolute rhythm" to translate Chinese poems better suits the atmosphere and effect of the poems. His creative translation method eliminates American poetry's attachment to stereotyped, dull, and rigid poetic metre, and creates free verse, which is more suitable for expressing poetic emotion.

3.2.2 Unique Space

Before Pound, many translators translated poems according the line breaks of the original. However, Pound created a new method to break the lines in poem, which expresses the poet's emotional translation by adding unique spaces between lines.

<div align="center">35</div>

In the poem《送友人入蜀》, Pound fully utilized this kind of creative technique.

<div align="center">

送友人入蜀

见说蚕丛路，崎岖不易行。

山从人面起，云傍马头生。

芳树笼秦栈，春流绕蜀城。

升沉应已定，不必问君平。

They say the roads of Sanso are steep.

Sheer as the mountains.

The walls rise in a man's face,

Clouds grow out of the hill

At his horse's birdle.

Sweet trees are on the paved way of the Shin,

Their trunks burst through the paving,

And freshets are bursting their ice

In the midst of Shoku, a proud city

Men's fates are already set.

There is no need of asking divines.

</div>

This poem describes Li's friend's journey from Chang'an to Shu (Sichuan Province). The first six lines depict the dangerous yet beautiful scenery of the Shudao. By writing these lines, Li intended to comfort and encourage his friend's determination to enter Shu. In the last stanza, Li suddenly changed the subject to the rise and fall of human life, persuading his friend that human's fate has been destined and that there is no need to be upset and worry about. Additionally, Li Bai reminds himself not to be preoccupied with fame and fortune, and to love and enjoy the life itself. Pound understood Li Po's intention and realized that the main idea of this poem lies in the last stanza. Therefore, in his translation, he creatively used space to highlight this unexpected transition and create a dramatic turnaround effect.

The "unique space" seems to be abrupt, but in fact it is created by Pound in order to reflect the purpose of the theme, which is more conducive to the expression of the original poem. Without this kind of creation, the readers would not be able to appreciate the poet's peculiar conception and the implicit emotions in the poem, and the translation would be common and bland.

4. Conclusion

Due to his bold and innovative translation ideas and techniques, Pound have been misunderstood and criticized by many critics in the translation circles at home and abroad. However. through analyzing some of Pound's English translations of Chinese poems and interpreting his own translation thoughts, it is clear that Pound's translation is completely faithful to the original poem in terms of images, form and effect. In addition, Pound used creative techniques in the translation process, adopting absolute rhythm and

unique space to make the overall translation more in line with the emotional expression of original poems, which allows him to achieve a higher level of fidelity. His creative method of translation has many undeniable advantages in presenting the language features and emotion of classical Chinese poems, which opens up a new way of thinking to translate Chinese poems. In conclusion, this paper argues that the greatest fidelity for literary translation lies in the enhancement of the original poem's emotion and the preservation of its effect or emotion, so as to reproduce its aesthetic significance and achieve unity with the soul of the original poem. Also, critics and translators should take a dialectical view of Pound's creative treason in the translation of Chinese poems, so as to better guide their own translation practice.

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