READER RESPONSE TO *CATHAY* AND PRAGMATIC APPROACH IN TRANSLATION STUDIES

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A B S T R A C T

In this paper, I will argue that the namely experimental translation can do much greater justice to the translational issues. It was predictable that Pound's limited knowledge of Chinese language would make his translation unsatisfactory. Nevertheless, the difficulty did not stop him translating Chinese poetry; instead, he continued the task of translating Chinese literature, from the *Analects of Confucius*, the *Book of Odes*, to the final work of the *China Cantos*. Increasingly, his Chinese knowledge improved, as we can see from the same poem translated in *Cathay* in 1915 and later in *Shih-Ching* in 1976. I am particularly interested in his experimental translation approach to give fuller access to, and understanding of, the translation process, and, by increasing interactivity, to encourage the reader of translations to become himself a translator. Of specific concern will be the tensions between the making of translation and the reading of translation, between creation and criticism in the case of *Cathy* translation by Ezra Pound. According to Snell-Hornby (1995: 81), "translation is a complex act of communication in which the ST-author, the reader as translator and translator as TL-author and the TL-reader interact." Translation indeed generates a space of multiple and shifting relationships.

K E Y W O R D S

Cathy, Ezra Pound, Chinese poetry translation, creative literary translation, Chinoiserie.

Chinese poetry is the lens through which we can look at translational issues, with the objective of developing strategies, and new resources, equal to the challenge of covering such vast cultural distances. The case study of Pound's *Cathay* provides the foundation for a general, descriptive translation theory and reveals an intimate relation between the success or failure of poetic translation and the translator's strategies as a poet. The Chinese poet Yang Lian points out that

> I call Pound's translations of classical Chinese poetry 'majestic misunderstandings'. These misunderstandings refreshed twentieth-century English poetry on the one hand, and on the other took such a completely new angle on Chinese that some Chinese poets are still bragging about it to this day. But don't forget that it was the brilliance of the 'Chineseness' in ancient Chinese poetry which made those 'majestic misunderstandings' possible. THE MISUNDERSTANDING WAS WORTH IT [emphasis original] (Yang 1999: 187).

Translation is indeed a complex cultural interaction in which source and target cultures influence and change, depending on the awareness of the other. It is a dialogic exchange between cultures. In fact, a translated text is embedded within its own complicated network of both source and target culture (Venuti, 2012). In other words, the intercultural turn between source language and target language is more accessible in the real world with greater cultural awareness (Bassnett, 2007). When we move on from an obsession with grasping the original spirit and from the endless discussion of binary oppositions, we can see clearly that translation is a creative process. Great poets such as Pound can produce great poetry, even when they have little knowledge of the language of the original. Of course, I am not suggesting that translation which does not consult the original language should be encouraged, nor am I suggesting that the translator can feel more relaxed while tackling poetic translation because the nature of poetic writing requires more creativity. What I am suggesting is that a translation does not take place in a static void, and that there are all kinds of textual and extra-textual constraints and liberations acting upon the translator. Snell-Hornby asserts that "the text cannot be considered as a static specimen of language (an idea still dominant in practical translation classes)" (Snell-Hornby 1995: 2). Susan Bassnett also claims that "translations are never produced in a vacuum, and that they are also never received in a vacuum." (1998: 3) Language as culture is never static and a translator does not translate in a vacuum; he or she is the product of a particular culture, of a particular moment in time. Andre Léfèvere (1992) proposes that translation from ST is a way of "rewriting"; however, "re-creating" is suggested here to give way of a new type of translation. This is in accordance with Reiss' (2014) assertion of describing "a poet-translator is creative when dealing with the work of a poet in a foreign language, and his 'own new purpose' is equally a work of art."Moreover, Ha (2001) suggests that translation not only renders some languages or words into another language but also is a kind of creative product. Giovanna (2011) also points out that text has always experimented with new ways of writing or rewriting; making the textual invention with a new reading experience. As a matter of fact, Ezra Pound's *Cathay*, in his significant time and place in evoking literary history, introduces a powerfully expressive, imaginary China into English. In the case of *Cathy* translation, we can see that the TT constructs the ST, or even "invent" the ST (Niranjana 1992:81). In evaluating the success of a translation, clearly the impact that it has on the target culture is a factor worthy of consideration. Moreover, the translation context in which the text is stereotyped, produced, sold, marketed and read also plays a crucial role in the whole process. "These constraints involved in the transfer of text have become the primary focus of work in translation studies, and in order to study those processes, translation studies has changed its course and has become both broader and deeper" (Bassnett 1998: 123-24).

In the following discussions, we will take a closer look at some of the basic concepts of reader response, placing particular emphasis on the creation of a translation poetics and its relation to both target and source literatures. Western perception of what Chinese poetry should be is reflected in the unique images and syntax the translator invents to present the exotic elements. When two cultures confront each other, instead of trying to identify the similarities, the translators underline the differences but these differences are the inventions of the target culture. However, the freshness the translation brings can also enrich the target language, and open up new directions in thought and expression. Venuti comments on inter-cultural power relationships and asserts that "translating that builds minor cultures simultaneously creates identities for them, however much hybridised, reinforcing their social presence and challenging the majority that defines their

marginal position" (Venuti 1998: 138). This hybridity will inevitably undermine the hierarchical relationship in literature and will enrich the target literature and culture. Furthermore, Louis Kelly (1979: 1) points out that "Western Europe owes its civilisation to translators." Each time a new translation is brought into the target culture, literary refreshment follows as a by-product. Literary history of itself seems to generate interaction and thus linguistic and formal hybridity.

Translating Chinese poetry is in reality considered to be intellectual interpretative speculation, inevitably inspiring creativity. Henri Michaux's opinion about the Chinese ideogram echoes this literary trend:

> The sign in Chinese, today, which is no longer in any way mimetic, has the grace of its impatience. It has drawn from nature its flight, its diversity, its inimitable way of knowing how to bend, rebound, redress itself. Like nature the Chinese language does not draw any conclusion of its own, but let's itself be read. Its meagre syntax leaves room for guesswork, for creativity, leaves space for poetry. Out of the multiple issues the idea. Characters open onto several directions at once (Michaux 1984: 23).

As the Chinese ideogram produced such an impact on the Western translator, some translation problems may require sharper definition from a consideration of Pound's *Cathay*. T. S. Eliot comments that "people of to-day who like Chinese poetry are really no more liking Chinese poetry than the people who like Willow pottery and Chinesische-Turms in Munich and Kew like Chinese Art" (Pound 1968: 15). Although Pound is not the first to translate Chinese poetry into English, he is the one who made a significant difference to the way in which Chinese poetry was perceived. While the Western image of the Orient was still duck and willow pattern, straw-hats, or fine china covered with Chinese characters, Pound started to give value to Chinese poetry and to intensify Western attention to Oriental art. The notion of "Chinoiserie" is expressed in the uninhibited way he imposes his style on the text. As to this aspect, Steiner asserts that

> The penetration of *Cathay* across remoteness and linguistic intermediacy is part of a more general phenomenon of hermeneutic trust. The China of Pound's poems, of Waley's, is one we have come fully to expect and believe in. It matches; it confirms powerful pictorial and tonal anticipations. Chinoiserie in European art, furniture and letters, in European philosophical---political allegory from Leibniz to Kafka and Brecht, is a product of cumulative impressions stylised and selected. Erroneously or not, by virtue of initial chance or of method, the Western eye fixed on certain constants--- or what are taken to be constants--- of Chinese landscape, attitude, and emotional register. Each translation in turn appears to corroborate what is fundamentally a Western 'invention of China' (Steiner 1992: 378).

All cultures generate stereotypes of other cultures. "Chinoiserie", in the beginning, is expressed in painting, furniture and decoration. Images, such as the pagoda, the paper-umbrella, the Chinese-styled dress, the straw-hat and chopsticks, etc., become exotic elements for the source of fantasy. A noticeably strong "familiarity and resemblance" exist "between various European translations from the Chinese". In this sense, "Chinoiserie" is not invented from Chinese poetry itself but from other implied sources which form the Chinese image in Western mind. Xie (2014: 3) points out that "the immediately detectable exoticism in names of persons and places and in a certain kind of landscape imagery" has be elaborated. Steiner explains that Pound can "imitate and persuade with utmost economy not because he or his reader knows so much but because both concur in knowing so little" (Steiner 1992: 378). But the ignorance of Chinese language and poetics ironically becomes the warrant for readers to paint their own imaginative colors into Chinese poems. "Chinoiserie" is a product co-produced by Pound and his readers. Kenner (1971) reacts positively to Pound's version and suggests that it is similar in effect to the original. Lu and Xu (1990) also admire *Cathay*'s spirit and style, assuming that is "the first product of the new school of free verse translators". Pound is described as an "improviser", showing the high value of his free translation:

> One's final conclusion about *Cathay* is that when Pound began his career as a translator of Chinese, he was a brilliant improviser in an unfamiliar field, an improviser who concealed a great deal of ignorance with an almost equal amount of bluff (Lee 1966: 277).

Criticisms are made both on the positive and negative sides. Pound's poetic achievement is weighed against his ignorance of the source language. Lowell, however, argues that "although they are excellent poems, they are not translations of the Chinese poets" (Ayscough 1945:44). *Cathay* encourages the translator of Chinese to abandon rhyme and fixed stress counts, and implies that translation can be undertaken without knowledge of the source language. Teele is aware of the negative impact on literary translation, warning that "And yet, not only have translators like Ezra Pound, Amy Lowell, and Witter Bynner published translations of Chinese poetry without knowing Chinese, but they have done so moreover without his essential knowledge of Chinese literature and the various qualities of different forms of Chinese poetry" (Teele 1949: 6). To translate a literary piece without knowing the original language is accepted by some scholars, and mistakes or misinterpretations are tolerated. A passage quoted from Jacob Isaac's *The Background of Modern Poetry* might help us to understand this type of literary tendency:

> Literary history has neglected this process of misinterpretation and misunderstanding. We need to investigate, not the dreary chains of influence where we can show that one writer copied another in literal detail, but the more fascinating chains which link one poet to another he has never read but only read about or heard about, whose ideas vaguely apprehended or even misapprehended serve as catalytic agents for his own development (Isaac 1951: 15).

Instead of being condemned, misinterpretation and misunderstanding play an important role in literary developments. This thought encourages some translators who do not know Chinese to translate Chinese texts. "Notoriously the most readable translations from the Chinese have been made by European writers with practically no knowledge of Chinese" (Porteus 1950: 207). Hence, rather than the criteria of cultural, intertextual, semantic and poetic adequacy, we need to apply other criteria, involving the translator's personal writing style, the translational purpose, reader response and the effect of ideogrammic method.

In his Chinese translation, Pound begins by breaking down the characters into their component parts, and by recombining the parts in new patterns, he ends up with his own "Chinese" poem. Thus, the meaning is engendered not from Chinese but from the bridging work of the missing links, whether based on Fenollosa's defective notes or on the invisible connection between characters. He claims that the way he renders Chinese is through 'divine accident'. Yip explains that "even when he is given only the barest details, he is able to get into the central consciousness of the original author by what we may perhaps call a kind of clairvoyance" (Yip 1969: 88). As to the "clairvoyance" of the translation process, Hugh Kenner thinks that

> A translation, by extension, is a rendering of a modus of thought or feeling in its context after it has already been crystallised, by a Cavalcanti or a Rihaku. The same clairvoyant absorption of another world is presupposed; the English poet must absorb the ambience of the text into his blood before he can render it with authority; and when he has done that, what he writes is a poem of his own following the contours of the poem before him. He does not translate words. The words have led him into the thing he expresses: desolate seafaring, or the cult of the plum-blossoms, or the structure of sensibility that attended the Tuscan anatomy of love (Pound 1953: 11).

In this sense, since the translator does not translate the words, he may deviate from the poem, as Pound does, and makes the words blur or slide into his own language. The source in front of him is an inspiration to utter in his own voice. So, instead of searching for linguistic correspondences between two cultures, he looks for a 'voice' from the original, a poetic tone which corresponds to his own mind. The destination of his TT is certainly not the ST, because the ST does not appear in this case. The Sino-Japanese notes are a type of reproduction of the ST; Pound's Chinese poetry, therefore, is the reflection of a reflection. He is more interested in how to make best use of these poetic notes, based on his imagination, his understanding and his feeling about the Oriental poems. The spirit of the TT is uttered in his voice. Take, for instance, the last two lines in Li Po's "Leave-Taking near Shoku":

Pound's version:

Men's fates are already set,

There is no need of asking diviners (Pound 1975: 74).

Christy's version:
Your destiny has been settled!

You will not need to consult Kwang Ping, the soothsayer (Hsieh 1938: 417).

Obata's version:
Go *my friend*! *Our* destiny's decided....

You need not bother to ask Chuan-ping, the fortune teller (Hsieh 1938: 418).

Though in the source text there is no clear connective between the lines, the meaning is conveyed implicitly. Li Po believes in fatalism so that there is no need to ask any fortune-teller. The thought does not specifically refer to himself or his friend but is a general comment about life. Therefore, Pound's decision to leave out the particular pronouns and to keep the neutral tone is indeed in accord with the original poetic intention. Christy introduces the pronoun "you" twice with an exclamation mark at the end of the first line, producing a ridiculous effect. It sounds like a sermon foretelling his friend's future. Obata's version gives a melancholy colouring, by its use of a sentimental tone. Among them, Pound alone grasps the original spirit. *Cathay* is full of similar examples. Pound does not make any concessions to the reader by supplying information notes. He rather hopes the reader can experience the poem from the poem itself, from the tone, the images, and the exotic atmosphere he offers to him. In other words, what he wants to convey through his translations is his impression of the impression made by the original on the reader. According to Porteus,

> Each translation can do no more than open a lens on certain selected facets of the original. Bearing in mind that in translating a poem the most valuable end product is another poem, that shall soar and sing by its own right, all other data have their place. Pound produces living poems, and not stuffed museum specimens that are true to everything else except life (Porteus 1950: 207).

The evolution of a "living poem" is obviously based on the orientation of the target culture. The translation can never cover all the characteristics of the original, i.e. the particular combinations of sound and sense or of feeling and expression. Languages after all never completely correspond to each other, and the translator cannot express the author alone, without expressing himself. The translation can "soar and sing", living without the source, because the translator has introduced some new elements that transfuse self to otherness and allow the version to stand "on its own feet". And these new elements are governed by the illusion that the TT is not a translation, but an *original*, reflecting the foreign author's intention or personality or the essential meaning of the foreign text. Hence, "though these poems are translations, they are also poems by Pound in which he uses Li Po and others as speakers, as personae. In this way, these poems are both translations and original compositions. The mask that the translator takes on is a perfect fit" (Dasenbrock 1985: 100).

Rather than identifying Pound's *Cathay* as a product of domestication or of foreignisation, I would argue that it is the product of Pound's poetics. Before turning to the Chinese, he had been searching for imagist intensity, emotional concentration and allusive intersection, which coincided with what he felt about Chinese poetics and ideograms. Both Venuti and Steiner point out that Pound's Chinese translations are in the service of his own modernist poetics (Steiner 1992: 190-91). His concept and employment of "interpretative translation" or "translation of accompaniment" show that "the ideal of cultural autonomy coincided with a kind of

translation that made explicit its dependence on domestic values, not merely to make a cultural difference at home, but to signal the difference of the foreign text" (Venuti 1995: 192). In fact, they account for the errors he made in *Cathay* too.

The foregoing discussion has uncovered divergent opinions about *Cathay* as a work of poetic translation, ranging from eulogy to castigation. We will focus on the relationship between Pound's poetics and *Cathay's* language, and will particularly analyse the following aspects:

1. Precise Language, **2. Free Verse**, **3. Musical Effect** and **4. Concluding Remark**.

1.   Precise Language

In Pound's "A Retrospect", he mentions several "Don'ts" which influence his own translation strategies. He thinks that "an 'Image' is that which presents an intellectual and emotional complex in an instant of time and is formed in precise language, without a superfluous word, and without descriptive terms" (Pound 1974: 13-14).His literary ideal is in the end fulfilled in *Cathay* through his "ideogrammic method". However, his first formulation of the method, which can be found in *ABC of Reading*, is actually "incorrect" (Dasenbrock 1985: 205):

> But when the China man wanted to make a picture of something more complicated, or of a general idea, how did he go about it? He is to define red. How can he do it in a picture that isn't painted in red paint? He puts (or his ancestor put) together the abbreviated pictures of

ROSE   CHERRY

IRON RUST   FLAMINGO

> That, you see, is very much the kind of thing a biologist does (in a very much more complicated way) when he gets together a few hundred or thousand slides, and picks out what is necessary for his general statement (Pound 1960: 21-22).

There is no such a thing in Chinese language. The character, meaning red, is "紅" which is composed of a pictograph of "silk" on the left and a sound symbol on the right. There are no such specific characters to describe these four things. They are all composed in the form of compound words. "He found this example in Fenollosa's paper, but Fenollosa meant it as an example of the way Chinese works, not as an explanation of an actual ideogram" (Kenner 1971: 158). Fenollosa's original intention in introducing that "ideogrammic method" is to create a concrete, vivid, richly poetic effect by placing concrete images in juxtaposition. However, one should bear in mind that not all Chinese characters are created by ideograms. In fact, only some characters are complete ideas or pictures, and others are combinations of diagrams and sound symbols. The character for "tree" is *mu*木, the one for "woods" is *lin*林, obviously two "trees", and the one for "forest" is *sen*森, three "trees". When the character *mu*木 is combined with other components, the new formed word will include the meaning of the radical, relating to the form of "tree"; but in other instances, when the character *lin*林 is combined with other components, it loses its semantic role and assumes a phonetic role. However, the idea that Chinese characters are all concrete pictures or that Chinese people must see the form of an object and realise it in the character is obviously erroneous. The creation of the character is a mental process. As the medium of communication becomes increasingly abstract, the character tends to be formed in an abstract way as well. That is to say, the phonetic function becomes stronger than the ideogrammic function. In the example mentioned above, the sound *lin* has no connection with 'two trees' at all. The relationship between sound and symbol is arbitrary. The conclusions about Chinese characters, drawn by enthusiasts, such as Pound, Fenollosa, Amy Lowell and Florence Ayscough, are in fact only half true. The preface to *Fir-flower Tablets*, written by Ayscough may help us to gain an insight into this type of view:

It cannot be too firmly insisted upon that the Chinese character itself plays a considerable part in Chinese poetic composition [...] that Chinese is an ideographic or picture language. Merely to pronounce a word must be in such a case, to see it and realise, half unconsciously perhaps, its various parts. Since Chinese characters are complete ideas, it is convenient to be able to express the various degrees of these ideas by special characters which shall have those exact meanings; it is therefore clear that to grasp a poet's full intention in a poem there must be knowledge of the analysis of characters (Ayscough 1926: preface).

Having "a knowledge of the analysis of characters" might sometimes lead the translator to see too much, as Pound does in *Cathay*. Abundant imagination and headlong enthusiasm lead him to the temptation of over-literalism. Apparently, many of Pound's misinterpretations arise from a misapplication of Fenollosa's method. His literalism not only relates to the ideogrammic method but also to the way he splits up a compound word into two characters or combines two separate characters as a semantic unit. In "Separation on the River Kiang", for example, the second line: *Yanhua sanyue xia yangzhou* "In the foggy flower-scented March, he will go down to Yangchou", becomes "The smoke-flowers are blurred over the river". *Yanhua* 煙花 should be perceived as two characters, two images, "fog and flower". Translating them too literally as "smoke-flowers" in an English compound word may establish associations contrary to those of the original "misty fragrant March season". This of course is the product of his poetics, of building an "image" with an "economy of words". Thus, by criterion of semantics, it is a misunderstanding; but from the standpoint of a poetics applied to translation, it seems to be justifiable.

2. Free Verse

As to the form, Pound uses free verse all the way through regardless of the original poetic form. He insists that free verse grows naturally from the necessity of rhythm and content. In "A Retrospect", he says that "I think one should write verse libre only when one 'must', that is to say, only when the 'thing' builds up a rhythm more beautiful than that of set metres, or more real, more a part of the emotion of the 'thing', more germane, intimate, interpretative than the measure of regular accentual verse; a rhythm which discontents one with set iambic or set anapaestic" (Pound 1974: 12). When considering the original form of Chinese poetry, we cannot deny its untranslatablilty. The complexity of Chinese poetics cannot be transplanted to any form of English poetry. One of the English devices which corresponds with Chinese form is rhyme. Nevertheless, the maintenance of rhyme almost always entails some sacrifice of meaning. It might be profitable to compare an original with the translations by Pound and by Giles:

The original poem does not have a title, and is collected in the volume *Nineteen Ancient Poems*. The word for word rendering is given after each line:

青青河畔草 (green green river bank grass)

鬱鬱園中柳 (luxuriant luxuriant garden middle willow)

盈盈樓上女 (full full upstairs--- girl)

皎皎當窗牖 (bright bright facing window---)

娥娥紅粉妝 (fair fair red powder make-up)

纖纖出素手 (slender slender stretch white arm)

昔為倡家女 (before was singing-house-girl)

今為浪子婦 (now is playboy 's wife)

浪子行不歸 (playboy go-away not return)

空床難獨守 (empty bed hard alone keep)

Pound's version: 'The Beautiful Toilet':

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.

Giles version:
Green grows the grass upon the bank,

The willow-shoots are long and lank;

A lady in a glistening gown

Opens the casement and looks down

The roses on her cheek blush bright,

Her rounded arm is dazzling white;

A singing-girl in the early life,

And now a careless roue's wife.....

Ah, if he does not mind his own,

He'll find some day the bird has flown! (Giles 1967: 99-100).

Pound's version contains some mistakes such as "blue" which should be "green", "mistress" which "overloads" the original "girl", and some additions such as "hesitates", "passing" and "drunkenly". Giles's version is rendered in a perfect rhyme scheme, but compared with the source, we can see words such as "a glistening gown" introduced to rhyme with "looks down", and a metaphoric invention in the last two lines, the reference to a bird's flying away to imply that the girl will leave the husband because "it is hard to keep the empty bed".

This added image is derived from the metaphor of the implication of the source lines. It might explain why some scholars suggest that the translator should abandon rhymes and meters when translating Chinese poetry:

> Classical Chinese poetry was only successfully translated into English when the translators were willing to set aside the rhymes and meters of traditional English verse, as well as Western concepts of what constitutes poetic diction and subject matter, and creates a freer form that would permit the power and expressiveness of the originals to shine through. This act of creation, as is well known, as brought about largely through the efforts of Pound, Waley, and other translators of their ilk in the early decades of the present century, and all of us who work in the field today stand immensely in their debt. As a result of their pioneering efforts, the poetry of premodern China, though perhaps not always fully or correctly understood, has come to be widely admired in the West, and in fact has become a major influence on contemporary poets writing in English (Watson 1984: 14).

3. Musical Effect

Pound takes rhythm more seriously than any other auditory effects and thinks that poetry is in fact "not simpler than the art of music". He believes in an "absolute rhythm" which "in poetry corresponds exactly to the emotion or shade of emotion to be expressed", and advises that "your rhythmic structure should not destroy the shape of your words, or their natural sound, or their meaning" (Pound 1974: 6-9). A translator is not only a negotiator seeking compromises for the semantic difference between the SL and the TL, he is also a creator, conveying the auditory pleasure of the original poem. We have to take into account that classical Chinese poetry was written, in the first place, to be sung or chanted, not read from the printed page. There is little visual contact with the word in the Chinese poem. To translate Chinese poetry ideogrammically is to overrate the significance of the visual form. Chinese calligraphy is as independent as Chinese painting or Chinese poetry. Western spectators admire the grace or strength of brush-strokes, made in black ink, but in poetry the allusive meaning, poetic connotation and musical effect are far more important than the calligraphic form and etymological origin of the Chinese character. In addition, in Chinese the unit of rhythm is not the foot, or sequence of stressed and unstressed syllables, but the syllable itself. One syllable goes with one stress, and the rhythmic structure is not built on effects of alternation but on the patterns of balance between binary tones. "A common characteristic of Chinese and Gaelic poets is their predilection for seven-syllabled and five-syllabled quatrain forms, with an interlaced pattern of sound that makes for 'Unity in Variety'" (Turner 1976: 12). In *Cathay*, generally speaking, Pound uses iambic/ anapaestic metre with assonance, alliteration and repetition to compensate for the loss of the original music. The following quotation chosen from the opening lines of "Exile's Letter" serves as a good example:

To So-Rakuyo, ancient friend, Chancellor of Gen.
Now I remember that you built me a special tavern

By the south side of the bridge at Ten-shin.

With yellow gold and white jewels, we paid for songs and laughter

And we were drunk for month on month, forgetting the kings and princes.

Intelligent men came drifting in from the sea and from the west border,

And with them, and with you especially

There was nothing at cross purpose,

And they made nothing of sea-crossing or of mountain-crossing,

If only they could be of that fellowship,

And we all spoke out our hearts and minds, and without regret.

These lines are indeed composed "in the sequence of the musical phrase, not in sequence of a metronome" (Pound 1974: 3). The musical effects, which are in accordance with the form of the verse, make the rhythm flow out naturally. This type of "flowing out" musical effect provides the reader more freedom to improvise the TT. Seen from this angle, creative experiments should be encouraged to testify the performing nature of the poetry. To certain extent, Chinese poetry translation is indeed a kind of performance. According to Cheetham (2016: 248), this type of performance "is not normally seen as the replacement of an original text since the original text is plainly still available for those with the skill or inclination to read it." The performing nature of *Cathy* derived from the specific translation situation, should then be seen as a kind of development of the source, and a creative product of the ST. Wechsler (1998: 4), in his book, entitled *Performing Without a Stage: The Art of Literary Translation*, also describes the nature as that "like a musician, a literary translator takes someone else's composition and performs it in his own special way", and in the case of *Cathy*, Pound has composed many beautiful Chinse songs for his audience, his translation readers. Therefore, the marginal creative space should be explored with different presentational modes and narrative devices.

4. Concluding Remark

In the field of translation, it is universally agreed that the translator's goal is to produce, as nearly as possible, an effect on his reader, similar to that produced on the reader of source language. This goal in fact creates many problems, such as how to produce the same response and effect, how to justify functional and dynamic equivalence, and how to solve cultural untranslatability. Raymond Dawson, in his book, entitled *The Chinese Chameleon: An Analysis of European Conceptions of Chinese Civilisation*, comments as follows:

> The main problem is that in translating Chinese one is trying to translate from a language with different cultural values, experience, and terms of reference [...] the translator from Chinese into English has the three-dimensional job of translating from Chinese into English for a certain readership---normally (except in specialist journals) a readership which must be considered almost entirely ignorant of Chinese culture.... The translator's task, therefore, does not end when he has found a satisfactory English equivalent for the Chinese with which he is confronted. He must visualise a hypothetical general reader and devise means of converting the material into something within this general reader's range of experience without doing too great a violence to the original (Dawson 1967: 121-22).

It was predictable that Pound's limited knowledge of Chinese language and of Chinese culture would make his translation unsatisfactory. Nevertheless, the difficulty did not stop him translating Chinese poetry; instead, he continued the task of translating Chinese literature, from the Analects of Confucius, the Book of Odes, to the final work of the China Cantos. Increasingly, his Chinese knowledge improved, as we can see from the same poem translated in *Cathay* (1915) and later in *Shih-Ching* (1976); the latter version contains many corrections and represents a complete revision of the early version.

The version in *Cathay*, 'Song of the Bowmen of Shu':

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-in for our foemen,

We have no comfort because of these Mongols.

We grub the soft fern-shoots,

When anyone says "Return", the others are full of sorrow.

Sorrowful minds, sorrow is strong, we are hungry and thirsty.

Our defence is not yet made sure, no one can let his friend return.

We grub the old fern-stalks.

We say: Will we be let to go back in October?

There is no ease in royal affairs, we have no comfort.

Our sorrow is bitter, but we would not return to our country.

What flower has come into blossom?

Whose chariot? The General's.

Horses, his horses even, are tired. They were strong.

We have no rest, three battles a month.

By heaven, his horses are tired.

The generals are on them, the soldiers are by them.

The horses are well trained, the generals have ivory arrows and

quivers ornamented with fish-skin.

The enemy is swift, we must be careful.

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? (Pound 1975: 64)

The version in *Shih-Ching*: marked in the number 167:

Pick a fern, pick a fern, ferns are high,
"Home", I'll say: home, the year's gone by,

no house, no roof, these huns on the hoof.

Work, work, work, that's how it runs,

We are here because of these huns.

Pick a fern, pick a fern, soft as they come,
I'll say "Home".

Hungry all of us, thirty here,

no home news for nearly a year.

Pick a fern, pick a fern, if they scratch,
I'll say "Home", what's the catch?

I'll say "Go home", now October's come.

King wants us to give it all,

no rest, spring, summer, winter, fall,

Sorrow to us, sorrow to you.

We won't get out of here till we're through.

When it's cherry-time with you,
we'll see the captain's car go thru,

four big horses to pull that load,

What do you call three fights a month,

and won'em all?

Four car-horses strong and tall
and the boss who can drive'em all

as we slog along besides his car,

ivory bow-tips and shagreen case

to say nothing of that we face

sloggin'along in the Hien-yun war.

Willows were green when we set out,
it's blowin'an' snowin' as we go

down this road, muddy and slow,

hungry and thirsty and blue as doubt

(no one feels half of what we know) (Pound 1976: 86-87).

Cathay, his early translation, inevitably contains some mistakes, such as dangling modifiers, titles, proper nouns which are substituted for common nouns, misinterpretation of literary allusions, linguistic omissions and errors, and certain inappropriate prosodic arrangements. As mentioned, constant study and translation of Chinese texts increased his understanding of Chinese culture and literature and refined his inspiration. In 1951, he commented on Chinese language from the point of view of cultural continuity:

> [...] The Chinese language has evolved surely if slowly from age to age, with the progressive creation of new words and new forms of expression to convey new thought. Only, unlike the situation in western lands, this evolution proceeded without a break, continuity of literary tradition closely linking the best products of each epoch. Thus, when the schoolboy of today [1938] seeks his models of expression, he finds those for ethical writing among the philosophers of the fifth to third centuries B.C., history in the great Han works of Szuma Tsien and Ban Gu, poetry in the Tang, essays in the Sung, dramas in the Yuan and novels in the Ming (Pound 1960: 52-53).

One might therefore argue that he had become a different translator. It is not so much that he made fewer mistakes (although this is so) but that his relation with Chinese poetry had significantly changed. *Cathay* might be regarded as the first landmark in his acquaintance with Chinese; as such, it allows interesting insights into the weakness, and strategies of compensation adopted by an 'ignorant' translator or a translation 'by hearsay', and Pound's subsequent relationship with Chinese shows how such 'ignorance' can be both diminished and fruitfully built on.

Pound's strategy in *Cathay* has much to teach us about new ways of approaching translation which positively empower the reader unacquainted with the source language and its culture. His translations generate a vivid interpretation of China and because of their very lack of authority, because of the improvisational space their free forms create, maximise reader response; thus, during the reading process, the reader is able to participate more actively in the making of poetic meaning. This target reader's version, different from person to person, is the mixture of his reading, the translator's re-creation and the author's creation. Theo Hermans (1999: 122) suggests that:

> When texts are moulded and manipulated via any number of intermediary versions and stages, it is no longer relevant to speak in terms of 'source' and 'target', let alone that translations could be 'facts of one system only'.

Poetic interpretation becomes a personal response to the source culture set within the "poetic" framework of "Chinoiserie".

Furthermore, "Chinoiserie" as we have tried to suggest is not just related to stereotyping and prejudice or wilful blindness, it is also related to creative fantasy, desire and nostalgia. Pound's *Cathay* shows us how "Chinoiserie" can be used as a familiar context within which the image of the Orient can be elaborated upon, and a creative, idiosyncratic, flexible relationship between ST and TT can be developed. This paper has been devoted to an exploration of the ways in which a reader of a language unknown to him can construct himself as a translator of it, through uninhibited attitudes to form, through redefinitions of the relationship between the ST and the TT and through a healthy disregard for the pressures of translation theory or translation ethics. But any translator turning towards Chinese writing today must bring with him an awareness of the different approaches to translation which have come under scrutiny in recent years, and that awareness will inevitably inform his attitudes to the task in front of him. Finally, I wish to sift through the various perspectives and strategies that Translation Studies has made available to the translator, as a way of demonstrating how experimental translation can more readily do justice to translation's multiplicity.

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