

# Ethics of Cultural Translation: Ezra Pound and Walter Benjamin

Youngmin Kim

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**Abstract:** Walter Benjamin sees that translation serves the high purpose of establishing the hidden reciprocal relationship between languages. Benjamin's ideal translation should be transparent to shine upon the original all the more fully by way of laying bare of literal translation. On the other hand, a translation should observe the laws of fidelity in the freedom of linguistic flux when the literal translation becomes rigid thereby producing the prison house of language. The purpose of this paper is, then, to discuss how Pound's poetic discourses articulate the Benjaminian insight concerning the task of the translator, as well as to reveal how Pound's adaptations of different cultures manifest the ethics of cultural translation. My contention is that the locus for this untranslatability to be crossed over in terms of the "in-between" or "interstices" can reveal its visibility and representability by the poetics of cultural translation. One needs the ethics of cultural translation by creating the proper distancing and the free linguistic displacement based upon mutual respect and equivalence.

**Key words:** Ezra Pound; ethics of translation; cultural translation; Walter Benjamin

**Author:** Youngmin Kim received his Ph. D. in English at the University of Missouri-Columbia and is professor of English at Dongguk University, Korea. His research is mainly in modern and contemporary poetries in English, Lacanian psychoanalysis and critical theory. He is now editor-in-chief of *Journal of English Language and Literature (JELL)*. This work is supported by the Dongguk University Research Fund of 2014. Email: yk4147@hanmail.net

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**标题:** 文化翻译的伦理: 庞德与本雅明

**内容摘要:** 瓦尔特·本雅明认为, 翻译服务于建立语言之间隐秘的互利关系的宏伟目标。在本雅明看来, 理想的翻译应该是透明的, 能够以直译的方式更充分地彰显原作的光芒, 而当直译变得僵化、成为语言的牢笼时, 翻译又需要遵守一条原则, 即忠实于语言流的自由。本文的目的正是要探讨庞德的诗歌话语如何传达本雅明关于译者任务的见解, 揭示庞德对不同文化的改造如何展示文化翻译的伦理。本文认为, 以“居中”或“缝隙”形式跨越“不可译性”的核心在于能够借助于文化翻译诗学来揭示其可见性和可复现性, 译者需要基于相互尊重和对等的原则制造适当的距离和自由的语言置换以建立文化翻译的伦理。

**关键词:** 庞德; 翻译伦理; 文化翻译; 本雅明

**作者简介:** 金英敏, 美国密苏里大学哥伦比亚分校博士、韩国东国大学英语系教授, 现为《英语语言文学学刊》主编, 主要研究现当代英语诗歌、拉康的心理分析与批评理论。本文获东国大学 2014 年度科研基金资助。

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### I. Introduction: Walter Benjamin and Pure Language

Walter Benjamin, in his famous essay entitled “The Task of Translator”, sees that translation serves the high purpose of establishing the hidden reciprocal relationship between languages. To Benjamin, languages “are not strangers to one another” (72) and the kinship of languages lies in “the intention underlying each language as a whole”, and this intention can be attained and realized “only by the totality of their intentions supplementing each other” (74). Benjamin calls this totality “pure language”, which is impossible to reach and therefore untranslatable. While exemplifying the modes of this intention in terms of German *Brot* and French *pain*, Benjamin clarifies his notion of “pure language”:

It is owing to these modes that the word *Brot* means something different to a German than the word *pain* to a Frenchman, that these words are not interchangeable for them, that, in fact, they strive to exclude each other. As to the intended object, however, the two words mean the very same thing. While the modes of intention in these two words are in conflict, intention and the object of intention complement each of the two languages from which they are derived; there the object is complementary to the intention. In the individual, unsupplemented languages, meaning is never found in relative independence, as in individual words or sentences; rather, it is in a constant state of flux—until it is able to emerge as *pure language* from the harmony of all the various modes of intention. Until then, it remains hidden in the languages. If, however, these languages continue to grow in this manner until the end of their time, it is *translation which catches fire on the eternal life of the works and the perpetual renewal of language*. Translation keeps putting the hallowed growth of languages to test: How far removed is their hidden meaning from revelation, how close can it be brought by the knowledge of this remoteness? (italics mine) (74-75)

In fact, “pure language” is located in the open field of the original language from which translation can “catch fire” of it by means of the flowering imagination, manifesting the revealing and concealing meaning as well as bringing closeness and remoteness together. As a result, the translating process produces “the perpetual renewal of language”, which echoes Ezra Poundian modernist project of “making it new”. Benjamin deconstructs and defamiliarizes the concept of language by visualizing the images of the kinship of languages as fruit and clothing: “When content and language form a certain unity in the original, like a fruit and its skin, the language of the translation envelops its content like a royal robe with ample folds” (75). Pure language is like an organic fruit which needs a gap in order to let the taster bite or suck into the flesh inside the skin of it, while the mission of the translation is to unfold the royal robe to see the beautiful naked body of the language.

Benjamin further argues that “all translation is only a provisional way of coming to terms with [domesticating] the foreignness of languages”. In the ideal translation, “the original rises into a higher and pure linguistic air”, pointing to a region of “the predestined, hitherto inaccessible

realm of reconciliation and fulfillment of languages” (75). Benjamin, then, specifies a method to reach the ideal translation:

A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. This may be achieved, above all, by a literal rendering of the syntax which proves words rather than sentences to be the primary element of the translator. For if the sentence is the wall before the language of the original, literalness is the arcade. (80)

What he meant is that translation should allow the pure language “to shine upon the original all the more fully” by way of “laying bare” of “literal translation” of words and syntax rather than that of sentences, first of all. Then, readers can construct “the arcade” of shining poetic meaning of literality by linking the words and syntax organically rather than covering or blocking its revelatory meaning by setting up “the wall” of sentences.

Benjamin has already provided the visual image of this in two pages earlier in the metaphor of fragments and a vessel:

Fragments of a vessel which are to be glued together must match one another in the smallest details, although they need not be like one another. In the same way a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original’s mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel. (78)

In fact, what’s at stake is “fragments”, the Eliotic “broken heap of images” or the Freudian icebergs which represent conscious parts on the surface and unconscious ones under the sea level. These visual or mental fragments are to be “glued together”, as we see in the jigsaw puzzle or in the unconscious structure of a language respectively. Benjamin grapples with this difficult concept of the interrelation between pure language and translation, and insists that “it is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work” (80). He even suggests in the same page specific poetic *modus operandi*: “Just as a tangent touches a circle lightly and at one point [...], a translation touches the original lightly and only at the infinitely small to the laws of fidelity in the freedom of linguistic flux” (80). What we learn from Benjamin’s insights is that the first principle for the presentation in translation is the literal representation of the things to be translated and the second one is the laws of fidelity in the freedom of linguistic flux when the first one becomes rigid thereby producing the prison house of language.

One will be wondering how one can materialize the Benjaminian task of translator. Is pure language reachable? How can we be blessed to witness a gifted translator with such a tangential touch when we are performing and reading a translation? To come up with these questions, one may find some examples from the literary fragmentation of “cultural translation” in modern and

postmodern poetry. Modern poetry of Pound, Eliot, and Yeats demonstrate how the problematics of translatability in reaching the pure language has been articulated in their translations and cultural adaptations, as I discussed elsewhere<sup>①</sup>. In the postmodern poetry, the concept of cultural translation changes drastically into a complicated intermixture of the modes of intention. Translation becomes a medium for constructing and understanding one's own identity as well as for mapping and inventing one's own transnational identity beyond the boundary of one's autochthonous inheritance. The list of the poets who planned this project of global, multicultural, and transnational cultural translation is immense<sup>②</sup>.

In this context, the purpose of this paper is to cut a sample fragment of the vessel of Ezra Pound's translated poems and to put a tangential touch lightly on it. This paper attempts to find how the pure language can possibly emerge from the harmonious modes of intention of the languages concerned. It also search for the way how one can liberate the pure language from the spell of the strange literality in the direction of "the freedom of linguistic flux". Specifically, this paper will discuss how Pound's poetic discourses articulate the Benjaminian insight concerning the task of the translator, as well as to reveal how Pound's adaptations of the different cultures manifest the ethics of cultural translation in terms of literary hybridity in his theory and poetry of translation.

## II. Ezra Pound and the Poetics of Cultural Translation

According to Walter Benjamin, an ideal translation should be "charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own" (73), and it should be transparent, allowing the pure language as the medium "to shine upon the original more fully" (79). Ezra Pound represents a solid example for such mission, in which the translator commits himself to pitting the grain of pure language against the wall of untranslatability.

Ezra Pound is, first of all, the poet as the translator who has the special mission of discovering the kinship relationship between the original languages and the translation in English. In his introduction to *Ezra Pound: Translations* (1963), a collection of Pound's translations in English from Chinese, Japanese, Egyptian, Hindi, Anglo-Saxon, French, Italian, Latin, and Provençal, Hugh Kenner characterizes the nature of Pound's translation:

Translating, does not, for him, differ in essence from any other poetic job; as the poet begins by seeing, so the translator by reading; but his reading must be a kind of seeing.

Hence the miraculous accomplishment of Pound's translations; sitting down before a text, he doesn't chafe at restrictions unusual to his lyric practice. A good translation seems like a miracle because one who can read the original can, so to speak, see the poem before the poet writes it, and marvel at the success of his wrestle to subdue his own language to the vision; but Pound has always written as if to meet a test of this kind, in a spirit of utter fidelity to his material, whether a document or an intuition. He has told of working six months to fix a complex instantaneous emotion in fourteen words. Translation is indeed for Pound

somewhat easier than what is called ‘original composition’; those six months were spent less on finding the words than in bringing the emotion into focus, and a text to be translated, once grasped, doesn’t wobble. (“Introduction,” *Ezra Pound: Translations* 10)

Hugh Kenner’s reading demonstrates Pound’s ideal translation in which the translator can visualize the poem before the poet writes it and bring the vision of “the complex instantaneous emotion”. Kenner compares Arthur Waley’s translation of Chinese ideograms of a sage embroidered on tapestry expounding the Way (道) with Pound’s translation:

Waley’s: “The Master said, Who expects to be able to go out of a house except by the door? How is it then that no one follows this Way of ours?”

Pound’s: “He said, The way out is via the door, how is it that no one will use this method.” (“Introduction,” *Ezra Pound: Translations* 14)

In fact, Pound the translator sees the vision of the Way (道) in the original “in a complex instantaneous emotion”, and subdues his own English to the vision of the original emotion, thereby liberating his own language imprisoned in the sentences of the ideal “literal translation”. Ironically, Pound is observing the laws of fidelity in the interpretive freedom of linguistic flux.

T. S. Eliot’s poetic criticism in his 1928 introduction to Pound’s *Selected Poems* deserves an extensive quotation which lets us see the nature of Ezra Pound’s intention in the direction of the “translucency” or transparency of pure language as well as of the ideal task of the translator proposed by Benjamin:

[G]ood translation like this is not merely translation, for the translator is giving the original through himself, and finding himself through the original. [...]

As for *Cathay*, it must be pointed that Pound is the inventor of Chinese poetry for our time. [...] When a foreign poet is successfully done into the idiom of our own language and our own time, we believe that he has been “translated”: we believe that through this translation we really at last get the original. [...] His translations seem to be—and that is the test of excellence—translucencies:

This is as much as to say that Chinese poetry, as we know it today, is something invented by Ezra Pound. It is not to say that there is a Chinese-poetry-in-itself, waiting for some ideal translator who shall be only translator. [...] It is probable that the Chinese, as well as the Provençals and the Italians and the Saxons, influenced Pound, for no one can work intelligently with a foreign matter without being affected by it; on the other hand, it is certain that Pound has influenced the Chinese and the Provençals and the Italians and the Saxons—not the matter *an sich*, which is unknowable, but the matter as we know it. (Eliot, “Introduction,” *Ezra Pound: Selected Poems* 14-15)

Eliot in his last poetic analysis sees that pure language emerges in the process of Pound’s

“good translation”, in which “the translator is giving the original through himself, and finding himself through the original”. Eliot the poet is perceptive in recognizing the fact that the Chinese influenced Pound and that Pound has influenced the Chinese mutually, anticipating the future orientation of Pound’s translucent cultural translation. In fact, the “sheer force” of Pound’s language recreates its China, Italy, Anglo-Saxon, and Provence in the inventive embryonic “cultural translation” in which foreign matters and Pound affect mutually from the perspective of the interpretive, transcultural, transnational conversations. In short, Eliot proposes that one can really get the original through the ethical cultural translation, based upon the mutual correspondence, meaning Pound’s good translation.

Pound’s translating process manifests “the perpetual renewal of language”, which develops later into an Ezra Poundian vortex, “from which, and through which, and into which, ideas are constantly rushing” (*Gaudier-Brzeska* 92). The process of Pound’s cultural translation as the poet-voyager navigating history personally needs the poet’s point of view which is “periplum”<sup>③</sup>: “Periplum, not as land looks on a map / But as sea bord seen by men sailing” (Pound, *Cantos* LII-LXXI lix 83). Developed not yet into closeness to the end-point of the impossible pure language which emerges from the harmony of all the various modes of intention underlying each language as a whole, Pound used the “periplum” in terms of experimentation for discovering his own strategy hovering between the literal translation and the interpretive translation. Pound did not know exactly whether Benjaminian pure language is “the matter ansich, which is unknowable”, or “the matter as we know it”, although it remains hidden in both original and translation. Translation keeps putting the growing sense of languages to test by focusing on the method of presentation in terms of charging language.

For the purpose of charging language, Pound tried to escape the sequential presentation by transcending time and expressing instantaneous moments of sudden illumination. The set of terms—image, persona, vortex, ideogram, luminous detail—all disclose his effort to charge language with ironic condensation and allegorical displacement. Juxtaposition and montage are the structural tools for those terms. In *ABC of Reading*, Pound explains the charging of language in terms of “melopoeia”, “phanopoeia”, and “logopoeia”: “[Y]ou still charge words with meaning mainly three ways, called phanopoeia, melopoeia, logopoeia. You use a word to throw a visual image on to the reader’s imagination, or you charge it by sound, or you use groups of words to do this” (*ABC of Reading* 37). “Melopoeia” deals with the musical qualities of poetry, melody and rhythm, while “phanopoeia” is “a casting of images upon the visual imagination” (*Literary Essays* 25). The latter is more closely related to the intellectual aspect of the “image” (“that which presents an intellectual and emotional complex in an instant of time”) than to the emotional one. It is the perception of physical shapes and colors or of a “phantasmagoria” in which the poets of visionary imagination can see “the images of their gods, whole countrysides, stretches of hill land and forest” (Ruthven 143). “Phanopoeia” belongs to the visionary structure of the poetics of cultural translation. “Logopoeia” means “the poetry of thinking”. It includes ironical condensation and allegorical displacement, and belongs to the rhetorical structure of the poetics of cultural translation. The total sum of the three ways of charging language (musical, visionary,

and rhetorical) constitutes “architectonics” or “the form of the whole” (*Literary Essays* 26). On the other hand, Pound’s method of presentation also reveals a temporal sequence. However, the purpose of this sequence is not only to enact “the process” of the “periplum,” but also to provide ironical juxtaposition, which can be achieved only after the poet stops and looks back at what he has presented sequentially, thus achieving the ek-sistential perspective.

Nevertheless, Pound and his critics have not been equipped with the critical apparatus of “cultural translation” in his time and even after to articulate Pound’s own project, as we can see from the long history of criticism on “Pound and China”, in particular, on *Cathay* and Pound’s translation<sup>④</sup>. Most criticisms focus on Ezra Pound’s *Cathay* and his translations. As an attempt to make both the original Chinese and Pound’s translation recognizable as fragments of a greater language of cultural translation by incorporating the original’s mode of the intention in detail, I will focus on one of the most frequently quoted poems, entitled “The Beautiful Toilet”, which is a translation of Mei Sheng’s (枚乘) poem written in 140 B.C. during the late Han Dynasty. Let’s take a look at the original poem in Chinese first:

青青河畔草，郁郁园中柳。盈盈楼上女，皎皎当窗牖。 [...]
 昔为倡家女，今为荡子妇。荡子行不归，空床难独守。

It was known that before Pound translated Mei Sheng’s poem, he has seen Herbert Giles’s translated version. Giles’s first stanza goes like this:

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, (Kenner, *The Pound Era* 194)

Pound translated the Chinese version in a new interpreting and inventing way:

### ***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 put 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. (*Ezra Pound: Translations* 190)

Arthur Waley, who criticized Pound's translation pejoratively by remarking that Pound "brilliantly paraphrased the Chinese originals", translated the poem as follows:

Green, green,  
The Grass by the river bank,  
Thick, thick,  
The willow trees in the garden.  
Sad, sad,  
The lady in the tower.

Now she is a wandering man's wife  
The wandering man went, but did not return.  
It is hard alone to keep an empty bed. (Kenner, *The Pound Era* 195)

As we compare the three different translations, we will find the reason why Hugh Kenner and many others have been keen on using this poem for their critical discussion. In short, Pound's version is different and inventive literally. Yi-Ping Wu's succinct summary of Pound's presentation of the poem's mood, in his essay "Performative Personae and Transcultural Imagination: Ezra Pound's Cathay", will provide a fresh rhetorical perspective:

Just as in the first part of the poem, Pound provides us with the narrative situation of a young mistress who waits for someone at the door, in the second part his interpretive speaking voice functions as agent for the mood of the persona and gives this poetic character, the young mistress, a sympathetic resonance.

Reluctant to be a detached observer, Pound generates a speaking voice that expresses sympathy with this lonely mistress. His reading and interpretation of this mistress's solitude emphasizes the woman's precarious social positions and her unhappy marriage. (64)

Those who know Chinese language and culture will know that Pound's translation is an idiosyncratic and powerful rendering, as Eric Hayot articulates in his essay, "Critical Dreams: Orientalism, Modernism, and the Meaning of Pound's China":

Pound had left the tower (the "storied house" of Fenollosa's notes) out of things entirely: "And within, the mistress, in the midmost of her youth." Pound's "within" suggests an interior space, but refers most immediately to the garden in the second line. His translation forgoes the specific interiority of the tower in favor of a generalized "within," a space complicated by Pound's choice of "midmost" to place the mistress's youth; she is "within" her youth in the same way that she is "within" the garden. Pound's version metaphorizes as interior the woman's place in both space and time. (521)



In fact, Pound uses the preposition “within” as a wedge to open up a gap to enter into the interior space of untranslatable cultural authenticity of the Chinese setting, thereby attempting to provide a “cultural shorthand” for the absence of the conventional associations and knowledge in the western world, by making things appear as Chinese for the English audience. Pound’s cross-cultural initiation into “seeing beyond Fenollosa’s notes to the intention of the original Chinese” (Hayot 527) is what is at stake in Benjamin’s “pure language”. As we recall in the introduction of this paper, a good translation can “catch fire” of pure language in the open field of the original language, bringing closeness and remoteness together, thereby producing the space of exterior intimacy of “within”.

As we have seen in the above, Pound’s focus on charging language is essential in Pound’s poetic development. Pound was particularly intrigued by the borderline work of culture which demands an encounter with newness as well as an insurgent act of cultural translation in a contingent in-between space of cultural hybridity in the process of symbolic action. This cultural hybridity which gathers as a passage that crosses the cultural untranslatability entertains the poetic difference between the West and the East cultures without an imposed hierarchical value, thanks to Pound’s sheer literary representation of Chineseness in both literal presentation (phanopoeia) in his description and ek-sistential thinking (logopoeia) in his interpretation. In short, Ezra Pound’s translation provides a stairwell or a bridge to go beyond the primordial polarities of “the hither and thither” of the cultural hybridity, embodying the conditions of possibility of transcultural future generations.

### III. Conclusion: The Ethics of Cultural Translation

Pound’s project was incomplete. The concept of the cultural translation has belatedly arrived in the 1990’s and is still controversial. One may set the Benjaminian grain of pure language against Kwame Anthony Appiah’s concept of cultural contamination in his *Cosmopolitanism: Ethics of a World of Strangers* (2006). According to Appiah, living cultures are evolving more gradually, transforming from one mixture to a new mixture across cultural boundaries. Appiah’s concept of cultural contamination is a counter-ideal for an ideal of cultural purity which sustains the authentic culture (111)<sup>⑤</sup>. In short, Benjaminian pure language is related to the translator’s enduring task of metaphoric condensation, while Appiah’s cultural contamination is related to the multiple other’s cross-cultural metonymic displacement. This displacement can be represented by the articulation of the mechanisms of the unconscious Othering which were lost in translation as well as by the demonstration of how the linguistic, textual, and geographical Othering was represented by some contemporary transnational poetry in which the poetic subject projects his/her own cultural self-image onto the Other. In fact, the poetic subjects in poetry crosscultures “between” cultures to go “beyond” the untranslatability of a universally shared truth or the Real truth, thereby constructing themselves as the linguistic Other.

However, the simple act of crossing the interstitial bridge cannot guarantee the authenticity of the metaphoric condensation of subjective sublimation. The hidden relationship among languages can be revealed only in the form of the inauthenticity of allegorical displacement of contamination

by way of wearing the “myriad” masks of the cultural Other. Ironically, unless the translator is empowered by the authentic cultural translation which will be possible only by the linguistic insider’s understanding, the cultural translation will leave another space of untranslatability to be crossed. The ethics of cultural translation will emerge, then, when one brings closeness and remoteness together by balancing the distance toward each other in order to liberate the language for cross-cultural, translational, transnational exchange of human emotion and understanding.

The poetics of cultural translation will create the space of the Foucauldian “transdiscursive position” of the Other which will provide the lenses for rereading the modern and contemporary poetic texts as well as the topographical fluid intermappings of the poetic globe. By taking Ezra Pound’s poetics and poetry as an initiating analysis, the untranslatability across the East/West divide will be left open by the act of translation, manifesting the transcultural Othering in which self and the Other communicate via multi-channel dialogues. By the act of translating, the space of the Other which “is something strange to me, although it is at the heart of me” will transform itself into a defamiliarized contact zone and becomes no longer the strange and uncanny locus. I would argue that the locus for this untranslatability to be crossed over in terms of the “in-between” or “interstices” can reveal its visibility and representability by the poetics of cultural translation. When translating from one language to another linguistically or culturally, there are often multiple meanings for a particular word, sentences, a poem, or a series of poems, the meanings which have been blocked in the contact zone or border zone of “in-betweenness” to be transgressed, transmigrated, transported, and translated. One needs the ethics of cultural translation by creating the proper distancing, as well as the free linguistic displacement based upon mutual respect and equivalence.

### Notes

① For the discussion of the so-called cultural translation, see Kim, 987-1006. The purpose of this article was to provide the context of the transcultural poetics of Yeats, Pound, and Eliot, in terms of exemplifying linguistic hybridity of creolization between Indian and English languages (Yeats), overcoming the untranslatability between the national cultures in the form of translations of Chinese poems (Pound), executing multi-lingual poetic hybridity including French, Spanish, Italian, German, Indian, and English in the form of poetic fragments of footnotes and allusions (Eliot). All of these major modern poets attempt to reach the emergent region of “pure language,” the Benjaminian “harmony of all the various modes of intention” in the process of their cultural translation.

② For the postmodern poets of cultural translation, see Wole Soyinka, Agha Shahid Ali, Louise Bennett, Grace Nichols, Amiri Baraka, Christopher Okigbo, Okot p’ Bitek, Derek Walcott, Lorna Goodison, Louise Bennett, Kamau Brathwaite, Marilyn Chin, Li-Young Lee, Cathy Song, Myung-Mi Kim, Teresa Hak-Kyung Cha, Dionisio D. Martínez, Lorna Dee Cervantes, Gary Soto, Leslie Marmon Silko, Joy Harjo, and Sherman Alexie, to name a few. For further investigation, see Jahan Ramazani, *The Hybrid Muse: Postcolonial Poetry in English* (Chicago and London: U of Chicago P, 2001), and *A Transnational Poetics* (Chicago and London: U of Chicago P, 2009).

③ “A periplum is a map or drawing that shows how land looks from a point at sea. That is to say that a cartographer often draws maps from a bird-eye view and not from the perspective as the land would actually

appear from the crow's nest or deck of a ship. Therefore a periplum would, theoretically, be drawn as if the cartographer were out to sea so that sailors could know which land or port they were approaching." See Carroll F. Terrell, "Chinese Characters as Traveling Metaphors in Canto LXXVII of Ezra Pound's *Pisan Cantos*," *A Companion to The Cantos of Ezra Pound* (Berkeley: U of California P, 1980).

④ For the critical issue of "Pound and China" in time-saving cash value in relation to this article, see particularly Eric Hayot, "Critical Dreams: Orientalism, Modernism, and the Meaning of Pound's China," *Twentieth Century Literature* 45.4 (1999): 511-33; Zhaoming Qian, "Translation or Invention: Three Cathay Poems Reconsidered," *Paideuma* 19.1-2 (1990): 51-57; and Xiaomei Chen, "Rediscovering Ezra Pound: A Postcolonial 'Misreading' of a Western Legacy," *Paideuma* 22.2-3 (1994): 81-105.

⑤ Kwame Anthony Appiah provides an interesting list of the ideal of cultural contamination such as hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, and songs, mongrelization, *mélange*, hotchpotch, a bit of this and a bit of that. See Appiah, *Cosmopolitanism: Ethics in A World of Strangers* 112.

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