



UNIVERSIDAD DE JAÉN
Facultad de Humanidades y Ciencias de la Educación

Trabajo Fin de Grado

***Oriental Literature Through the
Eyes of Ezra Pound: Its Influences
on His Poetry***

Alumno: Xin Shen

Tutor: Eugenio Manuel Olivares Merino
Dpto: Grado en Estudios Ingleses

OCTUBRE, 2014

Contents

1. Introduction.....	5
1.1 Pound's Early Life.....	5
1.2 Education.....	5
1.3 Life in Europe.....	6
1.4 Fascism and Pound.....	8
 2. Pound and Oriental Literature.....	 9
2.1 How Pound Got to Know Oriental Literature.....	10
2.2 Pound as a Translator.....	11
2.3 Chinese Poetry: Fewer Words and Deeper Meaning (Ideogram).....	19
2.4 Pound's Role in Chinese and Modernist Literature.....	21
 3. The Influence of Oriental Literature on Pound's Works.....	 25
3.1 Japanese Haiku.....	25
3.2 Pound's Masterpiece: "In a Station of the Metro".....	27
3.3 Creativity from Chinese Literature	30
3.4 Other Influences on Pound's Works.....	31
 4. Conclusion.....	 37
 5. Bibliography.....	 38

Abstract

Ezra Pound (1885-1972) was known for his contribution to Eastern and Western literature. During his career, Pound translated many important Eastern literary works. Particularly, his inspirations for creating new poetic structures and the way of presenting a poem came from studying Japanese haiku and Confucianism. In fact, Confucian ideology was the major idea he followed in his translations and his own poems. Pound was good at learning from other literary works with creative thinking. As a matter of fact, this talented poet incorporated into his poetry such literary theories as Imagism, Ideogram and Superimposition. The relationship between Pound and Eastern literature has been broadly discussed in China and in the West, especially in the UK and the US. The topics treated, for instance, include how Pound got access to Eastern literature, who introduced Eastern literature to him, what his major contribution to Eastern literature is, and whether his works have influenced Chinese poets or not. In this essay, first, we would read several Chinese poems and Pound's translations. I will highlight the structure of the poems and some misunderstandings that Pound might have had made. Then, I want to comment on some poems written by Pound in order to let readers notice whether Pound's poems have the same structure or expression of Oriental poetry. Several Chinese poems as well as Pound's will be analyzed to answer these questions and support my arguments that Chinese writers also have been influenced by Pound's works. This thesis will argue that Pound not only imitated the poetic form of Oriental literature, but also learned the ideas and mindset from Eastern literature. In his translations are some mismatches between the original meanings and the renderings; because he translated Eastern works into English in a way that Westerners are willing and able to read. Meanwhile, his poetry is a perfect example of the combination of Eastern and Western literature.

Resumen

Ezra Pound (1885-1972) es conocido por sus contribuciones a la literatura oriental y occidental. Durante su carrera, este poeta tradujo muchas obras importantes de los orientales. Estudiando el japonés haiku y el confucianismo, consiguió la inspiración para crear cosas nuevas. De hecho, la ideología de Confucio fue la principal idea que él siguió en sus traducciones y obras propias. Pound era bueno adaptando las obras de otros autores y tenía un pensamiento creativo. El talento de este autor le llevó a introducir sus teorías (“Imagism”, “Ideograma” y “Superposición”) en su poesía. La relación entre Pound y la literatura oriental se discutió ampliamente en China y en los países occidentales, especialmente en Estados Unidos y Reino Unido. Estudiando a Pound surgen varias preguntas: ¿por qué Pound hizo un contacto con la literatura oriental? ¿quién introdujo a Pound en la literatura oriental? ¿cuál fue su contribución más importante a la literatura oriental? ¿qué poetas chinos se han visto influidos por las obras de Pound? etc.. Aunque algunas de sus traducciones pueden cuestionarse, él tradujo obras orientales al inglés de una forma apropiada para que el occidental las entendiera y estuviera dispuesto a conocer la cultura oriental. Mientras tanto, su propio poemario es un ejemplo perfecto de la combinación entre la literatura oriental y occidental.

1. Introduction

This essay aims at illustrating the influence of Eastern literature on Ezra Pound's works. I attempt to explore several questions: How did he interpret Oriental literature as a translator and writer? Pound was different from his contemporaries; his works were affected by Eastern literature, one example being that he used the Japanese poetic form "haiku" to create his own poems. He translated several of the most important works in Chinese literature and put together a collection of poems in English. How did the poet translate Chinese poetry into English, given the fact that Chinese is so different from his mother tongue? As an American author, why was Pound so interested in Oriental literature? How did he translate the works without knowledge of Chinese? How did this man incorporate Eastern literature into his own poetry creation after translating many Oriental works? As a student of English with an oriental background, I think it is extremely interesting to discuss these issues.

1.1 Pound's Early Life

Ezra Pound was born in Hailey, Idaho, the USA in 1885. He was the only child of his parents. His ancestors emigrated from England in the 17th century. In his father's family, one of his relatives, John Pound, was a Quaker and sailed from England in 1650. Ezra's grandfather, Thaddeus Coleman Pound, was a Republican Congressman in Northwest Wisconsin. Ezra's father, Homer Loomis, had worked for his grandfather for a long period of time. Meanwhile, his mother, Isabel Weston, had a puritan background. She did not feel comfortable living in Hailey. She took her 18-month son Ezra Pound from west US to east US. Therefore, Ezra spent his childhood in Pennsylvania.

1.2 Education

During his childhood, Pound studied at several schools like Misses Heacock's Cheltenham School in Jenkintown in 1892 and finally, he went to Cheltenham Military Academy, where all students should behave like soldiers. They wore military uniforms; they learned how to shoot, self-defense and respect for authority. Even

though Pound was a smart and independent student, he was not popular at all. Before settling down in Europe, Pound was educated at the University of Pennsylvania, where he studied American history, Classical literature and Germanic languages. He learned about nine foreign languages. This enabled him to read basically whatever he wanted to. And this might be part of the reason why Pound became a great translator later on. The university was also the place where he met two other important American Imagist¹ poets: William Carlos Williams² and Hilda Doolittle. The relationship between Pound and Doolittle was quite well known at that time. Doolittle was the daughter of an astronomy professor from the university. She was well known for using the pen name H.D. Doolittle as a poet. She met Pound at university and quickly fell in love with him. This young talented girl loved him so deeply that she abandoned her family, friends and everything in order to be with the poet. When her beloved decided to go to London, she did not care about whether her family agreed or not and followed the poet. Doolittle helped him to develop Imagism. Meanwhile, Pound wrote a book of poems called *Hilida Book*. Unfortunately, they did not get married and he did not finish his degree at the University of Pennsylvania. After two years of studying, Pound transferred to Hamilton College and got his master's degree on Classical literature. When he finished his studies, this ambitious man did not become an author but a teacher. However, he quit his teaching job very quickly and went to Europe.

1.3 Life in Europe

His first visit to Europe was in 1898, and he returned four times in the following 10 years. His parents took him to visit different countries: Spain, France, Germany, Belgium and Italy. Pound was very happy as he could learn different foreign languages and read many original books during the trip. In 1908, he decided to go to

¹ Imagist was a poetic formula a group of American and English poets followed, which was provided by Ezra Pound in 1912. Besides Pound, Doolittle and William, Richard Aldington and F.S Flint were also the supporters of Imagism. They used visual images to express a clear sense. Imagism was a poetic movement, which happened between 1912 and 1917. Ezra Pound was one of its promoters. The basic concept of this time is to use some ideas or things to express meaning.

² William Carlos Williams (1883-1963) was a doctor and writer. Following Pound's steps, he became one of the members of Imagism. William's masterpiece *The Temper* was published with Pound's help.

Europe in order to pursue his dream of being a writer. In his first stop Venice, Pound paid himself the printing of *A Lume Spento*. The same year, he moved to London. In 1909, he became more and more popular with his three books: *Personae*, *Exultations*, and *The Spirit of Romance*. Moreover, Pound devoted himself to developing the Imagist movement. Actually, he was influenced and inspired by T.E. Hulme (1883-1917)³. In 1914, Pound published the book *Des Imagistes* with the help of other imagist poets, especially Hulme and his poet's club. Pound used his poems to compare with Georgian Poets's⁴. He emphasized his theories with three basic principles (these principles were provided by Richard Aldington and Ezra Pound so that every Imagist poet could follow):

- 1) Direct treatment of the "thing" whether subjective or objective.
- 2) To use absolutely no word that does not contribute to the presentation.
- 3) As regards rhythm, to compose in the sequence of the musical phrase, not in sequence of a metronome (Qian, 2010: 52)

However, Imagism did not last for a long time. Pound gave it up and threw himself into another movement, "Vorticism"⁵.

Rutheven argued that Pound's contribution includes not only his works, but also his intuition when discovering potential writers (1990: 23). First of all, he worked as an editor. In fact, W. B. Yeats was one of Pound's closest friends. If Yeats was his best companion in friendship, T.S. Eliot and D.H. Lawrence were his best friends in literature. It was Pound who discovered Eliot, a young student who abandoned his graduate studies in Philosophy and tried to become a writer. Pound helped Eliot to complete his poem *The Waste Land*. Another important writer who received Pound's help was James Joyce. This young Irish novelist was nobody before Pound brought

³ T.E. Hulme was one of the founders of Imagism. Actually, it was him who created and categorized the basic concepts of this movement.

⁴ Georgian Poets were poets who published a series of five anthologies named *Georgian Poetry*. The most famous Georgian poets were Harold Monro, Rupert Brooke, Robert Graves, D.H. Lawrence, Walter de la Mare, Siegfried Sassoon and John Drinkwater.

⁵ Vorticism was a movement that happened in 1920s and 1930s. The major works of Vorticism were a literary magazine, *BLAST*. This movement can be considered the development of Imagism and the 'cornerstone' of Anglo-American literature.

him to people's attention. With the editor's help, James Joyce published his masterpiece *Ulysses*, a collection of short stories, *Dubliners*, and *A Portrait of the Artist as a Young Man*.

After living in London for almost 12 years, Pound left for another great city, Paris, for a very short stay. In 1924, the author went to one of the most significant cities for him, Rappolla, Italy, where his life totally changed. He married an American violinist, Olga Rudge, and had a daughter named Maria Pound (Conover, 2001: 43). However, Ezra also had a son called Omar with his second wife, Dorothy Shakespear. In that beautiful city, Pound started to write one of his major works *The Cantos*. This was not just a book of poems for him; it represented his ideas on economics, politics and the First World War. The first section of *The Cantos* was published in 1925 and the rest came out in the following years. In *Cantos LII-LXII*, Pound highlighted the history of China through Confucian ideology, which will be expounded later

1.4 Fascism and Pound

However, the arrival of the Second World War changed his life again (Sherry, 2003: 55). During his life in Italy, he became a true supporter of Benito Mussolini. Pound used radio as a medium to express his own political ideas to his homeland, the United States of America. He changed his accent by using lower class vocabulary. His words were highly critical so that everybody who was supporting Fascism enjoyed listening to his program. At the beginning, the Italian government thought he was an American spy who used a special set of codes to convey important information to his country. However, Pound was accused of treason by the American government a few years later. When the Second World War ended, he was sent to St. Elizabeths Hospital in Washington D.C, and he stayed there for a long time (An, 2007: 33). It was widely believed that this notorious traitor was insane. Nevertheless, Pound proved that at least he was able to write. In the hospital, this author completed *The Pisan Canton*, which is the last stage of *The Cantos*. Interestingly enough, this work was selected as the first winner of Bollingen

Prize⁶ in 1949. Even when he was considered publicly as a traitor, Pound was awarded the “Best American Poetry”. At that moment, it was an “a tremendous shock” to American culture and the literary world. People were arguing about why Pound could win the award. When Pound was locked up in hospital, this diligent writer wrote many poems and translated others' works. Specifically, he translated four of the most important ancient Chinese works of Confucianism from Italian into English: *Unwobbling Pivots* (*Zhongyong* 中庸), *Analects* (*Lunyu* 论语), *The Mencius* (*Mengzi* 孟子), and *The Book of Odes* (*Shijing* 诗经) (Chan, 2002: 59). Nevertheless, this was not the first time that Pound made contact with Chinese literature. In the process of translation, he started to believe in Confucianism and considered it a “textbook” and “cure” for Western civilization (Surette, 1993: 101). The relationship between Pound and Confucianism will be illustrated in next chapter.

Pound died in Venice in 1972. He was a legendary figure, not only because his life was full of adventures and controversies, but also because he was a pioneer in literature. During his life, the author wrote about 70 books and edited almost 80 books of other writers. Meanwhile, he authored over 1,500 articles. For Pound, his studies in Eastern literature might just have been a small step, but it might be a huge leap forward for all human beings. By studying his contribution, we can see the beginning of the development and connection between Eastern and Western literature.

2. Pound and Oriental literature

I have divided this chapter into four parts. Each part deals with an aspect of the relationship between Pound and Oriental literature. Because few Western writers did researches into Oriental literature until the 19th Century. As an American writer, Pound might not have any chance of meeting Oriental literature. However, he is considered one of the most important writers in Eastern and Western literature. Initially, Pound

⁶ Bollingen Prize is an award initially given by the Library of Congress of the United States of America. Because Pound was officially a traitor, the Library of Congress became a punching bag for patriots and other authors at that time. A few years later, Yale University took over the right of host.

read Oriental literature as a hobby. Later on, he became a translator and devoted himself to translating poetry. Somehow, it is hard for us to define or distinguish Pound's role between poet and translator. After translating a series of Oriental literature, the author noticed the advantages of literary corpus and tried to find the characteristics and bring them into the Western literature. In the final section, I will comment on Pound's role in Chinese and Modernist literature. His works not only have shown a new world to Western writers, but also to Eastern writers. Western and Eastern writers alike were enlightened by Pound's contribution.

2.1 How Pound Got to Know Oriental Literature

Pound's interest in Chinese literature can be divided into three stages: imitation, translation and creation. Under what circumstances did he meet Eastern literature? When Pound was in London, he and his followers of Imagism were looking for a new poetic form; a literary style would change the situation at that moment. Imagist poets thought the poetic world at that time was as corrupt as their government. They could not see any development or improvement in the poetic world. Because of its brevity and clarity, Japanese haiku was exactly what they wanted. Haiku originated from Japan (Henderson, 2011: 83). The Japanese had created this kind of poetic form about five or six hundred years ago. At the end of 19th century, when Westerners came to Japan, they made contact with Japanese haiku. To the rest of the world, haiku is the best-known poetic form in traditional Japanese literature. A haiku usually consists of just two or three lines, but it is information-rich. This poetic form was introduced and widely accepted in Western literature. Imagist poets soon used the structure of haiku to create many poems and promote the development of Imagism. Although Pound did not know Japanese haiku in detail, he imitated the structure and wrote poems in English and French. Inspired by Japanese haiku, the Imagist poet created a theory called Superimposition. Instead of writing long sweeping lines, the poet used one or multiple images to describe the feeling. A few years later, Pound used this theory to write his famous short poem "In a Station of the Metro". The analysis will be given in the following chapter.

2.2 Pound as a Translator

German linguist and poet Christian Morgenstern once remarked: “There is no such thing as a good or bad translation of poetry from another language—there are only poor and less poor renderings.” Similarly, Robert Frost said: “Poetry is what disappears in translation” (Bernofsky, 2005: 31). To some extent, these views reveal the inevitable difficulty in poetry translation. In this section, we shall see how Pound translated Oriental poetry into English or other Western languages. Is he being a translator-poet or poet-translator? (Wen, 1998: 76)

When discussing the connection between Eastern and Western literature, one author deserves mentioning: Sinologist Ernest Fenollosa (1853-1908). He was an American writer who made great contribution to Oriental literature. This brilliant author lived in Japan for decades while working for the American Embassy. During that period, he conducted many in-depth researches on Chinese poetry with the help of Mori Kainan (1863-1911)⁷ and Ariga Nagao (1860-1921)⁸ and translated many Chinese poems from Japanese into English. Unfortunately, he died before publishing the result of his researches. In 1912, when Pound was working for a magazine called *POETRY*, Fenollosa’s wife, Mary, also a poet and editor, thought that Pound could continue her husband’s career. Therefore, she gave all of her husband’s notes (including transcriptions into Japanese of classical Chinese poetry between 1000 BC and the 18th century) to Pound, and hoped that the young man could continue working on Fenollosa’s studies (O’Connor, 1963:186). By studying the notes, Pound found Fenollosa’s researches would be a Renaissance for poetry, as he wrote:

The first step of a renaissance, or awakening, is the importance of models for painting, sculpture or writing. We have had many ‘movements,’ which were simulated by ‘comparison.... The last century rediscovered the middle ages. It is possible that this century may find a new Greece in China (Pound, 1957: 228).

Pound thought Chinese literature could be the new hope for the rest of world. According to Fenollosa’s notes, the Chinese poems were totally different from

⁷ Mori Kainan gave lessons about Japanese language and Oriental art to Fenollosa.

⁸ Ariga Nagaowas a poet and translated Chinese poems into Japanese.

anything that Western poets wrote. From a linguistic point of view, Fenollosa's translation is full of grammatical mistakes. Even native Chinese speakers who speak English might not be able to understand Fenollosa's translation. Several examples in his notes can show us how he translated Chinese poetry into English.

春	日	凝	粧	上	翠	樓
(chun)	(ri)	(yi)	(zhuang)	(shang)	(chui)	(lou)
spring	sun	careful; making	toilet	ascends	green painted	storied house ⁷

(Zhang, 1975: 218)

character:	人	見	馬
pronunciation:	ren	jian	ma
meaning:	human/ person	see/look/watch	horse

(Fang, 2002: 86)

character:	日	昇	東
pronunciation:	ri	sheng	dong
meaning:	sun	go up/ lift/ rise	east

(Fang, 2002: 87)

Fenollosa gave each Chinese character an equivalent English word. He did not take grammar into account, and just followed the original meaning. Thanks to this Sinologist's manuscripts, Pound published *The Cathay* in 1915, a collection of translated Chinese poetry. It contains seventeen poems, the majority of which were

written by the famous Chinese poet Li Bo⁹. A few years later, Pound consummated his theory of Imagism by editing the essay *The Chinese Written Character as a Medium for Poetry* (Fenollosa, 1936). In this essay, Pound pointed out that it was unfortunate that Western society never studied Oriental culture at all. By learning Oriental culture, Western civilization could develop in a more stable and stronger way. In *The Cathay*, Pound provided many new thoughts on Imagism. He employed Superimposition and Imagism to write poetry. The following is a translation of Li Po's most famous poems:

The River-Merchant's Wife

While my hair was still cut straight across my forehead
 I played about the front gate, pulling flowers.
 You came by on bamboo stilts, playing horse,
 You walked about my seat, playing with blue plums.
 And we went on living in the village of Chokan:
 Two small people, without dislike or suspicion.
 At fourteen I married My Lord you.
 I never laughed, being bashful.
 Lowering my head, I looked at the wall.
 Called to, a thousand times, I never looked back.

At fifteen I stopped scowling,
 I desired my dust to be mingled with yours
 Forever and forever and forever.
 Why should I climb the look out?

At sixteen you departed,
 You went into far Ku-to-en, by the river of swirling eddies,
 And you have been gone five months.
 The monkeys make sorrowful noise overhead.

You dragged your feet when you went out.
 By the gate now, the moss is grown, the different mosses,
 Too deep to clear them away!
 The leaves fall early this autumn, in wind.
 The paired butterflies are already yellow with August
 Over the grass in the West garden;
 They hurt me. I grow older.

If you are coming down through the narrows of the river Kiang,
 Please let me know beforehand,
 And I will come out to meet you
 As far as Cho-fu-Sa.

By Rihaku

⁹ Li Bo (also known as Rihaku, Li Bai or Li Taibai) was one of the greatest poets in the history of Chinese literature. His poems are famous for their freedom and spontaneity. Most of his poems are translated into different languages.

(Lehman, 2006: 301-2)

When Pound translated the poem, he elaborated his ideas on aesthetics and beauty through describing nature. The setting of this poem is a serene autumn. Compared with spring, everything seems to be full of sadness and loneliness. For instance, the fallen leaves may very well represent the relationship between husband and wife; the man left the village and his wife hoped that her beloved could come back soon. Another important element to show the poet's aesthetic idea is the river. At the end of the poem, the woman wished the river could bring her husband to her side, as the river is a connection between the couple.

As T.S. Eliot wrote in his introduction to Pound's *Selected Poems*, "He was the inventor of Chinese poetry for our time" (Pound, 1957: 14-15). Eliot spoke highly of Pound's translation. He thought that it transcended language, structure and content. The original meanings of Chinese poems were transmitted appropriately to Westerners and they could easily understand them.

In fact, there are two works that can be considered Pound's representatives in the first stage, i.e. imitation. *The Cathay* is one and the other is the translation of *The Great Learning* (*Da Xue*, 大学), which Pound rendered into English in 1928 from Guillaume Pauthier's French version. In *Da Xue*, it is argued that we could keep the world peaceful and harmonious as long as we follow the original social order that *Da Xue* provides. Pound wrote James Joyce in a letter (1917):

I have begun an endless poem of no known category, "Phanapoeia" or something or other, all about everything. Poetry may print the first three *Cantos* this spring. I wonder what you will make of it. Probably too sprawling and unmusical to find favor in your ears (Qian, 2003: 99).

At the beginning of the 20th century, Pound began to make contact with Chinese literature. He read a book called *A History of Chinese literature* by Herbert Giles.¹⁰ It was the first time that Pound became interested in Chinese literature. The structure and

¹⁰ Herbert Giles (1845-1935) was a sinologist at Cambridge, who translated many Chinese works into English.

rhyme of Chinese poetry caught Pound's attention. At first, he only read translated poems. Nonetheless, he found those translations were not good enough and decided to translate them himself. One such example is a poem written by Liu Che¹¹. Pound read Giles' translation (see below) before trying to translate it using his own interpretation (see below).

落叶哀蝉曲 刘□
罗袂兮无声，玉墀兮尘生。
虚房冷而寂寞，落叶依于重扃。
望彼美之女兮，安得感余心之未宁？

“Gone” (Herbert A. Giles)

The sound of rustling silk is stilled,
With dust the marble courtyard filled;
No footfalls echo on the floor,
Fallen leaves in heaps block up the door...
For she, my pride, my lovely one, is lost,
And I am left, in hopeless anguish tossed. (Qian, 2010: 40)

“Liu Che” (Ezra Pound)

The rustling of the silk is discontinued,
Dust drifts over the court-yard,
There is no sound of foot-fall, and the leaves
Scurry into heaps and lie still,
And she the rejoicer of the heart is beneath them:
A wet leaf that clings to the threshold. (Qian, 2010: 41)

In his version, Pound used Imagism to describe the object. For example, in the last line, “a wet leaf” does not appear in the original poem. But as a native Chinese speaker, I find that the translation is helpful for understanding the poem. The translation is not

¹¹ Liu Che (156BC-87BC), also known as Emperor Wu, was one of the greatest emperors of the Han Dynasty (206BC-220AD). He was also famous for his talent for literature, especially poetry.

only faithful and close to the original poem, but it is also integrated with the translator's own interpretation of the poem. Pound said that the key point for a good translation in literature is to strike a balance between meaning and atmosphere. The meaning refers to context and language, while the atmosphere refers to something beyond words. As a reader, I cannot see the atmosphere, but can feel it. That is to say, instead of expressing their own feelings, the poet will let readers feel by themselves. In comparison, Giles's version is more literal. It follows the structure and rhyme of the original poem. The translation is good for understanding, but the meaning is a bit stiff. From these two translations, we can see that Pound had already started to use Imagism in his translations, and this was just the beginning.

When determining the main contribution of Pound's works, *The Cantos* can be considered the most influential one. At first, Pound's mother suggested him to write an epic poem. However, Pound did not consider *The Cantos* an epic poem, but rather a transitional work, which connected Eastern and Western cultures. Therefore, I would like to quote Qian's remark in *Ezra Pound and China*:

The Cantos is a manifesto in which Pound proclaims Confucianism as a "medicine" for the ills of Western civilization. He emphasizes the "Need of Confucius" in explicit terms: "Let me try to get this as clear as possible. A 'need' implies a lack, a sick man had 'need.' Something he has not. Kung [Kong] as medicine? (2003: 96)

It seems that Pound wanted to be a "healer" and the most effective cure for him were *The Cantos*. Westerners need to study Confucianism in order to keep their society prosperous, according to the poet.

In *Cantos LII-LXI*, Pound devoted himself to describing the history of China through Confucianism¹² (Feng, 2005: 5). The reason why this American writer wished to write such a difficult book was that he wanted to fight against dehumanization, violence and class conflicts in Western society. Confucianism can be considered as a summary of the experiences of Chinese people through one thousand years. It contains their wisdom in

¹² Confucianism refers to Confucianism in poetry. It was very important to be a poet in Ancient China. The idea of 'The reader is greater than the author' enlightened Pound's Imagism, and it is in itself as curious anticipation of reader-oriented theories on Western literary criticism.

culture, economy and politics. As a matter of fact, Confucianism points out the problems that the Chinese had faced. Pound argued that Western civilization would have to face those problems sooner or later. Therefore, the best way to avoid or overcome the problems is learning from past experience. Somehow, he described Confucian morality as a “mirror”, which reveals the problems. Again, according to *The Cantos* Westerners should realize that Chinese people had already gone through everything they were facing now. Westerners should not let the tragedy (revolts and wars) happen again.

After translating many Chinese poems, Pound got used to translating and writing poems by using Imagism (Xie, 1999: 32). In fact, I believe it is his experience of translating Chinese poetry that enriched his knowledge of Imagism. Unlike English or other Western languages, Chinese has a totally different language system. Chinese characters and their phonological system can easily present symbols, narrating styles and imagery portraits. By understanding this point, Pound created poems with Imagism with much ease. In order to elaborate on this point, I would like to introduce a Chinese poem, which was translated by Pound and was included in his *The Cantos*:

Jade Staircase Lament
 Rain, Empty River, A Voyage,
 Fire from frozen cloud, heavy rain in the twilight
 Under the cabin roof was one lantern
 The reeds are heavy; bent
 And the bamboos speak as if weeping
 玉阶生白露.
 夜久侵罗袜.
 却下水晶帘.
 玲珑望秋月. (Bell, 2004: 101))

The poem is quite short and the structure in the translation is the same as that of the original version. However, it contains eleven images. Every single word represents an image and those images overlap in order to build up a sad and lonely scenario. By translating Chinese poems like this one, Pound realized that Chinese poems not only display the static state of nature, but also give still objects life. One can grasp the poet's feeling and attitude through the created scenario.

However, there were a series of misunderstandings when Pound translated Chinese poetry, which first appeared in his essay *Chinese Character as Medium*. Consider the character 耀 (yao), meaning “ray”, which is on the cover of *The Cathay* (1915). Pound gave an explanation of the character by using the theory of ideogram:

The ‘Ray’ ideogram 耀 from the Fenollosa collection (front cover) is glossed by Pound as (left half) ‘bright’- fire above a walking man, abbreviated to the light and the moving legs; I should say it might have started as the sun god moving below the horizon (Right half) ‘flying’- moving wings above short-tailed bird. Bright + Flying = Rays. With its sun god component and its emphasis on winged and propagated light (= intelligence), the ideogram, which Pound has several times employed as a motto, engages profoundly with his conception of poetic efficacy. (Fang, 2002: 88)

As we can see in this example, Pound interpreted the Chinese character in a quite visual and imaginary way. Nevertheless, it should be noted that Chinese speakers do not use this kind of method to understand the meaning of words in the real world: not every word in Chinese could be interpreted by dissecting its structure.

Another reason for misunderstanding would be unfamiliarity with Eastern culture. This is totally inevitable and should be expected. Although lacking knowledge of Eastern cultural, historical and social backgrounds, Pound still tried to do research in Oriental literature. The last poem in *The Cathay* was, I think, misunderstood by Pound:

香风引赵舞，清管随齐讴。
七十紫鸳鸯，双双戏庭幽。
行乐争昼夜，自言度千秋。
功成身不退，自古多愆[qiān]尤。
黄犬空叹息，绿珠成衅仇。
何如鸱夷子，散发棹扁舟。

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

Night and day are given over to pleasure
 And they think it will last a thousand autumns,
 Unwearying autumns.
 For them the yellow dogs howl portents in vain.
 And what are they compared to the Lady Riokushu.
 That was cause of hate!
 Who among them is a man like Han-rei
 Who departed alone with his mistress,
 With her hair unbound, and his own skiffsman! (Yip, 1969: 60)

Actually, Li Po illustrated his idea of Daoism¹³ in the poem. He tried to convince people to quit the cheating and jamming political world and to live a simple life. The poet criticized the luxurious and wasteful lifestyle among those chief nobles by giving a series of allusions in history. For instance, “紫鸳鸯” (zi yuan yang) refers to those men and women who wear luxurious clothes and revel in the palace. The 9th line indicates that Li Si¹⁴ was obsessed with power and fortune. In the 8th line, Li’s dog kept barking and tried to alert his owner before the punishment. This behavior hints that the dog might predict the potential danger. It is kind of personification. There are more examples in the poem. After noticing those historical references, we would have a clear idea that Pound’s translation may be subject to some misunderstandings.

2.3 Chinese Poetry: Fewer Words and Deeper Meaning (Ideogram)

Ideogram is also known as “Ideogrammic method”. The poet presents things, ideas, texts or phrases and does not provide any comment. It is another concept that Pound used in his poems. This idea was taken from the article *The Chinese Written Character as a Medium for Poetry*, which was written by Ernest Fenollosa in 1936. In that work, Fenollosa indicates that Chinese language has a function that English does not have. Specifically, Chinese characters are more visual than English. Based on Fenollosa’s ideas, Pound developed the idea of considering Chinese words as images and created

¹³ Daoism, or Taoism, is a religious traditional philosophy, which developed in China. Unlike Confucianism, Daoism is more closely related to religious thinking.

¹⁴ Li Si (BC 280-208) was the Prime Minister of the dynasty of Qin between 246BC and 208BC. He was good at writing laws. However, he wanted to have more power after the death of the first emperor of Qin dynasty and was killed by the Emperor of Qin Junior.

the Ideogrammic method. When he wrote *The Cantos*, he quoted many Chinese characters from the original version. In some aspects, a Chinese character is more dramatic than a simple drawing, especially for readers who could not read in Chinese. They could see the action itself in a Chinese character and feel what the poet wants to express. This way of interpreting a poem is just like Imagism. For instance, if a poet wished to express “It is a beautiful day!”, he or she could give the image of sunshine, blue sky and all flowers blooming together, so that readers could understand what he or she wanted to express. Some might say that this kind of interpretation is rather impenetrable, but in my opinion, it is perfect for creating poems. Everybody should have his or her own interpretation of the reading. This way of building a visual scenario establishes a connection between the poem and the reader. Readers can free their imagination and enjoy the poem. For example, in *Cantos LXI*, Pound used a poem written by Yongzheng¹⁵ to illustrate one of the Confucian ideas: happiness. This Chinese poet highlighted the importance of seizing the day by presenting the character “happiness” (fu 福) :

A man's happiness depends on himself,
Not on his Emperor
If you think that I think that I can make any man happy
You have misunderstood the FU (Pound, 1996: 84)

福

In this poem, the poet points out that everyone should look forward to his own happiness. By doing so, one can achieve real happiness. This idea was what Pound wanted to introduce to Western society. On the one hand, he emphasized the importance of individuality. On the other, he thought that Westerners would need the value of happiness in a postmodern society.

¹⁵ Yongzheng (1678-1735): A Chinese emperor of the Qing Dynasty. He was also known as a great scholar and poet. This famous emperor promoted Confucius ideology among his people.

Fu is not the only example in Pound's research. For instance, one of the most famous ones is Pound's motto "MAKE IT NEW" (Xin Ri Ri Xin)

新
日
日
新

(Li, 2008: 52)

Basically, it means "Day by day make it new". Pound found that the sentence is simple and straightforward to the idea of modernization. People should look forward to the future; every day is a new start and we should be confident with our future. Again, he wished to bring this idea of Confucianism to Western society.

2.4 Pound's Role in Chinese and Modernist Literature

Although he is not the only one who made contribution to Eastern and Western literature, Pound is definitely one of the representatives for developing Eastern and Western literature. By studying Pound's translations, many writers got the inspiration for creating their own works. For Western writers, the idea of Imagism and Ideogram could help them to make the objects that they describe more vivid. Confucian ideology gave many inspirations to Western people. For the first time, they made contact with Oriental culture. The fascinating structure of Japanese haiku let them realize that poems could be short and meaningful at the same time. By reading Pound's works, they could get a sense of what Asian people have been through and what they are doing. The ways

of describing or defining the importance of individuality and the meaning of happiness were brand new ideas for Westerners. Everything was strengthened and qualitative leaps were made for several decades. Just as what the Chinese strategist Sun Tzu said, “Know yourself and know your enemy, and you will win every war.” After realizing the gap between Western countries and China in military, technological and economical aspects, at the end of the 19th Century, Europeans decided to invade China. Meanwhile, it is to Pound that Chinese literature should be thankful. It was him that introduced Oriental literature to the rest of the world. According to *Oxford Advanced Learner’s Dictionary*, the definition of literature is “pieces of writing that are valued as works of art, especially novels, plays and poems (in contrast to technical books and newspapers, magazines, etc.).” Therefore, literature is created for reading and sharing. If we do not share it, it will not have any meaning.

In addition, many Oriental writers could learn foreign languages and foreign literature as well. One of the most famous poets in Chinese contemporary literature would be Xu Zhimo¹⁶ (Xu, 2012: 3). One of his beautiful poems has been carved in a stone on the campus of Cambridge University:

“Goodbye again, Cambridge”

但我不能放歌，悄悄是别离的笙箫；
夏虫也为我沉默，沉默是今晚的康桥！

悄悄的我走了，正如我悄悄的来；
我挥一挥衣袖，不带走一片云彩。

(Zaibie Kangqiao, 再别康桥, 1928)

But I cannot sing aloud
Quietness is my farewell music:
Even summer insects keep silence for me
Silent is Cambridge tonight!

Very quietly I take my leave
As quietly I came here;
Gently I flick my sleeves

¹⁶ Xu Zhimo (1897-1931) was a Chinese modern poet who studied at King’s College of Cambridge university. He was inspired by Western literature and created several poems, which were quite popular in both Eastern and Western literary worlds.

Not even a wisp of cloud will I bring away.

(Chang and Owen. 2010: 483)

Since this poem is quite famous in China, it has several English versions. I have provided a stanza, which I like the most. After examining the English version, we can see that Pound's Imagism was applied into Xu's poem. Like Pound's "In a Station of the Metro", Xu used several images to create the scenario: "summer insects" and "silent night" seem to depict a normal night at the Cambridge Campus. Nevertheless, it is not an ordinary night for Xu, because he is leaving Cambridge. He does not want to say goodbye to this place, but he has to. "Aloud" and "quietness" can be considered a comparison between the author's inner feelings and the atmosphere of the external world. There is nothing he can do in reality and nobody could understand his feelings, not even nature (for it still remains the same as usual). The last line "Not even a wisp of cloud will I bring away" is the most famous line in the poem. Xu described "cloud" as a tangible object, which contained his memory or reminiscence during that period. Xu is a romantic man, and he thought the best memory should be in our mind, not anything physical. Therefore, at the end, he decided not to bring "even a wisp of cloud" away and keep it in the campus of Cambridge. The last line expressed the poet's sad feelings, because he knew the cloud could not be taken away. It was his dream and it was time to wake up.

It seems quite weird that as a modernist poet, Pound tried to find inspiration from Chinese literature. However, to determine Pound's role in Chinese literature, we should first describe his role in modern literature. As Qian wrote in his book:

Pound's role in modern literature is not that of a passive reflector of light from another culture. His concern is above that of conquistadors who shipped back from the Orient gems and gold to decorate their palaces. Pound's mission is that of Prometheus, an active agent not simply carrying forward the light of Chinese philosophy, but rejuvenating Western poetry with its ideals. (2003: 96)

In Chinese literature, he has a preponderant influence, though some scholars have been arguing that Pound misread the works. In my opinion, the misreading is understandable. On the one hand, the author's cultural background is totally different from Oriental

culture. On the other hand, we should know that misreading could be an essential step for creating new things. Whenever we want to create a new object, the first thing we should do is to abandon the old one. I would like to comment on a poem translated by Pound in his work *Confucius*.

Not words where to be faithful
Nor deeds that they be resolute
Only that bird-hearted equity make timber
And lay hold of the earth (Pound, 1969: 74)

大人
者，言不必言。
行不为果，惟義
所在。

(Qian, 2003:107)

James Legge¹⁷ literally translated the poem into English in his *Mencius*. Mencius said, “Great men always think before speaking, then they simply speak and do what is right.” (my translation from Chan, 2002: 71) As a Chinese, I could identify some misunderstandings in the poem. For example, the last word “zai” was translated into English as “earth”. However, this Chinese character also means “to be” or “in”, as a preposition. Although Pound misread the word, his translation is still very good.

¹⁷ James Legge (1815-1897) was a translator and received an M.A at King’s College. He worked as a pastor in Hong Kong for a few years. During this period, he translated a series of Chinese classics.

Xiaomei Chen¹⁸ considered Pound's mistakes remarkable ones, as she wrote:

Misreading means a view of a text or a cultural event by a 'receiver' community, which differs in important ways from the view of the same text or event in the community of its 'origin'. (1994: 82-83)

Let me add two more ideas on this aspect. The first one deals with "imitation" and 'be mimicked'. At the beginning of his career, Pound tried to imitate Oriental literature from haiku to Confucianism. After creating and developing his own literary style, Pound was mimicked by other writers from all over the world. The second idea involves "transmitter" and "creator". As time went on, Pound became a transmitter from a person who benefited from Oriental literature in Chinese literature. As this kind of person, he was inspired by Chinese literature without any doubt.

3. The Influence of Oriental Literature on Pound's Works

In this chapter, I would like to present the impact of Oriental literature on Pound's works. The structure of Japanese haiku and the Ideogram of Chinese poetry were critical in forming his own writing style. As one of the masterpieces of Pound's work, "In a Station of the Metro" can be regarded as a perfect example of the combination of Western and Eastern styles. Moreover, I found that Pound also wrote poems on multiple themes like economy, nature, love, history, etc. Somehow, it is quite similar to Chinese poetry. The question of whether Pound has been influenced by Chinese literature is very interesting.

3.1 Japanese Haiku

Before studying Chinese literature, Pound made contact with Japanese literature first. As I mentioned in the previous chapter, haiku is the poetic form that Pound used many times in his own works. Initially, the structure of this poetic form was the most interesting topic for Western poets. However, I presume that Pound learned more than the structure from haiku. For instance, this oriental poetic form has only a

¹⁸ Xiaomei Chen is a professor of Chinese and affiliated Faculty of Comparative Literature, Performance Studies Graduate Group, and Cultural Studies Graduate Group.

few lines consisting of fourteen or seventeen words. Therefore, Japanese poets always need to figure out how to present significant meaning in such few words. One method is using the feature of the described object. Such characterizations as sound, taste, color and shape are all used in the poem. By doing so, poets can easily express the feeling and depict the scenario (Eric, 1999: 60). I would like to give several examples in order to prove my point.

The squid seller's call
Mingles with the voice of the cuckoo
(From Matsuo Basho in Sanchez, 2010: 90)

In this poem, Matsuo set a peaceful scenario by using two sounds. One is the call from a squid seller and the other is the voice of the cuckoo. We can imagine that the writer lived in an unspoiled land where human beings lived in harmony with nature.

Another example is a poem written by Nijo Yoshimoto in 1385. This Japanese poet gave us an idea how to use one object to represent another object.

The sun goes down—
But evening light remains
in the leaves. (Steven, 2011: 92)

From my interpretation, Nijo used metonymy to represent elements. The sun is the fountain of the light. But the poet says light would remain in the leaves during the night: the leaves were bright enough that people did not realize that the sun had fallen. Here, sun and evening introduced two different backgrounds. Leaves referred to the season that the poet wanted to describe. Nijo was describing an autumn scene.

The last haiku I will introduce was written by an unknown poet and was collected in *Morning Haiku* (Sanchez, 2010: 99). Interestingly enough, the poem has a Spanish title:

“La mujer de los ojos”
You... woman
Surrendering your arms
To silk

Coming among
Us luxurious with
flesh

you allow no
 frailty to accent
 your blood

you...swallowing
 the morning as you lean
 back on your eyes

Like in the other haikus, the poet used some words to draw a portrait of a woman. The first sentence illustrates what she wears with the words “silk” and “fresh” to refer to her youth; and “luxurious” has double meanings: her beauty and possible wealth. The last two sentences tell us how attractive this woman was.

In short, haiku provided a way of using words in a more effective manner. After learning haiku, Pound tried to write his poems with fourteen or seventeen words. We can safely say that Pound got the inspiration and used Imagism more frequently after translating haiku. The poet did write his most famous poem “In a Station of the Metro” following this pattern.

3.2 Pound’s Masterpiece: “In a Station of the Metro”

In the previous chapter, I mentioned that imitating, translating and creating are three stages that make up Pound’s career. Obviously, the most interesting stage for Pound’s writing career is creation. In this section, I want to give a brief analysis of his poetry and try to answer a complex question: Does Oriental literature really affect Pound’s works? The poem I would like to introduce is Pound’s most well known poem: “In a Station of the Metro”.

“In a Station of the Metro”
 The apparition of these faces in the crowd;
 Petals on a wet, black bough. (Pound, 1957: 56)

This poem was published in 1913 in the literary magazine *Poetry*. Pound created it in a metro station in Paris. Some scholars argued that the author wrote 30 lines at first. Nevertheless, he wanted to write a poem by gathering all the features that he had already studied. After rewriting it in the following year, the poem just had two lines.

As we can see, the structure echoes Japanese haiku, and the poem only consists of two lines with fourteen English words. It seems that Pound did not say anything other than describing the state of a mundane station. Everyone seemed to be in a hurry in this station. But some faces were visible in the crowd. Somehow, they were familiar to the author. In fact, they were just passengers. Perhaps, inside the station, the poet was buried in the noise and chaos on the platform. However, when he walked out of the station, the scene enlightened his creative thinking.

I think two sentences can be considered a comparison between images, and this comparison helped Pound to complete his “drawing” . The tone of the first sentence is rather gloomy. It might be a rainy day when Pound was inside the station (Tan, 2006: 82). This American young man did not like the weather of Paris, and maybe just like other people in the metro, he felt depressed. If we consider the word as a single image, the faces were the main objects and the crowd was the background. The word “apparition” is a key point for the poem. It means a ghost or an image of a dead person. It tactfully describes people’s expressions. Everyone is like a ghost or a dead man. Some of them have alert expressions and some of them are suffering from that society just like dead fishes if we could look at them closely. We would not see any vigor and hope in their eyes. Those descriptions gave a depressive and negative background. However, the tone of the second sentence is totally different from the first. Walking out of the subway, Pound found the rain stopped, and there were several petals on a wet black bough. Here, I would like to quote Antonio Machado¹⁹ from his poem *Songs (La Primavera besaba)*: “Spring has come, nobody knows how it was”. Development and prosperity would come to the Western society soon. Like in the previous sentence, we could consider “petals” the main objects and a wet bough the background. Petals are often used to represent delicate things or new lives. Hence, it would be an opposite thing to apparition. In my opinion, the

¹⁹ Antonio Machado was a Spanish poet who led a literary movement known as the Generation of '98. “La Primavera besaba” is included in *Calería XXV*, 25 in 1907 and has been translated into English by many writers. I chose the most famous version by M. Granger.

reason why Pound used “black bough” is that black color would make a much more striking contrast with the colorful petals. Life is a series of miracles, and we should discover them through our hearts. Whenever you come across with any problems, you should be confident and positive. At least, the poem taught me how to walk out of adversity and to appreciate life even in the difficult situation.

In addition, there are many interpretations of images and comparisons in this poem. From my point of view, there is no incomprehensible poem. It depends on the reader’s interpretations of the subject. There is a wide range of meaning in poetry; it covers poetic, social, cultural, aesthetical and philosophical meanings. We could not understand and interpret poetry from one single angle. Pound described two different worlds in two sentences. The underground world refers to the realistic situation and the ground world provides the poet’s expectation for the future. Apart from the content, readers also have space to think about the work and have their own interpretations.

Another point I would like to make is Pound’s role in his own poems. He described himself in the poem as an observer. The poet is inside the poem, but outside the poem at the same time. His eyes are lens through which we can see the picture. That metro station represents a microcosm of Western society and people represent Westerners in general. However, he is not one of them. He is an observer and narrator. This kind of role is quite similar to Confucius’s role in his works. Hence, we could know Chinese literature did have an affect on Pound and his works.

Because of the content and structure, this poem became Pound’s masterpiece. Imagism was perfectly used in it. Somehow, Pound also conveyed some of the Confucian ideas in the lines. To sum up, I think Oriental literature did have a clear effect on Pound’s works.

3.3 Creativity from Chinese Literature

After illustrating the inspiration from Japanese literature, our next step will focus on the influence of Chinese poetry on Pound's works. In the previous chapter, I gave a simple example of Ideogram. But I find it necessary to add more examples to demonstrate the idea of using images to create poetry. Pound's Ideogram is a creative idea. Apart from Fenollosa and Legge, he is the only writer who wrote poems with ideograms. I would like to highlight one poetic form from *The Cantos*. It is completely different from others:

仁者，已财发身。
不仁者，已身发财

(Pound 1969: 83)

Another example would be:

唯天下至诚为能尽为能化

(Qian, 2003: 167)

In fact, this is what Pound wrote in his *Cantos*. Without any translation or explanation, he used Chinese characters as images. In the first poem, it tells us that a wise man would be rich by means of using wealth appropriately. However, an immoral man would be rich by “wearing down” his life. Meanwhile, as an adherent to Confucianism, he liked the Chinese character “仁” (ren) very much. It means benevolence and humanity. This word is composed of person (人, ren) and number two (二, er). Therefore, it shows that we should know the importance of sharing and supporting. The most obvious evidence to prove that we are more advanced than any other creature on this planet is how we communicate and cooperate with each other. And “仁” is also a core element of Confucianism. A few years later, Pound gave the translation of this poem in another book (1969: 8): “A ren King is known by his spending on the people, a king who is not ren by his taking from the people” (Ren zhe yi cai fa shen, bu ren zhe, yi shen fa cai).

Pound’s creativity has been well shown in his works. He challenged people’s assumptions about the form of poetry. We may read poetry without fully understanding the language. This would seem to be ridiculous, but it is good to know that poetry also has this mode of presentation.

3.4 Other Influences on Pound’s Works

In Asia, poems dealing with economy were quite common over two thousand years ago. As a consequence, we have reasons to believe that Pound might have been influenced by Eastern literature in this aspect. For instance, *The Cathay* is a collection of translated Chinese poems, which contained perspectives on different areas: aesthetics, love, nature, history and Imagism etc. In this section, I would like to give treatment to another aspect: economy, which had influences on Pound’s works. To prove my point I found a poem from *The Cathay*, which is talking about economic issues:

“LAMENT OF THE FRONTIER GUARD”

By the North Gate, the wind blows full of sand,
Lonely from the beginning of time until now!
Trees fall, the grass goes yellow with autumn.
I climb the towers and towers
to watch out the barbarous land:
Desolate castle, the sky, the wide desert.
There is no wall left to this village.
Bones white with a thousand frosts,
High heaps, covered with trees and grass;
Who brought this to pass?
Who has brought the flaming imperial anger?
Who has brought the army with drums and with kettle-drums?
Barbarous kings.
A gracious spring, turned to blood-ravenous autumn,
A turmoil of wars-men, spread over the middle kingdom,
Three hundred and sixty thousand,
And sorrow, sorrow like rain.
Sorrow to go, and sorrow, sorrow returning,
Desolate, desolate fields,
And no children of warfare upon them,
No longer the men for offence and defence.
Ah, how shall you know the dreary sorrow at the North Gate,
With Rihoku's* name forgotten,
And we guardsmen fed to the tigers. (Weinberger, 2004: 79)

This poem illustrates the author's concerns about economy and war. “The North Gate” in the first line refers to one of the most important places for exporting and importing products at that time. It was a war zone, and a lot of young men were sent to the place in the name of defending their country. Because of war, the economy was quite depressed there, as Li Po described the scene: “The walls were broken and the cities were empty”. The society was not peaceful anymore, because every young man was sent to war, and nobody could do farm work. In short, to write this poem is the way of illustrating his idea on economy. Li Po thought sending young men to the war was the reason why the economy became worse.

Another poem by Pound also deals with the issue of economy. The poem was named *Portrait d'une Femmet*:

"Portrait d'une Femme"

Your mind and you are our Sargasso Sea,
 London has swept about you this score years
 And bright ships left you this or that in fee:
 Ideas, old gossip, oddments of all things,
 Strange spars of knowledge and dimmed wares of price.
 Great minds have sought you — lacking someone else.
 You have been second always. Tragical?
 No. You preferred it to the usual thing:
 One dull man, dulling and uxorious,
 One average mind — with one thought less, each year.
 Oh, you are patient, I have seen you sit
 Hours, where something might have floated up.
 And now you pay one. Yes, you richly pay.
 You are a person of some interest, one comes to you
 And takes strange gain away:
 Trophies fished up; some curious suggestion;
 Fact that leads nowhere; and a tale for two,
 Pregnant with mandrakes, or with something else
 That might prove useful and yet never proves,
 That never fits a corner or shows use,
 Or finds its hour upon the loom of days:
 The tarnished, gaudy, wonderful old work;
 Idols and ambergris and rare inlays,
 These are your riches, your great store; and yet
 For all this sea-hoard of deciduous things,
 Strange woods half sodden, and new brighter stuff:
 In the slow float of differing light and deep,
 No! there is nothing! In the whole and all,
 Nothing that's quite your own.
 Yet this is you. (Pound. 1957: 112)

The poem describes a woman from London who meets different people on a commercial ship to the Caribbean land. Before getting on the ship, she has been in London for twenty years. The beautiful woman is always someone's beloved, but she has never has real love for any person. The woman is just like a piece of flotsam, which does not belong to anybody, floating in the sea. She prefers to be a typical traditional woman whose marriage has become the biggest obstacle for her life. On the ship, she gives different clues or facts or tales to different people, or tales, which could be considered worthless. The poem ends with "Yet this is you". It suggests that she needs to find herself without anyone's help. I think it is rather ambiguous.

Many images are associated with economy in the poem. For instance, the woman's trip is a business trip and every conversation is about business. "Sea" indicates the

Sargasso Sea where there is an important trading route to the Caribbean, and “Bright ships” refers to businessmen. Moreover, “London” also refers to one of the biggest hubs in the world at that time.

Pound also wrote another poem called “With Usura”. The main topic of the poem is economy from an anti-Semitic perspective. Firstly, we should figure out what the concept of Usura is and what it is referring to. As Cagard wrote in this article:

A statement that represents a fundamental consensus says that Pound’s main purpose can be detected as a criticism of capitalism structures, of the western economy with its lopsided foundation on the principle of “interest”. (2008-09: 1).

“With Usura”

With usura hath no man a house of good stone
each block cut smooth and well fitting
that design might cover their face,
with usura
hath no man a painted paradise on his church wall
harpes et luz
or where virgin receiveth message
and halo projects from incision,
with usura
seeth no man Gonzaga his heirs and his concubines
no picture is made to endure nor to live with
but it is made to sell and sell quickly
with usura, sin against nature,
is thy bread ever more of stale rags
is thy bread dry as paper,
with no mountain wheat, no strong flour
with usura the line grows thick
with usura is no clear demarcation
and no man can find site for his dwelling.
Stonecutter is kept from his tone
weaver is kept from his loom
WITH USURA
wool comes not to market
sheep bringeth no gain with usura
Usura is a murrain, usura
blunteth the needle in the maid’s hand
and stoppeth the spinner’s cunning. Pietro Lombardo
came not by usura
Duccio came not by usura

nor Pier della Francesca; Zuan Bellin' not by usura
nor was 'La Calunnia' painted.
Came not by usura Angelico; came not Ambrogio Praedis,
Came no church of cut stone signed: *Adamo me fecit*.
Not by usura St. Trophime
Not by usura Saint Hilaire, (Pound, 1957: 136)

Usura rusteth the chisel
It rusteth the craft and the craftsman
It gnaweth the thread in the loom
None learneth to weave gold in her pattern;
Azure hath a canker by usura; cramoisi is unbroidered
Emerald findeth no Memling
Usura slayeth the child in the womb
It stayeth the young man's courting
It hath brought palsey to bed, lyeth
between the young bride and her bridegroom
CONTRA NATURAM
They have brought whores for Eleusis
Corpses are set to banquet
at behest of usura.

As I mentioned before, Pound is concerned about economic topics. The poem is full of ironies and negative criticism. On the one hand, the poet points out that we would suffer from a series of tragedies *with usura*. For instance, we would not have any chance to buy the product that we wanted or to do the thing that we wanted. By providing these examples, the poet attempts to convince people to give up this economic strategy as fast as they could. On the other hand, he quotes several famous artists in the Renaissance era, such as Pietro Lombardo and Ambrigio Praedis Bellini in order to prove that usura is useless. It is a simple logical process; these artists made great contributions in one of the most important and influential revolutions in history, and they never used usura. Therefore, Pound concludes that we would not have to use usura either.

Another poem from *The Cathay*, "Taking Leave of a Friend", was also written by Li Po. In this case, we are reading two different versions: Pound's and Yip's translated versions. Yip focuses on the syntactic, whereas Pound gives greater weight to the aesthetics.

“Taking Leave of A Friend”

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 hirses neigh to each other
As we are departing

Green mountain lie across the north wall. 青山横北郭
White water winds the east city. 白水绕东城
Here once we part, 此地一为别
Lone tumbleweed, a million miles to travel. 孤蓬万里征
Floating clouds, a wandere's mood. 浮云游子意
Setting sun, an old friend's feeling. 落日故人情
We wave hands, you go from here. 挥手自兹去
Neigh, neigh, goes the horse at parting. 萧萧班马鸣 (Qian, 2003: 66)

Because Li Po's friend is leaving, he wrote the poem in order to illustrate the memory with this friend. When Pound translated the poem, he tried to translate the poet's feeling inside the situation. Especially, “mind like a floating wide cloud” and “sunset like the parting of old acquaintances”. The translation is a combination of intellectual sensitivity and emotion or sentiment. In my opinion, the most interesting part is the last line: “our horses neigh to each other as we are departing”. It means even two horses are reluctant to leave since they have stayed for a while, let alone human beings. The poet uses the technique of personification in order to create a sad atmosphere.

4. Conclusion

In general terms, it is clear that Ezra Pound has made contribution not only to Western literature, but also to Oriental literature. In this essay, we can see this amazing writer's legendary life through his works from a general aspect to specific examples. For instance, "In a Station of the Metro" is the shortest poem in contemporary literature. However, *The Cantos* could be considered one of the longest poems in 20th Century (John, 1983: 91). At that time, the world was completely in chaos. East and West had few connections. It was Pound who re-established the connections. From then on, the history of the world has changed. Here, I would like to quote what Furia wrote in his *Pound's Cantos Declassified*:

From Pound's point of view, politicians and statesmen had not made a difference in the stability of Western culture through reason and government machinations. Pound thought that perhaps a poet could hold up a mirror that would reveal the answers that lay in Confucianism and reflect to the readers of his era the moral truths he found in Chinese history. These truths, Pound believed, were indeed translatable to the West. (1984: 82)

Pound is not simply a translator. Through his eyes, we could see the amazing possibilities springing from the connection between Oriental and Western literatures. Somehow, two different worlds merged together and used each other's features. For instance, Pound used structure of Japanese haiku and the theory of Ideogram to write poems. Meanwhile, Chinese writers considered Chinese characters as images. Nowadays, this connection is strong and will be stronger still. A series of questions, which I asked at the beginning, were answered through different chapters. They lead to my conclusion: the relationship between Pound and Oriental literature is mutually beneficial. However, Pound's translation and works have a huge and essential effect on Oriental literature. With all my expectations, I firmly believe that more and more writers like Ezra Pound will appear in our age and in the future. Will it be you by any chance?

5. Bibliography

An, Weiwei. *Ezra Pound and Found in his Reconstruction of Chinese Poetry: the Birth of Imagism*. Taiyuan University of Technology, 2007. Retrieved 15th July 2014, <<http://www.docin.com/p-210409487.html>>.

Bell, Samei, Maija. *Gendered Persona and Poetic Voice: The Abandoned Woman in Early Chinese Song Lyrics*. Maryland: Lexington Books, 2004.

Bernofsky, Susan. *Foreign Words: Translator-Authors in the Age of Goethe*. Michigan: Wayne State University Press, 2005.

Cagard, A. *With Usura- some footnotes on Ezra Pound Canto XLV*. (Dec 2008- Jan, 2009): 1-5. Retrieved in 12th august 2014: p1< <http://terra-usurata.blogspot.com.es/2010/10/with-usura-some-footnotes-on-ezra.html>>).

Chan, Alan. K. L, ed. *Mencius: Contexts and Interpretations*. Honolulu: University of Hawaii Press, 2002.

Chang, Kang-I Sun and Owen, Stephen, eds. *The Cambridge History of Chinese literature*. New Haven: The Cambridge University Press, 2010.

Chang, Yaoxin 常耀信. 美国文学简史. 天津: 南开大学出版社, 1990.

Chen, Xiaomei. "Rediscovering Ezra Pound: A Post-Postcolonial 'Misreading' of a Western Legacy." *Paideuma* 23 (1994): 80-85.

Conover, Anne. *Olga Rudge and Ezra Pound. "What Thou Lovest Well"*. New Haven: Yale University Press, 2001.

Eric, Hayot. "Critical dreams: Orientalism, modernism, and the meaning of Pound's China." *Twentieth Century Literature* 45 (1999): 49-73.

Fenollosa, Ernest. 1936. *The Chinese written character as a medium for poetry*. Ed Ezra Pound. Reprint. San Francisco: City Lights, 1969.

Fang, Grace. *Mirrors in the Mind: Chinoiserie In Ezra Pound's Translation of Chinese Poetry*. England: University of East Anglia, 2002.

Feng, Lan. *Ezra Pound and Confucianism: Remaking Humanism in the Face of Modernity*. Toronto: University of Toronto Press, 2005.

Furia, Philip. *Pound's "Cantos" declassified*. Pennsylvania: University of Pennsylvania Press, 1984.

Hei, Yuan, *Studies on Ezra Pound's Translation*, Taiyuan University of Technology. 2007. Retrieved 15th July 2014, < <http://www.docin.com/p-178143349.html> >.

Henderson, H.G. *An Introduction to Haiku*, New York: Doubleday, 1958.

John, Nolde. *Blossoms from the East: The China Cantos of Ezra Pound*. Orono: National Poetry Foundation, 1983.

Lehman, David. *The Oxford Book of American Poetry*. New York: Oxford University Press, 2006.

Li, Qingjun. "Ezra Pound's Poetic Mirror and the 'China Cantos': The Healing of the west". *Southeast Review of Asian Studies* 30, (2008): 41-54.

O'Connor, William Van. *Ezra Pound*. University of Minnesota Pamphlets on American Writers No. 26. Minneapolis: University of Minnesota, 1963.

Pound, Ezra. *The Cathay: Translation from Ezra Pound, for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the decipherings of professors Mori and Ariga*. London: Elkin Mathews, 1915.

---. *The Cantos of Ezra Pound*. Reprint. New York: New Directions, 1996.

---. *Confucius: The great digest, the unwobbling pivot, the analects*. New York: New Directions, 1969.

---. *Selected poems*. New York: New Directions, 1957.

Qian, Zhaoming. *Ezra Pound and China*. Ann Arbor: University of Michigan Press, 2003.

---. *Orientalism and Modernism: The Legacy of China in Pound and Williams*. New York: New Direction, 2010.

Ruthven, K. K. *Ezra Pound As Literary Critic*. London: Routledge, 1990.

Surette, L. *The Birth of Modernism: Ezra Pound, T. S. Eliot, W. B. Yeats and the Occult*. Montreal: McGill-Queen's University Press, 1993.

Sanchez, Sonia. *Morning Haiku*. Boston: Beacon Press, 2010.

Steven. D. Carter. *Haiku Before Haiku: From the Renga Masters to Basho*. New York: Columbia University Press, 2011.

Swede, George. "A Haiku Writing Course." *Cicada* 5. 3 (1981): 3-6.

Sherry, Vincent. *Great War and the Language of Modernism*. Cary: Oxford University Press, Incorporated, 2003.

Tan, Chenghua. 覃承华. “在一个地铁站”的“意象”内涵分析. 井冈山医学专学报, 3. 4 (2006) : 82-84.

Tu, Weiming. *Confucian thought: Selfhood as creative transformation*. Albany: University of New York Press, 1985.

Xie, Ming. *Ezra Pound and the appropriation of Chinese Poetry*. New York: Garland, 1999.

Xu, Zhimo. *Selected Poems*. Cambridge: Oleander Press, 2012.

Weinberger, Eliot. *The New Directions Anthology of Classical Chinese*. New York: New Directions, 2004.

Wen, Rumin 温儒敏. 中学比较文学论集. 北京大学出版社, 1988.

Yip, Wai-lim. *Ezra Pound's Cathay*. Princeton: University of Princeton Press, 1969.

Zhang, Tintin 张婷婷. 诗学 volumes 1-2. 台湾商务印书馆, 1975.