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HISTRIONIC TRANSLATION: A METHODOLOGY FOR PROMOTING THE
TRANSLATOR'S INTER-SUBJECTIVITY AS CO-PRODUCER

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PHD

Lingnan University

2013

HISTRIONIC TRANSLATION: A METHODOLOGY FOR PROMOTING THE
TRANSLATOR'S INTER-SUBJECTIVITY AS CO-PRODUCER

by
TSANG Fei Yue

A thesis
submitted in partial fulfillment
of the requirements for the Degree of
Doctor of Philosophy in English

Lingnan University

2013

ABSTRACT

Histrionic Translation: A Methodology
for Promoting the Translator's Inter-subjectivity as Co-Producer
by

TSANG Fei Yue

DOCTOR OF PHILOSOPHY

This thesis will focus on Ezra Pound's poem, *Histrion*, its associations with Stanislavskian method acting and their interface with translation studies. The title of "*Histrion*" is derived from the Latin word for an actor and Pound clearly wishes to suggest strong parallels between the voice of the poet and the voice of the actor. The work evokes a clairvoyant state of heightened consciousness achieved by the poet, in which he melds the subjectivities of the modern writer and the "souls of all men great" (earlier poets such as Dante and Villon) in a translucent flame of fused form. The thesis will explore the phenomenological implications of merging two identities and then apply the seemingly far-fetched concept of metempsychosis suggested in Pound's poem to translation studies with reference to contemporaneous (to Pound) Stanislavskian acting approaches. For Pound as creative re-writer, as for the creative method actor, all demarcation between the two subjects dissolves. Likewise, in literary translation, as much of Pound's work exemplifies, the melding and mingling of the author's and the translator's subjectivities can be a viable methodology. Such histrionic translation attempts to enact and even resurrect the persona of the source text in the target version. Thus I propose to meld Stanislavskian acting theories with Pound's sense of metempsychosis and metamorphosis with application to the study of literary translation.

DECLARATION

I declare that this is an original work based primarily on my own research, and I warrant that all citations of previous research, published or unpublished, have been duly acknowledged.

SIGNED

(TSANG FEI YUE)

Date: 15th April, 2013

CERTIFICATE OF APPROVAL OF THESIS

THEATRICAL TRANSLATION: A METHODOLOGY FOR PROMOTING
THE TRANSLATOR'S INTER-SUBJECTIVITY AS CO-PRODUCER

by

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Chapter One Introduction

1.1 Preamble

“[Ezra Pound] is able to get into the central consciousness of the original author by what we may perhaps call a kind of clairvoyance – this insinuation of self into the otherness is the final secret of a translator’s craft”. – George Steiner (*After Babel*, p. 359)

“Consciousness”, according to the *New Shorter Oxford English Dictionary*, means: “1. Internal knowledge or conviction; especially of one’s own guilt, innocence, deficiencies. 2. The state or fact of being mentally aware of anything; the perception. 3. The state or faculty, or a particular state, of being aware of one’s thoughts, feelings, actions, etc. 4. The totality of the thoughts, feelings, impressions, etc., of a person or group; such a body of thoughts etc. relating to a particular sphere; a collective awareness or sense. 5. The state of having the mental faculties awake and active; the waking state”. Ezra Pound’s achievement in the capacity of a translator, as recognized by George Steiner, is his unique capability to arouse all these “states”, “mental faculties” and the “totality of thoughts and feelings and impressions” from the author. Most importantly, Pound has been able, through his faculty of “clairvoyance”, to transpose this element of “central consciousnesses” of the author into his translation. To interpret Steiner’s words, Pound’s metempsychosis and metamorphosis into the original text so as to bring alive the source persona is the final secret of a translator’s craft. My research aims at investigating this “final secret of a translator’s craft”. It will use Pound’s poem, “*Histrion*”, as the starting point to explore Pound’s approach in melding his consciousness with the source persona, in order to apply the results in his translation. It is my contention that Stanislavsky’s Method resonates with Pound’s idea of “histrionic translation”. Stanislavsky’s

Method is defined as: “An acting theory and technique in which an actor aspires to complete emotional identification with a part”; while “Histrionic” refers to “Actor; Adjective: 1. Theatrical in character or style, dramatically exaggerated, stagy; hypocritical; 2. Of or pertaining to actors or acting; dramatic. 3. Theatricals, theatrical art, pretence, insincere actions done merely to impress others. [For example:] “The exultant, most extravagant histrionics of the prosecution” (*The New Shorter Oxford English Dictionary*).

A translator’s “secret craft”, with reference to Ezra Pound’s “*Histrion*” and George Steiner’s claim above, is to attain “clairvoyance”: “1. The supposed faculty of perceiving, as if by seeing, what is happening or exists out of sight. 2. Keeness of mental perception, exceptional insight” (*The New Shorter Oxford English Dictionary*). Pound’s translation works for readers, in Steiner’s perception, so far as they are willing to accept the claim of “clairvoyance”. Similar to Stanislavsky’s acting onstage, an actor will prepare for the role and get into the “central consciousness” of the role. Most importantly, he must make the audience believe that the role is truthful and credible. The Poundian translation method and Stanislavskian acting methodology share interesting commonalities, as I argue. This being so, this research aims at looking at the Stanislavsky’s Method as an analogy for the Poundian translation as a performative act¹. It will analyse the way in which Pound is performing as a “histrionic translator”. It does not mean I will try to argue or prove conclusively that Pound is a good translator. Rather this research will focus on how Pound negotiates with the source text to bring the intentionality and the personae into his translation in a histrionic way. Such negotiation which injects life into the source

¹ I first encountered Pound’s “*Histrion*” and Stanislavsky’s Method in a translation theory course taught by the late Dr. William McNaughton in B.A. Translation and Interpretation, City University of Hong Kong. The course materials covered some of the classical translation theories, which will be discussed in Chapter Two. The ideas of developing the analogy of “Histrion” and Stanislavsky’s Method into further research are my own.

character implies Pound's successful contact with and conviction of his readers. Only if his readers are willing to believe in and are capable of accepting his "histrionic" way will they accept his translation. Only then the Poundian translation will come alive. The research outcome is to analyse and discuss the applicability of Stanislavskian acting methodology to translation studies in a way that can arouse awareness regarding the translator's subjectivity as a co-producer. Historically, translation has tended to be regarded as no more than a mechanical or second-class production of text which has had serious implications for the translator's status. The translator's role has been a re-productive and secondary one only, whereas the actor is probably more highly regarded in the present time than in the past because the actor's craft has been evolving to bring alive the role onstage and on screen.² Therefore, this research aims to investigate the implications of the acting craft on translation so as to analyse the neglected aspect of "clairvoyance" in relation to the role of the literary translator.

Moreover, this research tries to establish that a translator's subjectivity can be set on an equal footing with the source author and personae, which is a controversial claim for some critics but can be substantiated, I believe, by Pound's own practice.

In the previous development of translation studies, the investigation into this "clairvoyance" of a translator's subjectivity and the phenomenology of translation have often been under-appreciated as it would be too abstract, if not essentialist, to conduct academic research on this topic³. As for the criticism that this research risks

² For the generic use of pronoun referring to the categories of translator and actor, "he" will be used to represent actor while "she" for translator in this thesis.

³ I first researched on this topic starting from 1995, and the initial response from some academics was that the topic was too essentialist.

falling into the category of “essentialist”, I would respond that I am not trying to solve all translation problems. I am looking at literary translation through the vortex (to use Pound’s critical term) created by “*Histrion*” and by applying the metaphor of method acting. Naturally we must recognise that there are different contexts of reception in translation and stage acting. However my aim is not to argue that these distinct types of performance are in any way identical; rather that they can be seen in the relationship between Pound’s and Stanislavsky’s work to be potentially reciprocal. In this process Pound’s poem “*Histrion*” is used as a hermeneutic and intertextual tool.

1.2 Overview

What potential is latent in this neglected role of a translator, as claimed by George Steiner and implied by Pound’s “*Histrion*” – that is the theme of the present study. The “role” of a translator refers to our commonly accepted job descriptions of a translator: to bridge the communication barrier of meaning between two languages, to carry over the intended effect of the source language to the target language, and to clarify any misunderstanding and cultural gaps for the target readers. These are all acknowledged as relevant procedures. Yet during these procedures of communication, transfer and clarification of meaning, the intricacies lie in how much the translator knows about the source text and target language, and how effectively the translator has done the job with regard to both languages and cultures.

By “knowing the subject-matter” and “doing the job well”, a translator injects her own subjectivity into the procedures of translation. Yet this injection of a fresh subjectivity is not to be overdone or else the translator’s interpretations would dominate or override those of the source text. In such case, the source text would

lose its authenticity and thus undermine the validity of the translation. On the other hand, if the translator's subjectivity is diminished or submerged or is simply too subservient, a highly visible projection of the source text in translation may well obscure the readers' understanding, particularly if the persona of the source text predominates to the extent of making the translation look pointless. It is this paradoxical phenomenology of translation that has triggered this research, which aims to explore how a translator exercises her inter-subjectivity as a co-producer in the process of translation, and to make belief to the readers that the translation is authentic by means of bringing alive the source personae.

The purpose of this thesis is to argue for a methodology by which the literary translator fuses her own subjectivity with that of the source text in a balanced and reciprocal relationship in order to produce the most effective result in the process of literary translation. Furthermore, this process of fusing or melding the double subjectivities of the personae of the translator and of the source text creator and creations is highly relevant to the construction of character in method acting. The thesis argument presented here demonstrates how a translator can merge with the personae of the source text in a remarkably similar way to that of an actor fusing her subjectivity with the target character.

1.3 Aims and Objectives

The objective of this research is to argue for the dynamically creative role of the translator as a co-producer of the literary work which serves to elevate the significance of the translator's inter-subjectivity and thus heighten readers' recognition of the authenticity of the translation. The conceptualization of "co-production" involves a translator identifying with the personae of the source text so

as to breathe life into them in the translation process. Such a dynamic and creative practice engages the translator's full understanding of the intentionality of the source text and its personae in particular, as well as of the source language and of the source culture in general. Most importantly, this type of creative translator needs to be able to re-present her full understanding of the source intentionality in translation. In many senses, as will be argued and discussed in greater depth hereafter, the methodology and conceptualization of "co-production" in this schema are similar to those of method acting. This thesis tries to argue for equal consideration being given to the translator as co-producer because "production" means here "a literary or artistic work; a play, a film, a broadcast, etc. [Also] the action or act of producing, making, or causing something; the fact or condition of being produced" (*The New Shorter Oxford English Dictionary*). Authorship is a more problematic term as it is defined as "occupation or career as a writer; the dignity or position of an author; literary origin of a writing; origination of any action or circumstance" (*Ibid.*). In particular, Roland Barthes' critical notion of "the death of the author" tends to make it unproductive for the present study to argue for the translator as "co-author". It is notoriously difficult to establish authorial intentionality other than through the personal and situation of the text itself. This being so, the thesis will focus on the concept of "translator as co-producer". The first objective of this dissertation is to explore the applicability of method acting as a model for reconstructing the dynamics of co-production and inter-subjectivity in literary translation. The second objective is to engage in critical appraisal of the relevant translation theories and from these to formulate my critical argument that a translator can play, and has always been playing, the role of co-producer in translating serious literary works. The major exemplar and case study of this dynamic kind of translator and translation is Ezra

Pound and his translation of *Cathay*. The third objective is to test the applicability of the conceptualization of “co-production” in assessing literary translation.

1.4 Research Questions and Research Methodology

“All the world's a stage and all the men and women merely players.” –
William Shakespeare, *As You Like It*. (Act II, Scene 7, 39-40)

In order to re-conceptualize the translator as co-producer, I have merged the concept of method acting practice developed by Konstantin Stanislavsky with the practice of literary translation. The purpose is to exploit acting methodology to probe into the potential for the translator’s psychological and emotional identification with the personae of the source text.

By adopting this methodology the translator as co-producer becomes more conscious of the ways in which words and locutions in one language and culture can be transposed into another, while retaining as much as possible the life-force and core meaning of the original. In the dissertation I will demonstrate how Stanislavsky’s system of method acting can illuminate this process and serve as a successful model. The research outcome that I am pursuing will be to systematize the translation theory and practice involved in this process, and to assess how and to what extent the personae and the life-force of the original can be carried over in a translation that is predicated on the translator’s capacity for “method acting” in terms of voice and style.

My hypothesis is that we may envisage the translation as a translator’s “stage” and thus a virtual space for her to “perform”. On this “stage”, the first role a translator plays is that of the “director” of the translation. She studies the source text thoroughly, then clarifies “the most probable” intentionality of the source personae

embedded in the text, and finally determines how the source personae and the dramatic motivation of the text may be re-enacted in translation. The second role a translator plays on this virtual stage is that of “actor”. She identifies psychologically and emotionally with the source personae and communicates appropriate thought and emotion to the target readers. This acting is made believable for the readers so that the translation can be accepted and authenticated by the readers, thereby re-creating an approximately parallel set of intentional effects and range of emotional intensity as that of the source text for its target readers. The third role the translator plays is “audience/reader” as she is her own self-critic of translation, who needs to be able at this stage to “estrangle” herself from the emotional attachment and review the work critically. Such “alienation” or detachment offers a chance for a translator to see if her “acting” can re-create the truthful portrayal of the source personae. This triple function facilitates the translator’s inter-subjectivity in moving in and out of these roles. I refer to this notion of a translator’s “role-play” as “histrionic translation”. In this dissertation, I shall theorize and methodize the complications of the notions.

My focus is primarily on investigating the inter-subjectivity of a translator with source personae and text playing the triple roles of director, actor and audience in the target version. I want to investigate the intricacies of such role-playing and as a corollary its significance for the contemporary translator. The attendant challenge includes re-creating the parallel personae and voice in the task of translation and thus assuring the authenticity of the texts in translation. Consequently the following question is to investigate how and why “histrionic translation” can re-produce the life-force of the original by means of interrogating the concepts of intentionality and translator-author inter-subjectivity more closely. For this part of the argument, the research methodology depends on a critical analysis of the theories and ideas of

Konstantin Stanislavsky in relation to “Method Acting”. The other major source of reference employed in this dissertation will rely on translators’ testimonials and pertinent theories of translation.

The second focus of this research is to assess translated works using a “histrionic yardstick”. This constitutes an attempt to test the theoretical framework which can be offered by the conjunction of method acting and translation, and apply it to actual examples of literary translation – in order to assess whether a translation is histrionic or not, whether a translation can be authenticated, and whether a particular translator has engaged in the triple roles of director, actor and audience, whilst maintaining the balance between the three and acting as co-producer of the target text.

My working hypothesis is that “histrionic translation” functions at two levels: mediation and meta-commentary. In practical terms this means that a translator plays the triple roles of assimilating and determining the intentionality of the source persona or personae (director/producer), re-creating the source persona or personae (actor/“*histrion*”) and evaluating and critiquing her own translation (audience). Theoretically, “histrionic translation” provides a valuable inter-disciplinary arena for conjoining translation and acting practices in that they are conventionally separate but communicatively similar entities. For the research outcomes, I aim to establish through this research a strategy and rationale for inter-relating these two avenues of research: translation and method acting. This thesis attempts to create a new methodology and to this end different research methodologies are adopted. These combine different methodologies: practitioners’ experiential insights, theoretical exploration and textual analysis.

The central argument of my thesis is that the translation discipline needs newer

approaches to examining the concept of a translator's inter-subjectivity in the light of contemporary cultural theorizing against this background. What I propose to do in the present study is to select the concepts of method acting by Stanislavsky and the idea of "*Histrion*" by Ezra Pound, and combine them in such a way that I will prove capable of constructing a new theoretical space for the study of the dynamics of a translator's inter-subjectivity with the original producer of the text as an effective co-producer in translation. To the best of my knowledge, a project to clear the conceptual space for this type of inter-disciplinary study of translation has not been undertaken before.

1.5 Definitions and Significance of "*Histrion*"

This section will define the usage of the terminology coined in this research – "*histrion*" – by outlining its origins and significance.

"*Histrion*" and its related terms such as "histrio" and "histrionic" appeared around the seventeenth century. Their definitions in *The Oxford English Dictionary* are: "stage-player", "actor", "play-acting", "theatrical", and "dramatic". Their connotations in English have usually been negative and are now somewhat contemptuous (*Ibid.*). For example, "histrionic" means "theatrical in character or style, 'stagey'; also figuratively 'acting a part', hypocritical, deceitful" (*ibid.*). Similarly, the Chinese translation of "histrionic", "histrionicism" and "histrionics" carry over the negative meanings and connotations. In one of the most widely respected bilingual dictionaries – *The English-Chinese Dictionary* edited by Lu Gusun (陸谷孫)- the Chinese translations are: "(1) 演員, 戲劇表演; (2) 演戲似的; (3) 矯揉造作; (4) 裝腔作勢". The literal back-translation of these Chinese

definitions is: “(1) actor, theatrical performance; (2) as if acting; (3) feigning and emoting; and (4) over-acting and over-dramatic”. Incidentally, the traditional perception and usage of the term “actor” in Chinese have always been contemptuous: “戲子無情，婊子無義” The Chinese back-translation means “Actor no emotion/feeling/love, whore no righteousness/gratefulness/ethics”, meaning: “An actor bears no love or sincere emotion, being as hypocritical, deceitful and ungrateful as a whore” (My translation).

In this research, the usage, connotation and implications of “histrion” are inspired by Ezra Pound’s poem, “*Histrion*”:

No man hath dared to write this thing as yet,
And yet I know, how that the souls of all men great
At times pass through us,
And we are melted into them, and are not
Save reflexions of their souls.

Thus am I Dante for a space and am
One Francois Villon, ballad-lord and thief
Or am such holy ones I may not write,
Lest blasphemy be writ against my name;
This for an instant and the flame is gone.

‘Tis as in midmost us there glows a sphere
Translucent, molten gold, that is the “I”
And into this some form projects itself:
Christus, or John, or eke the Florentine;
And as the clear space is not if a form’s
Imposed thereon,
So cease we from all being for the time,
And these, the Masters of the Souls, live on.
(*Exultations of Ezra Pound* p. 38)

Its Chinese translation is composed by William McNaughton:

小丑

從前沒有人敢寫下這件事

可是我知道，偉人的靈魂
有時候進到我們的靈魂裡來
我們化為他們 而除了他們靈魂的
影像之外，我們就不存在了。

那麼我暫時變成了但丁或是
維永，那位著名的民謠歌手和賊，
或是變成了聖人。

我不敢寫下來
他們的名字
因為我怕人叫我“褻瀆者”。
這影像只是片刻的事，
他們的光輝瞬間即逝。
好像我們心中
一個半透明的消融了的
金色的圓體
它就是我們真正的自我，
到這個圓體裡某一個形狀進來：
耶穌，約翰，或是
那位佛羅倫斯人，
跟一個空間
受到一個形狀
就沒有了一樣，
我們暫時不存在了，
這些靈魂的大師則繼續生存。
(McNaughton, Unpublished lecture notes)

My literal back-translation is:

CLOWN

In the past no one has dared to write down this event
But I realize the great men's souls
Sometimes enter into our souls
We are melted into them and incorporated into their soul's vision,
we no longer exist.
So far I have turned temporarily into Dante or Francois

Villon, that famous folksong singer and thief,
 Or rather one who became a saint.
 I hardly dare write down
 Their names,
 Because I fear people may call me “blasphemer”.
 This vision is just an event of momentary duration,
 Its glow dies shortly.
 It is as if there was, in our heart,
 A half-opaque melted
 Golden-coloured ball;
 It is our true self,
 Inside this ball some sort of form enters:
 Jesus, John, or
 Even the Florentine
 Along with a space
 Limited a form
 The same as there is none ever,
 We do not exist for a moment
 But these souls’ masters keep on living.

1.6 Critical Analysis of “*Histrion*”

“*Histrion*” – Ezra Pound describes an intuitive experience of identifying with other poets’ “souls”. It symbolizes a mental and psychic process, which can raise a series of metaphysical and philosophical questions relating to a translator’s inter-subjectivity. This section will first analyze the poem, and will then analyze its significance to this research.

Pound writes in a manuscript note to “*Histrion*”: “I do not teach – I awake”. Louis L. Martz suggests that “*Histrion*” shows Pound’s “own sense of remarkable mimetic genius, his ability to absorb the style, manner, and meaning of another poet, and then to interpret and recreate that role, in translation, in creative adaptation, or in original poems in a particular kind of writing. His masks, his personae, his ‘pastiche’ are modes of poetry: masks through which the modern poet transmits his apprehension of the past and makes it available to the present, as a civilizing force” (*The Poem of the Mind* p. 65). It is interesting to note that Pound’s craft of translation was being termed as “pastiche”, meaning: “1. A medley of various things; specially

(a.) a picture or a musical composition made up of pieces derived from or imitating various sources; (b) a literary or other work of art composed in the style of a well-known author, artist, etc.; [and] copy or imitate the style of (an artist, author, etc.)” (*The New Shorter Oxford English Dictionary*). The key words in Martz’s comments and the dictionary meanings worth noting are: “mimetic genius”, “creative adaptation”, “his masks, his personae, and his ‘pastiche’” – all these terms refer to the Poundian way of translation. As a pasticheur of translation, his imitating is done so credibly that he melds with the persona or personae of the source text and is thus able to perform the “pastiche” in his translation for the target readers. This phenomenon best describes the notion of “histrionic translation” in this thesis as Pound is employing an essentially theatrical device: method acting by bringing together two personae. In his translation, Pound brings in the persona of himself, i.e., his subjectivity; simultaneously, his subjectivity would be able to interact and interface with the persona of his character, i.e., the “souls” of the great poets’. The inter-subjectivity generated by this symbiotic relationship enables the original poets’ “souls” to shine in and shine through Pound’s works.

By extension, I shall borrow this analogy of the “*Histrion*” in my research and propose to coin a fresh theoretical term -- “histrionic translation”. My position can be better explained with reference to William McNaughton’s Chinese translation of the title of “*Histrion*”. The title of the poem “*Histrion*” is translated into “小丑”, literally meaning “clown”. McNaughton has his reasons for this translation. To begin with, there are two meanings in “histrionics”: one is “actor”, the neutral meaning; the other “low-grade actor”. Secondly, he personally knew Pound quite well in the mid-Fifties, and his impression was that Pound liked to indulge in self-mockery and irony to the extent that he did not always take himself and his scholarly attitudes so seriously. For

instance, in the poem, Pound did not think he was Jesus Christ himself, but still pretended to be. Taking this poem as an example, there is a certain inconsistency in that Pound initially said he dared not mention the names of great poets in connection with his own work but still mentioned them anyway. Taking all these factors of “Pound’s subjectivity” into consideration, it is possible that McNaughton’s translated title hints the idea of “author-aggrandizement” in comparison with Pound’s self-deprecating role as a poet. In other words, in the poem Pound plays the roles of these great men and his own subjectivity is irrelevant or even inconsequential⁴.

In one of McNaughton’s translation theory classes, he mentioned an interesting experience. McNaughton visited Pound in the mental asylum to which he was consigned in the 1950s. On McNaughton’s first visit, Pound was translating the writings of one of the Qing emperors. He wore a rolled newspaper on his head as his crown and the bedsheet as his gown, and asked all visitors to kowtow (叩頭) as the appropriate etiquette engaging with an emperor. On McNaughton’s second visit, Pound was translating a poem about a hare. Pound was observed hopping up and down his bed as if he were a rabbit. I try to imagine from this anecdote that Pound was translating in a “method acting” way as he was preparing and creating the role of the persona or object for his translation. McNaughton’s experience of meeting Pound is illustrative of Pound’s passion for getting into the skin of the characters/personae he played in his translations.

My perception of Pound’s “*Histrion*” is informed by McNaughton’s view. In the opening lines of the poem, Pound states the moment that he is offering himself as a channel or conduit for these great men’s “souls”. He is not merely a mirror image, i.e., not “reflexion”, but has “melted into” them rather like a clairvoyant. His mind-

⁴ Personal interview with the late Dr. William McNaughton during 1995-1998.

set, his feeling, his ethos and his very aura have merged with theirs. This state of “merging” or “melting” does not indicate who has been invading whom. It is possible that in this metempsychotic state Pound’s subjectivity has invaded theirs, or theirs have consumed Pound’s. So Pound “is” these masters; or vice versa, these masters are Pound. And for a short moment, this “flame” burns.

The second part of “*Histrion*” sets out that “there glows a sphere/ Translucent, molten gold, that is the ‘I’”. McNaughton translated it into a “half-opaque, melted golden-coloured ball” in Chinese. I conjecture that while Pound is turning himself from the reader to co-producer, he is referring to is his temporary but intensive feeling of the most sincere, truthful and precious sense of self during his absorption of and penetration into these great men’s “souls”; and of course vice versa, as he is absorbed and penetrated by these great men’s souls. The “pastiche” is so intensive that Pound creates his inter-subjectivity – a hybridization of his true self with his imitation of these great masters. And so, based on this temporary hybrid self, he can merge with and become these great men. Therefore, the “flame” is not really gone. The great masters do not extinguish but keeps burning in Pound’s inter-subjectivity. Interestingly, one of the definition of “flame” is “a burning intense emotion; passion; esp. love, formally also, genius, talent, esp. in writing”, which can be referred to “these souls’ masters, keep on living” (Definition taken from *The Newer Shorter Oxford English Dictionary*).

What he has experienced is the vibrant feeling of the “flame” that “glows a sphere in midmost us”. Besides, no one “hath dared” to write this instinct down except Pound, so this “histrionic” experience can be seen as courageous, passionate and exhilarating instead of simply “clownish”. The clown’s subversive self-mockery is well captured in this allusion. However what Pound evokes is more than a

mimicker's clown-like role but also one of exchangeable identities. There are two subjectivities in the poet's "me": one growing and glowing in his own self, the other growing and glowing as a civilizing force in re-creating and re-producing these great men's souls. Therefore, I propose to translate the title of "*Histrion*" as "明星", meaning "star". "Star" attempts to captivate this strong and radiant instinct that such as a refined actor would possess. It is also my intention to vivify this "inter-subjectivity" of a translator and the source-personae, and to elevate this translator's long-neglected role.

As discussed above, the definitions, usage and connotation of "histrion", "histrionic", "histrionicism" etc. have tended to be slighting and dismissive. It raises an interesting question for this research in "histrionic translation", namely why and how a translation can be "histrionic" in the sense of basic mimetic acting by "parroting" "mimicking" and "parodying", or why and how a translation can become truly "histrionic" in the sense of sophisticated, artful and inter-subjective performing. The questions that are uppermost therefore are why and how can a translation be done in these different ways. Concerning the "parroting" and "parodying" style of translation, a translator translates with imitation – by imitating the source persona or personae. In such case the translator may lose her subjectivity as her foremost task is to repeat what the source text narrates. Alternatively the translator highlights the fact that a translation is a translation, just like an over-wrought, melodramatic or "histrionic" (in the later adapted usage of the term) actor, who tries to show – perhaps for valid artistic reasons – that she is acting. At worst at a very rudimentary level of the "histrionic" act the actor seems to be performing a poor imitation which is lifeless possessing merely the form. This more rudimentary kind of acting intends to appeal to the audience by projecting the source persona or character without too

much emphasis on the actor's own subjectivity. Likewise the absence of a translator's subjectivity would most likely turn the translation into a similarly lifeless form in production because of the lack of the re-creator's presence and sensibility. This mediocre level of "histrion" is to perform through parodying and formulaic acting following the commonly accepted traits and routines. However, the theatre audience may well feel tired of such parodying traits because too much imitation can quickly become tedious. On the other hand, a more sophisticated level of a translator's performance – "histrionic translation" – can be achieved according to Pound's insights – to give life-force to the source personae by adding in and melding her subjectivity with that of the text originator. The translator produces the work with reference to her own style, with her own judgment, sensibility, experience, and would re-new each performance with the injection of her subjectivity. Such inter-subjective methodology relies on a translator's sensitivity to linguistic nuance and to the life of the source personae, and re-presents the life-force to the target readers of the text.

This concept of "histrionic translation" arises therefore from Ezra Pound's poem, "*Histrion*", which depicts a poet's "assimilation" into the personae of other past-masters. Stanislavskian Method Acting – especially his preaching of "reincarnation" of the character onstage through intensive preparation and penetration by the actor- also inspires this research because this theme of method acting shares much in common with Ezra Pound's "*Histrion*". In this way my argument for "histrionic translation" invokes a translator's "metamorphosis" and "metempsychosis" in facing the challenge of how a translator can merge with the "soul" and personae of the source text in order to produce the most proximate "intended effect" on the target readers. My notion of "histrionic translation" argues

for a translator's role to be elevated to that of a co-producer by virtue of revivifying the life-force of the original in translation. Yet at the same time this original life-force should be penetrable and readable in translation for the target readers. "Life-force" in this research refers to Walter Benjamin's notion of "life" that it relates to the "purposeful manifestations", "their very purposiveness", "the expression of its nature", and "the representation of its significance", which are "all determined by nature and by such tenuous factors as sensation and soul" ("The Task of the Translator" pp. 71-72).

Revivifying the life-force of the source text in translation parallels the problematic of acting, recalling the way an actor identifies with the role and "constructs" the role (to employ Stanislavsky's term) in such a way that it is credible and aesthetically satisfying for the audience.

Many translators have experienced what might be described as "histrioning" in practicing translation. Numerous descriptions and translators' testimonials of this experience of histrionic translation have appeared sporadically in translation textbooks in the past. Yet their testimonies remain descriptive accounts of the process. No in-depth analysis or systematization of the methodology and theoretical insights has been done, perhaps because it would be too difficult or "essentialist" for any theorist to build a concrete analysis on the basis of a translator's pure intuition and feeling concerning identification with the source-personae.

This lacuna in the theoretical discourse is what has triggered my research. In order to consolidate my proposition of "histrionic translation", I borrow the Method from performance studies for it evokes the Poundian quality of "clairvoyance" and "melding" that can resonate with the literary translator's work. This absorption and mediation of the source text ethos and the voice of its persona vivifies the inter-

subjectivity of a translator as an “actor” and “director” to co-produce the target personae in the target language and target culture. In other words, rather than codifying or forcing the translator to accept any fixed traits of translation, “histrionic translation” humanizes and centralizes a translator’s inter-subjectivity and controls the impact of the translation by emphasizing the qualities of authenticity and naturalness in literary translation.

This research seeks to establish a critical position whereby the Poundian translation method can interact and be used collaboratively with the Stanislavsky Method. According to the principles of method acting, a serious actor should not use theatrical devices primarily in the theatre. Rather, it is the actor’s job to play “truthfully” onstage. Pound’s lines “And we are melted into them, and are not/ Save reflexions of their souls” echo significantly with the Method in the sense that they evoke the blending of both the character and the actor’s self both on- and off-stage.

Several other major principles of method acting – including identifying the “super-objective” or “ruling-idea of the play”, building up an actor’s own “emotional memory”, and practicing the dramatic concept of empathy known as “magic if” are relevant to re-creating an inter-subjectivity between actor and the character, similar to the inter-subjectivity of Pound and the great masters in the poem “*Histrion*”. One significant point of commonality is the idea that “I am” the character, not “I act the character”. From a translator’s point of view, the acting principles can be applied to establishing a translator’s inter-subjectivity as a co-producer. To take another example, searching for the “super-objective” in acting terminology resonates with a translator’s task. Stanislavsky suggests that all the background checks and preparation tasks are of crucial importance to an actor, including realizing and assimilating the “super-objective”, i.e., the intentionality of the source text, its

mentality, its main idea and the reasons for having the play written, as these preparation exercises build up the backbone and the pulse of the whole performance. An actor's full understanding also leads him to better portraying the "sub-text", i.e., the implied and intended meaning embedded below the surface of the text and in the psychology of the character. These aspects of performance are implicit rather than in the spoken dramatic form.

These acting principles run parallel with not only Pound's "*Histrion*" but also Walter Benjamin's thesis of "finding that intended effect [Intention] upon the language into which he is translating which produces in it the echo of the original" and "representation of hidden significance through an embryonic attempt" ("The Task of the Translator" p. 76 and p. 72). By reading a text, a translator, acting as the reader of the source text, first finds similar textual effect echoing with the source phenomena and personae. The translator then tries to reproduce that original effect in the target language. This being so, a translator re-produces the echo of the original effect but not the original. In re-production, a translator takes full control, but the re-production is at the same time based on and bound by the source text (personae), as well as depending on the target readers' reception of such re-productive and re-presentative echo. Clearly it is not appropriate to designate the role the translator plays as that of a full producer of the target text but rather as a "co-producer".

Furthermore, Stanislavsky suggests that an actor could adjust his own performance according to the audience's reaction. However, in the process of "building the character" and before the performance takes place, the accomplished actor needs to act as his own critic working in tandem with the advice of the director. This task is similar to a translator's – acting as one's own critic in producing the translation because the target readers are absent in the process of production.

What I am pursuing in “histrionic translation” is to take the interface between Pound’s “*Histrion*”, the Poundian translation method and Stanislavsky’s Method as the starting point to respond to the corresponding spheres of both translation and method acting. Translation and method acting seem to be two independent entities but both are based on a text at the outset. Yet the “production” is not determined by the text but by a translator’s and an actor’s interpretation and re-presentation of it. My hypothesis is that a translator plays a more significant role than a reader being situated on a continuum somewhere between a reader and a producer or between the author’s authenticity and reader’s response. Consequently I intend to refer to this role “co-producer”. The central challenge is: how to determine the intentionality of the source-text and how to re-present the life-force of the source personae in translation? How to assess whether the original life-force can be re-injected into the target culture and translation? In Pound’s sense of the histrionic act, he elevates the poet to a higher level so that, after his “translucent” transformation, a poet’s ego has melded with those of the original “great men”. His own subjectivity is diffused into a broader state of dynamic inter-subjectivity. It is only through this process of “histrionic translation” that the literary translator can strike out for this higher-level consciousness. Thus in this dissertation I am proposing to elevate the translator’s subjectivity, and by extension, the cultural context of the translator for the purposes of a higher task. According to this precept, a translator cannot remain a mere passive or mechanical producer, but must assume the role of an active producer. Given that a translator is conventionally viewed as an insightful but passive reader of the original, how can we change the paradigm in order to determine her role as an active co-producer of the text? By extension, a translation is conventionally viewed as a subservient product of the original, so how can we elevate its creative authenticity and also maximize its

naturalness at the same time? This line of questioning is pertinent to Stanislavsky's paradox: How can an actor elevate his own subjectivity but re-present most truthfully the intentionality of the character? In their etymological sense, both translation and acting symbolize "carrying over". Therefore during the "re-creation" and "re-presentation" of the source personae to the target audience/readers, how can a translator carry over the life-force and the voice of the original by engaging inter-subjectively and creatively with the source text, its meanings and personae?

1.7 Contents Outline

In conclusion, the chief aim of this study is to investigate the implication and applicability of Pound's "*Histrion*" and Stanislavsky's method acting for promoting inter-subjectivity between the source creator and the target translator as co-producer. The research methodology will be founded on critical analysis of theoretical writings, combining with close readings of texts to elucidate the theory, and through a comparative study of method acting and translation practices as well as of theory. In sum, then, this investigation aims at extrapolating, theorizing and evaluating a fresh method for creative literary translation with "histrionic" characteristics based on the above-mentioned criteria and concepts.

Chapter One introduces the research plan, research questions and research methodology of the thesis. The special terminologies of "*Histrion*" and "histrionic translation" have been explained to lay a foundation for elaboration in the following chapters and to set up the argument. Chapter Two is a literature review of translation theory relating to the concept of "histrionic translation". The relevant viewpoints contained in both classical and contemporary theories of translation will be discussed to explore the interface of an author's and a translator's "inter-subjectivity" in co-

producing a natural and culturally appropriate target text.

Chapter Three builds on the theoretical analysis and discusses the collaboration of the Poundian translation method and Stanislavskian method acting. It will argue for a position whereby a literary translator acts as a “co-producer” of the text. Chapter Four constitutes a close textual analysis of case studies using a “histrionic” yardstick of evaluation. By using Pound’s own translation of *Cathay*, the evaluation will analyse the performativity of the target translation and ask how the life-force and source personae may be effectively conveyed to the target culture in the translation process. The close textual analysis is an amplification to learn about translation and method acting. The ultimate objective is to apply and test my theory to discover and illuminate that would not have been illuminated otherwise.

Chapter Two “Histrionic Translation”: Pertinent Classical and Contemporary Translation Theory

The conceptualization and experiences of “*Histrion*” are neither rare nor recent in translation theory. The conceptualization of “histrionic translation” can be found sporadically in writings on translation and the testimonies of translators. From these writings and testimonies, the translators recorded their experiences regarding the monumental and relevant ideas relating to their “metempsychosis” and “metamorphosis”, or the notion of “translation as performance”. These concepts, which entail a translator’s experiences of identifying with the source personae, can illuminate how such source personae can be conveyed in translation. “Histrionic translation” refers to a translator identifying with the source personae so intensively that an inter-subjectivity will be created to transfigure the message and emotional force to the target text for the target readers. During the process the translator’s inter-subjectivity can be transfigured to be a “co-producer” to re-create the original life-force in translation. This chapter explores the phenomenon of a translator treating the source personae histrionically, injecting them into translation, and, in the meantime, transfiguring her subjectivity into a co-producer. Ultimately, a “histrionic translator” is capable of re-enacting the original life-force in translation, and to re-create an echoing textual effect for the target readers. Most importantly, from the chosen translator’s personal and professional experiences, this chapter aims at investigating how a translator can achieve “histrionic translation” by donning the mask of a co-producer to re-present the source persona’s intentionality in translation. It could be argued that in view of the negative connotations implied by the use of the word “histrionic”, i.e., “excessive and unbalanced”, indeed “paranoid”, the word

“metempsychotic” would be more appropriate. However, it is unconnected with the performative sense of “histrionic” in its primary and root meaning. Therefore, I choose to reclaim the word “histrionic” as a key concept in this research. In the context of performance, the translator is, as I see it, a professional performer.

This chapter will first present a literature review of the significant translation theory directly relevant to “histrionic translation”. It will analyse the fundamental observations and perceptions of translation and a translator’s subjectivity pertinent to “histrionic translation”. These observations and perceptions are inherited from the “great masters” – to use Pound’s phrase – of translation, authoritatively cited by George Steiner in *After Babel*. The second half will draw reference to the relevant contemporary translation theories, in order to establish the dual importance of “naturalization” and “authenticity” in “histrionic translation”. These two yardsticks are considered contradictory to each other in translation: a “natural-looking” translation cannot normally be “authentic” because it would involve too many changes, and an “authentic” translation normally would “look like” the original because “authenticity” implies keeping as much as possible the original force and features. The various roles of a histrionic translator will be discussed. The first role being the messenger, like “Hermes”, between the source text and the target readers; second being the co-producer, in order to re-create the life-force of the original in translation. As the “Hermes” figure, a translator situates herself between the source and target texts; so she is in a position to feel comfortable, confident and at ease with the source and target languages so that she can see more thoroughly and clearly, and manoeuvre effectively in translation. Similarly in “histrionic translation”, a translator can straddle between the source and target languages so that she can successfully and flexibly negotiate the translation. The ultimate target is to balance the interface of

“authenticity” and “naturalness” in “histrionic translation” against the theoretical background, and see in what ways naturalization will affect the choice of a translator’s inter-subjectivity.

2.1 Testimonies of Classical Translation Theorists Pertinent to “Histrionic Translation”

– List Saint Jerome, Luther, Dryden, Holderlin, Novalis, Schleiermacher, Nietzsche, Ezra Pound, Valery, MacKenna, Franz Rosenzweig, Walter Benjamin, Quine – and you have very nearly the sum total of those who have said anything fundamental or new about translation. The range of theoretical ideas, as distinct from the wealth of pragmatic notation, remains very small (George Steiner, *After Babel* p. 269).

We must recognise of course that important interventions in the field have occurred since Steiner published *After Babel* in 1975. These include contributions by the “great masters” in translation, such as Martin Luther, Schleiermacher, Walter Benjamin, etc. This section is outlining these translation masters’ own translation philosophies and experiences pertinent to the “histrionic” mentality and strategy in their actual practices.

2.1.1 Saint Jerome: Translator as Author

In his *Letter to Pammachius*⁵, Saint Jerome prioritizes the authority of the translator as equivalent to the author’s because his central motivation of translation is to contribute to scholarship and civic learning. He translates with the mentality of the original author addressing the readers, instead of with the mentality of a translator. So his top priority is to create a subjectivity of the author in his working process of translation.

This authorial presence in his translator’s subjectivity leads his translation to

⁵ The reference to “Letter to Pammachius” here is taken from the version translated by Kathleen Davis in *The Translation Studies Reader*, edited by Lawrence Venuti. In addition, William McNaughton’s unpublished lecture notes were also referred to.

be “natural”. As he turns himself into the “author” of the target translation, he thus is obliged to conform to the syntactical and rhetorical features, stylistics, logic and verbal force inherent in the “natural” usage of the target language. In this way, the word-for-word meaning does not carry weight but the spirit and force of each word counts. Saint Jerome treats the source personae histrionically by encouraging immersion in the target language in order to convey to the readers the genius of the source text. He cited from a number of examples to indicate his translation priorities for the same weight for the target readers instead of the same number of words. He is referring to the most proximate textual effect intended for the target readers as for the source readers (“Letter to Pammachius” in *The Translation Studies Readers*, pp. 21-24). Moreover, by bearing in mind the existence of the target readers, Saint Jerome translates as if he is writing in the source language and for the original readership. He is playing the triple roles of producer, actor and audience. For the role of “producer”, Saint Jerome is re-creating the “weight” for the target readers. For the role of “actor”, Saint Jerome is naturalizing the translation, so it does not look like translation. For the role of “audience”, Jerome is mindful of the intended effect on the target readers.

This same weight for the target readers provokes Saint Jerome to complete his translation in a target-language centered way, which is another central aim for Saint Jerome’s translation. He defines this weight as the genius of the language – its personality, the way the language itself motivates expression, which can never be achieved on a word-for-word basis (McNaughton, Unpublished Lecture Notes). Re-creating the same weight for the target readers in this way requires his translation to advocate the “natural” strategy – an “invisible” and “transparent” discourse in translation, or else the translation is likely to appear awkward or even absurd.

His task as a translator reproduces the message as well as the subtext of the

original work. On his virtual stage of translation, “language” possesses its genius and personality which is capable of motivating expression. He personifies language as if language possessed “personality” of its own. So to Saint Jerome, language symbolizes the source-text personae coming to life. His mission is to bring them alive on the performance stage of the target language.

Saint Jerome, like many of his contemporary translators, takes on himself the mission of translation as primarily to transmit the source meaning. He cites from his contemporary translators to substantiate his choice of “meaning” over “letter”, i.e., in modern terminology, a transparent strategy in translation is preferred. Saint Jerome heightens the idea of transparency by positing a superlative subjectivity for the translator, as a metaphorical conqueror who captures and overpowers every meaning of the source text in terms of “captivating” the ingenuity or genius of the source, taking it “prisoner” in the process of translation. His translation surpasses the original sense of recreating in order to rectify any miscommunication. His contemporary supporters are invoked in the following passage, including Hilary the Confessor:

Time will run out if I repeat the testimony of all those who have translated according to the sense. It suffices for the present to cite Hilary the Confessor, who in turning some homilies on Job and many commentaries on the psalms from Greek into Latin, did not attend to the drowsy letter nor contort himself by translating [*interpretatione*] the boorish style of rustics, but by right of victory carried the sense captive into his own language (“Letter to Pammachius” in *The Translation Studies Readers*, pp. 24-25).⁶

Using the strategy of translating the meaning has empowered the translator historically including those, such as Hilary to cultivate a superlative subjectivity as a

⁶ As for Saint Jerome’s idea of a translator as “conqueror” and taking the meaning of the source text as “prisoner”, I refer to the translation done by William McNaughton. The investigation into and linkage with a translator’s subjectivity are my own ideas, which will remain the research paradigm of this dissertation.

“conquering general”. Again, Saint Jerome symbolizes and personifies the source personae as a living character – “Hilary took the ideas prisoner and brought them into his own language”⁷. By overpowering and capturing the “source personae”, the translator overwrites the source and rejects the notion of literalism. In other words, a “transparency” strategy is recommended here to render in the target text. In this process, a translator interpolates her “superlative subjectivity” in order to promote transparency.

2.1.2 Friedrich Leopold Novalis: Translator as a “Poet’s Poet”

Novalis’s writings on his translation strategy resonate with those of Saint Jerome. To him, “authentic translation” goes hand in hand with the “artist translator”, and thus his approach is reminiscent of the practical theory offered by Jerome’s “superlative subjectivity”:

Transforming translations require the highest poetic spirit, if they are to be authentic. They easily lapse into mere travesties, such as Bürger’s Homer, Pope’s Homer, and all French translations. The true translator of this type must indeed be an artist himself; he must be able to render the idea of the whole in this manner or that, at will. He must be the poet’s poet and therefore he must be able to let him speak both according to the poet’s idea and to his own. A similar relationship exists between every individual human being and the genius of mankind (Lefevere, *Translating Literature: The German Tradition*. pp. 64-5).

Novalis suggests that the subjectivity of a translator may even surpass that of the author. In order to achieve “authenticity”, he appeals for the “highest poetic spirit” for the translator. The inter-relation of a translator’s subjectivity is to be a “true artist”, i.e., “the poet’s poet” in order to “render” the whole idea. An interesting point is Novalis’s idea of “the poet’s poet”, echoing in an old Chinese saying – “强中自有

⁷ McNaughton’s translation, Lecture notes.

强中手” and “人外有人，天外有天”. The rough meanings are: “A more powerful opponent will always exist among the powerful” and “Another superhuman can be found beyond superhumans, another limitless sky can be found on top of the limit of the sky” (My translation⁸). “The poet’s poet” requires a professional translator to be better and stronger facing the peers and opponents, and yet to retain a humble attitude so as to keep on improving and maintaining to be the top position. It projects the challenging task for the “histrionic translator” as that of producing a superlative textual result while maintaining an attitude of humility as a co-producer of the textual meaning.

Novalis’s requirement here resonates with the formulation of “histrionic translation” as outlined in the previous chapter. First, by cultivating a sensitive intersubjectivity, the translator speaks out for the author’s, and thus the poet’s voice. In this way the source persona is mediated and metamorphosed through the translator’s “genius” or “translucent sphere”, to evoke Pound, into a parallel target text entity.

The second condition – “the relationship between the individual human being and the genius of mankind” – resonates with Stanislavsky’s “affective memory”. Like a method actor, a histrionic translator exploits her experience, judgment and competence based on her personal awareness of reality to sculpt her target translation. All these re-create the source personae according to the translator’s best judgment and sensibility.

2.1.3 Alexander Tytler: “Superior to the Author”

In Alexander Fraser Tytler’s monumental work – *Essay on the Principles of*

⁸ I thank my colleague, Jin Wei, who has dealt with the Chinese translation of the first phrase with me in so much detail.

Translation (1791) – the strategy of “transparency” was emphasized. In terms of a translator’s subjectivity, a translator can determine and clarify the meaning of the source-text, even replacing the wording and locution of the author where ambiguities exist:

Where the sense of an author is doubtful, and where more than one meaning can be given to the same passage or expression, (which, by the way, is always a defect in composition), the translator is called upon to exercise his judgment, and to select that meaning which is most consonant to the train of thought in the whole passage, or to the author’s usual mode of thinking and expressing himself. To imitate the obscurity or ambiguity of the original, is a fault. ... The translator must occasionally be superior to the author of the original text, for he is usually so inferior to him (Tytler p. 217).

Here Tytler raises a translator’s subjectivity to the role of co-producer in case of discrepancies of meaning so that the translator can clarify and step in as the *de facto* author in the practice of translation. This calls for transparency of translation mandates which require a clear meaning for the target readers, and in turn raises the inter-subjectivity of a translator as a co-producer of the text. In other words, when in doubt of the meaning of the source text, a translator should rely on her judgment and intuition. This entrusting and empowering of authenticity is akin to Pound’s histrionic imperative. It refers to the way in which a translator empathizes with the author’s mentality and vision, whereby the translator is urged to exercise her own subjectivity in order to clarify for any source ambiguities or potential confusion for the reader. Literal or mechanical imitation is unacceptable as this strategy would result in incompleteness or haziness in meaning.

Michael Ballard, Tytler’s critic, expressed similar views on the issue of “co-producer” by using the term “co-producing”:

This qualification admitted, the translator – says Tytler – should be willing to assume the role of co-producer, and to make up for deficiencies, and to improve infelicities, of expression, where such may occur in the source-language text. In fact, Tytler feels that the translator has the responsibility to

correct the source-language author's work where such work seems wrong, improper, or imprecise. That is, the translator ought to contribute, insofar as possible, to the clarification of the original author's thought (*De Ciceron a Benjamin: Traducters, Traductions, Reflexions*. Summary, pp. 217-9 of Tytler's third chapter).

Ballard expressed a similar view that in case of deficiencies found in the source text, the translator should adopt the role of co-producer of the text with the aim of promoting its clarification.

In terms of the subjectivity of the translator, on the one hand, Tytler urges translators to “possess a genius akin to that of the original author” in order to translate, so that one can perfectly accomplish the task of a translator. This identification allows a translator to achieve a comparable viewpoint to re-create the “genius” or “life-force” of the source personae. On the other hand, in preserving this genius of the author and life-force of the source personae, the translator does not have the license to overwrite the originality and intentionality of the source text producer. To Tytler, a translator is not supposed to cross the line of violating the original intentionality of the source text, as far as this is discernible. For example, Tytler condemns Voltaire's translation of *Hamlet* because the genius, i.e., the spirit and life-force, re-produced in his translation is starkly different from the original:

Neither was it want of genius, or of poetical talents; for Voltaire is certainly one of the best poets, and one of the greatest ornaments of drama. But it was the original difference of his genius and that to Shakespeare, increased by the general opposition of the national character of the French and English. His mind[,] accustomed to connect all ideas of dramatic sublimity of beauty with regular design and perfect symmetry of composition, could not comprehend this union[, in Shakespeare's work,] of the great and beautiful with irregularity of structure and partial disproportion (*De Ciceron a Benjamin: Traducters, Traductions, Reflexions*. Summary, pp. 217-9 of Tytler's third chapter).

Tytler was comparing: firstly, the talents of the translator and the author, and by

extension, the authenticity of the translation and that of the source text; and secondly, the differences in languages and “national character” between French and English. Voltaire’s translation in this case could not match up with Shakespeare’s original work because of the “unmatching” nature of Voltaire’s production of the target text, according to Tytler’s judgment. In other words, Voltaire failed to co-produce an appropriate target version of the Shakespeare. Tytler valorizes the unison of the intersubjectivity of the author and the translator, so as to “co-produce” a meaningful translation. However, the translator should restrict herself to the original work. A translator, like an actor, has the duty of exploring the subtle parameters of the intentionality of the source-text, the genius of the author, the tone and spirit of the original work, and the beauty of the source language. All these elements should be transfigured and re-created in the target language in accordance with Tytler’s insights. On the face of it, his advice to translators has much in common with the histrionic method that we have inferred from Pound’s visionary poem and Stanislavsky’s advice to actors.

2.1.4 Schleiermacher: Bringing the Readers to the Authors v. Bringing the Authors to the Readers

In his work “*Das Problem Des Übersetzens*” (*The Problem of Translation*) Friedrich Schleiermacher also discusses transfusing and transfiguring the thoughts and genius of the source-text and source-language into those of the target translation. Expressing a similar concept to Stanislavsky’s view that an actor is more than simply a passive agent between the playwright and audience, Schleiermacher considers a translator performing “at a level farther and farther than that of the interpreter” because a translator’s mission is to “work above all in the

areas of science and art” (“On the Different Methods of Translating” in *The Translation Studies Reader*, p. 44). To Schleiermacher, the translator plays a significant role in promoting “human spirits”, similar to Saint Jerome’s idea that a translator makes a valuable contribution to scholarship and civic learning.

More significantly, Schleiermacher elevates the depth and mission of a translator's work as he sees it necessary to decipher the author’s free and individual powers and combination, and to delve into “the genius of the language” purposing to extend the “after-life” of the source text:

[E]merge from the tractable matter of language, in each case with the initial aim of passing on a fleeting state of consciousness, but leaving behind now a greater, now a fainter trace in the language that, taken by others, continues to have an ever broader shaping influence (“On the Different Methods of Translating” in *The Translation Studies Reader*, p. 46) .

It is necessary for a translator to fully understand the source text and the source language. In his estimation, the target is to be able to translate the intentionality and “subtext” of the source text as well as to expand the life-force of the source text.

Language is the one essential element as it establishes the foundation for a translator’s understanding and expression of the genius of the original in translation. This line of thought about language chimes almost exactly with Stanislavsky's concept of emotional memory as Schleiermacher regards language expression as dominated by thought and sensibility (*Ibid.*). Therefore, Schleiermacher sees translators using their emotional memory as a way of absorbing the language power of the original work, and yet also as a way of respecting the source. Thus the idea is presented that translators act as an intensive conduit through which the author’s original expression can be illuminated and conveyed to the discriminating reader's reception. Schleiermacher sees the fusion of the impact of the source-text and the

impact of the translation, as combining the original text influencing the source readership with the translation influencing the target readership. To him, a translator should also pay due consideration to re-producing the authenticity of a translation by respecting the source. However, he also believes that the translator plays an active role in terms of injecting her own “sensibility and intelligence” into the act of translation whilst at the same time preserving the essential traits of the author in the source text.

As to the evaluation and effectiveness of translation, Schleiermacher regards the value of a “good translation” as being in proportion to its success as “imitation” and “paraphrase”:

The paraphrast treats the elements of the two languages as though they were mathematical signs that can be reduced to the same value by means of addition and subtraction, and neither the genius of the language being subjected to transformation nor that of the original tongue becomes apparent under this procedure. ... Imitation surrenders to the irrationality of languages; it concedes that one cannot possibly produce in another tongue a replica of a work of rhetorical art that in its individual parts would correspond perfectly to the individual parts of the original, but that given the differences between languages, with which so many other differences are essentially caught up, we have no other recourse but to contrive a copy, an entire work comprised of parts that differ noticeably from the parts of the original, yet which in its effect comes so close to the original as the differences in the material permit (“On the Different Methods of Translating” in *The Translation Studies Reader*, p. 48).

The most proximate “intended effect” for the “reader’s response” is one of the major concerns in Schleiermacher's commentary on translating. Walter Benjamin expresses a similar idea that a translator creates the echoes of the original and not the original *per se* for the target readers. Therefore, Schleiermacher’s major concern for translators is for them to “carry across” the most proximate force, emotional intensity and “the state of mind” of the original to the target readers. His original advice is:

Whatever, therefore, strikes the judicious reader of the original in this respect as characteristic, as intentional, as having influence on tone and feeling, as decisive for the mimetic or musical accompaniment of speech: all these things our translator must render (“On the Different Methods of Translating” in *The Translation Studies Reader*, p. 52).

Thus for Schleiermacher the assessment criteria of good translation include source and target characteristics, intentionality and effect, tone and emotional force. Most significantly, he sees the relevance of a translator’s “mimetic accompaniment” of the words. Schleiermacher is applying a metaphor closely linked to method acting here. The importance of translation lies more in conveying the original thoughts and life-force to the readers/audience than in communicating the literal linguistic content of the message. He also applies the performance metaphor to advise a translator how to equip oneself with the “mimetic accomplishment” of words.

He then puts forward the idea of two paradoxical approaches to accomplish the transmission process between the source author and the target readers: “Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him” (“On the Different Methods of Translating” in *The Translation Studies Reader*, p. 49). This paradox has long been playing a part in the development and discussion of translation history, and here it echoes with the current iteration of the “foreignization” v. “domestication” debate in translation studies, as well as anticipating the contemporary arguments about translators being “transparent” or “visible” in translation. Schleiermacher himself seems to advocate “domestication”, which was regarded as a new method at his time with a strong intimation of performance and even method acting, as he urges a translator to strive for equality with the author. Schleiermacher’s suggestion here is that the translator undergoes something like a process of metempsychosis into the author’s psyche in which his

translation reflects the same state of mind as the author in translating the original work for the target readers. So in this way, a translator must be capable of evolving with the text in both the source and target languages. A translator needs to request herself to be as good as the author, in terms of possessing the same mentality of the author in translating and expectation to reach the author.

Lawrence Venuti's argument of "foreignization" in translation and the "visibility" of translators' roles is apposite to this "new method" of translating proposed by Schleiermacher. Moreover, Schleiermacher proposes that translators should both identify with the author but also accept the constraints imposed by the source's authenticity. George Steiner observes the same about the translator's paradoxical roles of being both assertive and submissive:

[M]odesty is the very essence of translation. The greater the poet, the more loyal should be his servitude to the original; Rilke is servant to Louise Labé, Roy Campbell to Baudelaire. Without modesty translation will traduce; where modesty is constant, it can, sometimes against its own intent of deference, transfigure. By contrast, Fitzgerald's *Odyssey* is freely submissive to the voice and aims of the Homeric text. Fitzgerald is taking his place beside Chapman and Pope in the unbroken lineage of English Homeric translations. In many respects he excels them ("Two Translations" in *Language and Silence*, p. 243).

On the one hand, Schleiermacher emphasizes the translator's task of projecting herself into the author's state of mind while translating into the target language as if the author were producing it. On the other hand, Schleiermacher implicitly rejects the possibility of what we have termed "histrionic translation" since the transfusion of the source-text to the translation can never be objectively achieved.

During the process of re-presentation in translation, no matter how successful the transposition of the author to the translator or how intimate the familiarity between the translator and the source, there will be a divergent interpretation and

discrepancy as each translator will bring along her own subjectivity, emotional memory and value judgment. The translation can never be a precise replication of the source and so according to these precepts “histrionic translation” might result in a gross distortion or an altogether different work.

Schleiermacher has no illusions about the difficulty of achieving the type of “histrionic translation” that is intimated in Pound’s poem. So, in such case, the greater the differences between the source and target languages, the greater the difficulties of “histrionic translation” are expected. The only possible expedient to resolve this dilemma lies in a capable “histrionic translator” being able to close the gaps by manoeuvring in the conceptual interstices between the two subjectivities. Then and only then might it be possible “to breathe into a work in one language the soul of another language” (“On the Different Methods of Translating” p. 45). However in writing the phrase and identifying it as “the true end of translation” Schleiermacher has profoundly and irreversibly contributed to the theoretical discourse.

2.1.5 Holderlin: “Translation as Mating of Native and Target Languages”

For Holderlin, translation is a riddle – is it possible to translate, he queries. He tries to answer this riddle of translation by saying that translation is at the same time possible and impossible, and thus by clarifying the “mating of native and target languages”:

Shelley more English than in English, Sappho more Greek than in Greek? Thus torn from the native language, but in such a way that the native language mates with the target language, the literary work shines. Sappho blazes brilliantly again, in the double light of the two languages united. But in fact, sometimes it is the French of the target language text that seems 'more French than the French,' that seems to get young again. Yes, the two

languages mate, but as they mate, we can still distinguish clearly each language in its difference. In this distinguishing act of mating, the work reveals itself and opens itself to us. Sappho becomes a person of our own time, where more classical translations of her work keep her at a distance of a good two thousand years – make her foreign to us in the bad sense of 'foreign.' The strangeness of the crossbreeding/distinguishing translation eliminates the bad foreignness of other times and another place. You don't get this effect without some violence. Violence like this which reveals the remarkable power of translation (Berman, "Holderlin, ou la traduction comme manifestation" in *Les Tours de Babel*, Qtd. and tran. by William McNaughton in "Unpublished Lecture Notes").

Holderlin accentuates the distinctive features of source and target languages, and argues that by the "violent" conquest, the translators try to tame both, as method actors trying to fuse their "alter ego" with their true persona pertinent, honest, bound to both subjectivities. Holderlin's approach to translation invokes the concepts of space and direction: The movement of culture-formation is circular: the familiar circulating with the foreign. To this movement, Holderlin opposed two movements: trying out the foreign, and learning from the familiar. Each of these movements was supposed to correct the excesses of the other. His "circular cultural-formation" is the cultural influence and counter-influence between two cultures during translation, continuing in translation and continuing after the completion of the translation. George Steiner analyses Holderlin's genius as:

reach[ing] its final realization in translation because the clash, mediation, and dialectic fusion of Greek and German were to him the readiest, most tangible enactment of the collisions of being. The poet brings his native tongue into the charged field of force of another language. ... [t]he poet comes closest to his own true tongue when he translates (*After Babel* pp. 322-333).

And it again relates to "histrionic translation" in the sense that Holderlin tries to seek out "the core of alien meaning" with the purpose of "annihilat[ing] his own ego ... to fuse with another presence" (*After Babel* pp. 322-333).

2.1.6 Nietzsche: “Transvaluation of a Translator as a ‘Child’”

As regards the concept of creating an inter-subjectivity between the intentionality of the author and the translator, Nietzsche’s philology of translation explicates this fusion of languages in translation, and explains further the profusion of the *alter ego* in a translator's subjectivity. Alan D. Schrift, in *Nietzsche and the Question of Interpretation*, analyses these hermeneutics as the psychological unison between the author and the translator:

[The translator] must psychologically reconstruct the author; the interpreter must project her- or himself 'inside' the author and reconstruct the author's original imposition of a univocal sense ... The interpreter's primary task is to reproduce in himself the author's 'logic,' his attitudes, his cultural givens, in short, his world. Even though the process of verification is highly complex and difficult, the ultimate verificative principle is very simple – the imaginative reconstruction of the speaking subject (pp. 2-5).

Schrift is making this claim according to the Nietzschean principle that the primary goal of a translator is to reconstruct psychologically the author’s “world”, including his logic and his cultural givens. By this reconstructive and reproducing process, the translator tries to master the work and accomplish a kind of art which is capable of producing a “supreme feeling of power”. Most importantly, the art-maker overcomes all the chaos through his will, in order to reveal the macro- picture and universal truth of art (Quoted in *Schrift, Ibid.*).

Nietzsche’s inevitable allusion to “power” and “will” makes it clear that for him the purpose of this imaginative sympathy and reconstruction is to “master” the work – surpassing the original. A translator overcomes all obstacles encountered in both languages, and re-creates the translation in a new form of target language.

For Nietzsche, this new “alter ego” (Stanislavsky’s term, meaning the “second-I”) stands above the esoteric and exoteric experiences, i.e., positioning in between the source- and target- language cultures, so as to master both sides most effectively. Among all past masters cited, Nietzsche’s observation of a translator’s “role” and his philosophy of translation resembles Pound’s “*Histrion*” most closely in the way that it relates to metempsychosis and metamorphosis of the poet’s identity, and is most similar to Stanislavskian acting methodology in this notion of becoming. To be specific, the intricate relationship between them can be observed in the conceptualization of first, “*alter ego*” and second, “perspectivism”. Nietzsche’s “perspectivism” refers to the “genuine reality”, what is “really real” because everybody, every living thing has his/her/its own perspective. Pound expressed similar ideas of “artistic truth” for a poet when he used the alchemy metaphor to refer to the moment of “Translucent, molten gold, that is the ‘I’” becoming the other poet. Both Stanislavsky and Nietzsche believe in the value of “artistic truth” in enhancing the beauty of their respective artwork. As concerns the subjectivities of the translator and the method actor, the two main concepts – the first being the *alter ego*, the second being the “perspectivism” of truth – these concepts will be analysed in this section.

Stanislavsky devoted his life to upholding the artistic truth he believed in – the creation of beauty onstage achieved by natural and realistic performance to preserve and enhance life value. Similarly, Nietzsche regards his artistic truth as a reflection and reconfiguration of reality worked out by individuality, for Nietzsche thinks “art transfigures perspectives whereas truth fixes them. Therefore, art enhances life more than does truth” (Qtd. in Schrift, *Nietzsche and the Question of Interpretation* p. 50).

Stanislavsky and Nietzsche also share other commonalities in terms of art

value and art work. The crux of Stanislavsky's advocacy for the Method is the concept of creating one's own "system" and being organic in this ever-changing system. It encourages an actor to develop his awareness and enhance his artistic value. In other words, an actor should be able to progress and transform himself with recourse to reality. Similarly in Nietzsche's philosophy, a character such as his "Zarathustra" undergoes the three stages of "metamorphoses". "Zarathustra" experiences the same stages and effects as those that Stanislavsky sees as organic. Nietzsche's analogy of "camel, lion, and child" runs parallel with central concepts in Stanislavskian acting methodology. It is also a crucial reference point for "histrionic translation". I would like to borrow this analogy to analyse more closely the subjectivity of a translator and of an actor.

The lowest grade of actor/translator is similar to the Nietzschean "camel" – totally subservient to the source and bearing no responsibility, in the way that an actor/a translator will obey whatever the director/source-text requests them to do. As to the second stage of metamorphosis, that of "lion", this primary "camel-type" actor/translator is no longer satisfied by the old values, but will transform himself/herself into a "lion". This means seeing everything as "illusion and caprice" – changeable and open to different interpretations. Then the "human spirit" transfigures this still dissatisfied "lion-type" actor/translator into a "child":

The child begins to create new values. It rewrites the rules. ...Innocence, the child is, and forgetting; a new beginning; a game; a self-propelled wheel; a first movement, a sacred 'Yes!' 'Yes, my brothers – for the game of creation, a 'sacred Yes' is needed. The human spirit now wills its own will, and the world-loser now gets his own world (Cited Nietzsche in Schrift, *Nietzsche and the Question of Interpretation* p. 68).

Borrowing this metaphor for a translator, such processes of "innocence", "forgetting" and "new beginning" lays fresh ground for creating an "*alter ego*" which can be

embraced by the would-be “histrionic” translators. In other words, a “child” conducts “active nihilism” – meaning getting rid of the old values subsisted in one’s subjectivity, then the new ones can be born as innocent, creative and courageous as a “child” would create. The “child” type of translator is perspicacious, creating new values and evolving them for her own use. Neither the polarization of foreignization vs. domestication conflicting in translation nor the concern that translators are too submissive to or alternatively too dominant over the source text is a concern anymore. Rather, by virtue of Nietzsche’s “child” spirit metaphor and “active nihilism”, or Stanislavsky’s “alter ego” principle, a translator is able to transcend the received values and approaches by projecting a new “sphere” of melding together the strategies of foreignization and domestication in order to create novel rules, and a novel way of understanding the source and target languages. And in this pristine perspective of understanding, what should be noted is Nietzsche’s “reading with awareness of the double (or multiple) senses of a text”. This is akin to Derrida’s “productive reading”, taking the text “as a guide within which they (translators/interpreters) are free to create” (Schrift, in *Nietzsche and the Question of Interpretation* pp. 115-6).

To apply this analogy to “histrionic translation”, there is no end to the creative evolution of the translator’s task in reading and re-producing the impact of reading in translation, as in the “organic” System developed and articulated by Stanislavsky. This “reading well” methodology is also analogous to Stanislavsky’s “subtext”: “its practitioners learn to read well, that is, to read slow, read deep, looking backward and forward, with second thoughts, with open doors, with sensitive fingers and eyes” (*Morgenroete* [Dawn], Preface p. 5). And this “productive reading” and “active nihilism” can be adopted in “histrionic translation” to enforce

translators to progress and stand above both the source and target languages to evaluate translation in a way similar to Nietzsche's assessment of interpretation.

Nietzsche's ideal “good interpretation” is that it:

strengthens the creative impulses and the procreative impulses of life (the will-to-power), the interpretation is valuable. And if not, not. ... it must reveal that it does fit the text ... must further enhance our capacity for creative interpretation. ... [A]nd interpretations which enhance the text insofar as they open the text to further interpretive activity are ‘better’ than those interpretations which aim to [shut out] the possibility of alternative interpretations by presenting themselves as the ‘truth’ or the ‘essential meaning’ or the ‘totality’ of the text ... [By affirming] the value of keeping [open] the activity of interpretation, and in calling for a plurality of interpretations, this approach [matches best] the pluridimensionality and plurivocity [=feature of having many voices] of the text, whether that ‘text’ be a literary work, an historical event, a social practice, or the world. ... We are encouraged to increase the perspectives from which we view the text, but in such a way that we remain in control over these perspectives and use only those perspectives which can be made to fit with the text. We will not be able to determine in principle or before the fact whether or not a perspective can be made to fit. Rather, its fitness will have to be decided in practice, in terms of the strength and value of the interpretation(s) that can be generated from it (Schrift, Qtd. Nietzsche in *Nietzsche and the Question of Interpretation* pp. 189, 191-3).

Stanislavskian acting methodology fits into Nietzsche's criteria that a good performance must fit the intentionality of the original playscript and a good performance will stir up the audience's emotional response and elicit a reaction. Applying this analogy, a good translation must carry over the source-text and project new understanding about it, generating fresh hermeneutical enquiry among target readers and potential translators.

2.1.7 Stephen MacKenna: The Presence of the “Author”

As to the positioning of a translator in “co-producing” the translation, Stephen MacKenna’s translation of Plotinus is pertinent here. He senses the “presence” of the author when he is translating, and invokes the idea of the author looking over his

shoulder, prodding him to finish his translation in a more complex and competent way.

MacKenna explains his admiring attitude towards Plotinus in translating his work:

Whenever I look again into Plotinus I feel always the old trembling fevered longing: it seems to me that I must be born for him, and that somehow someday I must have nobly translated him: my heart, untraveled, still to Plotinus turns and drags at each remove a lengthening chain (*After Babel* pp. 267-9).

The way to nobly translate Plotinus is the driving force for MacKenna, impelling him to translate with a sense of metempsychosis with the author in his imaginative sympathy, in order to resurrect Plotinus in translation. Yet he is not totally assimilated by or identified with Plotinus as he senses Plotinus's "presence" by looking over his shoulder all the while conscious of not being possessed by Plotinus at the moment of translating.

This feeling reflects on Nietzsche's plurality of good interpretation – the desire to push out a "noble translation" of the source. In terms of "histrionic translation", MacKenna creates and self-evaluates his translation as his subjectivity as a translator keeps going back and forth in his own translation. MacKenna's testimony reminds one of the psychology of "histrion" – his subjectivity and imagination melding with the intentionality of the source text.

MacKenna also takes himself to be the "sole soul" to understand "Plotty":

...[U]nless I find an idea for five lines between slices of Plotty, who goes on not producing himself tho', most days, I toil at him as better men at the guitar. I'm quite honest by the way and quite unconvertible on that point. I'll tremolo melodies on it till the day I die, fondle it, love honour but not obey it; I'll never again play the simplest piece written for it, unpieciful pieces they all are and I an old man with his soul to make ("Letter 53 To Edmund Curts Sept. 1927", in *Journals and Letters of Stephen MacKenna* p. 244).

MacKenna's visualization of Plotinus resonates with Pound's aspiration in "imagining" and bringing "alive" the image of the source personae in translation:

Alas, youth, this world and its hopes are as Plotinus reveals one huge codd... I'm [MacKenna] obliged to go into retreat and am slowly letting my friends know it; Plotinus sticks; marching a little late, his very movement makes him realize that he sticks; he is ashamed; also rude people are poking him up from behind: he is ashamed: therefore he has decided to rise early (at 8 no less) every morning, work all day and couch himself early like the other dickybirds till he'll be in fine form for the next day; unless for Christmas week, say your coming (promised) or Curtis's, he'll keep to this so help him the Powers till he's done brown. He finds also that he has an enormous amount of reading to do, rereading all the commentaries as if he has never opened one of them before, in the hope of arriving at some dim knowledge of what the [sic] he thinks he means. Hence, in view of the little energy of the man, no alarums and especially no excursions; the eye glued on the One: that's the ticket. He is quite decided that this is the only thing to do, though it cost him all his friends and all his joy and all his health and all his life; slow to make up his mind, he's the very devil when he does. If he ever publishes himself he'll maybe kick up his old legs a bit, till then, nixie. ("Letters 1928", *Journals and Letters of Stephen MacKenna* p. 250)

MacKenna embodies the sense produced by the Greek author Plotinus in the source texts and source cultures; then absorbs the subject in his imagination while carrying out the translation. For him Plotinus is personified or resurrected and becomes a participant and also an "*alter ego*", as this letter indicates. This "absorption" is similar to Pound's exercising his subjectivity to translate.

In conclusion, as to this central paradox of balancing the two subjectivities of the author and the translator in translation – the inter-subjectivity – MacKenna confides in *Journals and Letters of Steven MacKenna* that he translates Plotinus's *Enneads* with a thrill of being "born for him". E. R. Dodds notices MacKenna's "intuitive sympathy with his author has enabled him to come closer to Plotinus's thought than any other interpreter has done" ("Foreword"). Both MacKenna and Dodds are implying that there is a strong sense of "metempsychosis" through which MacKenna feels connected with the author but he does not lose his own identity in

the process. For example, while translating, MacKenna writes that he constantly feels as if Plotinus is behind him, looking over his shoulder. Yet his hearing of the authorial voice has not resulted in him being assimilated by the author. On the contrary, in his “plain” and “clear” translation, he retains the force of the author and of the *Enneads* while MacKenna transforms himself and his translation acting as the cultural medium. The result is a transplantation of Plotinus’s nobility and Hellenic essence into the English language with an influence of Gaelic culture. In his translation, MacKenna breaks the discontinuity between the source- and target texts. Instead of self-annihilation, his “penetrative process” enriches the translator’s self by creating an *alter ego*. And instead of cultural narcissism, his “penetrative process” fortifies cultural rendering and cultural transplantation as MacKenna reincarnating Plotinus and in turn resurrecting his *Enneads* into a foreign culture and language, namely English inflected with Gaelic culture.

Through MacKenna’s translation, his penetrative process enhances intercultural communication and cross-cultural understanding. And through his translation, the source culture embedded in the source-text and language can be lent to rich and diverse interpretations in the target text, so as to bring light to earlier unknown but implied possibilities for creating meaning in the target-language and culture. Thus the implications of this penetrative process for a powerful cultural hermeneutics together with Stanislavsky’s method and Pound’s visionary “*Histrion*” are profound.

Similarly, Valery is possessed by the same feeling of the authorial presence in translating *Verse Translation of Virgil's Bucolics*:

Sitting with my Virgil open on the desk, I began to get the feeling – a feeling I know well – of a poet at work. I began to argue absent-mindedly with myself, now and then, about these famous old poems, so admired for more than a thousand years – to argue about them quite as if they were my own poems, that I

was working at on my desk. From time to time as I fiddled with my translation, I felt the urge to change something in the famous old source-language text. The feeling was a kind of naïve and unconscious melting into the imaginary, inner life of a writer of 2000 years ago. The feeling lasted a second or two, in real time. I found it amusing. How logical, I thought as I came back to myself from such brief reveries. How understandable. Basically, there are always the same old problems – that is, the same old attitudes. One's inner ear listening, listening for what's possible, for what's going murmur in one's ear, 'of its own accord,' and – once murmured – is going to become again desire. The same verbal suspense and the same resolutions. The same complex interactions of vocabulary to push the sensibility this way and that way, as if all of the words in one's memory lay in wait for their chance to get into the utterance (Qtd. and translated by William McNaughton in “Unpublished Lecture Notes”).

This feeling reflects on Nietzsche's plurality of good interpretation – the desire to push out a “better translation” of the source. In terms of “histrionic translation”, Valéry applies “good interpretation” to create and self-evaluate his “good translation” as his subjectivity as a translator keeps going back and forth in his own translation and always gets “the vividest possible feeling of participating in the life of the work. Once a work is done, it dies. When a poem is read with emotion, the reader feels that he is, for the moment, the poem's author, and it is by this feeling that he knows the poem is beautiful” (qtd. and translated by William McNaughton in “Unpublished Lecture Notes”). Valéry's testimony reminds one of the psychology of “histrion” – his subjectivity and imagination melding with that of the source text.

2.1.8 Walter Benjamin: “The Task of a Translator”

To Walter Benjamin, any original text, or word, is text only. Text becomes uncertain precisely because of translation. In his seminal essay, “The Task of the Translator”, he lays emphasis on this notion of uncertainty and skepticism.

Benjamin's vantage point is that a translation, being grouped as a work of art or an art form, should never aim at transmitting information. What is essential is “the unfathomable, the mysterious, the 'poetic', something that a translator can reproduce

only if he/she is also a poet". This is similar to the histrionic approach of the translator enacting the role of co-producer of the poetic text. Benjamin also stresses the vital connection between the source-text and translation – he sees the task of translation as marking their “stage[s] of continued life. ... Translations that are more than transmissions of subject matter come into being when in the course of its survival a work has reached the age of its fame. ... The life of the originals attains in them to its ever-renewed latest and most abundant flowering” (“The Task of a Translator” p. 73). Translation, therefore, is an “afterlife” re-gardening the flowers of and re-living the life of the source-text. This afterlife is also a transplant from the source- to the target texts, from the source- to the target cultures. And thus it “serves the purpose of expressing the central reciprocal relationship between languages”. Benjamin explains that this “afterlife” and “flowering” are “governed by a special, high purposiveness” Languages converge historically and are “interrelated in what they want to express” (“The Task of a Translator” p. 73). Benjamin sees translation as a higher task as it can bring out this convergence of languages more effectively than any superficial or indefinable similarity of two works of literature. He then continues with elucidating the task of the translator: in particular, working out that intended effect or intention upon the language into which a translator is translating produces in it the echo of the original.

For this translator's task, Benjamin contests that it all depends on how Subject B interprets Subject A. And this “subject” may not be the same as in Stanislavsky's conception. Benjamin is negotiating from a meta-perspective: that of different languages. He suggests that two languages are interacting, so the relationship between Subjects B and A are confused: Through Language B a translator senses Language A or vice versa, and the relationship between A and B is so vague that the

translator cannot just forget about A. Here Benjamin mentions translation only but does not refer to the subjectivity of a translator, so a translator's subjectivity and her own role are lessened in this perspective of the respective languages and their characteristics. Moreover, as regards the “after-text” of the original text, the more translations one language can produce, the less integrity the original language possesses because in Benjamin’s view the focus of “flowering” has been shifted to another language (“The Task of a Translator” p. 73-75).

Finally, Benjamin argues for a “transparency strategy”:

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 (“The Task of a Translator” p. 79).

Therefore, Benjamin’s thesis tends to run counter to the traditional views of translation. “Histrionic translation” further extends in this case as acting/translation is moving from different positions: from original to actor/translator to the role, and eventually, to actor/translator as originator conferring on the audience the full flowering of the source work in its “after-text”. Stanislavsky instills in the Method a gap between two injunctions: a total identification with the role and also the actor’s own persona; hence a double subjectivity which in the process of melding becomes an inter-subjectivity and, to refer back to Benjamin, a transparency that illuminates and creates a new space.

2.2 “Co-Production” Subsisting in Contemporary Translation Theories

With a possible theorizing of this intricate relationship between a translator’s

subjectivity, her “roles” of director and actor and audience responding to the intentionality of the source text, I intend to devote this section to adduce contemporary translation theories in order to elucidate the argument of “co-production” in translation. My argument is based on the premise that a translator can occupy a new space as a co-producer who is in between the positions of host and recipient. A translator can be more inclined toward the recipient's position as part of the recipient culture; alternatively, a translator can play the role of the re-producer of the source personae in translation.

This notion demands envisaging new dimension as a result of transplanting ideas from the Method a kind of alienation effect. It is as if a translator is presenting both texts: the original and the translation. So a translator plays the roles of an actor and audience himself as he performs the text and looks at it critically at the same time. It is a somewhat phenomenological state in which both the whole meaning of the product of translation is being critiqued as well as the translator in the process itself. This being so, I intend to build a bridge between dramatic method and translation: two subjectivities are involved while a translator tries to place herself in the situation of the author creating the source text. In this sense, a translator is an active producer and even a co-producer as he/she needs to re-inject the life-force of the original into the re-creation by research into the authorial background, by imaginative sympathy with the source text, and by re-creating the source-aura and personae into translation.

As discussed in the introductory chapter, my proposition of “histrionic translation” derived from Pound's “*Histrion*” foregrounds this evocation of a “translucent” feeling of poet identifying with other great poets. For “an instant”, the most sincere and most ecstatic transfiguration is experienced by him when he is

trying to metempsychosize into the soul of a great poet and predecessor. In *After Babel*, George Steiner refers to this feeling of “metempsychosis” being “an insinuation of self into otherness” as “the final secret of a translator's craft”. Stanislavsky terms this similar experience “reincarnation” or “I am” the character. From a translator's vantage point, a strong link can be made between Pound, Steiner and Stanislavsky in that this “histrionic” feeling or experience re-produces something “new”. This fresh synergy mainly arises out of the translator's self-appointed mission – like that of the creative actor or creative theorist – to negotiate between what is known and unknown in the source- and target- texts, languages and cultures. By means of seeking to identifying with the source-text, a translator seeks to apply her instinctual prognostication in terms of understanding and transcoding the intentionality of the author and the original text. Accordingly as a translator is mediating foreign personae as well as a foreign language, she is experiencing “otherness” in translation as a re-experience of another identity's cultural memory. This re-experience is a reconstruction of psychological being in terms of language use and hermeneutic incursion; one might refer to it as a translator's schizophrenia without the negative connotations normally associated with that word.

In terms of translation theory, I want to delineate the possibilities of and limitations by “histrionic translation” in the current discourse of the development of translation practice. I will first make reference to Edwin Gentzler's *Contemporary Translation Theories* to serve as the outline for my discussion. Gentzler's analysis is a chronological and systematic classification of the recent development of translation studies. He traces back what we may consider the prototype of “histrionic translation” in contemporary translation studies starting from the “American Workshop Approach” in the late 1920s. I. A. Richards established

creative writing and translation workshops at Harvard University, aiming at teaching students how to “close-read” a text so as to attain a “perfect understanding” (Gentzler, *Contemporary Translation Theories* p. 13). His idea of finding the true intention of an author is criticized by Gentzler as “too simplistic” because Richards's assumption was: there is only one single authorial intention and one single readership who will produce one unified and correct reception. Nevertheless, Richards is the pioneer of “psycho-translation” with his pioneering attempt to probe into “the black box of the human mind as it works and reworks during the activity of translating” (Gentzler *Contemporary Translation Theories* p. 41).

The development of this “black-box” notion in early translation studies shown by Gentzler could also be traced back to Ezra Pound, Eugene Nida and Anton Popovic (Gentzler *Contemporary Translation Theories* pp. 25 - 87). Pound's translation strategy is much “bolder” than that of common translators in the sense that he takes a translator as a living and creating subject, so he will inject his own personal voice into his translated text (Gentzler *Contemporary Translation Theories* p. 25). He attempts to break away from the straitjacket imposed by the current translation critics whose main mission is to judge whether the translation is free or literal enough, and his understanding of the classic works is not purely based on his intuition but “knowledge of the language, history, and economics” (Gentzler *Contemporary Translation Theories* p. 26). Similar to Richards, Pound also “close-reads” in order to comprehend the author. Similarly, Eugene Nida “requires the translator have the same ‘empathetic’ spirit of the author and the ability to impersonate the author’s demeanor, speech, and ways, with the ‘utmost verisimilitude’” (Gentzler *Contemporary Translation Theories* p. 57). Both Richards and Nida are trying to project the subjectivity of author without even

mentioning the translator's agency. Despite the focus lying in the authorial presence among current translation development, Anton Popovic was the first one trying to raise the importance of a translator's subjectivity:

It is not the translator's only business to 'identify' himself with the original: that would merely result in it a transparent translation. The translator also has the right to differ organically, to be independent. ... Between the basic semantic substance of the original and its shift in another linguistic structure a kind of dialectic tension develops along the axis of faithfulness-free (Qtd. in Gentzler *Contemporary Translation Theories* p. 87).

It seems that here Popovic is arguing for raising a translator's status to somewhat near that of a co-producer because he places less emphasis on author intentionality and author-aggrandizement. Rather his main concern is the aesthetic engagement of the translator, and the “shift” or the difference between the source- and target-texts, which is as important as the equivalence.

The current theoretical development pertinent to “histrionic translation” outlines the concept of a translator's subjectivity while identifying with the author. This brief outline of translation theories sets out the background of the author-translator relationship, but the concept of “translator as co-producer” is not explored or developed into a concrete framework. Lawrence Venuti's *The Translator's Invisibility* pursues a detailed and in-depth analysis of the relationship between texts, cultures, translator, author and readers. A whole chapter on the subject of the notion of the “Simpatico” translator is devoted to arguing against the idea of “translator as performer”. He is skeptical of the idea of a translator identifying with the source-text, and he calls for a visible strategy to uphold the originality of the source text by preserving, as much as possible, the language- and cultural barriers it sets. So, according to Venuti, a translator does not smoothen out

the difficulties in her translation but lets the readers get a taste of the original text and culture through this “foreignizing” translation.

For Venuti, the “Simpatico” label refers to the notion of the translator “possessing an underlying sympathy” or even the existence of a sense of “an identity” between the author and the translator. When the “simpatico” mode is practiced in translation, “the translator is assumed to participate vicariously in the author’s thoughts and feelings, the translated text is read as the transparent expression of authorial psychology or meaning” (*The Translator’s Invisibility* pp. 273-279). And so the readers recognize the voice of the author in translation instead of the translator, and not the “hybrid” of the two (*Ibid.*). For the critical translation theorist any putative “total identity” between the author and the translator in this “simpatico” conception is highly impractical and unlikely possible. A translator can only use her imaginative sympathies to gain insights into the intentionality of the source text; therefore, requesting a translator to totally “become” the identical twin with the author does not make sense due to different cultural backgrounds, ages, perspectives, etc.

Venuti argues that the “simpatico” mode involves a translation faithfulness to the sense and the spirit of the language, which entails that ultimately, the translator will identify herself with the psyche of the author. So according to this concept “simpatico” would risk being essentially a cultural narcissistic experience to assimilate the other culture (*The Translator’s Invisibility* p. 280). Moreover, he cites an example of Gioia’s translation of “Montale” to indicate that Gioia “show[s] an effort to make the language more emotive or dramatic, to sketch the psychological contours of the poetic subject, but they come off as somewhat stagy, even sentimental” (*Ibid.*). “Simpatico” – the assimilation of the translator’s

subjectivity by the source text – can risk producing a “sub-histrionic” effect in translation because the translator becomes too much of an imitator, rather like an actor who mimics well technically, without involving his own subjectivity in the representation.

It is interesting to note that Venuti defends identifying with the source text but is opposed to identifying with the author of the source text, because it is tantamount to a translator's self-annihilation. This argument of a translator's visibility versus invisibility is pertinent to my advocacy for histrionic translation, for which I conceive that a translator needs to be an “act-or” too: that is, an active producer. Adopting a histrionic approach, “the insinuation of self into otherness”, and identifying with the personae of the source-text, a translator will immerse herself in a dynamic process of intuitive understanding. The latter necessitates deep and intimate knowledge of, feeling for and facility with the author's intended meanings or even half-intended or unintended subtexts. This is the reason why it is pertinent to assess Venuti's position in relation to my own argument for the histrionic method.

Venuti signals the culture clash resulting from the fluency strategy in translation with an attempt to revert the type of transparency discourse which volarizes the source text and source culture. He condemns any so-called “good translation”, which is defined by transparency and fluency or entails a representation of the original text flawlessly and smoothly, as an illusion, because he argues, a translator will inevitably intervene between the source text and the target text. Thus the more transparent the translation seems, the more invisible the translator becomes – in inverse proportion to visibility of the meaning and the author of the source text. For Venuti this strategy elevates the author, as if he were the translation itself, and in turn sacrifices the original “soul” of writing for the sake

of fluency in translation (*The Translator's Invisibility* p. 5). In consequence according to such a value system, the target a translation is inevitably downgraded to a second-order representation: fake, derivative, and subordinate. In this type approach the notion of original authorial presence in any translation is also a disguise to make believe that the translation can be taken as the original text. In other words, a translator surrenders to the authorship legitimized by the source text, which in turn “shapes a translator's self-representations, leading some to psychologize their relationship with the foreign text as a process of identification with the author” (p. 8). Moreover, this process of identifying or psychologizing with the author will only increase a translator's invisibility in terms of erasing the translator's self. This process marginalizes the professional translator conferring at best a “shadowy existence”.

Such psychologization of a foreign author, in Venuti's terms, constitutes “domestication” because there is a pre-determined assumption of total transparency and an illusionary pressure of the foreign author imposed on translation. This being so, he is arguing for an identification with the source text to let the readers have a sense of the original by making the translation read and sound like a translation; he makes a clear distinction whereby this argument does not encompass “identifying with the author of the source text”. He refers to the latter as “simpatico”.

He quotes from Honig to define its nature is somewhat like being an actor:

I realized that the translator and the actor had to have the same kind of talent. What they both do is to take something of somebody else's and put it over as if it were their own. I think you have to have that capacity. So in addition to the technical stunt, there is a psychological workout, which translation involves: something like being on stage. It does something entirely different from what I think of as creative poetry writing (Honig 1985: 14-14; qtd. in *The Translator's Invisibility* p. 7).

Venuti discredits this idea because it seems to be a sublimation of the translator's authorship as the “translated text is read as the transparent expression of authorial psychology or meaning” (*The Translator's Invisibility* p. 273). He deems it to be a translator trying to impersonate the author's voice while the reader takes it as the author's. As such, a translator can only seek his identity and self-recognition through recognizing his own voice in a foreign text and finding the same culture in the cultural other embedded in foreign writing as a form of cultural narcissism. And since the translator has always been submerged in his origin, his original language and culture, identifying with the author is impossible and even contrary to nature (*The Translator's Invisibility* p. 286).

In the sense of genre, it is practical to apply Venuti's ideas about identification with the source text as well as the translator's visibility, to certain text-types with specific functions. In the broader sense of “untranslatability”, such as legal concepts or humor or word-play, such a concept of visibility is also acceptable. For example, Jin Di (金隄) adopts the foreignizing method and employs it as a visible tactic in his Chinese translation of *Ulysses* as it is, incidentally, a good imitation and manifestation of Joycean genius in foregrounding language and commenting on cultural contexts and values. In this connection John Coggrave praises Jin as “one of the very few writers whose translations provide elucidations of the original ... [because his translation] throws into prominence the ways in which Joyce's text operate” (TLS Nov. 1992).

In the sense of “identifying with the author of the source text”, it seems that Venuti's stance is antithetical to Stanislavsky to pursue Honig's analogy and Pound. Nevertheless, I would argue that they are all interested in trying to preserve

and elevate the subjectivity of the translator or in Stanislavsky's case, the actor. Venuti was ontologically wrong in the transfer of semantic value in translation because the original is not foreign to the author. In order to have a fuller understanding of the intentionality of the author and clarify any subtext of the source text, a translator or an actor delves deep into the head and heart of an author and the persona or personae the author creates. In this way, a translator or an actor identifies so much with the persona or character that he/she can "become" the role, which is what Stanislavsky advocates in the Method based on his professional practice. Put simply, an actor performs so believably that the character is transparent through the actor. Starting from this analogy, the more transparent the discourse, the more the translator has governed the texts, in terms of both the source and the target. By extension, the more transparent the translation, the more the translator is submerged in the texts, and the more she displays the source- language and culture through the target- language and culture. A translator's subjectivity, therefore, is elevated to somewhere between an author and a reader in the sense that the translator is negotiating her role in a created space between the source and target texts in her act of translation.

This is like an actor whose performance is to an extent determined by the director and the playwright's idea; likewise, a translator is influenced by the author and the source cultural norms. But once the actor is onstage, he is autonomous in the sense that his subjectivity becomes adaptive on the basis of his own emotional memory which cultivates his own organic creativity.

In terms of this question of autonomy, I will use Al Pacino's documentary, *Looking for Richard*, to elaborate this central paradox of transparency. Pacino

admires William Shakespeare's writing so much that he decides to put up a free performance of *Richard III* in Central Park in New York. In this documentary, he records that every step of his target character, i.e. Shakespeare's *Richard III*, every facial and physical portrayal, every line and even every word coming out of the mouth of Pacino/Richard III, all of these represent a collaborative product derived from literary research with the director, meetings with all the actors of this play, and interviews with local Americans about their perception of Shakespeare, the target character and the play. In other words, his performance of an historical English drama and character are inflected by American cultural perceptions in order to adapt them to the cultural preconceptions of the American public.

In the documentary, Pacino says he needs to “tune up with and become the role” he is playing as “a fine actor always does”, but he is not totally submerged in the shadow of the author or indulging in cultural narcissism as he changes some lines and scenes for the sake of better introducing Shakespeare to the audience while communicating to them as much as possible the original force of *Richard III*.

Accordingly, the more successfully the translator can mediate between the source text and source culture and her target text and culture by engaging with the intentionality and personae of the original, the more the translator can render the source and express the most compelling source personae in translation. Translation cannot be absolutely transparent or visible. Venuti advocates for invisibility, i.e., showing the readers that it is a translation as if actors showing the audience that it is acting. Yet there is a loophole in the invisible strategy because the original culture and original texts would not be foreign to the source readers. Analogously speaking, an actor does not need to tell his audience he is acting. If the translation sounds like a

total translation, by the same token, if the acting is too obvious, it cannot be considered as good translation/acting for the translationese/unnatural performance would turn out to be too noticeable and awkwardly acceptable.

Douglas Robinson uses a similar metaphor of comparing the role of an actor to that of the translator. He finds that many western translators possess the quality of being “schizoid” or “cenobitic” or “metempsychotic” in the way they can “assume the personalities of a succession of source authors and seeks to embody these personalities in the target language without significant change” (*Translation and Taboo*, p. 138). He refers to the translator as “schizoid translator” who:

[M]ust bring the source-language other to life by projecting target-language self into it and introject the source-language other into the target-language self as a dead and alien thing; in his judgment, the translator must strive to make the target-language simulacrum seem real, authentic, vibrant, by pumping it full of the anxious fear that it will overwhelm the self. He goes on to argue that the translator’s task is both to identify wholly (body and soul) with the source author and to maintain the watchful, suspicious, alienating distance required by the Other-as-reason: at once to take in and keep out the alien personality, to internalize it and distance it, to bring it in dead, inert, regulated – to death, but also to seeming life – by reason (*Translation and Taboo* p.138).

Robinson’s idea of “wholly identifying” with the source author and persona seems on the face of it to totally eliminate the translator’s subjectivity. For that to happen, a radical foreignization would allow the ego of the source text to take over. On the other hand, the translator is supposed to remain detached and neutral, i.e., to keep a distance, so that the “dead” source language would be coming through the translation.

In this respect it is interesting to note that in accordance with my argument of “histrionic translation”, a translator’s state of metempsychosis and metamorphosis is apt to enhance the naturalness of the translation as the source text becomes

submerged in the translator's subjectivity. By contrast, Robinson, using R. D. Laing's writing for support, argues:

[M]etempsychotic or 'sense-for-sense' translation would be one pole of the oscillation: the mainstream schizoid translator sinks cautiously into the passivity of being penetrated and controlled by the source author ... 'Being like everyone else, being someone other than oneself, playing a part, being incognito, anonymous, being nobody (psychotically, pretending to have no body), are defenses that are carried through with great thoroughness in certain schizoid and schizophrenic conditions' (Laing 118). Being an ascetic translator, speaking with someone else's voice, pretending to be(come) the source author, pretending to have no voice of your own, no body of your own, no feelings, no prejudices, no biases, no inclinations, no motivations, no experiences of your own... If all the individual's behavior comes to be completely alienated from the secret self so that it is given over entirely to compulsive mimicry, impersonating, caricaturing, and to such transitory behavioral foreign bodies as well, he may then try to strip himself of all his behavior. This is one form of catatonic withdrawal (Laing 112, Qtd. Robinson *Translation and Taboo* 139).

However, it seems to me that in "histrionic translation", as illustrated in Pound's method of translating, a translator does not have to be totally subservient to the author or to the source text. This is a similar concept to the Stanislavsky Method whereby an actor prepares for the role by building upon his own emotional memory and draws similar experiences from reality to respond to the character's reactions. As in translation, a translator similarly draws on her own powers of inference to conjecture the intentionality of the source text. Even though identification with the source personae occurs, a translator does not lose the awareness of her own subjectivity in the process of working on the translation process and product. Otherwise, it would be similar to the more mechanical style of acting – without the actor's thoughts and insights, the acting is devoid of soul and follows formulaic traits. In this way, a translator may not desire to follow every turn of the source text, which would be consistent with radical foreignization.

In order to relate radical foreignization to "histrionic translation", I would

like to borrow the metaphor of the “mask” of a translator. Rather than being a “schizoid translator” with the negativity and loss of cognitive agency that implies, in most translator’s testimonials relating their experience, there are two subjectivities: the one of the translator and the one of the source text. In this way, a translator is not totally identifying or “schizoid” with the source text but rather creates a “mask” to translate. A commonly accepted understanding of the meaning of “mask” is that is a device for covering the face of a person to conceal his true identity by presenting the appearance of another “self”. The idea of the mask in drama is closely linked with identity and is etymologically cognate with the words “person” and “persona”, the mask being the means by which the “persona” in a drama is represented. Persona is the soul of the text, and this connotation of masking carries the same action of disguising and concealing. To borrow this metaphor of “masking”, a translator may be considered to have entered into the world of the translated text by “masking”, i.e., by concealing, her own expression and identity, and by adopting the persona of the source text author and/or the persona or personae of the source-text.

The present thesis, based on Ezra Pound’s ideas on metempsychosis and personae-oriented translation, argues for an extended interpretation of this metaphor of masking: a translator puts up a mask in order to translate, not so much for the purpose of disguise or self-effacement, but to meld or fuse her voice with the persona or personae of the source text. This masking process for the translator is a translucent entity designed to facilitate a state of consciousness, whereby according to Pound, the source authorial voices “glow” and “project” themselves. The next chapter explores how this use of histrionic “mask” facilitates an inter-

subjectivity arising from the melding of the source personae and the voice of the translator. For Pound the translation carries the life-force of the original, in the sense that it is always new and insightful, as the process of production revivifies the source personae in the target language and for the target audience.

Chapter Three Ezra Pound as Histrionic Translator and Stanislavskian

Method Actor

In the introductory chapter and the latter part of the previous chapter we explored the idea of translation as transmogrification or metamorphosis. This refers to translation capable of bringing alive the source personae – both in the intentionality of the text and in the persona of the author – in the target language and target culture. According to such concept a translator should attempt to convey the life-force of the source-text to the target readers. This chapter tries to use Ezra Pound's poem, "*Histrion*", as the starting point to signal this transmogrification process together with Stanislavsky's method acting theories and practices and his recommendations on becoming and being the role. Since Pound's translation is notable for his visualization, i.e., re-creation or bringing alive the original life-force, his English translation of *Cathay* and his translation strategies will be used as the basis for textual analysis in the following chapter. One essential element is concerned with the phenomenology of acting with the aim of resurrecting the persona with the actor's consciousness. In his poem "*Histrion*" and in his letters, Ezra Pound explains his re-creation of the life-force of the original and his goal of creating an inter-subjectivity of both the author and the translator. More importantly, he is preoccupied with the task of discovering how such a phenomenology of creation can be enacted in his translation. The purpose of this chapter is to examine Pound's "state of mind" as a translator in the process of translation; to be specific, to investigate how he resurrected the persona of the source text, by working out his subjectivity in a combination of roles as a co-producer and an executant for the source text. This chapter investigates Pound's identification with the source text by

living through his experience in the target language, and thus exploring Pound's translation from the perspective of "histrionic translation". After an analysis of Pound's poem "*Histrion*" from a position of critical exegesis, the notion of "*Histrion*" will be linked to Pound's translation strategies explored in his writings.

3.1 Pound's Poem -- "*Histrion*"

Ezra Pound initially discarded his poem, "*Histrion*", because he first felt it was too naïve and simplistic. Subsequently though he reintegrated it in his poetry corpus and published it with his other poems under the title of *A Quinzaine for this Yule*. Louis L. Martz suggests that Pound was describing a "prophetic role" in this discarded poem "*Histrion*" (meaning "Actor"):

What Pound seems to be describing here is his own sense of remarkable mimetic genius, his ability to absorb the style, manner, and meaning of another poet, and then to interpret and recreate that role, in translation, in creative adaptation, or in original poems in a particular kind of writing. His masks and his personae in all of his poems, are intrinsically dramatic modes of poetic expression, masks through which the modern poet transmits his apprehension of the past and makes it available to the present. This is truly to be a prophet of the Muses. All this is related to Pound's belief in a principle that runs throughout his early poetry and underlines in *The Cantos*: the belief that the poetic power breaks through the crust of daily life and apprehends a transcendent flow of spirit, or energy, a divine power, which Pound calls 'the gods' ("*The Early Career of Ezra Pound: From Swinburne to Cathay*" pp. 30-31).

In other words, Pound re-writes in the sense of being the ultimate re-creator – he takes full control through intimate communion with the source employing forms of metamorphosis and metempsychosis that go beyond mimesis.

What Martz describes above is Pound's gift in translation: Pound's mentality is not that of slavish imitation or parody as is the case with many run-of-the-mill translators; instead Pound possesses the ability to absorb, ability to understand and recreate. Instead of literalistic mimesis in performing translation, Pound translated

through “creative adaptation”. Yet this “creative adaptation” functions as a translucent (to borrow T. S. Eliot’s word) “mask” which allows Pound’s subjectivity to take control and show off the originality and subtext of the source text. This “controlling power” and his dominant yet invisible subjectivity enhance Pound’s authentic re-creation. They instilled in him the confidence, freedom and strong ideas in translating the source personae – both the author and the author’s creations – effectively. All these elements correspond to the Poundian notion of “the Gods”. Not only in his own artistic creation but also in his creative translation work Pound demonstrated this predilection for “playing God”.

“*Histrion*” can be seen from a critical perspective as having associations with Stanislavskian method acting and its potential interface with translation studies. The title of “*Histrion*” is derived from the Latin word for an actor and Pound clearly wishes to suggest strong parallels between the voice of the poet and the voice of the actor. The work evokes a clairvoyant state of heightened consciousness achieved by the poet, in which he melds the subjectivities of the modern writer and the ‘souls of all men great’ (earlier poets such as Dante and Villon) in a translucent flame of fused form. This section will explore the phenomenological implications of merging two identities and then apply the seemingly far-fetched concept of metempsychosis suggested in Pound’s poem to translation studies with reference to contemporaneous Stanislavskian acting approaches. As for Pound being a creative re-writer, as for the creative method actor, all demarcation between the two subjects dissolves. Likewise, in literary translation, as much of Pound’s work exemplifies, the melding and mingling of the author’s and the translator’s subjectivities can be a viable methodology. Such “histrionic translation” attempts to enact and even resurrect the persona or personae

of the source text in the target version.

3.2 Critiques on Pound's Translation Method

I should now turn to the question of how Pound has transposed the source-masks in his translation, and how critics viewed such transpositions of personae. The gist of the Method is intuited by the great 20th century Swedish actor Max von Sydow. It involves according to the latter: "Understanding what your character wants to do and acting accordingly. If the intention is correct, the emotion will come. You live your life and use the experience to build up the personality – that's the base and try to get to know the character and try to fill it in" (Bloomberg Interview Retrieved 15 December 2011). Applying Stanislavsky's methodology, the stance and implications of "*Histrion*" can serve as a "translator's preparation." Pound's description of "How that the souls of all men great, At times pass through us, And we are melted into them, and are not, Save reflexions of their souls" is the feeling and experience in a translator's becoming and being another persona, mostly melding herself with the source-text. By mimicking and penetrating into the source, that is the intention, the emotion, the insight and the ambience portrayed in the source, as closely and as intimately as possible, a translator tries to immerse and visualize the personae of the source text and "project" all of these elements in her translation. Pound's translation of poetry exemplifies this absorption and portrayal of the feeling and intention from the source- to target- language and culture.

Hugh Kenner observes that Pound translated a poem as if he was writing the original poem. Pound saw through the stylistics and saw above it: grasping in the process the central idea and emotion. Pound, on the one hand, totally assimilates his materials by overpowering his own language to fully portray his vision and to

“bring the emotion into focus”; on the other hand, disallows arbitrary modification or deviation. This is because Pound regards translation as an exact and exhausting “emotional discipline” with “expedient transformations”. A distinctive example of this phenomenon for Kenner was the well-known example of Pound taking up to half a year to “fix a complex instantaneous emotion in fourteen words” (Kenner, *The Pound Era* pp. 1-10). He goes beyond translating words and meanings and instead strictly conveys the emotional force of the source. Through this emotional discipline, Pound re-creates a whole new world in the source poem for himself to translate into the target creation, as Kenner elucidates:

Pound builds in English an imitation of the accent and speech and rhythm of certain dead men: usually dead poets, since it is the poet who of all men is most alive to his ambience, and the ambience is what Pound is trying to seize. ... [An] emotion Pound has generated in himself in contemplating a time 600 years gone. A persona crystallizes a modus of sensibility in its context. It derives from an attempt to enter an unfamiliar world, develop in oneself the thoughts and feelings indigenous to that world, and articulate them in English. A translation, by extension, is a rendering of a modus of thought or feeling in its context ... the same clairvoyant absorption of another world is presupposed; the English poet must absorb the ambience of the text into his blood before he can render it with authority; and when he has done that, what he writes is a poem of his own following the contours of the poem before him. He does not translate words. The words have led him into the thing he expresses. The labour that precedes translation is therefore first critical in the Poundian sense of critical, an intense penetration of the author's sense; then technical in the Poundian sense of technical (Hugh Kenner pp. 10-11).

From the above, it is evident that Pound is empathizing with the author's world in translation. Secondly, he is experimenting with preparation for the role as a translator, aiming at bringing that “thoughts and feelings” to the target readers. In this sense, he is co-producing the translation.

Pound's emotional discipline also utilizes his subjectivity to construct a mental world of his own to imitate and even re-create a similar “ambience” for the target text. Yet this world is based on the thorough understanding of the blue-print

set by the author, i.e., an intense penetration of the author's sense. In *Ezra Pound's Cathay*, Yip Wai-lim makes a similar observation that he considers "prob[ing] into the internal thought process of either the original or the translations" more important than just "detecting linguistic errors" (pp. 5-6). Yip has in fact probed into Pound's thought processes in analyzing his translation. He tries to understand Pound as fully as he can, for the purpose of "widen[ing] the possibility of communication", by virtue of looking into Pound's mind as a poet, knowing the obsessive concepts and techniques he cherished at the time he translated these Chinese poems and seeing how these conditioned his translations" (p. 7). Yip's analysis of Pound's approaches to translation, including his citation of other critics' viewpoints, helps with the critical exegesis of "*Histrion*". First, Pound's "*histrionic*" approach to literary taste and translation is based on a "demand for precise visualization" rather than arbitrary understanding or vague suggestiveness. A translator opts for "precise visualization", i.e., an exact definition, which, to use Herbert Newton Schneidau's words as quoted by Yip, depends on "visualization, primary epithets, precision and accuracy in reproduction" (Yip pp. 35-36). Pound performs the role of an artist, "seeks out the luminous detail and presents it. He does not comment. His work remains the permanent basis of psychology and metaphysics" (Yip p. 51). Accordingly, in the Poundian sense of translation, a translator needs to seek out the luminous details of his source-text, language and culture, and present it in translation. Pound concedes the impossibility of "total translation" in terms of poetry translation. Nevertheless, a translator transposes and reconstructs the source, and "aims at the transmission of the 'indestructible' part of the poem and lets the rest go. ... He aims at finding 'equations for the human emotion'" (Yip p. 72). The "indestructible part" is "the state of mind" and the

emotional intensity of the persona of the source which has to be determined and carried over by the translator. Yip further explains the emotional intensity:

It is the artistic 'life' of that emotion, the experiencing of that emotion *in* the poem that counts. It also dawns upon us that there is a special significance in the fact that Pound stated and re-stated throughout these years the concept of *energy* in poetry. The duty of the translator is to transport this 'dynamic content,' the life-force of the poem, to the reader. Let us look at some critical statements by Pound to see how this concept of energy has surged in his mind: the spirit of the arts is *dynamic* (1910, SR, 234). The 'indestructible' part or core of the poem is to be sought in emotion *energized* in and by the words, not the emotion before it enters the poem. It is 'the solid, the lost atom of force verging off into the first atom of matter' (1918, MIN. 147) ... The translator must find his transmittable equivalent in the energy and force of emotion residing in the words; how he is to achieve this remains to be defined (*Ezra Pound's Cathay*, pp. 77-78).

This "undefined" part of the translator's "state of mind" resembles the method Stanislavsky is pursuing: resurrecting the persona of the source by virtue of the actor vivifying the life-force in every word, every line, look, facial expression, gesture, body movement. One crucial step is first to determine the persona of the source. In connection with this determination of the source personae, Yip writes that the first act of translating should start with the translator's entering into the consciousness and becoming aware of the "state of mind of the author": which is "constituted by the power of tradition, of centuries of rare consciousness, of agreement, of association" (p. 79).

To Yip, a translator then tries to re-produce such consciousness by manipulating the reciprocity of afore-mentioned "powers" inherent in the language translated into. But no two versions or subjectivities can be identical, hence the impossibility of total translation. Naturally, there are parts, be they words, phrases, images, names and allusions; most importantly, emotional force, which are not reproducible verbatim. The translator follows the general outline and progress set in the original poem. Yet her important role as a "bridge-maker" lies not in the extent

to which a translator can annotate those un-reproducible parts in terms of the image, imagery and imagism and imagination as the essence of the source text and of the original language, but rather in the extent to which a translator can “improvise upon those parts to obtain corresponding effects that can be *expected* in the ‘tradition, rare consciousness, agreement, association’ of his *own* language” (pp. 79-80).

From this observation, Pound’s translation plays a much more significant role than that of a subservient “traditional follower” while translating the source text – Pound is expected to “improvise” through his own cultural experiences and expectations to re-enact the corresponding effects in order to fit into the target readers’ experiences and expectation. Pound is using his authority as a co-producer in translation to determine how the enterprise is accomplished and seek for the most proximate corresponding effect through his subjectivity.

Pound uses his authority as a co-producer to make decisions and execute these decisions in translation. He does this by adapting the essence of “*Histrion*” – to “get into the central consciousness of the original author by what we may perhaps call a kind of clairvoyance” (Steiner *After Babel* p.359). In Kenner’s memorable description, and clearly Pound is capable of exploiting this clairvoyance to great effect “even when he is given only the barest details” (Yip, p. 88). This quality of “clairvoyance” is what made Pound such a “superlative translator” as it enables him to:

[have] crossed the border of textual translation into cultural translation ... Even more stimulating than this visual recreation of cultural detail, which restores flesh to the skeleton of dictionary meanings, is Pound’s ability to go beyond the ‘word-sense’ and ‘phrase-sense’ and capture the voice and tone of the speaker, something which no dictionary can ever provide and which it takes a student years of familiarity with the language to grasp (Yip, p. 90).

Thus Pound is a “superlative translator” because he can incorporate the sense of the

“personae” of the original work and equally make sense of them in the target translation.

Persona, or personae, is etymologically related to “masks”. When this meaning is applied to textual analysis and translation, “personae” can be defined as the “life-force” embedded in the original text and original culture. This life-force originates from the spirit and the motivation of the source-text, and is correspondingly completed by the reader’s perception. Pound’s translation demonstrated his extraordinary capability to appropriate the “personae” of the source-text and to regenerate the source-personae in his translation. Pound’s “histrionic translation” can be illustrated in his translation by using the ideas implied in his fundamental critique of existing translation practice. This chapter aims at building up the first half of the theoretical foundations, i.e., the conceptualization behind the Poundian translation beyond a mere matter of wording to strengthen the existence of the life-force of the poem, and maximize the effect of the source-personae in his translation.

In a critical essay “*Stalking the Dragon: Pound, Waley, and Brecht*”, Anthony Tatlow found how Pound, Waley and Brecht as poets, writers and translators had been influenced by Chinese poetry in their practices of translation. As regards Pound, his translation of *Cathay* was a second-hand translation because it was done through Fenollosa’s interlinear translations. Tatlow notes:

The deficiencies of Pound’s sources, their obscurity, worked as a powerful stimulus to his imagination. He had the marvelous gift of seeing intuitively through the most formidable difficulties and seizing the meaning of a passage. The state of his material gave him the sort of freedom he was not averse to taking and the result is some of the most impressive translations of the century (p. 195).

In this “imagist method”, the “recreation” technique employed by Pound is both an outcome and an assertion of subjectivity, freedom and confidence. The more he was

unsure about the source text, the more he took the initiative and freedom to adopt a position of creative flexibility. In transit, through Pound's visualization, the source text was metamorphosed and in the rendition the readers could see it through the translator's eyes and subjectivity.

Waley, on the other hand, chose to act as a more transparent agency in translation. Tatlow characterizes Waley as a "self-effacing and conscientious translator" (p. 201). He quotes Waley's reflections on his own *modus operandi*: "Above all, considering imagery to be the soul of poetry, I have avoided either adding images of my own or suppressing those of the original" (*Ibid.*).

However, by using this approach, he also finds Waley's translation "peculiar" and "imprecise":

The distant quality or sometimes simply the peculiarity of much of Waley's diction is often a direct result of his unwillingness to 'suppress' the images of the original or to add images of his own, together with his retention of the skeletal Chinese structure (p. 201).

It seems to Tatlow that the less the translator's subjectivity is activated and exercised, the less the original culture and central idea can be metamorphosed in translation. Interestingly for Tatlow, in Brecht's second-hand translation of Waley's English translation, the German poet-dramatist "restructures it in terms of his own rhythmical requirements", and thus his imposition of subjectivity "regains something of the quality the original [poem] once had" (p. 207). Brecht did not alienate himself as a translator to understand the intentions of the source text. Tatlow found commonalities in Pound and Brecht in terms of visualization and re-creation of the source personae. Similar to Pound's imagist method, Brecht fully utilized his

capacity for “visualization” extensively, which is “related to the dramatist’s spatial imagination” (p. 208).

This theme of “metempsychosis” and “metamorphosis” in translation, or in layman’s term, “putting oneself in somebody else’s shoes” occurs frequently in Pound’s works. In his *Personae - Collected Shorter Poems*, this “insinuation of self into otherness” was projected in “The Game of Chess”⁹ (p. 124), in which all “characters” on the chessboard are portrayed as if they are alive and as if the readers are watching a hard-fought football game rather than the sedentary and contemplative contest of chess. Other similar examples include Pound’s reflection on the way inanimate “things” can metamorphose and assume life, referring to the picture by the Italian Renaissance painter (*Personae* p. 69), of “Jacops Del Sellaio” and “Alchemist” (*Personae* p. 70) a kind of historical incantation to alchemy which deals by inference with the question of transformation – which for Pound is a metaphor for the histrionic process. “Epitaphs” and “Ancient Wisdom, Rather Cosmic” (*Personae* pp. 122-123) also show Pound’s deep feeling and extraordinary

⁹ The Game of Chess

Dogmatic Statement Concerning the Game of Chess: Theme for a Series of Pictures

Red Knights, brown bishops, bright queens,

Striking the board, falling in strong “L”s of colour.

Reaching and striking in angles,

holding lines in one colour.

This board is alive with light;

these pieces are living in form,

Their moves break and reform the pattern:

luminous green from the rooks,

Clashing with “X’s” of queens,

looped with the knight-leaps.

“Y” pawns, cleaving, embanking!

Whirl! Centripetal! Mate! King down in the vortex,

Clash, leaping of bands, straight strips of hard colour,

Blocked lights working in. Escapes. Renewal of contest.

imaginative sensibility for older non-Anglophone art forms and literatures.¹⁰

Similarly in *Cathay* Pound was reconceptualising Li Po's life as well as translating Li Po's poems through his imaginative projection.

We see that for Pound "Personae" in translation arises from the translator's inter-subjective perception of the source-text which in turn stimulates the reader's interpretation of the ones re-projected in translation. Pound, as a translator, is commended by Hugh Kenner and Yip Wai-lim for his perceptive power to penetrate into the personae of the source-text. Louis L. Martz also affirms Pound's remarkable mimetic genius as Pound did not merely imitate but empowering life-force and emotional intension to the characters in the poems he wrote or translated. His imitative genius has enabled and empowered him to absorb the spirit of the

¹⁰ The Picture (Venus Reclining, by Jacopo del Sellaio (1442-1493))

The eyes of this dead lady speak to me,
For here was love, was not to be drowned out.
And here desire, not to be kissed away.

The eyes of this dead lady speak to me.

OF JACOPO DEL SELLAIO

This man knew out the secret ways of love,
No man could paint such things who did not know.
And now she's gone, who was his Cyprian,
And you are here, who are "The Isles" to me.

And here's the thing that lasts the whole thing out:
The eyes of this dead lady speak to me.

EPITAPHS

FU I

Fu I loved the high cloud and the hill,
Alas, he died of alcohol.

LI PO

And Li Po also died drunk.
He tried to embrace a moon
In the Yellow River.

ANCIENT WISDOM, RATHER COSMIC

So-shu dreamed,
And having dreamed that he as a bird, a bee, and a butterfly,
He was uncertain why he should try to feel like anything else,

Hence his contentment.

author in his reading of the original, but in addition he moved the poem forward into a fresh sphere of literary appreciation. Thus mimesis and re-creation go hand in hand in Pound's translation. He close-reads the source-text, thoroughly engaging and identifying with it. Most significantly, his method was successful in facilitating the regeneration of the personae in a convincing aesthetic sphere of being, which represents what Kenner has called his "emotional discipline". This is also suggested by Yip Wai-lim as his quality of "emotional intensity" and re-presents the "indestructible part" of Pound's translation of the collection published as *Cathay* (pp. 79-80).

In some of the *Cathay* poems Pound's own male ego is subsumed under and substituted by the tender, timid female figures of the source-text poems. Thus for a temporary personality metempsychosis, while resurrecting the source-personae in translation, Pound has adopted the different "masks" of the poems' personae. For example, in the "The Jewel Stairs' Grievance" and "The River Merchant's Wife", which we will explore in greater depth in the following chapter, Pound's translation visualized two distinctly different feminine figures both, we may infer, yearning for love and company – the former being a solitary palace-lady whereas the latter a teenage wife, both are devoted to her respective absent husband. This melding of masks includes Pound's in-depth understanding of the source-text, but it may or may not include Pound's own subjectivity. An inter-subjectivity exists in the act of translation and involves the subjectivity of the translator and the subjectivity of the source personae. Yet in the Poundian translation, there seems to be an alter-ego re-created by Pound – an inter-subjectivity of the source personae interacting with Pound's interpretation of the role through his creative transmogrification. When Pound attempts to "imitate" and "transmogrify", it means that, as in the

Stanislavsky system of acting, Pound re-enacts the persona of the source text in translation. Two subjectivities co-exist and are then interwoven in translation: Pound's subjectivity melds with that of the original. From the translation, Pound's persona becomes inseparable from and is melded with the source-personae because through Pound's translation, the readers understand the original without the trace of Pound's subjectivity. In other words, Pound's subjectivity disappears and the source personae come through in translation.

What is problematic is this: if Pound "is" the source-persona, has he totally surrendered himself to the source text by annihilating his own sense of existence? Or has he totally immersed his own subjectivity in the source-personae, so that his translation expresses a "translucent" inter-subjectivity? Therefore, one could say that his translation employs "translucent masks" enabling him to meld himself with the source personae in such a way that the readers cannot differentiate between Pound's subjectivity and the source-personae. For these "translucent masks", the demarcation between the source personae and the translator's subjectivity (Pound's subjectivity) has disappeared: as a reader, we cannot discern who has invaded whom. In Pound's translation, the double subjectivities are converged into a new, "translucent inter-subjectivity". This concept of a translator's "inter-subjectivity" will be the theme of the next chapter in conducting a close textual analysis of Pound's translation of examples from his *Cathay* rewritings.

What is striking here is that Ezra Pound's philosophy of translation is akin to the Stanislavskian Method Acting, as illustrated in the opening chapter in his poem, *Histrion*. One significant task for Pound as a translator is to determine "the original author's state of mind" (Ronnie Apter op. cit., pp. 104-7, 239-41, 83-4). Humphrey Carpenter, Yip Wai-lim and George Steiner all agree in their comments on Pound's

genius in translation: "[Pound] is able to get into the central consciousness of the original author by what we may perhaps call a kind of clairvoyance' – [and this] insinuation of self into otherness is the final secret of the translator's craft" (Steiner, *After Babel* p. 359). Pound's translation philosophy, in particular, the imitation concept or imitation is highly regarded by Steiner:

to add new Beauties to the piece, thereby to recompense the loss which it sustains by change of Language ... Pound consciously restricted his own poetic license in 'adding new Beauties to the piece' to those which are a 'derivative' or an 'equivalent' of something in the original poem. Thus, he was describing creative translation, not imitation (*Ibid.*).

The “beauty” here refers to the “emotional intensity” of his original. This is what is meant by Nietzsche’s idea of having one’s new understanding of the original. Pound's and all these past masters’ “insinuation of self into otherness” is the gist of what I have called “histrionic translation”. For the translation of any genre will depend on the translator's interpretation of the source-text and finally the reception by readers. In connection with this pursuit of interpretation or close reading of the original/translation, the principle of melding with the source persona, and the cultivation of a dynamic *alter ego*, have been compellingly elaborated in Stanislavskian acting methodology.

A more significant finding is the “transvaluation of value”: in order to metempsychosize and metamorphose into the author and the original work, translators need to elevate their subjectivity and authenticity to give birth to the life force and to impart some impact to every word in the target translation. This elevation of the translator's subjectivity and authenticity in “histrionic translation”, in Nietzsche's original idea, refers to the mentality of breaking out of the prison of languages and being empowered to “dance [one’s] vision” (Schrift, *Nietzsche and the Question of Interpretation* p. 5).

The aim in such practices is to convey to the reader subtle thoughts through expressive means metaphysically, that is to reproduce the life of the poem through the beauty of new diction and words.

3.3 Pound's Writings on Translation

This section connects Pound's writings with his translation method, based on his original quotes. The purpose is to see whether the idea of "histrionic translation" can be of relevance to Pound's observation of translation, and whether these concepts can be applicable to other translators; and if so, how can these concepts be achieved, as will be discussed in the following chapter. Pound considers the translator as the true and only authenticity: "I. Most important thing is that you finish the new translation in your own way and own spirit, uncontaminated. II. In my poem of length the first essential is the narrative flow. My sticking and probing might bother you" (*Selected Letters*, p. 268). As in "*Histrion*", "No man hath dared" but Pound does. Here Pound "dares" to regard his version as a "new translation". Moreover, once he is on the virtual stage of translation, he is his own boss who exercises full control and authority over his translation. He regards the autonomy as a translator and authenticity for his translation. In other words, he regards himself as a producer in re-producing the source texts and source-cultures to his own satisfaction.

Pound's clarifies his approaches to translation – to his translation, in which meaning and clarity of thought comes first:

When I suggested you doing a translation with all the meaning, I didn't mean merely to put back words, or translations for words. ... I thought that passage about Odysseus on the mast, under the cliffs, has more boy scout craft than you gave it. I thought the situation of Mercury and Calypso has more inside it. ... Tain't what a man sez, but wot he means that the traducer has got to bring over. The implication of the word (*Selected Letters*,

pp. 269 - 271).

Here Pound refers to translating the intention or the true meaning embedded in the source texts. In other words, the Poundian translation is a translation of the sense and subtext rather than words.

It is the vividness and rapidity of narration, three little scenes, all alive. That is writing. I just don't think you've got it. At any rate I'd like to see a 'rewrite' as if you don't know the words of the original and were telling what happened (*Selected Letters* p. 272).

To him, bringing "alive" the vividness and rapidity of narration matters. As discussed in the comments by Kenner and Yip Wai-lim, Pound's "implication of the word" can refer to the subtext and emotional discipline found for translating the source personae.

In another letter to Dr. Rouse, Pound further clarifies his methodology of translation:

Let's list the aims: 1. Real speech in the English version. 2. Fidelity to the original a. meaning b. atmosphere. No need of keeping verbal literality for phrases which sing and run naturally in the original. But, the THEOIO is strong magic (*Selected Letters* p. 273).

As discussed, Pound possesses the unique gift of visualization and taking control – he "plays God" in translation. But here Pound states his aims that his translation must fit into the expectations of the target readers and at the same time, be bound by the original texts and original authorship. After all, his "playing God" ('Theoio') is subject to domesticating the original meaning and atmosphere in his translation.

As part of his linguistic mission, Pound sees it as his duty to stand up against "bad English" and contends for the use of "natural speech":

The 'Adventures' will be given to half a dozen people whose interest I have

aroused in the *Odyssey* and been unable to slake, as they are all too sensitive to read the tushery provided by ‘adorned’ translations, though they might stick a couple of pages of Pope and a dozen or so of Chapman. Can you augment it? Can you keep the drive of the narration and yet put back some of what you have skipped? What happens if you go through it again, making as straight a tale for adults? (*Selected Letters*, p. 263). ... I don’t see one translates by leaving in unnecessary words; that is, words not necessary to the meaning of the whole passage, any whole passage. An author uses a certain number of blank words for the timing, the movement, etc., to make his work sound like natural speech. I believe one shd. check up all that verbiage as say 4% blanks, to be used where and when wanted in the translation, but perhaps never, or at any rate not usually where the original author has used them (*Selected Letters*, p. 269).

Pound’s urge for using “good English” and “natural speech” laid the foundation of translation in the sense that a target translation should be understandable and comprehensible. The natural speech used in the original work is translated into natural speech in the target language by this “4%-blank-rule”, i.e., natural source texts to natural translation through non-strict-literalism. Pound writes:

The first essential is the narrative movement, forward, not blocking the road as Chapman does. Everything that stops the reader must go, be cut out. And then everything that holds the mind, long after the reading, i.e., as much as is humanly possible, must be clamped back on the moving prose (*Selected Letters* p. 275).

Pound’s standard of “good writing” is also relevant to “plain language”:

[A]bout strong words and small children, I wonder if in natural state they are shocked ... or only after having used the words themselves and [been] reproved for it. ... as to plain words: I wonder if it isn’t part of writer’s [the writer’s] duty to clean them. A beastly writer can and often does defile his whole vocabulary, without least violence to correct syntax. All real narrative writing (the secret of Edgar Wallace to emerge from your (presumable groves) is great modesty. As long as the narrator can keep his mind on his story and not think about his waistcoat or whiskers. Nobody has taught me anything about writing since Thomas Hardy died (*Selected Letters*, p. 264).

“Total concentration” mentioned here is similar to Stanislavsky’s acting strictures. It emphasizes the emotional intensity required to perform and translate respectively.

The following section will make reference to Stanislavsky's Method, in particular, his acting principles and practices echoing with Pound's "*Histrion*" and in turn my advocacy of "histrionic translation".

3.4 Distinctiveness in Stanislavsky's Method

"*Histrion*" revivifies the dead poet and his world through Pound's writing. Above all, their souls and their life-force can pass through time and space via Pound's subjectivity. The phenomenological aspect of Pound's re-creation in "*Histrion*" and its implications for translation practice is demonstrated most clearly in his translation of *Cathay*. Its influence is especially perceptible in his extraordinarily intimate feeling for the personae of the source subject. This intimate sympathy with the source-persona enables him to connect "metempsychotically" with the personae of the subjects he is working with. *The Oxford English Dictionary* defines "metempsychosis" as: "Transmigration of the soul; passage of the soul from one body to another; chiefly, the transmigration of the soul of a human being or animal at or after death into a new body (whether of the same or a different species)". Put simply, Pound is a "metempsychosist" in re-creation and translation. In acting theory, the theme of "metempsychosis" was constantly reiterated by Konstantin Stanislavsky, who proposed the actor should be a metempsychosist in method acting as well.

The conceptualization of the word "Method" itself subsists on various interpretations and controversial branches. This section focuses, first, on the common understanding and distinctive features of Stanislavskian acting methodology, for the purpose of consolidating and clarifying the notion of "Metempsychosis" as invoked in Pound's "*Histrion*".

This part is written on the basis of the Chinese translation of Stanislavsky's original Russian works as well as on English translations of Stanislavsky's ideas. I refer to the Chinese translation as my blueprint for studying the relationship between Pound's histrionic translation methodology and the methodology of Stanislavsky in this chapter, because the arrangement is in three consecutive volumes with a more coherent development of Stanislavsky's artistic mission as a whole, combined with his acting experience providing concrete examples throughout. The Chinese version is more extensively conceived than the English translation because the English is translated and truncated into discrete publications, namely, *An Actor Prepares*, *Building a Character*, *Creating a Role*, *My Life in Art*, etc. For the three volumes of the Chinese version, Volume One depicts Stanislavsky's artistic life, his experience and his innovations in acting. Volumes Two and Three are basically his teaching of the Method. Volume Two states an actor's inner preparation for a role, or how to experience the role psychologically and truthfully. Volume Three focuses on extraneous means, such as how to embody the role onstage through appropriate delivery of lines, rhythm, body movement and gestures, etc.

As discussed in the example of Pacino's documentary *Looking for Richard III*, the actor seeks to become the character, to get under his skin or even inside his skin. More recently, American method actor Kevin Spacey employed similar metempsychotic methods to get inside the same Shakespearean character in the 2011 Bridge Project *RICHARD III*, directed by Sam Mendes and Spacey himself. In metal leg-brace and carrying a sharp stick for support Spacey's movements brought to life a dictator Richard of the 21st century with complete conviction. Spacey has discussed in interview how necessary it was to integrate himself in the psyche of

the psychotic character, less a real historical figure than a persona created as a monster, who has the power to transfix and bewitch the listener and observer with his rhetoric and wit. Spacey simply becomes him and fuses his persona with that of Richard in a way that is totally truthful.¹¹

A similar situation applies to translation as one of the translator's duties is to relate to the author or character of the source-text, and portray them truthfully, in a similar way to an actor's mission. I refer to the arising problematic as "histrionic translation". A translator strives to enter the author and character of the source-text using a histrionic method to get close to their mind and mood, in order to re-enter and re-experience their world. She must always ask and answer herself about the author, the character and the source-text: "Who are you?". This question triggers series of issues: "Who are you really?", "What is your true story?", "What do you really mean?", and "How do you really feel?". These might be simple questions but the answers could be endless. If a translator can try to find out the "true" answers, if she can "telepathize" with the author and/or characters, she is probably able to convey the "true" meaning, emotion, spirit and essence of the author, source-text and source-culture. Then she is able to move her readers affectively by this "most faithful" translation. This "histrionic translation" then involves the central problematic of acting: "How can I merge with the personae and the character?" and "How can I portray the story truthfully to the audience?".

It seems to me that this question posed by Pound's "*Histrion*" leads us to Stanislavsky's method as the seemingly logical key to these challenges.

¹¹ Interview: <http://www.bbc.co.uk/news/entertainment-arts-13966875>
Performance in September 2011.

3.5 Stanislavsky's Idea of Performance

“*Histrion*” is an intricate concept according to which on the one hand, Subject A is trying to identify with Subject B so much that he/she can become Subject B himself/herself. On the other hand, during such a histrionic process, Subject A does not lose his identity but takes control of both identities and shapes his product accordingly. For these two Subjects in which one projects oneself into the mentality of the other it is possible that even the Subjects themselves could be confused by precisely who is ‘invading’ whom. This histrionic process of “searching for the inner reality of the characters” is an analogue of Stanislavsky's method acting, and the following section is a brief summary of his system based on his writing translated into Chinese and the critiques of contemporary academics.

Stanislavsky: Maker of the Modern Theatre, a documentary produced by Films Future Humanities and Sciences, is a helpful introduction to his theories and practices. In it, Stanislavsky explains the nature of theatre: To understand the theatre, one must begin with the actor. It is through the actors that the author speaks; it is by means of the actors that the director translates the intentionality of the script into action; most importantly, it is the actors on whom the audience depends for its perception of dramatic experience. This documentary spells out that Stanislavsky's Method has moulded Stanislavsky himself into an artist rather than any conventional actor by means of practising iron discipline in his craft of acting and upholding the lofty mission of art in his life. His philosophy of performance is to be faithful to oneself and to the truth in art: “The person who persists and who is undeterred will find the bluebird. ... Everything I put on the stage must come from life. ... Take your model from life and from nature”. “Bluebird” symbolizes the search for one's artistic truth on and off stage. Therefore, he and his colleagues

developed and honed a professional craft of realism in order to teach actors to convey the truth of that imperceptible moment or mood – the half-tone, the words left unsaid, the intensity and pauses. In other words, the Method refers to actors playing real life onstage without recourse to conventions of mere stage illusion or romanticism. Realism does not equate with the total denial of inspiration but he suggests that actors use it with great care because inspiration has certain laws of its own: If these laws exist, one could put them into a system. He uses the example of some children playing on a beach being totally occupied: they exhibit total concentration, utter seriousness; thus if an actor has the same faith in his will, he can make the audience believe, if only an actor can become equally transported into the role. He must achieve the faith consciously by traveling the road of reason. This road of reason will finally lead an actor to find the subtle dynamism of performance brought to life through the play's interior psychological pattern: an actor does not play his character but becomes his character. This is a living incarnation, a complete fusion of actor and image. Therefore an actor must rely on his plane of emotional and cognitive memory instead of simply the plane of play-acting. The truth of life and of art onstage comes from within the actor through his understanding of the roots of behaviour and action in the human psyche. Through the Method, Stanislavsky enlarges the sphere of art by looking into the heart of humans and the truth of life.

Stanislavsky's idea of performance is often referred to as “The Stanislavsky system” or the “Stanislavsky Method” or simply “the Method”, and it requires some clarification. Stanislavsky's own writing, *Stanislavsky on the Art of the Stage* and *The Stanislavsky System: The Professional Training of an Actor*, advocates that his principle of acting merely serves as the bare bones for creative art onstage and it

was never meant to be become sacred, codified or fossilised. Rather, he wants actors to invent their own “Method”. Therefore, I refer to his idea “the Method”. Its gist is that an actor's duty is to create the truth for himself and build a real life onstage and for his audience off-stage. The creation of truth ensures the actor himself will believe in his performance by identifying with the character on the basis of his emotional memory, and so will lead the audience to believe in his performance. The building of a real life guarantees that the performance will be authentic, as an actor is required to apprehend and identify with the target persona and interpret the playscript so as to bring out and carry over the most appropriate intentionality, ruling-idea and subtext in accordance with logic and reality.

Stanislavsky classifies his method acting into two main parts:

The inner and the outer work of the actor on himself, and the inner and the outer work of the actor on his part. The inner work on the actor himself is based on a psychic technique which enables him to evoke a creative state of mind and during which inspiration descends on him more easily. The actor's external work on himself consists of the preparation of his bodily mechanism for the embodiment of his part and the exact presentation of its inner life. The work on the part consists of the study of the spiritual essence of a dramatic work, the germ from which it has emerged and which defines its meaning as well as the meaning of all its parts (*The Stanislavsky System: The Professional Training of an Actor* p. 27).

There are two essential elements to consider: super-objective and reincarnation. Both of these aspects of his method are interconnected and fundamental to this research. Stanislavsky explains that super-objective or ruling-idea is an author's mentality, his main idea, and his reason for having written the play: “the correct definition of actions for every character will be determined not by the intuition of an actor but by his deep analysis of the intention of the author and by his own ability to choose that which is most characteristic and typical in the character”. So to fully understand this “seed” is to fully divine the “spine and pulse” of the play

(*Stanislavsky System: The Professional Training of an Actor* p. 75). It is also the determiner of a performance, because it guides the director in the best way to interpret the characters and events, and leads the actor to an understanding of how to weave the playwright's idea into the best possible theatrical performance on his part (p. 62). Starting from the preparation of his role up until the actual performance onstage, an actor should be clear about this super-objective because every detail of his performance, every thought and gesture, must be imbued with the light of it, in order for him to convey the whole theme concretely and consistently (p. 75). Therefore, the top priority is to communicate the playwright's main idea live onstage by this through-line of action.

In order to do so, another important step that an actor can take is to reincarnate the character. In other words, neither mere theatrics nor play-acting suffices. Stanislavsky defines reincarnation as merging naturally and completely:

Form your thoughts and the images of your imagination according to the text and the circumstances provided for you by the author and the producer; but as you have brought them forth out of the inmost places of your heart, the words of your part and your truth in it, your life in the circle of your imagination and the stage, will merge into one (*Stanislavsky on the Art of the Stage* p. 147).

Reincarnation, henceforth, refers to bringing onstage a truthful, genuine sense of life with an actor's fusing "physical and psychical action to achieve the fullest possible harmony" (*Stanislavsky on the Art of the Stage* p. 147). Moreover, Stanislavsky's insight into reincarnation is comprised of several other expedients, particularly, imagination, the "magic if", and "I am".

An actor's imagination is pertinent to achieving the super-objective because "a rich imagination contributes when an actor interprets the lines and fills them with the meaning that lies behind – the 'subtext'. The lines of the author are

dead until an actor analyzes and brings out the sense that the author intended” (*Stanislavsky System: The Professional Training of an Actor* p. 35). Precise and logical imagination also echoes with the through line of action because then an actor can “execute actions naturally and spontaneously – the key to his emotions” (p. 35). “Magic if” is a bridge towards that imagination, as it refers to the questions and problems an actor creates for himself on the basis of transforming the character's aim into the actor's own motivation, and by solving them will lead an actor “naturally to inner and external actions” (p. 32). Therefore, the “magic if” creates circumstances so that an actor can believe in everything that is taking place onstage and above all, believe in himself and his truthful performance. This truthful performance means the truth of an actor's feelings, sensations, attitude towards each scene onstage and other actors' feelings and thoughts (*Stanislavsky on the Art of the Stage* p. 23).

In the notion of reincarnation, an actor believes in himself so much that he will come to a stage of feeling “I am” the role. “I am” means a complete fusion of the actor with his role while retaining an actor's own subjectivity. It seems to me to be the most paradoxical but absorbing creative theory, and I will let Stanislavsky speak for himself first:

'I am' means 'I exist, I live, I feel, and I think in the same way as the character I am representing on the stage does'. In other words, 'I am' evokes emotion and feeling and enables the actor to enter into the feelings of his part. 'I am' is the condensed and almost absolute truth on the stage. 'I am' is the result of the desire for truth, and where there is truth, belief, and 'I am', there is inevitably also true human (not theatrical) experience. One of the consequences of this is that the spectator too is drawn into the action as an involuntary participant; he is drawn into the very midst of the life that is taking place on the stage, which he accepts as truth. ... 'I am' means an actor's own subjectivity still existing. It must be remembered that an actor always remains himself whatever his real or imaginary experiences may be. He must, therefore, never lose sight of himself on the stage. If he tried to run away from himself and renounce his own ego, he would cut the ground from under his feet, and no greater calamity could befall him. For the

moment an actor loses sight of himself on the stage, his ability to enter into the feelings of his character goes overboard and overacting begins. In whatever part the actor may appear, therefore, he must always and without exception make use of his own feelings. The violation of this law is tantamount to the murder to the character the actor is representing on the stage, for it means depriving it of his own living soul which also can breathe life into a dead part (*Stanislavsky System: The Professional Training of an Actor* pp. 52-54).

Stanislavsky analyzes two issues here: firstly, he puts himself in the character's position, and secondly, he explores the ontological meaning of being the actor himself. He invests in the idea that the actor disappears into the role but the role is not tangible. The role is an outcome and outgrowth of the actor's own emotion by imitating the role. So there is an empty space to investigate how an actor can totally efface himself if he does not know exactly what that role entails and even that role itself is fabricated. Following this line of thought in parallel with Pound's melting into and invading the subjectivities of both the actor and the character created by an author, I intend to delve into this empty space of the intricate relationship between that of the actor and the role in this section.

Sharon-Marie Carnicke's *Stanislavsky in Focus* gives a clear outline of the evolvment of the Method and some previous English mistranslation. I try to include her analysis by summarizing it here in my own words. Stanislavsky method is a step-by-step experiment of reinventing and re-experiencing of the most sincere feeling portrayed onstage. Stanislavsky learned through numerous trial and error experiences before he could grasp the principle of melding the actor with the character in the play. He first tried to imitate but that was left to “formulaic” acting, an empty-souled acting turned into a dead-end. He then tried from “outer” manner to “inner control”, an attempt to build his ambience from costumes, gestures, make-up, in an attempt to “move” himself to become the character. But he found it to be hollow again.

Next, he felt the impulse to “become” the character, involving a “merging”, or crawling under the skin by means of drawing his characters from life, and by generalizing such characteristics and personalities. On and off the stage, Stanislavsky developed the craft that he “is” that particular role: living, speaking, gesturing, and looking as if he was the true self of that specific role. And as a result, conventional “theatrical performance” was discarded. Instead, the role was given “life” by an actor: the character “lives” onstage.

The chronological order is realism, i.e., to put reality onstage. Empiricism followed with putting not merely the reality, but the very idea of reality onstage. Stanislavsky found that his performance was reverting to theatricality again because most actors overacted, since this “idea of reality” would easily lead an actor to abstract imagination, i.e. relying on intuition onstage, which was the total opposite of what he was preaching in the Method, an actor's efforts to establish “sincere acting onstage”. Stanislavsky's perspective was that acting did not take place onstage alone but in reality: what is put onstage has already happened off-stage. So acting should be a mirror of life, a true reflection of the epoch.

Carnicke's book further covers the later development of Stanislavsky's “System”, which was divided into two conceptual and methodological camps: the U.S. emotional and the Russian physical. The American camp was mainly established through Lee Strasberg's understanding of “The System” in its initial-plus-middle stage, and Strasberg developed it into his own version of “The Method”. Along with Freudian influence in the U.S., Strasberg focused on a psychoanalytical reading of the playscript, the characters and the elements of emotional and intellectual responses. In the same period, the Russian school tended to expand on the “logic of physical action”, and this was what Stanislavsky was

attempting to establish before his death but his work remained unfinished. Despite the divergence of emphasis in the respective territorial camps, Stanislavsky's final ideal designates an organic fusion of the actor and the character which his disciples, including Strasberg and Russian director and innovator of "biomechanics" Vsevolod Meyerhold, could not replace, and which remained at the core of their own dramatic methods and practices. This organic fusion of an actor and his role takes place in terms of acting with inner intensity with the help of expressive means, including utilizing voice, words, facial expressions and body movement. Stanislavsky's "organic" approach pinpoints an actor's burning desire to create before stepping onstage, his "living" onstage spontaneously, and his ecstasy of being able to represent the character and the play truthfully onstage. So "organic" is not only a liberation from the shackles of the "self" of the actor or the character, but a genuine creativity after fusing the actor's self and his role. Therefore, to an actor, the process of acting is far more important than its outcome because the implication of "ecstasy" is forgetfulness: the actor forgets he is acting after truthfully merging with the role; likewise, the audience forgets it is watching the actor performing because the audience has been concentrating on this "real role".

Writing from Stanislavsky's primary sources is a challenging task. *Stanislavsky's Actor Prepares*, *Building a Character*, *Creating a Role* and *My Life in Art* remain the cornerstone for those who want to get close to The Method. And these sources retain Stanislavsky's legacy by showing his acting experience, teaching and guiding other actors through dramatic dialogues. These sources also allow the readers, especially actors, to understand the motto and mission of acting. However, Stanislavsky's ideas and ideals have been truncated in the English translation. Stanislavsky's original Russian work, *An Actor Works on Himself*, was

segmented and edited in his primary sources in English. Therefore, some ideas do not flow because of a lack of sequence. Readers have to abstract Stanislavsky's principle of acting meticulously. And since the primary sources are Russian-English translation with the added difficulty that most of Stanislavsky's ideas are based on “lore”, which was the tradition of oral teaching in theatres by émigré actors to inexperienced ones, Carnicke noted certain loopholes and instances of misinterpretation when comparing them with the received English and the original Russian versions. Therefore, while choosing Stanislavsky's primary sources as the groundwork of my research, I am explicating any nuances, new interpretations and innovative applicability after comparing the English and Chinese translations that I have selected. My central methodology of studying Stanislavsky, based on the Chinese chronological translation, is to read his lines, read between his lines, read into his lines, and most crucially, read beyond his lines in order to apply and incorporate Stanislavsky's significance in my research. This being so, the following section is my paraphrase and translation into English based on the Chinese version of Stanislavsky's principles of Method Acting.

3.6 Distinguishing Features of Method Acting

The common understanding of Method Acting is the practice of acting truthfully and realistically onstage by re-embodiment how the character should act logically and normally in a similar situation in reality. To a layman, it appears more or less dependent on inspiration, intuition and observation. In Stanislavsky's writing, the Method is an evergreen series of disciplined training and practice, which will lead the actors to bring out the personae of the role “sincerely” and portray their roles on stage “truthfully”. Nevertheless, he reminds all method actors

that all performances are “fake-sincerity” and “fake-truthfulness”. Just how an actor can fake sincerely and truthfully to the extent of being “believable” and acceptable to the audience is the key to the Method.

This set of training and practice principles is also known as “The System”. Stanislavsky himself disagrees with it being called or codified into “system” because his teaching never intends to prescribe but merely as suggestion or rough sketches for actors or whoever is interested to develop their own “Method”. More importantly, his “Method” is organic – one that can be evergreen, keeping on improving and improvising on and off stage.

In the Chinese version, Stanislavsky defines six strategies for actors to create a sense of self-fulfillment:

1. To know the original work well: to have an empathy for the original and interpret the intentionality of the original work;
2. To explore the spiritual materials: for preparing for the role and setting ground for the inter-subjectivity;
3. To experience the role: feeling the same as the role, reincarnating the persona based on an asymmetrical experience of the actor in reality with the role he thinks would encounter in reality normally and logically;
4. To reenact interpretation of such experience and reincarnation;
5. To converge experience and reenacting: perform truthfully onstage, tell the truth , tell the reality, embody by means of combining subjectivities; and
6. To touch and influence the audience. (Vol. Two, pp. 16-17)

These six steps basically involve a fusion of roles in and out of the performance. Strategy (4) is one of the most distinctive features of Stanislavskian acting methodology, which is well received as the total absorption of the role – a re-

incarnation from the actor to the character. Reincarnation can be understood as synonymous with metempsychosis because it carries the same theme of transmigration of souls from one to another. In Stanislavsky, the acting procedure starts from the character to the actor and simultaneously, from the actor to the role. Yet this reincarnation requires further clarification as what Stanislavsky explores is a re-enactment and embodiment of inter-subjectivity on- and off-stage. Of all the principles of Stanislavsky's Method, the inward movement is always significant in his pursuit of truth. I will now elaborate on Stanislavsky's most essential element by categorizing it into three interrelated categories: an actor's inter-subjectivity, audience's reception and actors interacting with the intentionality of the dramatic text.

3.7 An Actor's Inter-Subjectivity

Inter-subjectivity, in Stanislavsky's sense, refers to a simultaneous sublimation of the actor's self and his salvation of the character's persona. A simple way to explain the rationale for this concept of inter-subjectivity is to keep an actor's persona intact in order to get close to audience's empathic feeling and perception about reality and avoiding stagy, superficial theatricality. The concept of inter-subjectivity plays a leading role in the Method as well as shedding some light on interpretation of the intentionality of the dramatic text: The actor gets the advantage of both exoteric and esoteric perspectives as he is aiming at straddling the boundaries encompassing his own persona and that of the role, which necessitates stimulating the imagination and creativity of both the actor and audience. It leads to thinking and reacting to ideas behind and beyond the roots of the play's problems and situations – in Stanislavsky's case, the roots of creating

emotion and character. The rationale and outcome of inter-subjectivity is an actor playing the double roles of “insider” and “observer” onstage altogether. Although being an observer or one bystander to preserve a clear analytical head, there is nobody else who can be clearer about the depth of the play and the intense interaction with other actors and audience than the performer.

George Steiner explains this sublimation and salvation process succinctly by the metaphor of the actor as “vampire” – “actors readily bear witness to their own absorption into the vampire-visitation of the *dramatis personae*” (*Grammars of Creation* p. 134). This sublimation and salvation testifies to the feeling of absorption, incarnation and metamorphosis from human to vampire – sucking almost all the blood out of the original/human body and at the same time infusing and re-embodiment both the original (human) and target (vampire) bodies with new essence – portrays the main target and synergy of an actor’s inter-subjectivity. First, *personae* means “personify[ing]” certain phenomenological aspects of human stories and emotions. An actor can only create convincing *personae* by creating an alternative reality, but its success in becoming “actual” relies on “a pressure of presence, an intrusive impact, a memorability” (*Grammars of Creation* p. 136). As Steiner sees it, this presence, impact and memorability are rooted in the life-force of the *personae*. As in Stanislavsky’s case, he infuses and re-embodies life-force to every character each time he performs onstage. For this life-force, life means a role coming to life and “living” onstage to reflect his whole life, representing his life before and after. To empower the creation of a new life every performance onstage reintegrates and revivifies the intact soul of a role, while the life-force enforces the impact of the role on fellow performers and audience, eventually leading to their concentration, belief and appreciation. As Steiner suggests, the character comes to

live to the author first and then to the readers: “Emma Bovary, cest moi” (*Grammars of Creation* p. 136). As such, translation, as if performance, is a re-creation of life-force. Semantic values can generate life of the character, and in turn readers believe in it. The similarities of re-creating this life-force in translation and performance lie in both are based on text as the semantic powers controlling the whole show. The differences are that translation is an extension of semantic powers in a static mode while acting extends the semantic powers through embodiment on stage. Yet both bring alive the life-force in a purposeful way.

Among Stanislavsky's writings, he reiterates the connection of inter-subjectivity with the focus of infusing life-force. He encourages actors to act out his true self for any character, for it will reinvigorate a soul combining with factual materials to make the role unique and unprecedented. More importantly, he urges them to transcend and surpass what other actors have already accomplished. As to the extraneous means, the notion of inter-subjectivity can help the actor to control his relaxation. An actor needs to control his body and muscles onstage so as to stimulate his muse and creativity in a stress-free situation. And this controlling and letting out of relaxation liberates and submits the actor's body to true emotion (Vol.1 p. 135). This self-control also directs the “crescendo” of emotion – an epistasis from feeling weak to strong, from submissive to exhilarating, and from being tranquil to passionate. The longer the self-control, the longer this process of crescendo can last (Vol.1 p. 138). It implies that the stronger the actor's subjectivity is in place and in control, the more powerful the “crescendo” can exist.

All this new life-force, sublimation and salvation of inter-subjectivity serve to elicit an actor's most truthful feeling created for realistic acting. These necessary credentials for performative creation are also an enticement to an actor's

true persona, an actor's innocence and insight facing up to, and paralleling his true persona with the character's. This truthful feeling is realized, concretized, and recreated by natural acting. By concretizing the image created by actors, metempsychosis and metamorphosis from actor to character emerges.

An actor creates and encounters his own persona and those parts of it that are pertinent to the character. The strongest motivator for this creation is truthful feeling where there is no place for imitation. And this truthful feeling serves as the strongest motivation alternating between emotion, artistic experience, imagination and creation (Vol.1 pp.141-3). Stanislavsky analyzes himself as a character actor both inward and outward. His philosophy urges an actor to discover his own charisma and persona in every role, aiming at every role to be distinctive from and to surpass any other performed role. His ideal acting practice also requires an actor to love the role in himself instead of loving himself in the role. The ramification behind this philosophy is that loving the role in an actor's self contributes to the art world and thus the successes of being a true artist. By comparison, loving an actor's self in the role merely pays tribute to an actor's own success and ego. If the latter was the case, art would be missing from theatre. Subsequently, the stage would be dismissed as nothing more than a window for actor's exhibitionism. An actor's inner invention of the role is the key to reenact both the actor's and character's emotion in order to "become" the role. It means an actor sharing the same perspectives, mindset, hope and desire with the character by going through the script in depth, extracting the essence of the role and then transforming this essence into an artistic image (Vol.1 pp. 147-164). So the intersecting of inter-subjectivity relates to the essential element of an actor's mission -- creating truthful emotion by a belief of "I am" – I am the role: I am existing, living, breathing. The motion of "I and the role

feel, think and act the same way" generates the sincere feeling and truthful experience for an actor performing onstage (Vol.1 pp. 157, 263, 279-80). Moreover, an actor's own emotional memory worked out and obtained in reality is reserved as power-assistance of "I am", while "I am" serves as the power-base of instigating an actor's nature and subconsciousness to create a new life-force for the purpose of executing the acting logically and truthfully onstage (Vol.2 p. 453).

It can be elaborated in Stanislavsky's Method as an actor's own subjectivity and emotional memory surmounting but never exceeding the intentionality of the playwright's works. An actor remains his own true persona, signifying that he has created the character out of life and out of his own perception of life. An actor infuses and transfuses the character with the most precise, precious and pertinent emotional memory that he has experienced in reality under similar circumstances for the character. And rather than fabricating emotions and souls that have never belonged personally to the actor, an actor is only capable of experiencing and resurrecting his own emotion. Stanislavsky's Method Actor is incapable of totally erasing his true persona onstage. In this sense, an actor creates emotions similar to that of the character out of an actor's authoritativeness, so the authoritativeness of a character's emotions belongs to the actor instead of the character created by the author's works. Nurtured by truthful experience and emotional memory, this actor's true persona protects the character representation from excessive superficial theatricality and thus reflects the authenticity of the character.

This polarity also amounts to the inter-subjectivity of actor being performer and self-critic (Vol.3 p.152). An actor's crucial task is to converge the polarity of possessing his own persona while being possessed by the character's

persona. In Stanislavsky's writings, an actor leads a double-life in creating. The underlying motto is: When I perform, I live a double life of the actor and the character: I cry and laugh interweaving the emotion of myself and my character; and in the meantime, I (actor/character) analyse my own tears and laughter as to how to act more truthfully and naturally, and how to touch the audience's heart more powerfully (Vol.3 p. 152). This interface of inter-subjectivity places an actor in audience's shoes as well: During creation, I (actor/character) always observe myself and my own heart. When I rehearse a new role with other actors, I also observe theirs and watch them in the audience's row (Vol.1 pp. 353-4). The above are my paraphrases of Stanislavsky's acting methodology based on the Chinese translation of Stanislavsky's writings.

3.8 “*Alter Ego*”

Stanislavsky relates this experience of straddling of inter-subjectivity to the creation of an *alter ego*. He classifies actors into different styles of acting. The first type creates the imagined circumstances in great details, and the actors under this classification can see in their mind what has happened. The second type does not envision any extension but rather corresponds to the role in corresponding circumstances. These actors can see the role, observe it, but rely too much on imitating the appearance for extraneous moves. For the third type of actors, the roles they created in their imagination can become their *alter ego*, their twin brother or their "second-I". This "second-I" and the actor live together and stick together. The actor, then being an observer rather than one who apes this *alter-ego*, chooses to act in a particular way because of living the simulated life relating to the role that he has created and under the magic and power of this "second-I". Simultaneously,

the roles' and the actor's "Second-I" interrelate and counter-influence each other. The Chinese version of Stanislavski's writings ends here (Vol. 3 p. 558) with the section on "*alter ego*". The analysis and elaboration of "alter ego" in the thesis represent, therefore, my own observation and critique of Stanislavsky's concept of "alter ego" after close-reading all his writings translated into Chinese.

Some actors portray this in what may be called an *entre nous* but have prepared an *alter ego* to see any similarity to their own self and the role all the time (Vol.3 p. 558). This *entre nous* of inter-subjectivity epitomizes the *alter ego* less of an encroaching parasitical relationship than an *epicene enosis* in an actor's personae. The root of this analogy was taken from Greek referring to the idea of union and fusion of two forms into one. Put simply, an onlooker observes almost all of the game; and an actor, who assumes simultaneously the double roles of player and observer of the game, is in a better position to vision all and beyond. The innate and acquired initiative for method acting is to evince this interface of double roles, this *epicene enosis*, unifying the actor's personae and this *alter ego*. And by achieving this *epicene enosis*, the method actor extracts the commonalities between the role and his personae, and most often, reverses and osculates the opposite personae to fill out the role. Some talented actors devote their life to create an *alter ego* and believe in this "second I" truthfully. They train themselves to get used to it, so that this *alter ego* is part of a habitual practice and preparation for the actor melting into the role. It also progresses toward metempsychosis and metamorphosis through accumulating the substantial meaning of the role, transcending the sublimated personae from imagination to meaningful and concrete action, and, ultimately, from the evocation and representation of real life and real people offstage to realistic performance onstage. The notion of creating a genuine inter-subjectivity and of

finding a true inner voice for it is therefore at the core of Method Acting teaching.

3.9 Audience's Roles in Theatre

In addition to straddling and conflating these double subjectivities to accomplish a new inter-subjectivity in method acting, there is also a polarity of audience's roles in theatre that an actor has to deal with. Anchoring his ideas by conferring full authority and authoritativeness for the act of creation in the mind of the actor, Stanislavsky urges actors to renew their role, even for the same role each day and in every performance, with the purpose of touching the audience's heart (Vol.2 pp. 390-1). So actors are responsible for audience. Stanislavsky is responsible for audience reception on the one hand. On the other hand, he suggests that actors should intentionally ignore the audience. It is also Stanislavsky's principle for the Method Actors to use their own life experience and creativity to motivate and pursue the role, therefore, actors are re-creators bearing full responsibility and authority in respect of creation and creativity onstage. This being so, Stanislavsky refutes the notion that the actor should be the “agent” between playwright and audience. Nor should it be the actor's task to merely “report” the role to the audience (Vol.3 p. 88). According to his method, actors need to “live” onstage for their characters, and their characters can only “exist” if the actors have experienced and expressed that particular character's emotion. Once onstage, an actor's primary mission is to communicate this emotion again and transmit it to co-actors who are also “living” onstage. In one way Stanislavsky regards audience as chance onlookers of the events on stage. Actors merely bear a responsibility to the audience by speaking clearly and choosing a right position for them to hear and

interpret the performance. Other than that, the actors' task in his methodology is to bring a total concentration on the roles “living” onstage and forgetting about the existence of the audience. Stanislavsky’s logic is that it is not the actors who should be interested in the audience but the audience in the actors. Actors best interact with audiences in the moment while both parties are interacting with the characters, who are being personified in the performance. This is because actors focusing on the roles' life, which would tend to attract the audience's attention toward the stage and the play in turn (Vol.2 pp. 484-6).

Stanislavsky's inner creation operates by eliminating the focus both on the audience and on the actor's self-consciousness of being onstage, as this forgetfulness will allow actors to control their bodies and express their feelings more freely and adaptively. Shutting out the awareness of the audience allows actors to attain liberation and artistic fulfillment onstage. The more attentive the audience, the more silent the theatre. The less reminder of the audience's existence, the less distraction there is for the actor. In turn, the more highly concentrated the actors are in their roles, the higher the possibility of fulfilling truthful emotion. Indirectly and surprisingly in view of Stanislavskian de-emphasis on the role of an audience, truthful acting and the audience are closely interrelated. This is because the audience’s total engagement with the play is predicated on the actor’s total engagement with the role.

Audience are prepared to believe in what is going to happen onstage, so the ensemble acting onstage must combine with real-life logic offstage in the world to transform the actors to assume the roles convincingly and to make the audience believe in the veracity of theatre (Vol.1 pp. 56 -61). The actor's (and director's) role with regard to the audience, therefore, is to study and feel the roles, study and feel

the life of the dramatic text, and compare them with daily life. To exhibit this realistic aspect to the audience in theatre, and to let allow the reality re-live in a normal, daily environment as if what is taking place in one's own home is the crux of realism (Vol.1 pp. 144, 207, 235). However, Stanislavsky later concedes that realism – in the form of literal naturalism – is outdated. He is moving toward a new direction: not literal realism but the essence of reality onstage, a kind of fantasy and ecstasy that audience want to experience. Stanislavsky dwells on this direction to appeal to the audience fundamentally (Vol.1 p. 335).

Theatre is a combination of the craft of performing in such a way that the spectacle and emotional experience appeals to an audience. Theatre also empowers collective memory and collective force among both actors and audience, to incite both sides to think and feel, to react to the “*innigkeit*”, or inner core, of a work (Vol.1 p. 439). Theatre can act as a motivator to stir the audience's emotions and thus affect the emotions of a society (Vol.1 p. 294). In an actor's re-creation of the role and in his creativity, the role of the audience become the witnesses and participants as both parties of the actors and the audience are attracted to the deepest *innigkeit* appearing onstage and both parties are believing the life-force portrayed onstage is truthful. Therefore, an actor's major task is to transfer his vision to audience by virtue of “speaking” – because once onstage, the actors fulfill many of their most important actions through speaking (in what are now known as speech acts). The actors speak to the perception of the audience to stimulate their five senses. Actors speak to take action and in consequence have an effect on the audience (Vol.2 p. 510). First and foremost, in order to engage the attention and interest of the audience, an actor learns how to “speak out” the spirit of each and every single word (Vol.1 pp. 177-184).

The idea that the actors take the audience seriously does not mean that they are overwhelmed by them. In essence, what an actor speaks onstage is spoken for himself and for other characters. Others' thoughts, emotions, concepts or judgments in reality become assimilated in his onstage consciousness. He speaks for the audience, for them to realize his total commitment towards the words he has spoken, and conveys to them what is figured in his creative mind, in his inner life and through line of action when all these elements of creativity meld into a reciprocal unity and interact with each other. The art of acting still requires retaining an actor's persona and transforming human emotions and experience, including those of the audience, purifying and storing them according to the actor's tools of creation, that is to say his emotional memory. Therefore, during the act of creation, the audience is involved indirectly and during the performance the audience is interacting with the actors. In this sense the actors create an empathy for the audience in the theatre and the audience create a resonance for the actor's creative dimension beyond the theatre (Vol.2 pp. 303-323).

Stanislavsky explains further this retaining of the actor's subjectivity. He urges actors not to lose their subjectivity at any time in the roles they play, but make sure the actors create images onstage and do not just express their true self or show themselves off to the audience in order to win the audience's applause (Vol.3 p. 9). They need to embody the precise and specific elements of the role and explore the soul of the character (Vol.2 pp. 76-78). Actors' "being-looked-at-ness" onstage is a hindrance to their natural and realistic acting onstage, for this exhibitionism will force actors into theatrics. So in terms of truthful acting onstage, an actor interacts with another actor face-to-face instead of the audience, for this "another actor" acts as his instant judge. The audience will only judge actors'

performance afterward (Vol.2 pp. 211-212). So actors need to alienate themselves from the audience for the sake of truthful creativity. They create the possibility of arousing strong resonance among audience but this is not done for the audience's sake (Vol.2 p. 390). Moreover, this alienation reminds the audience that their roles are those of onlookers instead of performers onstage. This detachment should serve to increase the performance and to promote their sense of critical appraisal while watching performance (Vol.2 p. 509).

3.10 Interacting with the Intentionality and Subtext of the Script

Drama performance is built on literature and art, which is mainly based on the play-text and its subtext. Stanislavsky devotes a significant portion of his writings to train actors how to deal with these fundamentals. Any great piece of literature speaks to humanity, and it is an actor's obligation to explore the script to the full, aiming to penetrate deep into the play's subtext. Therefore, actors are obliged to read and understand the substance of their play-texts. They are obliged to grasp the intentionality of the play-texts, transforming it into the basis of their role which is re-embodied in performance.

To interact with the intentionality of the author's work, actors first need to figure out the subtext: the sublime spiritual life felt by the character in the work. Subtext alternates between the words, lives, or in the form of physical gestures in the whole play (Vol.3 p. 91). Before fully re-embodiment the intentionality of the script, the subtext symbolizes the life-force of the playscript and in turn provides the catalyst for the actor's interpretation of finding the soul inherent in the role. In other words, the subtext subtly reinforces an actor's attempt to merge with the role and the script by comprehending, absorbing and crystallizing the intentionality of

the author's work. And this crystallization refers back to truthful acting based on actor's inner movement integrating with extraneous means – a full-fledged fusion of emotion and action, of the intentionality of author's work and actor's intersubjectivity (Vol.1 p. 258, Vol.2 p. 501, Vol.3 p. 42). Thus Stanislavsky directs method actors to synthesize all these multifaceted and complicated components of subtext and intentionality by inventing and experimenting with artistic means, which have to be crystal-clear to express the role naturally.

This subtext and intentionality of the work derives from the symbolism and unspoken thoughts in the play. But then this creates other polarities for actors to reconcile. Stanislavsky cites an example from Chekhov's *Seagull*. The beauty of this script cannot be expressed by its lines but instead is symbolized and embedded between the lines and in the pauses. It can only be expressed through the actor's eyes to show their inner emotion (Vol.1 p. 259). Controversially, this “showing” is contrary to Stanislavsky's method because it eventually imposes theatrics on actors both psychologically and physically. The challenge of making the subtext explicit is this: either one shows or one does not show.

Stanislavsky attempts to solve this riddle by responding to the humanistic meaning created and communicated in the play. The actor seeks the most important meaning from the author's work which can touch him deeply, and fuses organically this external intentionality (be it the author's or the director's) with the actor's intersubjectivity, and transplants all these emotions, decisions and motivations into action. This action is fuelled by an intense feeling of emotional memory as well as the concrete substance of the drama text which can combine to have a long-lasting effect on the audience which all are reciprocal to an actor's inner life. This action brings the life-force out of the subtext and intentionality of the work. And this

action guides an actor to create a unique character that is both alive and truthful onstage based on the creativity in both the author's and actor's minds (Vol.2 p. 501, Vol.3 p. 42).

Acting is reenacting the intentionality of the work. Actors try to recreate the whole work for the author and maintain the spirit of the allegiance to the author's work by elucidating the hidden meanings and in the process discovering their own subtext. Actors need to assure their attitudes toward the characters and the characters' life, replicate factual materials in their mind and use their own imagination to fill in the whole picture, i.e., to give birth to the role its life-force. Actors and the text are conjoined by actors/characters living, existing and moving along the main channels of the text. Stanislavsky refers to it as "passionate realness" which is originated from Pushkin: "Passionate realness and truthfulness in emotion, this is true art" (Vol.1 p. 261; Vol.2 p. 75). Actors create this "passionate realness", which will create effective actions purporting the intentionality of the play by virtue of creating an alive, classic image through the portrayal of the character's passion and emotion. An actor's role is to supplement and deeply analyse the role. The authors' work or directors' plan both come under the category of rough sketch only (Vol.2 p. 85).

In order to promote effective actions, Stanislavsky's practice was to break the drama text into small units to tease out an actor's emotion. The theme is the gist and essence of each unit, and actors must "squeeze out" its essence, crystallizing it, and recognizing the results appropriately. Typically Stanislavsky works out a theme name and uses a verb to express it, e.g. starting with "I have to..." to incite inner emotions, and analyse the intentionality of subtext of the script (Vol.2 p. 197). And in this process of exploring and studying each unit, crystallizing and expressing the

gist of it, actors find their mission and through line of action in the play. To conclude, actors' understanding of and ability to handle the intentionality of the work in depth lays the foundation of a new kind of realism to avoid mechanical stage-craft and formulaic theatrics (Vol.2 p. 510).

For Stanislavsky an actor's subjectivity overrides that of everyone else: method actors do not just parrot the author's line of thinking or execute director's instructions for physical movement. Method actors take the initiative to do and achieve more – infusing the lines of the role with their own perception of life, their emotional memory and will of power (Vol. 2 p. 371). Method actors live, cry, laugh onstage, and in the process of this living, crying and laughing onstage, they observe their own laughter and tears to avoid overacting. So their artistic mission is based on the convergence of an actor's inter-subjectivity and this balance of reality and performance (Vol. 2 p. 400).

Chapter Four Integrating Pound and Stanislavsky Method: Close Textual

Analysis of “Histrionic Translation” of *Cathay*

Ezra Pound’s clairvoyance in *Cathay* – his ability to identify with the intentionality of the source text and accentuate the source personae in his translation – remains his legacy as both a gifted poet and both a gifted poet and a practising translator. His most distinctive quality has enabled him to translate with unique charisma and flair in the process of resurrecting the source personae in his translation; and by extension, acculturating and transculturating the source personae in the target language and target culture. This transcultural resuscitation in translating great poetry of distant times and places is Pound’s specialism and exemplifies the phenomenological roles of translators in re-creating and re-inventing the source personae. T.S. Eliot distinguished three fundamental levels of translation: imitation, paraphrase, and translucent translation. The third and most creatively imaginative of these is the one that he applies to Pound’s translation (“Introduction” in *Selected Poems of Ezra Pound*, p. 19). In this section there will be a close text analysis of the “method” employed by Pound in his English translation of *Cathay*: It will explore mimesis and re-creation, and discuss the ways in which Pound is able to employ a translation strategy that in many ways runs parallel to Stanislavsky’s method to translate the source personae. This chapter aims at looking into Pound’s translation of *Cathay* from a “histrionic” point of view. It

tries to establish that in his translation, he injects his subjectivity as if acting onstage. Eight poems are chosen here as the source personae are most outstanding to detect. The latter half of this thesis will look into “histrionic translation” as performance. It does not mean to argue that using “histrionic translation” is a good translation or vice versa. The aim of the close textual analysis tends to view translation from a fresh performative angle.

4.1 Pound Preparing for the Translation of *Cathay*

In a seminal article “The Early Career of Ezra Pound, From *Swinburne* to *Cathay*”, Louis L. Martz refers to Pound’s way of translation as if he is creating poetry himself: “The masks that Pound adopts usually derive from other promptings: from Yeats, from Ovid, from Rossetti, and from the literally pre-Raphaelite poets that Rossetti revived in his great translations of Dante, Cavalcanti, and the other medieval Tuscan poets” (p. 30). Martz explains here, Pound is not merely translating, but “putting on a mask” to “revive” the great masters in his translation. Concerning Pound’s playing of this “prophetic role” in “*Histrion*”, he is “speaking in dramatic monologue seems to be based upon his sense of a prophetic mission – prophetic in the basic Greek sense: a prophet, in Greek, is first of all ‘one who speaks of another’” (*Ibid.*). Pound is using “histrionic” approach as he is identifying with another subjectivity during the translation process. He does this prophetic role

in “the belief that the poetic power breaks through the crust of daily life and apprehends a transcendent flow of spirit or energy or divine power which Pound calls ‘the gods’”. On top of “poetic imagination”, Pound is carrying out a mission to be executing this “transcendent power”. Before his translation of *Cathay*, Pound wrote:

Mentally I am a Walt Whitman who has learned to wear a collar and a dress shirt (although at time inimical to both). Personally, I might be very glad to conceal my relationship to my spiritual father and brag about my more congenial ancestry – Dante, Shakespeare, Theocritus, Villon, but the descent is a bit difficult to establish. And, to be frank, Whitman is to my fatherland ... what Dante is to Italy and I at my best can only be a strife for a renaissance in America of all the lost or temporarily mislaid beauty, truth, valor, glory of Greece, Italy, England and all the rest of it (“The Early Career of Ezra Pound” p. 38).

In Pound’s own testimonial, he does not “act” Walt Whitman but he “is” Walt Whitman. He also builds his character from his emotional memory drawing from other literary figures – Dante, Shakespeare, Theocritus, and Villon. For this “renaissance”, “we must learn what we can from the past, we must learn what other nations have done successfully under similar circumstances, we must think how they did it” (*Ibid.*). Stanislavsky’s “super-objective” resonates here with the construction of the character and revivification of the sense of cultural belonging for the target readers.

4.2 “Histrionic Translation” of *Cathay*

Pound received Fenollosa’s notes of *Cathay* explaining the “English equivalents for Chinese characters but no ancient forms of meter or rime to be followed” (Martz “The Early Career of Ezra Pound” p. 39). This lacuna somehow allowed Pound to fill in these spaces from his own resources of imaginative sympathy: “The void was suddenly filled with the riches of an entire civilization, ready to be transmitted by his highly prepared and adaptable muse”. He presents his “mature voice through a new mask” (*Ibid.*). Interestingly, Pound fills in the blanks with his imaginative sympathy based on his emotional memory and his impressive cultural store, aesthetically valid from the misunderstanding and non-understanding of Chinese culture. In the “Sennin Poem”, Pound changes the original in a way by changing the metaphor into ‘you dam’d gnats’ to excoriate his/the source persona’s enemies. In this case, if requesting the translation to be accurate and/or faithful would be wrongfully translating the intentionality of the source text.

Among the whole entire collection of *Cathay* poems, the emotional density and emotional force are far more significant for the translation than the rhetorical devices and beautiful wordings. Different “masks”, or source personae can come through Pound’s histrionic use of expressive language and vivid image in his English re-creation. In the following section I will analyse eight personae from the *Cathay* poems and discuss how Pound exemplifies the histrionic translation spirit in the cultural appropriations.

4.2.1 Persona One: Pound as a Reporter in “Ballad of the Mulberry Road”

The Chinese original is a classical five-character-line poem depicting a young girl whose beauty and talents attract her fellow villagers, and even a high-ranking official who wants to marry her despite the fact that two are each married already to other spouses. The Chinese poem recounts the narrative from a third-person point of view, filled with dialogues between that young girl and the aristocrat. Pound’s translation is incomplete because of the unfinished Fenollosa manuscript. Pound has translated it up until the seventh stanza. Pound re-creates a very clear female image corresponding to the original persona – loyal to her husband, talented, outspoken, and witty. It is interesting to note that because the Chinese original is depicting a story, the “past-tense” of the discourse is understood. In Pound’s translation, when describing the pretty girl, Rafu, all the verbs adopt present tense as if the readers are moving on with the characters. For example:

And when men going by look at Rafu
They set down their burdens,
They stand and twirl their moustaches.
行者見羅敷，下擔捋髭鬚

(Literal translation: The passers-by saw Rafu, they put down their tools and tidied up their moustache and hair.)

Pound uses “historical present tense” here to describe the main scenario of the poem, as if Rafu and her village followers can all be visualized in the English readers’ minds.

4.2.2 Persona Two: Pound as a Re-narrator in “The Beautiful Toilet”

The original poem is the narration of a lonely and an abandoned former courtesan, now the wife of a debauched man. In the poem’s implicit monologue the reference to “The Mistress” in Line 3 suggests that the point of view and implied narrative voice is that of a maidservant. The woman is perceived as lonely, waiting in vain for her non-returning husband. Pound’s translation is a re-narration of the scenario. The title is an outstanding example of re-creation as the literal translation would be “Green, Green, River-side Grass” for 青青河畔草. Pound has rendered this as “Beautiful Toilet” in order to convey the image of the woman and her youth and beauty more forcefully. In a brilliantly imaginative stroke he boldly substitutes the colour blue for the “green” of the original title. The grass is blue in Pound’s vision because it reflects the blue moonlight and shadows, emphasizing the lateness of the hour. The whole poem is a dramatic re-creation of the image of the female character. However through the medium of Pound’s translation, the woman is re-incarnated as an admired mistress of a sympathetic maid. Pound’s re-narration of her body gestures provides an interesting perspective, almost a voyeuristic observation of both her beauty and her sorrow, glimpsed through a door-frame. It is highly imagistic in the sense of Pound’s original poetry of this period and creates a dramatic snapshot that necessitates the reader viewing the scene through the eyes of the unseen and unspecified persona:

And within, the mistress, in the midmost of her youth,
White, white of face, hesitates, passing the door.
Slender. She puts forth a slender hand;
Who now goes drunkenly out
And leaves her too much alone.
盈盈樓上女，皎皎當窗牖。
娥娥紅粉妝，纖纖出素手。
蕩子行不歸，空床難獨守。

Pound's dramatic re-creation employs plain English to naturalize his translation, yet the last line "leaves her too much alone" re-enacts the emotion and the hollowness of the original. The readers can feel the pain felt by the courtesan-wife, while Pound has disregarded the word-play of "double wordings" in the original.

Another interesting phenomenon is Pound's injection of his subjectivity. The original Chinese refers to the husband as "蕩子", which can mean wanderer, someone not returning home, etc. Pound translates into "sot", (from the French word meaning "A foolish or stupid person, a dolt) a habitual drunkard" (*The New Shorter Oxford English Dictionary*). Instead of translating into "non-returning husband" or simply "man", Pound's translation creates a sarcastic effect as the double meaning of "sot" is foolish and/or drunkard. The last two lines change the subject of emphasis from the female in the original to the male in the English translation. In Chinese, the subject is the wife's loneliness. In Pound's translation, the sot is to be blamed. The original Chinese "Empty Bed difficult to alone keep" (空床難獨守) becomes "And leaves her too much alone". In the original, "bed" is both the subject and object. In English, the object/furniture is replaced by "her" and her feeling of "too much alone". Again, there is another contradiction of "too much" and "alone". As any normal wife, no one will accept or expect "enough alone", let alone "too much alone". In Pound, the sot idea is conveyed as well as the fact that he remains "drunkenly away" and finally "leaves her too much alone". It seems that the theatrical effect is well attained throughout the whole poem as Pound is re-incarnating the lady in his vivid and more elaborated description. He shows the

lady's feeling with dramatic effect yet by natural wordings, logical flow and realistic emotion.

4.2.3 Persona Three: Pound as the Yearning Housewife in the “River Merchant’s Wife: A Letter”

This Chinese poem is famous for the depiction of a yearning young wife who is longing for her husband to return home from a long journey. The original Chinese title is “Leaving for Chang-kuo” (長干行). It is composed using five Chinese characters per line, narrated from the first-person viewpoint of the young wife. It is interesting to note that the first-person subject “I” is absent from the entire poem, except in the first Chinese character in the opening line “妾”: literally meaning “little wife”.

In the first part of the original poem, the little wife is telling her story – how they met while she was a little girl. In Pound’s translation, the addresses the female persona and the absent husband use to refer to each other become more equal: simply “I” and “you” and “we”. The first-person diminutive identification Chinese narrator – “little wife” – is omitted in the first stanza.

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.
妾發初覆額。
折花門前劇。
郎騎竹馬來。
繞床弄青梅。
同居長干裡。
兩小無嫌猜。

In the second part of Pound's translation, the persona's addresses to her husband are changed from the equal status to honorific reference as the age of the character grows:

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?
十四爲君婦。羞顏未嘗開。
低頭向暗壁。千喚不一回。
十五始展眉。願同塵與灰。
常存抱柱信。豈上望夫臺。

The line "At fourteen I married my Lord you" is particularly worth noting. From Pound's interpretation, the English readers can visualize a young wife deeply in love with her departed husband, yet shy with love, respect and humility. In his imaginative sympathy with the source persona, Pound conceives the character not as a contemporary American male writer, but by imagining himself as a lonely, girlish, housewife waiting painfully for her young husband's return. "She" does not know what he is doing or when he will be back. We can also sense a strong mental struggle between hopefulness and hopelessness. Pound's version re-enacts the scenario rather than simply rendering her physical and emotional state.

In the original text, the old Chinese folk-tale of a man holding the pillar to death waiting for his lover, which the poet Li Po alludes to, is deleted. Instead, the whole line is transformed by substituting the emotional intensity of the source persona: "Forever and forever and forever". The young wife is here expressing her yearning for her husband's safe return. By replaying the scenes of her childhood meeting and youthful marriage in her mind she becomes aware that her bashful reserve has now metamorphosed into an intense and intimate feeling for her

husband. Her change of psychology and the intensification of longing for her husband's safe return is better re-presented in Pound's English version than in the original because in his translation he literally plays the role of the river merchant's wife.

Moreover, the emotional intensity is more palpable in English. At the beginning, "Played I about the front gate, pulling flowers. You came by on bamboo stilts, playing horse ... Two small people, without dislike or suspicion". Instead of "two children", Pound uses the contrast of "small people" to imply their secret maturity. In the wife's narration, "Called to, a thousand time, I never looked back", the original five-character line has turned into three short phrases to create strong dramatic effect. "You dragged your feet when you went out" is not explicit in Chinese. Pound's translation shows the husband's unwillingness to depart from his wife, according to the wife. For the line "They hurt me", the original reads "I feel sad". Pound's translation shows that the source persona is now extremely sensitive to the extent that her character is very vulnerable, presenting an image of palpable yearning and fragile hope in Pound's creation.

4.2.4 Persona Four: Pound as the Unhappy Court Lady in "The Jewel Stairs' Grievance"

The Chinese source text comprises five-characters per line, in the standard format of classical Chinese poetry. The original imagery of the poem does not denote any subject, only objects are included, e.g. "玉階" (Jewel Staircase), "白露" (white dew) and "秋月" (autumn moon). In the English version, Pound's masculine subjectivity is completely subsumed in the persona of the court lady. Only the

unnamed and enigmatic female persona is shown through the insertion of the subject forms “my” and “I”:

It is so late the dew soaks my gauze stockings,
And I let down the crystal curtain
And watch the moon through the clear autumn

The English version here portrays a solitary court lady. She only has the moon for company. In traditional Chinese culture and in literary work, the moon signifies family union and/or a melancholy feeling of departure. In the accompanying note to his translation, Pound explains his observation about the poem’s implicature and claims that his translator’s subjective view becomes a key to textual meaning in the extra-textual material which comments on the subtextual connotations implicit in the voice of the waiting persona. Pound’s translation echoes with Stanislavsky’s preoccupations concerning the premiere performance of Chekhov’s *The Seagull*: to show or not to show the intentionality for the readers or in Stanislavsky’s case, the spectators. Pound chooses “showing” by adding the first-person subject so that readers can identify with this persona.

4.2.5 Persona Five: Pound as the Exhausted Soldiers in “Song of the Bowman of Shu”

The Chinese original tells a story from a soldier’s point of view. The word “我” meaning “I” appears in the poem 6 times within the whole poem – twice in the middle section and four times in the last four stanzas. It reads like a narration of a soldier’s tale of woe expressing his suffering from the prolonged war and his desperate longing to return home. As regards the stylistics and form of the poem, the Chinese original is composed of four characters in each line. It is very concise

and employs both syntactic parallelism and rhyme. Pound translates it into a dramatic monologue. The soldier asks the urgent question in the second line: “When shall we get back to our country?” Throughout the poem, the image of exhausted soldiers is more intensified in Pound’s translation than in the original Chinese. First, the singular “I” is replaced by the plural pronoun “we” and plural possessive adjective “our”. The source persona has changed from one person to represent the collective soldiers suffering from battle-weariness and homesickness in the English translation. The plural pronoun “we” appears 17 times in Pound’s translation. The recurrent image of the sorrowful and exhausted soldiers is pervasive in Pound’s depiction. For example:

We grub the soft fern-shoots,
When anyone says ‘Return,’ the others are full of sorrow.
Sorrowful minds, sorrow is strong, we are hungry and thirsty.
Our defence is not yet made sure, no one can let his friend return.
采薇采薇,薇亦柔止。
曰歸曰歸,心亦憂止。
憂心烈烈,載飢載渴。
我戍未定,靡使歸聘!

Through Pound’s translation, the soldiers’ collective predicament comes across more than in the source poem so that the emotional intensity of the whole unit, including the horses, but significantly not the generals, and their harsh physical conditions can also be visualized and empathized with by the target readers. It is also interesting to note that the first three lines of the Chinese poem all start with “采薇采薇” – meaning “picking fern-shoots”. Pound translates each line differently, taking the reader into the thoughts of the soldiers, and thus the “super-objective”

and the “through line of action” are more emphatic in Pound’s collective monologue, since his translation is not bound by the Chinese usage and rhetorical convention. Readers may also conjecture that when he translates *Cathay*, Pound was also visualizing his friends enduring in the pointless trench warfare and butchery of World War I. He may have drawn his sympathy for the soldiers and used a kind of vicarious emotional memory to convey the experiences of those involved in the bloody ongoing war in Europe. Moreover, even the war-horses are personified as a collective force to re-articulate the suffering and emotional exhaustion of war. To take another example:

We go slowly, we are hungry and thirsty,
Our mind is full of sorrow, who will know of our grief?
行道遲遲,載渴載飢。

我心傷悲,莫知我哀

These last two lines further intensify the sadness and silent pain of war in addition to the hopeless mentality of the soldiers. Through the translation, Pound does not simply “act as if” he were an exhausted soldier – Pound “becomes” the representative voice of the exhausted soldiers. Pound’s translation method runs parallel with Stanislavsky’s Method: “What if I am the soldier?” and “I AM the soldier”. As such, the flame is even stronger in the English translation than in the Chinese original.

Moreover, Pound’s emotional discipline employed in translation corresponds with Stanislavsky’s crescendo effect on stage, and both strategies help to naturalize the English translation. The beginning of each section of the English translation reads:

[Section A] And saying: When shall we get back to our country?

[Section B] When anyone says “Return”, the others are full of sorrow.

[Section C] We say: Will we be let to go back in October?

[Section D] What flower has come into blossom? Whose chariot? The General's. Horses, his horses even, are tired.

[Section E] By heaven, his horses are tired.

[Ending] Our mind is full of sorrow, who will know of our grief?

The emotional intensity is stronger and stronger with the heightened speech used in each opening of the section, despite the fact that the wordings in Chinese original are comparatively less intensive. In particular, the exclamatory phrase, “By heaven”, creates a dramatic atmosphere. It means “introducing a solemn or vowed declaration; expressing astonishment, dismay, exasperation” (*The New Shorter Oxford English Dictionary*). Such an explicit declaration of and exasperation is not evident in the source text. The last line “Our mind is full of sorrow, who will know of our grief?” indicates the complexity of the feeling of sorrow: plural pronoun “Our” connects with singular object and verb “mind” and “sorrow”. This plural to singular contrast creates a collective feeling that “Our mind” has turned into a singular mind with unanimous grief. To use Stanislavsky’s term, Pound’s English translation re-plays realism as it re-creates the effect of reality for the bitterly disillusioned and desperate soldiers.

4.2.6 Persona Six: Pound as Angry Soldiers in “Lament of the Frontier Guard”

This Li Po poem in Pound’s version depicts a single guardsman in the fourth line but in the last line this single perspective extends to a collective consciousness

as in the “*Song of the Bowmen of Shu*”. The style is classical Chinese poetry, five-characters per line full of desolate imagery of watchtowers, barren land white with frost and bones of the dead. Pound again transposes himself into the persona of the single guard ascending the watchtower to keep watch. He identifies himself as both individual unnamed persona (“I”) and the “We guardsmen” personae of the final line. However it is significant that he distances himself from the author persona of the original poem in his rendition of the line “with Rihaku’s name forgotten”. As with other personae in the collection he evokes the bitter lament of the frontier guards with histrionic rhetoric. Pound’s wording in the translation is simple yet emotionally strong and effective in its repetition of the key words, “sorrow” and “desolate”. It impresses readers that we feel that he not only empathizes with the desolate frontier guards at their forgotten outpost of empire, but has become one with them in the way he fuses his consciousness with their state of mind and emotions.

Bones white with a thousand frosts,
 High heaps, covered with trees and grass;
 Who brought this to pass?
 Who was brought the flaming imperial anger?
 Who has brought the army with drums and with kettle-drums?

 Sorrow to go, and sorrow, sorrow returning.
 Desolate, desolate fields,
 And no children of warfare upon them,
 No longer the men for offence and defense.
 Ah, how shall you know the dreary sorrow at the North Gate,
 With Rihaku's name forgotten
 And we guardsmen fed to the tigers

Without following the source text format, the middle 3 questions: “Who brought...”, “Who was brought...” and “Who has brought...” serve to increase the tension of the original. In particular, “We guardsmen fed to the tigers” can let English readers feel the despair of the source personae. Simple wording – some of

them very effectively repeated – and naturalized translation, avoiding exotic language are employed here to authenticate the source persona and accentuate the subtext accusation that their lives are at the mercy of “barbarous Kings” (Including their own emperor) which will result in them “feeding the tigers”. This is true both literally and metaphorically, since they are no longer capable of counter-attack or even defending themselves but are simply watching and waiting to be killed.

Pound re-creates the poem through his imaginative sympathy. For example, “Desolate castle, the sky, the wide desert”, its original does not specify the sky and Pound creates this imagery as the setting for the poem. “A gracious spring, turned to blood-ravenous autumn” shows a sharp contrast of the atmosphere. Emotional crescendo is achieved throughout the poem: “Sorrow to go, and sorrow, sorrow returning. Desolate, desolate fields, and no children of warfare upon them”. The readers may ask why all the sorrow in both situations. The two whole lines are an extension and exaggeration of the scene and the feeling of the source persona. “Ah, how shall you know the dreary sorrow at North Gate”, with the exclamatory use of “Ah” and a rhetorical question here create theatrical effect. The last line is one of the most powerfully rendered: “And we guardsmen fed to the tigers”. Tigers corresponds with the “blood-ravenous autumn”. Moreover, the Chinese original uses two wild animals to symbolize the enemy and Pound singles out the transparent image to create stronger emotional intensity for the English readers. Moreover, the last line uses past tense, indicating “We guardsmen” are as good as dead since “we” have already been fed to the tigers.

4.2.7 Persona Seven: Pound as the Pseudo-Joyful Traveler in “The River Song”

The original poem describes a joyful boat voyage. The description of the scenery, the boat and the musical instruments is expressed through “spectacular” Chinese wordings. There is however a subtext conveying the feeling of loss and under-appreciation in the daily context of court life by the poet-persona. This is especially evident in the middle section of the poem, which subtly shifts the emotion of the traveler during the river journey from euphoria to poignancy. The Chinese original is composed of seven-character lines. The word choice, the rhyme, the pattern and parallelism are very refined in Li Po’s poem.

In Pound’s translation, the semantic value of the original word-play, i.e., the use of couplet in each stanza, has been simplified in English. The intense feeling of joyful travelling being mixed with melancholy feelings of inactivity and frustration. For example:

Kutsu's prose song Hangs with the sun and moon.
King So's terraced palace is now but barren hill,
But I draw pen on this barge Causing the five peaks to tremble,
And I have joy in these words like the joy of blue islands.
If glory could last forever Then the waters of Han would flow northward.

屈平詞賦懸日月。
楚王臺榭空山丘。
興酣落筆搖五嶽。
詩成笑傲凌滄洲。
功名富貴若長在。
漢水亦應西北流。

The story of the Chinese tragic hero -- “屈平” -- is indicated by the solid image “Hangs with the sun and moon”. It is a metaphor of the traveller’s own self-appraisal – his lofty mission and his capability to write “Causing the five peaks to tremble”. The English translation foregrounds the truthful feeling of the traveler

who is perhaps the poet Li Po himself. Pound has added words to elaborate contrast “But ... causing” as well as the more positive “I draw...” and “I have joy...”. The subjectivity of the source persona is thus more clearly defined and projected after his translation. Instead of employing the ellipses of the original to similar effect as in “The Beautiful Toilet”, here Pound elaborates and expands the source persona by inserting himself into the role of the poet and his bittersweet mixed emotion.

For the theatrical use of language to show the subtext that the persona feels under-appreciated, Pound uses “drift with drifting water” to indicate “move passively, aimlessly; be brought involuntarily or imperceptibly into a condition, a way of life” (Definition of “drift” taken here from *The New Shorter Oxford English Dictionary*). Moreover, a sharp contrast of images is evident in the English version: “Kutsu’s prose song Hangs with the sun and moon, King So’s terraced palace is now but a barren hill”. In Chinese, the former line indicates timeless treasure, and Pound employs a transparent strategy to create the dramatic effect: “Hangs with sun and moon”. The short phrase “is now but a barren hill” is very simple and direct to contrast with the sun and moon. Another contrast is “And I have joy in these words the joy of blue islands”. The Chinese original includes a geographical name, and Pound renders this as “blue islands”. Figuratively, blue signifies the mood of sadness and depression, which is contradictory to the evocation of “joy” elsewhere in the poem. The subtext of “blue” occurs in several other places, including: “South of the pond the willow-tips are half-blue and bluer”, and “The wind bundles itself into a bluish cloud and wanders off”. The original Chinese could simply imply “green” as opposed to “blue”.

Pound’s translation of this poem is very transparent but the emotion shown is very direct and forceful. The line: “And I have moped in the Emperor’s garden,

awaiting an order-to-write!” is not mentioned explicitly in Chinese but Pound adds emphasis to abruptly change from the euphoria mood to poignancy. Moreover, the subject is “we” at the beginning of the poem: “We carry singing girls, drift with the drifting water”. The middle section personae is changed into the single “I” persona: “But I draw pen on this barge causing the five peaks to tremble, and I have joy in these words” and “And I have moped in the Emperor’s garden, awaiting an order-to-write! I looked at the dragon-pond, with its willow-colored water”. These are the five contexts into which the subject of “I” persona is inserted by Pound. He transforms the collective pronoun to singular, in a way, the reader can feel that Pound is identifying with the source intentionality to express the pseudo-joy of travelling in group – pseudo-joy because the source character is aware of the festive mood on the boat but is not truly enjoying it. Then the “I” emerges later in the poem to convey the subtext of frustration about being under-appreciated. Again this may be called an emotional crescendo: “We” to “I”, and then to the scenery and music at the end. Pound’s translation suggests that the source persona is trying to suppress his feelings by concentrating on the external environment. Thus the English poem hinges on the tension between the external and the internal, between surface and subtext.

4.2.8 Persona Eight: Pound as the Disgruntled Scholar in the “Sennin Poem”

The original Chinese poem depicts the beautiful scenery. The subtext however suggests an under-appreciated scholar who cannot fulfill his aspiration, but can only exist in-between the scenery. The source persona does not tell of his

dissatisfaction with the conditions of his life and the authority, yet such dissatisfaction is implied in the poem. In Pound's English translation, the subtle image of the scholar has been transposed into a more direct and forceful voice, which may better fit into the motivation of the character of the poem. For example, the third stanza:

The lone man sits with shut speech,
He purrs and pats the clear strings.

中有冥寂士 靜嘯撫清絃

(Literal translation: Among it there is a quiet scholar, who quietly plays with his strings.)

But you, you dam'd crowd of gnats,
Can you even tell the age of a turtle?

借問蜉蝣輩 寧知龜鶴年

(Literal translation: Just ask the trivial peer, how to know about the age of the turtle and stork.)

From Pound's translation, the image of a disgruntled scholar is more vivified. The scholar is not merely "quiet" but "sits with shut speech". Pound is "showing and telling" the scholars' grievance. The contradiction of "shut" and "speech" has a telling effect on the scholar hardship in the last line – "But you, you dam'd crowd of gnats, Can you even tell the age of a turtle?", Pound uses colloquial English with a modern, urban tone to pour out his feeling of indignity and indiscretion towards the source persona's fellows. The histrionic effect intensifies the scholar is venturing to confront the "you, you dam'd crowd of gnats". Such contradiction with the ignorance of the "age of the turtle" has transposed the original subtlety into an outspoken persona. As an English reader, it might be difficult to distinguish whether we are feeling empathy for the original persona or feeling for Pound.

Pound has used mixed personae to attain histrionic effects in his translation. From this example, Pound uses a hybridity of naturalistic but occasionally heightened locutions to re-present the image and dissatisfaction of the scholar.

Heightened language and incompatible elements in English are examples of dramatist's use of hyperbolic expressions to achieve histrionic effects. Pound transposes the subtle implication in the original into multivalent personae by combining seemingly incompatible images of peaceful pastoral scenery and the repressed solitude of the exiled intellectual. The closing couplet abruptly changes the perspective from that of a speechless observer of the scene to one of a fierce critic of court sycophants as Pound uses direct address in the person of the scholar to berate them as worthless and ignorant ("You dam'd crowd of gnats"). The *alter ego* re-created and re-enacted by Pound for this scholar has produced a dramatic final shock for the reader and highlights Pound's sense of role-playing.

4.3 "Histrionic Translation" as Performance

From the above illustrations, I would like to summarize that Pound's "histrionic approach" to translation is first, searching for the intentionality of the source personae. It seems that he would seek the motivation of the character in the poem, and as with the experience of Al Pacino in his search for his character, the true emotion then comes up. Pound argues in his introduction to his Guido Cavalcanti translations to this effect: "It is the poet's business that this correspondence be exact, i.e., that it be the emotion which surrounds the thought expressed" (1953: 24). As a translator, Pound "tunes up with the character". The above examples in *Cathay* indicate that he places the life-force and emotional intensity of the source personae above that of the stylistic features used by the Chinese original. In the following section, I would like to compare a different version of the two poems by Pound: "The Jewel Stairs' Grievance" and "The River

Merchant's Wife". I chose the examples from the book translated and edited by a Chinese scholar Xu Yuan-zhong (許淵沖), who was nominated as the Nobel literary prize winner. Here I would like to see how other translators deal with the same source persona differently.

Xu translated "Ballad of a Merchant's Wife". The first difference with Pound is: "I was fourteen when I became your young bride". For the same line, Pound's translates into "At fourteen I married my Lord you"; Xu translates into "I was fourteen when I became your bride". The "superiority" of the husband is gone in Xu's version. The emphasis is placed on "I", and comparatively, it sounds plainer than Pound's translation. Replacing the old Chinese folktale about a man holding a pillar until death to wait for his lover, Pound renders this idea simply as "Forever and forever and forever. Why should I climb the look out?". Xu's translation is: "Rather than break faith, you declared you'd die. Who knew I'd live alone in a tower high?" The force of the original was changed in Xu's version. Pound's version emphasises the wife's love towards her husband whereas Xu's version focuses on the husband's vow. Another obvious difference is Pound's "And you have been gone for five months". Xu translates into "while ships were wretched when spring flood ran high". Pound considers the original "five months/May" was referring to the husband while Xu is referring to the spring flood. There seems to be a shift of persona.

As regards "The Jewel Stairs' Grievance", Pound's version uses the first-person "I" to re-present the lonely court-lady. For the English translation edited by Xu, the line makes use of the third-person to narrate the scene: "She lowers then the crystal screen And gazes at the moon, pale and bright". Pound's translation is

“watch” the moon to show her anxiety as “I” have nothing better else to do than to watch the moon. The original has no subject. Pound uses “I” and Xu uses “She”. It seems that Pound is identifying with the source persona whereas Xu is adopting estrangement to re-tell her feeling from a third person point of view. From the angle of the translator’s subjectivity, Pound dares to interpret the original less literally and put himself into the skin of the first person. In the original text, “I” is always absent. Pound adds this “I”, such addition signifies the translator’s subjectivity involving in translation by projecting his emotion, thoughts and his realms of reality. He achieves the inter-subjectivity through his piercing eyes of the source text and target language.

The distinctiveness of Pound’s translation method and styles adopted by other translators can be culturally, generically or idiosyncratically bound. This chapter does not intend to argue that one is necessarily better than the other, but rather it is like music. Different versions of the same song with different musical arrangement and different rhythms can be equally effective and enjoyable. Often it is difficult to argue which one is better. Here this section only attempts at making a more sensible and intelligent judgment of value as done by analysis of various translation products comparing them with different styles of acting. The generic distinction of acting and translation is that translation can also involve more stylized translation methodologies. Texts can be translated specifically to achieve an effect of dissociation and distance from the source personae, i.e., what is effectively an anti-Stanislavsky Method somewhat akin to Brecht. The analysis here highlights for the readers what one can see and cannot see in the histrionic translation strategy. Pound’s histrionic translation takes place by projecting an

imaginative sympathy into the persona, as well as by applying his own subjectivity and visualizations into the persona's subjectivity. "Histrionic translation" is similar to Benjamin's sense of "afterlife". Translation has its own life as Pound infuses the unique life-force into each translation. As regards a translator's inter-subjectivity, i.e., how a translator can better understand the notion of Pound's "histrionic translation" and manage it by learning from acting methodology, this chapter shows how Pound translates *Cathay* through his imaginative sympathy by communicating realistic emotion of the personae on the stage of Chinese literature. Pound's "histrionic translation", i.e., his metempsychosis and metamorphosis into the personae of the source texts, is a performative strategy, a tool. My research is not making a claim that all Pound's translation must necessarily be "histrionic". Instead, "histrionic" can be identified as Pound's elements of translation and such element does not represent the truth or the whole truth for the world of literary translation. Pound's "histrionic translation" is dynamic in the sense that meaning can be created and updated upon each translation, and his re-interpretation is original.

How can one make relevant and objective value judgments about translation as of acting? Is an "overacted" translation an "imitation" rather than a translation? Normally, imitating in translation would result in an inattentive and contrived style of translation, whether it be too literally translated or culturally uninformed translation. Nevertheless, Pound's *Cathay* takes one step further than soulless imitation. He injects his emotional discipline in imitating and over-acting. Unexpected direct emotional force comes out instead.

By investigating the entelechy of acting methodology in Pound's translation, this chapter serves as living examples and evidence of how Pound was able to enact and perform the source personae in literary translation. The entelechy of translation envisages the end-point from the very beginning and aims at perfection according to the entire process from source to target creation. This section validates the claim by summarizing the findings and assessing the ramifications of Pound's "histrionic translation". Pound's performs his mimesis in translation based on the ideas of becoming the other, first by imitating the other. Mimesis differs in the Platonic and Aristotelian senses. With regard to this research, the Platonic is the source of error whereas the Aristotelian is the source of insight, which is my exact notion. "Mime" means "a simple farcical drama characterized by mimicry and the ludicrous representation of familiar types of character. [Also] the art or technique of expressing or conveying action, character, or emotion without words and using only gestures, movement, etc., or using a fixed set of these; an expression of action etc. or a performance using such means" (*The New Shorter Oxford English Dictionary*). Its connotations include imitating and mimicry, as both contain a pejorative sense that they refer to making fun of something and suggest a burlesque intention on the part of the mimicker.

In the whole thesis, and in particular this chapter, I have sought to disambiguate Pound's strategy as "histrionic" without any negative influence of imitation. As reiterated in the previous chapters, "histrionic" is used in a positive sense, i.e., the projection of the soul of the original text in translation as if performing an actor's role. I acknowledge but challenge the pejorative sense of imitation because, as shown in the analysis of examples, Pound does not merely

mimick the source personae but identifies with them by utilizing his unique “histrionic” charisma: sometimes by strengthening the emotional force, sometimes by overwriting and even overriding the intentionality of the source texts. It certainly seems that Pound is trying to take over the subjectivity of the source personae by combining his emotional memory and his realistic experience and/or imaginative sympathy. This resonates with what Aristotle was arguing: Acting is creative, not merely re-creative, and Pound’s “histrionic translation” is inclined to follow the practice of “*poesis*”, i.e., a form of construction, making the source personae new and recreating the source personae in his translation. As for the “histrionic” way in which Pound translates and influences his readers, Eugene Eoyang comments:

The burden is that one must accept the translation can be better than the original whereas actors cannot be better than the original. Pound’s translation is creative in the sense that it allows for the possibility that translation is better. (Unpublished lecture, 2006).

Pound’s naturalistic translation is comparable to naturalistic acting, the actor/translator conveys the emotion and craft onstage without explaining the method of achieving it, while their emotion and craft can convince the audience/readers that that is realistic. What they communicate to the target audience/readers is the intentionality of the source text’s character or persona. It also involves constant change and interaction to improve on their work as well as to cultivate greater receptivity to the original work and its vision. Histrionic translation is a reinvention beyond the words alone, which involves an organic process to help the source personae reincarnate for a new audience. This in turn will lead to the necessity and existence of new translations and target versions in variation for each

generation of readers. As Eliot says of Pound's *Cathay* "each generation must translate for itself",¹² and refers to Pound as "Il Miglior Fabbro", i.e., "the best craftsman".¹³

The acculturation of *Cathay* arising out of my discussion on the above illustrations, I would like to summarize that Pound's "histrionic approach" to translation involves first and foremost searching for the intentionality of the source personae. It seems that his method was to seek the motivation of the character in the source poem, and as Al Pacino suggests with reference to the character of *Richard III*, the true emotion then emerges. As a translator, Pound "tunes up with the character". The above examples in *Cathay* indicate that he places the life-force and emotional intensity of the source personae above that of the stylistic features and literal locutions used by the Chinese original.

It is interesting to note that I showed Pound's translation of "The Sennin Poem" to two highly educated readers, and each expressed starkly different "readers' response". The first reader is the head of a department of English Language and Literature in China; his first reaction was that I must have mis-quoted something from Pound since Pound has enjoyed a reputation of using the most precise wording in expressing feeling and in writing poetry. He asked: how could Pound have said "shut speech" and "...you dam'd gnats...". He did urge me to double-check whether I have committed any typographical errors in a way that has done injustice to Pound's rendition. The second reader I showed was a person who is a renowned scholar in literary translation and a very experienced translator. She read

¹² Qtd. from "Pound and Translation" (On-line resources: <http://www.lib.udel.edu/ud/spec/exhibits/pound/translation.htm>)

¹³ Qtd. from "Cathay Poems after Li Po" (On-line resources: <http://limitededitionsclub.com/cathay-poems-after-li-po/>)

the original first, and then Pound's English, and she found Pound's translation "fascinating". She understands immediately the "histrionic effects" that Pound is aiming for his renditions. She also admits that she did not pay much attention to Pound as a translator but she would look into his work after my introduction. I use the personal anecdote here as an example of the way in which Pound's English translation can reach into not only the heart of English-speaking world but also the Chinese. This section will discuss Pound's English translation of *Cathay* in the ways that it has influenced other translations. The original Chinese in the "Sennin Poem" is not coarse but Pound's translation turns out to be. The inter-subjectivity of the personae of both Pound and the imagined scholar show a contrasting effect. A new voice exists beyond the original voice in the poem. This contrasting effect shown in Pound's translation, surprisingly, enhances the re-presentation of the source persona, which in turn performs a more truthful emotion of the intentionality of the character than the original spirit. Moreover, among the illustrations, we can perhaps sense that though each character of the poem is different, but Pound's inter-subjectivity remains as a co-producer in a way that the persona of the source text may turn out to be more vivid and easier for reader's visualization after histrionic translation. Similar to the way an actors' performance may be affected by audience, Pound, as a translator, could be affected by the incognito nature of his readers. So he may try to reinforce the richness of the character in his translation, so as to impress his readers through histrionics.

Pound's unique character in translation is perhaps related to his cultural belonging and to his own generation. His translations of *Cathay* need to be read as if they were products of his own poetry practice and his poetics. The elements of cross-cultural poetics evident in his work exemplify how to achieve satisfying

poetic diction in translation. In his *Cathay* translations, Pound has a higher mission than merely linguistic transfer; rather his aim was that of revivifying the source personae and their thoughts and emotions. He intends to aid the reader to “rediscover” a new culture and new civilization through poetry in general – “It is possible that this century may find a new Greece in China. ... Undoubtedly pure color is to be found in Chinese poetry, when we begin to know enough about it; indeed, a shadow of this perfection is already at hand in translations” (Pound, Qtd. In Martz “The Early Career of Ezra Pound” p. 40). So his purpose in *Cathay* was to excavate from ancient Chinese poetry, and find new resources and new insights relevant to the cultures of modernity and a western audience.

4.4 Applicability of Method Acting to “Histrionic Translation”

To conclude the chapter this section will explore the ways in which Stanislavsky’s method can be seen to resonate with and even share certain synergies with Pound’s inspirational method of histrionic writing and creative translation. Although the two were contemporaneous there is no evidence of collaboration or definite influence.

The conceptualization of “histrionic translation”, which originated in Poundian translation, is historic and creative. Two types of fidelity can be observed at work here, despite the fact that Poundian translation is not normally associated with fidelity but rather with creativity, and these co-exist in his schema: First, fidelity to history and the original text; second, fidelity to the ambience of historical context and spirit of the original text – thus the second element belongs to the creative principle. In between, the negotiation between the source author’s text and the

translator's inter-subjectivity operates in the interstices – just as the playwright's drama text does with the subjectivity of the actor.

“Histrionic translation” employed by Pound is a creative force instead of a static and scholastic stipulation. Pound re-creates a parallel persona in the target language for the target readers. In case of “non-reconstructable” personae, such as the quiet scholar in the “Sennin Poem”, he re-creates a new persona. Here persona refers to the addressee of the source text. For example, in “The River-Merchant’s Wife – A Letter” that “At fourteen I married my lord you”, Pound’s English translation exaggerates the “you” to empathize intimacy. The female persona is pejorative for Pound has exploited and exaggerated the differences between the source and target receptions. Pound is using what is comparable to a Stanislavsky method by imitating the character’s persona. Stanislavsky’s “magic if” is adopted: How would this girl address herself if she speaks in English?” Pound infuses the yearning young wife’s soul with his own in metempsychotic but beyond their histrionic fusion. A “method acting” strategy is employed here: “If Pound were the persona in the poem, what forms of address and what locutions would ‘she’ use in English?”. The concept of metempsychosis and identification so central to Stanislavskian acting is also relevant here. Pound’s “histrionic translation” is using imaginative projection into the persona's mind and body by applying his own subjectivity and visualizations into the persona’s subjectivity.

Nonetheless, it does not mean Stanislavskian method acting can be uncritically applied to translation. One problematic area of Stanislavskian theory and practice lies in his idea that “If I get my psychological self to come to the surface, my psychological self would speak directly and enlighten the audience”. It is not always the case and not all audience will be involved. It may matter depending on the

emotional influence of the actors but it may not work every time for every member of the audience. The second major caveat relates to the ideas of losing oneself in the role of and “sympathizing with the role”. Being too intimate with the role may well cause the actor to lose judgment and perform the role distortedly. Another loophole is that Stanislavsky did not analyze the same performances with a single actor. Each acting process cannot be identical to the previous one, each is an ongoing process¹⁴. There is rediscovery in every performance as there is in every new iteration of translation.

At this point, the performance methods proposed by Bertolt Brecht – the other great modern drama theorist and practitioner – can help to balance the equation. Brecht suggested the actor should not lose himself in the role. Brecht is creating a style instead of reality, and he is very conscious that he is acting. Stanislavsky is the other way round. Actors (translators) manipulate the audience as “Geist” requires distance, i.e., both acting the role and watching yourself acting the role simultaneously. The facts of the play should not seduce the audience; nor should the actors believe that acting or theatre is reality. “Distancing” allows space for the audience’s imagination so that the audience's subjectivity is brought into play. This distancing impulse also ensures distance for both actors and audience. Neither actors

¹⁴ “In her introduction to *Respect for Acting*, actress and teacher Uta Hagen talks about a time when she herself had no respect for the art of acting. “I used to accept opinions such as: ‘You’[re just born to be an actor’; ‘Actors don’t really know what they’re doing on stage’; ‘acting is just instinct – it can’t be taught.’” But this attitude of “you got it or you don’t” is fundamentally one that denigrates the craft, as she points out. Great actors do not perform effortlessly, or merely through learning the appropriate tricks and cheats to manipulate an audience. Great acting is about the difficult fusion of intellect and action – about sincerely and truthfully connecting to the moment, your fellow actors, and the audience” (Uta Hagen, *Respect for Acting*).

nor audience should or could identify with the characters too closely because they are dealing with what is essentially an “illusion”.

In conclusion, the principle of selecting the eight personae is a fair representation of personae in both the shorter and the longer poems. It is not a comprehensive but an illustrative argument for the effectiveness of Pound’s method. The personae tend to be more developed in the more narrative poems, such as “The Bowmen of Shu”. Examples are used here for analyses as they are particularly helpful and suggestive, of Pound’s virtuosity in the practice of translation. We can find nothing masculine in Pound’s translation of “The River Merchant’s Wife” and “The Jewel Stairs’ Grievance”. Instead an aura of delicate femininity impresses us with Pound’s intuitive understanding of the temperament of the poem’s persona. Histrionic translation is explicit but not unnatural. Relating to acting principles, Pound’s translation is similar in relation to Brechtian acting as the translation is self-conscious and explicitly stylized, whereas the Poundian translation also contains a Stanislavskian method of being implicit and naturalistic. Thus we see there are two kinds of acting in Pound’s histrionic performance although the Stanislavskian mode predominates.

Chapter Five Conclusion

5.1 Summary of Findings

In this thesis, my approach to theoretical analysis and the empirical exploration is not to prove that my analysis must be correct, but to show that insights are available by applying the acting/translating analogy that otherwise would not be available. To respond to the first question raised in the Introduction: “What is the neglected role of a translator” – the answer would be the role of a “co-producer”. The second question: “How to be a co-producer” – the answer would be: Take Pound as an example, use his ‘histrionic translation and gain comparative insights into it by invoking the Stanislavskian method”. After carrying out this academic study, it seems to me the motto of “I hath dared” is the most important common feature of Pound’s and Stanislavski’s aesthetic and creative motto. The word “dare” as used in “*Histrion*” is the key here (“No man hath dared to write this thing as yet”): Pound dares to re-invent Chinese poetry; he dares to use plain English to re-present classical Chinese poetry; he dares to discard old folktales and re-creates the life-force of the source poem in an English idiom that conveys thought and emotion, and not just an ancient and remote culture. Stanislavski dares to establish his method; he dares to preach his method; he dares to ask his peers and his followers to be “organic” by creating a method of their own. This daring courage to seek for artistic truth and to attain humanistic beauty is what I sense interweaving in these two different lives in art (to refer to the title of Stanislavsky’s autobiography). This daring mentality is not something new, Nietzsche’s metaphor of the creative “child” – to forget and break free of the old rules, then one can

establish new values – is a strong parallel to Pound’s poem “*Histrion*” and Stanislavski’s “Method”. In short, Pound dares to overwrite the original, sometimes to re-create the source personae, sometimes subtly alter the poem’s trajectory and always to dramatize it.

His translation of *Cathay* shows his imaginative empathy with the original, to the extent that the readers may not even realize they are reading a translation as the narrative flow and the wording appear to the reader transparent and naturalized. Yet the dramatic effect is occasionally obvious in the sense that Pound sometimes overwrites the source poem so that the source personae are foregrounded. For example, in “To Em-mei’s ‘The Unmoving Cloud’”, the original is famous for its quiet, heartfelt feeling of freedom as the Chinese poet reflects on his past court life and his present solitude in exile. The Chinese original describes a peaceful and harmonious atmosphere, though the subtext of disillusion with human kind and the court is palpable beneath the evocation of landscape and birds in an idyllic rural setting. Pound translates the last section into:

The trees in my east-looking garden are bursting out with new twigs,
They try to stir new affection
And men say the sun and moon keep on movin
Because they can’t find a soft seat.
The birds flutter to rest in my tree,
And I think I have heard them saying,
‘It is not that there are no other men
But we like this fellow the best,
But however we long to speak
He cannot know of our sorrow.’

This section might be loosely translated, but it is interesting to note the reference to the “bird talk” as it does not feature in the same way in the original poem. Pound, again, empathizes with the intentionality of the source text to create

the personae not only of the peaceful poet but even the personae of the birds. The dramatic addition shows and tells the subtext more directly than the original. This histrionic effect is the very Poundian way to translate.

After close readings of the whole of the *Cathay* collection, it seems that his translation is always direct, easy to understand. To use Venuti's term, it is "transparent". Yet the intentionality of the source text can be preserved as Pound is connected to it without it ever becoming a straitjacket that he needs to wear. In other words his translator's vision enabled him to transcend the language and cultural barriers to bring out the truth of the source text, i.e., the emotional intensity, the life force of the original, and in his "histrionic method", to re-present the whole picture of the poem's world for the target readers. His English use complies with his own requirement of writing good English: plain and understandable English. In this sense, Pound's translation does not see the need to follow every single trait that the source Chinese poets use. Rather, Pound re-creates a new poem. If one reads the *Cathay* collection independently, the English *Cathay* can be taken as an entirely independent literary work as the imagery is fresh, the personae in it are vividly and realistically re-presented.

A commonly accepted understanding of the term "histrionic" is that it is a device for covering the face of a person to conceal his true identity by presenting, and sometimes, exaggerating, the appearance of another "self". The idea of the "histrionic" in drama is closely linked with identity and is etymologically cognate with the words "person" and "persona", the mask being the means by which the 'persona' in a drama is represented. This connotation of "histrion" carries the same action of disguising and concealing. To borrow this metaphor of "histrion", a translator may be considered to have entered into the world of the translated text by

“histrionic means”, i.e., by concealing, her own expression and identity, and by adopting the persona of the source text author and/or the persona or personae of the source-text. The present thesis, based on Ezra Pound’s ideas on metempsychosis and personae-oriented translation, argues for an extended interpretation of this metaphor of “histrion”: a translator injects into herself a new identity and a new subjectivity in order to translate, not so much for the purpose of disguise or self-effacement, but so as to meld or fuse her voice with the persona or personae of the source text. This histrionic process for the translator is a translucent entity designed to facilitate a state of consciousness, whereby according to Pound, the source authorial voices “glow” and “project” themselves “in midmost us”. It is referred to as “histrionic translation” throughout this thesis. It also explores how double subjectivities arise from the melding of the source personae and the voice of the translator to form an inter-subjectivity. For Pound the translation carries the life-force of the original, in the sense that it is always new and insightful, as the process of production revivifies the source personae in the target language and among the target audience. Acting/translation must constantly have different versions. Without any other prejudicial, previous justification, we are having new translation/acting. I try to prove with Stanislavsky that Pound’s translation can be “performed” over and over again.

The applicability of “method acting” to “histrionic translation” lies in how a translator can learn from the actor to translate “naturally”, i.e., by forgetting that one is translating to re-produce the most believable effect and influence that for the same can be derived from the source text. The process involves a negotiation of “inter-subjectivity” of a translator – to balance the dominance of the source-text and the subservience of the position of the translation. The translation product seeks to

re-produce the source-personae, as I have argued, the life-force, the signature, the intentionality of the source-text. It is in “histrionic translation” that this intersubjectivity process and re-creative product of translation are synthesized and can be felt. The evaluation of translation thus utilizes the essential criterion for assessing good acting: Is it convincing? Applying this principle to translation, the audience/readers may not understand the foreign language but are able to get the meaning of the play. The most successful translation takes place when the boundaries of languages disappear and the intentionality shows up, i.e., while the translator assimilates the source intentionality and become your subjectivity. Every actor has different ways to interpret the roles. He uses his subjectivity, his own different way to interpret, put your own element, the one you are best at and most capable to show it. Actors should please the audience, actors imitate and then add his own interpretation for improvement.

For this purpose, I chose Ezra Pound’s translation of *Cathay*. In the source texts, as we have seen, it is sometimes the case that not very obvious personae are latent. In translation, the equally strong personae could be re-presented, and in some instances, those of the original. Acting/translation must constantly have different versions, i.e., the “organic creativity” as suggested by Stanislavsky. Without any other prejudicial or previous justification, Pound attains new translation/acting through his histrionic means. I try to prove with Stanislavsky that Pound’s translation can be ‘performed’ over and over again. Actors can bring his originality to his part but it is very hard to document it. A good actor uses his creativity but is not as good as or as difficult as a translator. The translator’s creativity is more substantial because language is not a static germ but is more

organic and viable. Translation is keen to creation, not second-order of polishing or revising. It is a re-creation of the original sense. From Pound's translation, I want to document how a method actor infuses life into the role and creates his originality. I want to connect this notion of life-infusion and re-creation in acting with "*Histrion*" in translation.

Secondly, I should like to argue that where the personae are truthfully rendered in their thoughts and emotions the product can have a powerful and dramatic effect on the reader's response. I would submit that this corresponds to the notion of good translation/acting in literary translation, and in future, I would like to explore this notion in the profession of interpreting. To demonstrate the congruence of acting and translation as interpreting is the most difficult and delicate area – there is no second chance, and only a few seconds are possible in which to make one's decision – each and every single word counts – the tone, expression, body language, needs to be approximately exact or exactly approximate. To distinguish between the functions of audiences for actors and translators, it is clear that these are different. Audiences expect actors entertain, to please, to appeal to, to charm them; while audiences for translators require that they communicate, negotiate, facilitate and actors have their audience at their command before them while translators have no pre-assumed and present audience.

5.2 Implications for My Future Research

As regards the research on histrionics of interpreting and translation which is derived from this initial study on Pound's and Stanislavsky's work, I wish to explore the tasks involved in carrying out and carrying over such intentionality and

subjectivity from the perspectives of transculturation. This includes interpretative translation, deconstruction, and cultural hermeneutics. the present study and the one projected above are these: Language is the mode of both text performance and text translation. However, as with Benjamin's notion of "pure language", if language takes on a subjectivity of its own, then what is the role of the actor and translator? In addition, "language" fuels both dramatic performance and translation, so "word" embodies and enacts the affectivity and subjectivity of both the author/playwright/director and translator/actor. "Inter-subjectivity" in this research refers to a translator's subjectivity in between that of the reader and the author, i.e., to move in and out of the source- and target texts to co-produce translation. Emile Benveniste's "Subjectivity in Language" raises the issue of "I" as the subject of discourse is relevant to the study of the nature of language, which will be my next research. So how to situate Benveniste's notion of "I" and "subjectivity of language" in relations to further understand the "roles" of translator and interpreter, as well as in reader's response? The questions arising from how to fill up "the gap of written and acted speech" are intriguing. I propose to analyze this area. The applicability of "histrionic translation" in its wider sense based on these necessarily limited investigations will be my next research area and enable me to build on these foundations. I intend to base my enquiries on the current research to look into other genres of texts to determine whether and to what extent the translators and interpreters have translated histrionically. If so and if not, what are the ramifications and implications for translation theory and practice?

One of the genres I have in mind is the "Histrionic translation of Leslie Cheung's filmic roles", and in particular, as a fragile actor in *Farewell My Concubine*, a selfish gay-lover in *Happy Together*, to a cowardly but adorable

young scholar in *Chinese Ghost Story I & II*. Leslie Cheung had performed a lot more roles which merit discussing. Be it an artistic or a popular film, English translation of the movie subtitles plays a determining role in presenting the plots to non-Chinese speaking audiences, and allowing the non-Chinese-speaking audience to fully understand the flow of the story as well as the protagonists' intentionality. I would like to investigate these two counterparts: Leslie Cheung's roles/images in film and how his roles/images were re-presented through English subtitle translation. Most crucially, I want to investigate whether his roles/images in certain key films can be "histrionically translated" through "histrionic" English subtitle translation.

My next research project will try to answer the questions arising from the meta-perspective of translation and acting. It will augment and conjoin the double trajectories of how a histrionic translator and a method actor would situate and carry over the dynamics of intentionality and subjectivity in cultural mediation and transculturation. The temporality of intuition of "recreation", be it in the form of translation, acting or adaptation, reflects the contemporaneity of the originator's and recreator's respective epochs and cultural contexts. This intuition of recreation has long been influenced by both the originator's and recreator's cultural settings and cultural memory of their time, and in time, would influence the cultural settings and cultural memory inherent in the target audience. The audience's "infected" cultural memory, an "answerability" and responsiveness based on language- and cultural influence through the perception of close-reading of translation or through appreciation of drama, might in time counter-influence another target audience's perception of the originator and his original work, and might counter-influence any potential or existing recreator's perception and cultural memory consciously,

subconsciously or unconsciously. Translation, for example, is not merely an extension of the whole self of the translator and the author, but an inhabitation, mutation, and transfusion of cultures and, in this sense, “cultural echoing”. In other words, any temporality of intuition of recreation is formulating a possible cultural echo. This interplay between the originator, re-creator and future recreator(s) creates and culminates in an infinite recycle of transculturation, viz., a massive cultural transplant through the cultural-echoing of writing, translation and performance. The theme is to examine translation and performance as “metaphor” and as “transculturation”: a “carrying across” of meaning, intent and responsive potential leading to cultural transplant and cultural echoing. Premier Zhou Enlai required his translators’ and interpreters’ to be “visible” to carry over the persona of the source-text/speaker; e.g., he would invite them to express their own ideas in translation. Yet the translation itself should be “invisible”. For example, in compiling a synopsis of the title and contents of “The Butterfly Lovers” (梁祝) for western European readers, his translators wrote a long passage trying to explain their love, the Chinese system of exam, the metaphor of the two lovers reincarnating into butterfly. The title was particularly difficult, if not impossible to deal with. Premier Zhou solved this translation problem through an equally famous cross-cultural parallel: “Chinese Romeo and Juliet”. Another case study of this field that I am very interested in is the different English translations of “長恨歌”. The original Chinese is written by Bo Ju-yi (白居易). This long poem is famous for its understandable but highly parallel couplets. The attractiveness lies in the two historical personae: the Han emperor and his court lady. There are a lot of euphemisms in the original Chinese, including the narration of the historical background, the criticism of the social unfairness and the description of the emotion

of these two personae interweaving with the poet's presence. The two English versions were produced by Xu Yuan-chong and Yang Xian-yi, both are renowned scholars in Chinese literature and translation. Yet their translation is starkly different from each other. It would be interesting to see if the "histrionic effects" can be found in each translation, and see how each translator has produced his translation under different political and cultural constraints. As this project is out of the scope of the Poundian translation, it was not discussed in Chapter Four. But I would like to imagine how Pound would have attempted other Tang poems or modern poems he has not touched on. Therefore, I would like to continue to search for any other "histrionic translator" and "histrionic translation".

A translator performs a similar role to that of an actor, and vice versa. A translator "acts" in the sense that he histrionically enacts the author and interprets the text in order to bring out the intentionality of the source text and source culture. An actor "translates" in the sense that he explicates the playscript in order to achieve right mood to become the character he is going to portray to the audience. In addition to subjectivity and intentionality, one essential commonality linking translation and performance is transculturation, because both disciplines involve massive cultural transplantation in the process of conveying intentionality and subjectivity. Moreover, the "trans-" of transculturation implies also: transmission, transformation and transfiguration, while "-culturation" signifies cultural rendering, culturalizing and cultural representation in terms of the process and products of both performance and translation. Both fields share intricate problematics such as situating one's subjectivity, cultural rendering and hermeneutic inquiry. The interface between performance, translation and cultural hermeneutics are thus the main research areas.

Performance is a “site” for benefiting the translator because, on the basis of Stanislavsky's method, a translator is a director and an actor, for she has to identify with the character and insinuate herself into the author so as to discern and elucidate the intentionality and the intended message “most truthfully”. On the other hand, performance is a “non-site” for the translator because, on the basis of Brecht's “alienation effect”, a translator is an audience herself, and therefore has to keep a distance from the author and the character so as to analyze and critique both the source- and target-texts, and the cultural contexts in a more objective and coherent way to bring out the “untranslatable” part. During this psychological and psychic transference onstage, an actor and a translator will retain and express, as much as possible, the original force and locutions of the script. However, her subjectivity, interpretation and cultural memory will be transfused consciously, subconsciously or unconsciously. So how can the translator find room for manoeuvre in order to represent this “metamorphosis” and “metempsychosis” in the sense of Stanislavsky's method, translation and cultural hermeneutics? This question of Stanislavsky's and Brecht's divergent methods in relation to the translation field is closely related to the theme of this dissertation.

In the foregoing chapters I have aimed to demonstrate the potential of congruence between acting and literary translation. naturally this approach can be extended to other areas of translation, particularly the performative domain of consecutive and simultaneous interpreting.

In this research, my objective has been to explore and analyse subjectivity and intentionality in the contexts of translation and method acting and locate synergies between these creative practices. This is an investigation of the interface

of acting and translation, and of the key to explore a translator's inter-subjectivity as a co-producer in writing, translating, and acting. Histrionic translation is a comparison of acting and translation, and look into the analogy of acting on translation. Imagine that a writer's subjectivity can be as aggressive, violent and dominant as he wants as he can write freely; but a translator's hands are tied because her subjectivity is bound by the source text produced by the writer, so her subjectivity is bound, stuck with the original, subordinated and subservient. Pound's "Histrionic translation" disturbs this status quo as he overwrites, in some cases, overrides the original personae without being awkward. The key is to find the balance, interaction and then neutralize the dominant and the subservient.

Translation constitutes the idea of points of view meeting and melting: the point of view of the translator's subjectivity with that of the intentionality of the source-text, the author's with the reader's, the translator's with the reader's, the source-text with the translation, the source-culture with the target-culture. Acting also involves the meeting and melting of different perspectives: the perspective of the actor's subjectivity with those of the author's intentionality, the actor's and the audience, author with audience, actor with director, director with audience, etc. Hermeneutic inquiry suggests two perspectives meeting and melting, too: language with language, culture with culture, language with culture, understanding with interpretation. The chief aim of this research has been to clear the conceptual space for this meeting and melting of perspectives in translation, acting and cultural hermeneutics, with the tentative and possible methodology of extending the implications and applicability of Stanislavsky's principles of acting.

Such a project would sharpen the focus on the interaction of the

intentionality of the source personae and actor's/translator's subjectivity, while exploring more fully how the interaction is mediated in a contemporary cultural hermeneutics. It would represent a valuable outcome and extension of the research undertaken here in my preliminary research on what could become, if it is valued and embraced by literary translators and interpreters, a genuine histrionic translation theory and practice. One hundred years after Pound's *Cathay* it is high time that we assess the validity of his work without prejudice arising from the actions and views he espoused in his own lifetime.

<p>采 薇 (小雅)</p>	<p>SONG OF THE Bowman OF SHU <i>by Bunno — Reputedly 1100 B.C</i></p>
<p>采薇采薇，薇亦作止。 曰歸曰歸，歲亦莫止。 靡室靡家，玁狁之故； 不遑啟居，玁狁之故。 采薇采薇，薇亦柔止。 曰歸曰歸，心亦憂止。 憂心烈烈，載飢載渴。 我戍未定，靡使歸聘！ 采薇采薇，薇亦剛止。 曰歸曰歸，歲亦陽止。 王事靡盬，不遑啟處。 憂心也疾，我行不來！ 彼爾維何？維常之華。 彼路斯何？君子之車。 戎車既駕，四牡業業。 豈敢定居？一月三捷。</p>	<p>Here we are, picking the first fern-shoots And saying: When shall we get back to our country? Here we are because we have the Ken-nin for our foemen, We have no comfort because of these Mongols. We grub the soft fern-shoots, When anyone says "Return," the others are full of sorrow. Sorrowful minds, sorrow is strong, we are hungry and thirsty. Our defense is not yet made sure, no one can let his friend return. We grub the old fern-stalks. We say: Will we be let to go back in October? There is no ease in royal affairs, we have no comfort. Our sorrow is bitter, but we would not return to our country. What flower has come into blossom? Whose chariot? The General's. Horses, his horses even, are tired. They were strong. We have no rest, three battles a month. By heaven, his horses are tired. The generals are on them, the soldiers are by them. The horses are well trained, the generals have ivory arrows and quivers ornamented with fish-skin. The enemy is swift, we must be careful. When we set out, the willows were</p>

<p>駕彼四牡，四牡騤騤。</p> <p>君子所依，小人所腓。</p> <p>四牡翼翼，象弭魚服。</p> <p>豈不日戒，玁狁孔棘。</p> <p>昔我往矣，楊柳依依；</p> <p>今我來思，雨雪霏霏。</p> <p>行道遲遲，載渴載飢。</p> <p>我心傷悲，莫知我哀！</p>	<p>drooping with spring, We come back in the snow, We go slowly, we are hungry and thirsty, Our mind is full of sorrow, who will know of our grief?</p>
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青青河畔草	THE BEAUTIFUL TOILET <i>by Mei Sheng B.C. 140</i>
青青河畔草，鬱鬱園中柳。 盈盈樓上女，皎皎當窗牖。 娥娥紅粉妝，纖纖出素手。 昔為倡家女，今為蕩子夫。 蕩子行不歸，空床難獨守。	Blue, blue is the grass about the river And the willows have overfilled the close garden. And within, the mistress, in the midmost of her youth, White, white of face, hesitates, passing the door. Slender. she puts forth a slender hand; And she was a courtesan in the old days, And she has married a sot, Who now goes drunkenly out And leaves her too much alone.

江上吟	THE RIVER SONG <i>by Rihaku</i> <i>8th Century A.D.</i>
木蘭之枻沙棠舟。 玉簫金管坐兩頭。 美酒樽中置千斛。 載妓隨波任去留。 仙人有待乘黃鶴。 海客無心隨白鷗。 屈平詞賦懸日月。 楚王臺榭空山丘。 興酣落筆搖五嶽。 詩成笑傲凌滄洲。 功名富貴若長在。 漢水亦應西北流。 侍從宜春苑奉詔賦龍池柳色初青聽新 鶯百轉歌 東風已綠瀛洲草。 紫殿紅樓覺春好。 池南柳色半青春。 縈煙裊娜拂綺城。 垂絲百尺掛雕楹。 上有好鳥相和鳴。 間關早得春風情。 春風捲入碧雲去。	This boat is of shato-wood, and its gunwales are cut magnolia, Musicians with jeweled flutes and with pipes of gold Fill full the sides in rows, and our wine Is rich for a thousand cups. We carry singing girls, drift with the drifting water, Yet Sennin needs A yellow stork for a charger, and all our seamen Would follow the white gulls or ride them. Kutsu's prose song Hangs with the sun and moon. King So's terraced palace <div style="text-align: right;">is now but</div> barren hill, But I draw pen on this barge Causing the five peaks to tremble, And I have joy in these words <div style="text-align: right;">like the</div> joy of blue islands. (If glory could last forever Then the waters of Han would flow northward.) And I have moped in the Emperor's garden, awaiting an order- <div style="text-align: center;">to-write!</div> I looked at the dragon-pond, with its willow-colored water Just reflecting in the sky's tinge, And heard the five-score nightingales aimlessly singing. The eastern wind brings the green color into the island grasses at <div style="text-align: center;">Yei-shu,</div> The purple house and the crimson are full of Spring softness. South of the pond the willow-tips are half- blue and bluer, Their cords tangle in mist, against the brocade-like palace.

<p> 千門萬戶皆春聲。 是時君王在鎬京。 五雲垂暉耀紫清。 仗出金宮隨日轉。 天回玉輦繞花行。 始向蓬萊看舞鶴。 還過芷若聽新鶯。 新鶯飛繞上林苑。 願入簫韶雜鳳笙。 </p>	<p> Vine strings a hundred feet long hang down from carved railings, And high over the willows, the finch birds sing to each other, and listen, Crying—'Kwan, Kuan,' for the early wind, and the feel of it. The wind bundles itself into a bluish cloud and wanders off. Over a thousand gates, over a thousand doors are the sounds of spring singing, And the Emperor is at Ko. Five clouds hang aloft, bright on the purple sky, The imperial guards come forth from the golden house with their armor a-gleaming. The Emperor in his jeweled car goes out to inspect his flowers, He goes out to Hori, to look at the wing- flapping storks, He returns by way of Sei rock, to hear the new nightingales, For the gardens of Jo-run are full of new nightingales, Their sound is mixed in this flute, Their voice is in the twelve pipes here </p>
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長干行二首 其一	THE RIVER MERCHANT'S WIFE: A LETTER <i>by Rihaku</i>
妾發初覆額。 折花門前劇。 郎騎竹馬來。 繞床弄青梅。 同居長干裡。 兩小無嫌猜。 十四為君婦。 羞顏未嘗開。（未嘗一作尚不） 低頭向暗壁。 千喚不一回。 十五始展眉。 願同塵與灰。 常存抱柱信。 豈上望夫臺。（豈一作恥） 十六君遠行。 瞿塘滯灘堆。 五月不可觸。 猿聲天上哀。（聲一作鳴） 門前遲行跡。（遲一作舊） 一一生綠苔。（綠一作蒼） 苔深不能掃。	WHILE my hair was still cut straight across my forehead Played I 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 fat Ku-to-yen, 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 in 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,

<p>落葉秋風早。</p> <p>八月胡蝶來。（來一作黃）</p> <p>雙飛西園草。</p> <p>感此傷妾心。</p> <p>坐愁紅顏老。</p> <p>早晚下三巴。</p> <p>預將書報家。</p> <p>相迎不道遠。</p> <p>直至長風沙。</p>	<p>And I will come out to meet you</p> <p>As far</p> <p>as Cho-fu-Sa.</p>
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<p>古風 其十八</p>	<p>POEM BY THE BRIDGE AT TEN-SHIN <i>by Rihaku</i></p>
<p>天津三月時。 千門桃與李。 朝為斷腸花。 暮逐東流水。 前水復後水。 古今相續流。 新人非舊人。 年年橋上游。 雞鳴海色動。 謁帝羅公侯。 月落西上陽。（西上陽一作上陽西） 余輝半城樓。 衣冠照雲日。 朝下散皇州。 鞍馬如飛龍。 黃金絡馬頭。 行人皆辟易。 志氣橫嵩丘。 入門上高堂。 列鼎錯珍羞。 香風引趙舞。 清管隨齊謳。</p>	<p>March has come to the bridge head, Peach boughs and apricot boughs hang over a thousand gates, At morning there are flowers to cut the heart, And evening drives them on the eastward-flowing waters. Petals are on the gone waters and on the going, And on the back-swirling eddies, But to-day's men are not the men of the old days, Though they hang in the same way over the bridge-rail. The sea's color moves at the dawn And the princes still stand in rows, about the throne, And the moon falls over the portals of Sei-go-yo, And clings to the walls and the gate-top. With head gear glittering against the cloud and sun, The lords go forth from the court, and into far borders. They ride upon dragon-like horses, Upon horses with head-trappings of yellow metal, And the streets make way for their passage. Haughty their passing, Haughty their steps as they go into great banquets, To high halls and curious food, To the perfumed air and girls dancing, To clear flutes and clear singing; To the dance of the seventy couples; To the mad chase through the gardens. 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</p>

七十紫鴛鴦。 雙雙戲庭幽。 行樂爭晝夜。 自言度千秋。 功成身不退。 自古多愆尤。 黃犬空嘆息。 綠珠成豐饑。 何如鴟夷子。 散髮棹扁舟。（棹一作弄）	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 he his own skiffsman!
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詩名：玉 階 怨	THE JEWEL STAIR'S GRIEVANCE
作者：李 白 詩體：樂 府	<i>by Rihaku</i>
玉 階 生 白 露 ， 夜 久 侵 羅 襪 。 卻 下 水 晶 簾 ， 玲 瓏 望 秋 月 。	The jeweled steps are already quite white with dew, It is so late the dew soaks my gauze stockings, And I let down the crystal curtain And watch the moon through the clear autumn

<p>古風 其十四</p>	<p>LAMENT OF THE FRONTIER GUARD <i>by Rihaku</i></p>
<p>胡關饒風沙。 蕭索竟終古。 木落秋草黃。 登高望戎虜。 荒城空大漠。 邊邑無遺堵。 白骨橫千霜。 嵯峨蔽榛莽。 借問誰凌虐。 天驕毒威武。 赫怒我聖皇。 勞師事鞶鼓。 陽和變殺氣。 發卒騷中土。 三十六萬人。 哀哀淚如雨。 且悲就行役。 安得營農圃。 不見征戍兒。 豈知關山苦。</p>	<p>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 was 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 defense. Ah, how shall you know the dreary sorrow at the North Gate, With Rihaku's name forgotten And we guardsmen fed to the tigers</p>

<p>（一本此下有</p> <p>爭鋒徒死節。</p> <p>秉鉞皆庸豎。</p> <p>戰士死蒿萊。</p> <p>將軍獲主組。</p> <p>四句）</p> <p>李牧今不在。</p> <p>邊人飼豺虎。</p>	
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憶舊游寄譙郡元參軍	EXILE'S LETTER <i>by Rihaku</i>
憶昔洛陽董糟丘。 為余天津橋南造酒樓。 黃金白壁買歌笑。 一醉累月輕王侯。 海內賢豪青雲客。 就中與君心莫逆。 回山轉海不作難。 傾情倒意無所惜。 我向淮南攀桂枝。 君留洛北愁夢思。 不忍別。 還相隨。 相隨迢迢訪仙城。 三十六曲水迴瀾。 一溪初入千花明。 萬壑度盡松風聲。 銀鞍金絡倒平地。 漢東太守來相迎。 紫陽之真人。 邀我吹玉笙。 餐霞樓上動仙樂。 嘈然宛似鸞鳳鳴。	To So-Kin of Rakuyo, ancient friend, Chancellor of Gen. Now I remember that you built me a special tavern By the south side of the bridge at Ten- Shin. With yellow gold and white jewels we paid for the songs and laughter, And we were drunk for month after month, forgetting the kings and princes. Intelligent men came drifting in, from the sea from the west border And with them, and with you especially, There was nothing at cross-purpose, And they made nothing of sea-crossing or of mountain-crossing, If only they could be of that fellowship, And we all spoke out our hearts and minds, and without regret. And then I was sent off to South Wei, smothered in laurel groves, And you to the north of Raku-hoku, Till we had nothing but thoughts and memories in common. And then, when separation had come to its worst We met, and travelled into Sen-Go Through all the thirty-six folds of the turning and twisting waters, Into a valley of a thousand bright flowers, That was the first valley; And on into ten thousand valleys full of voices and pine-winds. And with silver harness and reins of gold, prostrating themselves on the ground, Out came the East of Kan foreman and his company. And there came also the 'True-man' of Shi-yo to meet me, Playing on a jeweled mouth-organ. In the storied houses of San-Ko they gave us more Sennin music,

<p> 袖長管催欲輕舉。 漢中太守醉起舞。 手持錦袍覆我身。 我醉橫眠枕其股。 當筵意氣凌九霄。 星離雨散不終朝。 分飛楚關山水遙。 余既還山尋故巢。 君亦歸家渡渭橋。 君家嚴君勇貔虎。 作尹併州遏戎虜。 五月相呼度太行。 摧輪不道羊腸苦。 行來北涼歲月深。 感君貴義輕黃金。（貴一作重） 瓊杯綺食青玉案。 使我醉飽無歸心。 時時出向城西曲。 晉祠流水如碧玉。 浮舟弄水簫鼓鳴。 微波龍鱗莎草綠。 興來攜妓恣經過。 其若楊花似雪何。 紅妝欲醉宜斜日。 </p>	<p> Many instruments, like the sound of young phoenix broods. The foreman of Kan-Chu, drunk, danced because his long sleeves wouldn't keep still With that music playing. And I, wrapped in brocade, went to sleep with my head on his lap, And my spirit so high it was all over the heavens. And before the end of the day we were scattered like stars or rain. I had to be off to So, far away over the waters, You back to your river-bridge. And your father, who was brave as a leopard, Was governor in Hei-Shu and put down the barbarian rabble. And one May he had you send for me, despite the long distance; And what with broken wheels and so on, I won't say it wasn't hard going, Over roads twisted like sheep's guts. And I was still going, late in the year, in the cutting wind from the North, And thinking how little you cared for the cost, and you caring enough to pay it. Then what a reception: Red jade cups, food well set on a blue jeweled table, And I was drunk, and had no thought of returning. And you would walk out with me to the western corner of the castle, To the dynastic temple, with water about it clear as blue jade, With boats floating, and the sound of mouth-organs and drums, With ripples like dragon-scales, going glass green on the water, Pleasure lasting, with courtesans going and coming without hindrance, With the willow-flakes falling like snow, And the vermilioned girls getting drunk </p>
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<p> 百尺清潭寫翠娥。 翠娥嬋娟初月輝。 美人更唱舞羅衣。 清風吹歌入空去。 歌曲自繞行雲飛。 此時行樂難再遇。（行一作歡） 西游因獻長楊賦。 北闕青雲不可期。 東山白首還歸去。 渭橋南頭一遇君。 鄴臺之北又離群。 問余別恨知多少。 落花春暮爭紛紛。 言亦不可盡。 情亦不可極。 呼兒長跪緘此辭。 寄君千里遙相憶。 </p>	<p> about sunset, And the waters a hundred feet deep reflecting green eyebrows —Eyebrows painted green are a fine sight in young moonlight, Gracefully painted— And the girls singing back at each other, Dancing in transparent brocade, And the wind lifting the song, and interrupting it, Tossing it up under the clouds. And all this comes to an end. And is not again to be met with. I went up to the court for examination, Tried Layu's luck, offered the Choyo song, And got no promotion, and went back to the East Mountains White-headed. And once again, later, we met at the South bridgehead. And then the crowd broke up, you went north to San palace, And if you ask how I regret that parting: It is like the flowers falling at Spring's end, Confused, whirled in a tangle. What is the use of talking, and there is no end of talking, There is no end of things in the heart. I call in the boy, Have him sit on his knees here To seal this, And I send it a thousand miles, thinking. </p>
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送元二使安西 王維	FOUR POEMS OF DEPARTURE <i>(by Rihaku or Omakitsu)</i>
渭城朝雨裊輕塵， 客舍青青柳色新。 勸君更盡一杯酒， 西出陽關無故人。	Light rain is on the light dust The willows of the inn-yard Will be going greener and greener, But you, Sir, had better take wine ere your departure, For you will have no friends about you When you come to the gates of Go.

<<黃鶴樓送孟浩然之廣陵>> 李白	<p><i>Separation on the River Kiang</i></p> <p><i>Rihaku</i></p>
<p>故人西辭黃鶴樓， 煙花三月下揚州。 孤帆遠影碧空盡， 惟見長江天際流。</p>	<p>Ko-jin goes west from Ko- kaku-ro, The smoke flowers are blurred over the river. His lone sail blots the far sky. And now I see only the river, The long Kiang, reaching heaven.</p>

<p>《送友人》</p>	<p><i>Taking Leave of a Friend</i></p> <p><i>Rihaku</i></p>
<p>青山橫北郭，白水繞東城。 此地一為別，孤蓬萬里征。 浮雲遊子意，落日故人情。 揮手自茲去，蕭蕭班馬鳴。</p>	<p>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 white cloud, Sunset like the parting of old acquaintances Who bow over their clasped hands at a distance. Our horses neigh to each other as we are departing.</p>

送友人入蜀	<p><i>Leave-taking Near Shoku</i></p> <p><i>Rihaku</i></p>
<p>見說蠶叢路。崎嶇不易行。 山從人面起。雲傍馬頭生。 芳樹籠秦棧。春流繞蜀城。 升沉應已定。不必問君平。</p>	<p>They say the roads of Sanso are steep, Sheer as the mountains. The walls rise in a man's face, Clouds grow out of the hill at his horse's bridle. Sweet trees are on the paved way of the Shin, Their trunks burst through the paving, And freshets are bursting their ice in the midst of Shoku, a proud city.</p> <p>Men's fates are already set, There is no need of asking diviners</p>

登金陵鳳凰臺	The City of Choan
<p>鳳凰臺上鳳凰遊、鳳去臺空江自流。 吳宮花草埋幽徑、晉代衣冠成古丘。 三山半落青天外、二水中分白鷺洲。 總為浮雲能蔽日、長安不見使人愁。</p>	<p>The phoenix are at play on their terrace. The phoenix are gone, the river flows on alone Flowers and grass Cover over the dark path where lay the dynastic house of the Go. The bright cloths and bright caps of the Shin Are now the base of old hills.</p> <p>The Three Mountains fall through the far heaven, The isle of White Heron splits the two streams apart. Now the high clouds cover the sun And I can see Choan afar And I am sad.</p>

其六	South-Folk in Cold Country
<p> 代馬不思越。 越禽不戀燕。 情性有所習。 土風固其然。（固其然一作其固然） 昔別雁門關。 今戍龍庭前。 驚沙亂海日。 飛雪迷胡天。 蟣虱生虎鶻。 心魂逐旌旃。 苦戰功不賞。 忠誠難可宣。 誰憐李飛將。 白首沒三邊 </p>	<p> The Dai horse neighs against the bleak wind of Etsu,. The birds of Etsu have no love for En, in the north, Emotion is born out of habit,* Yesterday we went out of the Wild- Goose gate, Today from the Dragon-Pen. Surprised. Desert turmoil. Sea sun. Flying snow bewilders the barbarian heaven. </p> <p> Lice swarm like ants over our accoutrements. Mind and spirit drive on the feathery banners. Hard fight gets no reward. Loyalty is hard to explain. Who will be sorry for General Rishogu, the swift moving, Whose white head is lost for this province? </p> <p> <i>* I.e., we have been warring from one end of the empire to the other, now east, now west, on each border.</i> </p>

<p>遊仙詩</p> <p>郭璞</p>	<p>Sennin Poem</p> <p>by Kakuhaku</p>
<p>翡翠戲蘭苕 容色更相鮮 綠蘿結高林 蒙籠蓋一山</p> <p>中有冥寂士 靜嘯撫清絃 放情凌霄外 嚼蕊挹飛泉</p> <p>赤松臨上游 駕鴻乘紫煙 左挹浮丘袖 右拍洪崖肩</p> <p>借問蜉蝣輩 寧知龜鶴年</p>	<p>The red and green kingfishers flash between the orchids and clover, One bird casts its gleam on another</p> <p>Green vines hang through the high forest, They weave a whole roof to the mountain, The lone man sits with shut speech, He purrs and pats the clear strings. He throws his heart up through the sky, He bights through the flower pistil and brings up a fine fountain.</p> <p>The red-pine-tree god looks at him and wonders. He rides through the purple smoke to visit the sennin, He takes 'Floating Hill'* by the sleeve, He claps his hand on the back of the great white sennin.</p> <p>But you, you dam'd crowd of gnats, Can you even tell the age of a turtle?</p> <p><i>* Name of sennin (spirit.)</i></p>

陌上桑	Ballad of the Mulberry Road
<p>日出東南隅，照我秦氏樓。秦氏有好女，自名為羅敷。</p> <p>羅敷善蠶桑，採桑城南隅。青絲為籠繫，桂枝為籠鉤。</p> <p>頭上倭墮髻，耳中明月珠；綳綺為下裙，紫綺為上襦。</p> <p>行者見羅敷，下擔捋髭鬚；少年見羅敷，脫帽著幘頭；</p> <p>耕者忘其犁，鋤者忘其鋤；來歸相怨怒，但坐觀羅敷。</p> <p>使君從南來，五馬立踟躕，使君遣吏往，問此誰家姝？</p> <p>「秦氏有好女，自名為羅敷。」「羅敷年幾何？」</p> <p>「二十尚不足，十五頗有餘。」</p> <p>使君謝羅敷：「寧可共載不？」</p> <p>羅敷前致辭：「使君一何愚？使君自有婦，羅敷自有夫。」</p> <p>東方千餘騎，夫婿居上頭。何用識夫婿？白馬從驪駒；</p> <p>青絲繫馬尾，黃金絡馬頭；腰中鞞劍，可值千萬餘。</p> <p>十五府小史，二十朝大夫，三十侍中郎，四十專城居。</p> <p>為人潔白晳，鬢鬢頗有鬚；盈盈公府步，冉冉府中趨。</p> <p>坐中數千人，皆言夫婿殊！」</p>	<p>The sun rises in south east corner of things To look on the tall house of the Shin For they have a daughter names Rafu, (pretty girl) She made the name for herself: 'Gauze Veil,' For she feeds mulberries to silkworms. She gets them by the south wall of the town. With green strings she makes the warp of her basket She makes the shoulder-straps of her basket from the boughs of Ketsura, And she piles her hair up on the left side of her head-piece. Her earring are made of pearl, Her underskirt is of green pattern-silk, Her overskirt is the same silk dyed in purple, And when men going by look at Rafu They set down their burdens, They stand and twirl their moustaches.</p> <p>(Fenollosa Mss., very early)</p> <p>***Incomplete</p>

<p>此詩出自唐---盧照鄰 《長安古意》 -- -原文</p>	<p>Old Idea of Choan by Rosoriu</p>
<p>長安大道連狹斜，青牛白馬七香車， 玉輦縱橫過主第，金鞭絡繹向侯家。 龍銜寶蓋承朝日，鳳吐流蘇帶晚霞， 百丈遊絲爭繞樹，一群嬌鳥共啼花。 遊蜂戲蝶千門側，碧樹銀臺萬種色， 複道交穿作合歡，雙闕連甍垂鳳翼。 梁家畫閣天中起，漢帝金莖雲外直， 樓前相望不相知，陌上相逢詎相識。 借問吹簫向紫煙，曾經學舞度芳年， 得成比目何辭死，願作鴛鴦不羨仙。 比目鴛鴦真可羨，雙來雙去君不見， 生憎帳額繡孤鸞，好取門簾帖雙燕。 雙燕雙飛繞畫梁，羅幃翠被鬱金香， 片片行雲著蟬鬢，纖纖初月上鴉黃。 鴉黃粉白車中出，含嬌含態情非一， 妖童寶馬鐵連錢，娼婦盤龍金屈膝。 御史府中烏夜啼，廷尉門前雀欲栖， 隱隱朱城臨玉道，遙遙翠幃沒金堤。 挾彈飛鷹杜陵北，探丸借客渭橋西， 俱邀俠客芙蓉劍，共宿娼家桃李蹊。 娼家日暮紫羅裙，清歌一轉口氛氲， 北堂夜夜人如月，南陌朝朝似騎雲。 南陌北堂連北里，五劇三條控三市，</p>	<p>I</p> <p>The narrow streets cut into the wide highway at Choan, Dark oxen, white horses, drag on the seven coaches with outriders The coaches are perfumed wood, The jeweled chair is held up at the crossway, Before the royal lodge: A glitter of golden saddles, awaiting the princes; They eddy before the gate of the barons. The canopy embroidered with dragons drinks in and casts back the sun. Evening comes. The trappings are bordered with mist. The hundred cords of mist are spread through drinks in and casts back the sun. and double the trees, Night birds, and night women, Spread out their sounds through the gardens.</p> <p>II</p> <p>Birds with flowery wing, hovering butterflies crowd over the thousand gates, Trees that glitter like jade, terraces tinged with silver,</p>

<p>弱柳青槐拂地垂，佳氣紅塵暗天起。 漢代金吾千騎來，翡翠屠蘇鸚鵡杯， 羅襦寶帶為君解，燕歌趙舞為君開。 別有豪華稱將相，轉日回天不相讓， 意氣由來排灌夫，專權判不容蕭相。 專權意氣本豪雄，青虬紫燕坐春(一作「生」)風， 自言歌舞長千載，自謂驕奢凌五公。 節物風光不相待，桑田滄海須臾改， 昔時金階白玉堂，即令惟見青松在。 寂寂寥寥揚子居，年年歲歲一床書， 獨有南山桂花發，飛來飛去襲人裾。 蒹葭蒼蒼，白露為霜。所謂伊人，在水一方。 溯洄從之，道阻且長。溯游從之，宛在水中央。</p>	<p>The seed of a myriad hues, A net-work of arbors and passages and covered ways, Double towers, winged roofs, border the network of ways: A place of felicitous meeting. Riu's house stands out on the sky, with glitter of color As Butei of Kan made the high golden lotus to gather his dews, Before it another house which I do not know: How shall we know all the friends whom we meet on strange roadways?</p>
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<p>陶淵明</p> <p>停雲並序</p>	<p>To Em-mei's "The Unmoving Cloud"</p>
<p>停雲，思親友也。樽湛新醪，園列初榮，願言不從，歎息彌襟。</p> <p>其一</p> <p>靄靄停雲，時雨濛濛。</p> <p>八表同昏，平路伊阻。</p> <p>靜寄東軒，春醪獨撫。</p> <p>良朋悠邈，搔首延佇。</p> <p>其二</p> <p>停雲靄靄，時雨濛濛。</p> <p>八表同昏，平陸成江。</p> <p>有酒有酒，閑飲東窗。</p> <p>願言懷人，舟車靡從。</p> <p>其三</p> <p>東園之樹，枝條載榮。</p> <p>競用新好，以招餘情。</p> <p>人亦有言，日月於征，</p> <p>安得促席，說彼平生。</p> <p>其四</p> <p>翩翩飛鳥，息我庭柯。</p>	<p>Wet springtime.' says To-em-mei, ' Wet spring in the garden.'</p> <p>I</p> <p>The clouds have gathered, and gathered, and the rain falls and falls, The eight ply of the heavens are all folded into one darkness, And the wide, flat road stretches out. I stop in my room towards the East, quiet, quiet, I pat my new cask of wine. My friends are estranged, or far distant, I bow my head and stand still.</p> <p>II</p> <p>Rain, rain, and the clouds have gathered, The eight ply of the heavens are darkness, The flat land is turned into river. 'Wine, wine. here is wine!' I drink by my eastern window I think of talking and man, And no boat, no carriage, approaches.</p> <p>III</p> <p>The trees in my east-looking garden are bursting out with new twigs, They try to stir new affection And men say the sun and moon keep on movin because they can't find a soft seat. The birds flutter to rest in my tree, and I think I have heard them saying, 'It is not that there are no other men But we like this fellow the best, But however we long to speak</p>

<p>斂翮閑止，好聲相和。</p> <p>豈無他人，念子實多。</p> <p>願言不獲，抱恨如何！</p>	<p>He cannot know of our sorrow.'</p> <p><i>T'ao Yuan Ming</i></p> <p><i>A.D. 365-427</i></p>
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Appendix B 白居易《長恨歌》

漢皇重色思傾國，御宇多年求不得，楊家有女初長成，養在深閨人未識。
天生麗質難自棄，一朝選在君王側，回眸一笑百媚生，六宮粉黛無顏色。
春寒賜浴華清池，溫泉水滑洗凝脂，侍兒扶起嬌無力，始是新承恩澤時。
雲鬢花顏金步搖，芙蓉帳暖度春宵，春宵苦短日高起，從此君王不早朝。
承歡侍宴無閒暇，春從春遊夜專夜，後宮佳麗三千人，三千寵愛在一身。
金屋妝成嬌侍夜，玉樓宴罷醉和春，姊妹弟兄皆列土，可憐光彩生門戶。
遂令天下父母心，不重生男重生女，驪宮高處入青雲，仙樂風飄處處聞。
緩歌謾舞凝絲竹，盡日君王看不足，漁陽鞞鼓動地來，驚破霓裳羽衣曲。
九重城闕煙塵生，千乘萬騎西南行，翠華搖搖行復止，西出都門百餘里。
六軍不發無奈何，宛轉蛾眉眼前死，花鈿委地無人收，翠翹金雀玉搔頭。
君王掩面救不得，回看血淚相和流，黃埃散漫風蕭索，雲棧縈紆登劍閣。
峨眉山下少人行，旌旗無光日色薄，蜀江水碧蜀山青，聖主朝朝暮暮情。
行宮見月傷心色，夜雨聞鈴腸斷聲，天旋地轉迴龍馭，到此躊躇不能去。
馬嵬坡下泥土中，不見玉顏空死處，君臣相顧盡霑衣，東望都門信馬歸。
歸來池苑皆依舊，太液芙蓉未央柳，芙蓉如面柳如眉，對此如何不垂淚。
春風桃李花開日，秋雨梧桐落葉時，西宮南內多秋草，落葉滿階紅不掃。
梨園子弟白髮新，椒房阿監青娥老，夕殿螢飛思悄然，孤燈挑盡未成眠。
遲遲鐘鼓初長夜，耿耿星河欲曙天，鴛鴦瓦冷霜華重，翡翠衾寒誰與共。
悠悠生死別經年，魂魄不曾來入夢，臨邛道士鴻都客，能以精誠致魂魄。
為感君王輾轉思，遂教方士覓殷勤，排氣馭雲奔如電，升天入地求之遍。
上窮碧落下黃泉，兩處茫茫皆不見，忽聞海山有仙山，山在虛無飄渺間。

樓閣玲瓏五雲壺，其中綽約多仙子，中有一人字太真，雪膚花貌參差是。
金闕西廂叩玉局，轉教小玉報雙成，聞道漢家天子使，九華帳裡夢驚魂。
攬衣推枕起徘徊，珠箔銀屏迤邐開，雲髻半偏新睡覺，花冠不整下堂來。
風吹仙袂飄飄舉，猶似霓裳羽衣舞，玉容寂寞淚闌干，梨其一枝春帶雨。
含情凝睇謝君王，一別音容兩渺茫，昭陽殿裡恩愛絕，蓬萊宮中日月長。
回頭下望塵寰處，不見長安見塵霧，惟將舊物表深情，鈿合金釵寄將去。
釵留一股合一扇，釵擘黃金合分鈿，但教心似金鈿堅，天上人間會相見。
臨別殷勤重寄辭，詞中有誓兩心知，七月七日長生殿，夜半無人私語時。
在天願作比翼鳥，在地願為連理枝，天長地久有盡時，此恨綿綿無絕期。

Appendix C Two English Versions of 《長恨歌》

杨宪益、戴乃迭译 Song of Eternal Sorrow (Xianyi Yang version)	许渊冲译 THE EVERLASTING REGRET (Yuanchong Xu version)
<p>Appreciating feminine charms, The Han emperor sought a great beauty. Throughout his empire he searched For many years without success. Then a daughter of the Yang family Matured to womanhood. Since she was secluded in her chamber, None outside had seen her. Yet with such beauty bestowed by fate, How could she remain unknown? One day she was chosen To attend the emperor. Glancing back and smiling, She revealed a hundred charms. All the powdered ladies of the six palaces At once seemed dull and colourless. One cold spring day she was ordered To bathe in the Huaqing Palace baths. The warm water slipped down Her glistening jade-like body. When her maids helped her rise, She looked so frail and lovely, At once she won the emperor's favour. Her hair like a cloud, Her face like a flower, A gold hair-pin adorning her tresses. Behind the warm lotus-flower curtain, They took their pleasure in the spring night. Regretting only the spring nights were too short; Rising only when the sun was high; He stopped attending court sessions In the early morning. Constantly she amused and feasted with him, Accompanying him on his spring outings, Spending all the nights with him. Though many beauties were in the palace, More than three thousand of them, All his favours were centred on her.</p>	<p>The beauty-loving monarch longed year after year To find a beautiful lady without peer. A maiden of the Yangs* to womanhood just grown, In inner chambers bred, to the world was unknown. Endowed with natural beauty too hard to hide, One day she stood selected for the monarch's side. Turning her head, she smiled so sweet and full of grace That she outshone in six palaces the fairest face. She bathed in glassy water of warm- fountain pool, Which laved and smoothed her creamy skin when spring was cool. Upborne by her attendants, she rose too faint to move, And this was when she first received the monarch's love. Flowerlike face and cloudlike hair, golden-headressed, In lotus-flower curtain she spent the night blessed. She slept till sun rose high, for the blessed night was short, From then on the monarch held no longer morning court. In revels as in feasts she shared her lord's delight, His companion on trips and his mistress at night. In inner palace dwelt three thousand ladies fair; On her alone was lavished royal love and care. Her beauty served the night when dressed in Golden Bower Or drunk with wine and spring at banquet in Jade Tower. All her sisters and brothers received rank</p>

<p> Finishing her coiffure in the gilded chamber, Charming, she accompanied him at night. Feasting together in the marble pavilion, Inebriated in the spring. All her sisters and brothers Became nobles with fiefs. How wonderful to have so much splendour Centred in one family! All parents wished for daughters Instead of sons! The Li Mountain lofty pleasure palace Reached to the blue sky. The sounds of heavenly music were carried By the wind far and wide. Gentle melodies and graceful dances Mingled with the strings and flutes; The emperor never tired of these. Then battle drums shook the earth, The alarm sounding from Yuyang. The Rainbow and Feather Garments Dance Was stopped by sounds of war. Dust filled the high-towered capital. As thousands of carriages and horsemen Fled to the southwest. The emperor's green-canopied carriage Was forced to halt, Having left the west city gate More than a hundred li. There was nothing the emperor could do, At the army's refusal to proceed. So she with the moth-like eyebrows Was killed before his horses. Her floral-patterned gilded box Fell to the ground, abandoned and unwanted, Like her jade hair-pin With the gold sparrow and green feathers. Covering his face with his hands, He could not save her. Turning back to look at her, His tears mingled with her blood. Yellow dust filled the sky; The wind was cold and shrill. Ascending high winding mountain paths, </p>	<p> and fief And honours showered on her household, to the grief Of the fathers and mothers who'd rather give birth To a fair maiden than any son on earth. The lofty palace towered high into blue cloud, With wind-borne music so divine the air was loud. Seeing slow dance and hearing fluted or stringed song, The emperor was never tired the whole day long. But rebels** beat their war drums, making the earth quake And "Song of Rainbow Skirt and Coat of Feathers" break. A cloud of dust was raised o'er city walls nine-fold; Thousands of chariots and horsemen southwestward rolled. Imperial flags moved slowly now and halted then, And thirty miles from Western Gate they stopped again. Six armies would not march -- what could be done? -- with speed Until the Lady Yang was killed before the steed. None would pick up her hairpin fallen to the ground Or golden bird and comb with which her head was crowned. The monarch could not save her and hid his face in fear; Turning his head, he saw her blood mix with his tear. The yellow dust spread wide, the wind blew desolate; A serpentine plank path led to cloud- capped Sword Gate. Below the Eyebrow Mountains wayfarers were few; In fading sunlight royal standards lost their hue. On western waters blue and western mountains green The monarch's heart was daily gnawed </p>
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<p>They reached the Sword Pass, At the foot of the Emei Mountains. Few came that way. Their banners seemed less resplendent; Even the sun seemed dim. Though the rivers were deep blue, And the Sichuan mountains green, Night and day the emperor mourned. In his refuge when he saw the moon, Even it seemed sad and wan. On rainy nights, the sound of bells Seemed broken-hearted. Fortunes changed, the emperor was restored. His dragon-carriage started back. Reaching the place where she died, He lingered, reluctant to leave. In the earth and dust of Mawei Slope, No lady with the jade-like face was found. The spot was desolate. Emperor and servants exchanged looks, Their clothes stained with tears. Turning eastwards towards the capital, They led their horses slowly back. The palace was unchanged on his return, With lotus blooming in the Taiye Pool And willows in the Weiyang Palace. The lotus flowers were like her face; The willows like her eyebrows. How could he refrain from tears At their sight? The spring wind returned at night; The peach and plum trees blossomed again. Plane leaves fell in the autumn rains. Weeds choked the emperor's west palace; Piles of red leaves on the unswept steps. The hair of the young musicians of the Pear Garden Turned to grey. The green-clad maids of the spiced chambers Were growing old. At night when glow-worms flitted in the pavilion He thought of her in silence. The lonely lamp was nearly extinguished,</p>	<p>by sorrow keen. The moon viewed from his tent shed a soul-searing light, The bells heard in night rain made a heart-rending sound.</p> <p>Suddenly turned the tide. Returning from his flight, The monarch could not tear himself away from the ground Where 'mid the clods beneath the slope he couldn't forget The fair-faced Lady Yang, who was unfairly slain. He looked at ministers, with tears his robe was wet; They rode east to the capital, but with loose rein. Back, he found her pond and garden in the old place, With lotus in the lake and willows by the hall. Willow leaves like her brows and lotus like her face; At the sight of all these, how could his tears not fall Or when in vernal breeze were peach and plum full-blown Or when in autumn rain parasol leaves were shed? In western as in southern court was grass o'ergrown; With fallen leaves unswept the marble steps turned red. Actors, although still young, began to have hair grey; Eunuchs and waiting maids looked old in palace deep. Fireflies flitting the hall, mutely he pined away; The lonely lampwick burned out; still he could not sleep. Slowly beat drums and rang bells; night began to grow long; Bright shone the Milky Way; daybreak seemed to come late. The lovebird tiles grew chilly with hoar frost so strong, And his kingfisher quilt was cold, not shared by a mate.</p>
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<p> Yet still he could not sleep. The slow sound of hells and drums Was heard in the long night. The Milky Way glimmered bright. It was almost dawn. Cold and frosty the paired love-bird tiles; Chilly the kingfisher-feathered quilt With none to share it. Though she had died years before, Even her spirit was absent from his dreams. A priest from Linqiong came to Chang'an, Said to summon spirits at his will. Moved by the emperor's longing for her, He sent a magician to make a careful search. Swift as lightning, through the air he sped, Up to the heavens, below the earth, everywhere. Though they searched the sky and nether regions, Of her there was no sign. Till he heard of a fairy mountain In the ocean of a never-never land. Ornate pavilions rose through coloured clouds, Wherein dwelt lovely fairy folk. One was named Taizhen, With snowy skin and flowery beauty, Suggesting that this might be she. When he knocked at the jade door Of the gilded palace's west chamber, A fairy maid, Xiaoyu, answered, Reporting to another, Shuangcheng. On hearing of the messenger From the Han emperor, She was startled from her sleep Behind the gorgeous curtain. Dressing, she drew it back, Rising hesitantly. The pearl curtains and silver screens Opened in succession. Her cloudy tresses were awry, Just summoned from her sleep. Without arranging her flower headdress, She entered the hall. The wind blew her fairy skirt, Lifting it, as if she still danced </p>	<p> One long, long year the dead and the living were parted; Her soul came not in dreams to see the brokenhearted. A Taoist sorcerer came to the palace door, Skilled to summon the spirit from the other shore. Moved by the monarch's yearning for the departed fair, He was ordered to seek for her everywhere. Borne on the air, like flash of lightning he flew; In heaven and on earth he searched through and through. Up to the azure vault and down to deepest place, Nor above nor below could he e'er find her trace. He learned that on the sea were fairy mountains proud That now appeared, now disappeared amid the cloud Of rainbow colours where rose magnificent bowers And dwelt so many fairies as graceful as flowers. Among them was a queen whose name was Ever True; Her snow-white skin and sweet face might afford a clue. Knocking at western gate of palace hall, he bade The porter fair to inform the queen's waiting maid. When she heard there came the monarch's embassy, The queen was startled out of dreams in her canopy. Pushing aside the pillow, she rose and got dressed, Passing through silver screen and pearl shade to meet the guest. Her cloudlike hair awry, not full awake at all, Her flowery cap slanted, she came into the hall. The wind blew up her fairy sleeves and </p>
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<p> The Rainbow and Feather Garments Dance. But her pale face was sad, Tears filled her eyes, Like a blossoming pear tree in spring, With rain drops on its petals. Controlling her feelings and looking away, She thanked the emperor. Since their parting she had not heard His voice nor seen his face. While she had been his first lady, Their love had been ruptured. Many years had passed On Penglai fairy isle. Turning her head, She gazed down on the mortal world. Chang'an could not be seen, Only mist and dust. She presented old mementos To express her deep feeling. Asking the messenger to take The jewel box and the golden pin. "I'll keep one half of the pin and box; Breaking the golden pin And keeping the jewel lid. As long as our love lasts Like jewels and gold, We may meet again In heaven or on earth." Before they parted She again sent this message, Containing a pledge Only she and the emperor knew. In the Palace of Eternal Youth On the seventh of the seventh moon, Alone they had whispered To each other at midnight: "In heaven we shall be birds Flying side by side. On earth flowering sprigs On the same branch!" Heaven and earth may not last forever, But this sorrow was eternal. </p>	<p> made them float As if she danced the "Rainbow Skirt and Feathered Coat." Her jade-white face crisscrossed with tears in lonely world Like a spray of pear blossoms in spring rain impearled. She bade him thank her lord, lovesick and brokenhearted; They knew nothing of each other after they parted. Love and happiness long ended within palace walls; Days and months appeared long in the fairyland halls. Turning her head and fixing on the earth her gaze, She saw no capital 'mid clouds of dust and haze. To show her love was deep, she took out keepsakes old For him to carry back, hairpin and case of gold. Keeping one side of the case and one wing of the pin, She sent to her dear lord the other half of the twin. "If our two hearts as firm as the gold should remain. In heaven or on earth we'll sometime meet again." At parting she confided to the messenger A secret vow known only to her lord and her. On seventh day of seventh moon when none was near, At midnight in Long Life Hall he whispered in her ear, "On high, we'd be two lovebirds flying wing to wing; On earth, two trees with branches twined from spring to spring." The boundless sky and endless earth may pass away, But this vow unfulfilled will be regretted for aye. </p>
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Appendix D Interview with Prof. Eugene Eoyang

Be careful of accepting the paradigm of *traduttore traditore* (translator traducer), because implicit is an erroneous assumption that there is ONE original to be faithful to. Here, the fixity of text misleads us into thinking that the original is one and irreducible, whereas the oral tradition reminds us that the retelling of any story (as Homer with the Greek myths) is not so much a repetition of an original, but a contemporary realization of an ongoing mythology. There is also, need I point out in this Neanderthal age of manipulated and cynical patriotism, that the fascism of national loyalty (implicit in the word 'traitor') to one's country. George W. Bush is branding anyone a traitor who does not agree with him – including CIA agents who have been loyal to their country. Lee Kuan Yew of Singapore bankrupts anyone who has a bad word to say about his vision of how to run the country. These atrocities fly under the name 'patriotism' and are erroneously assumed as valid in *traduttore traduttore*. Remember Samuel Johnson a devout Englishman and his apothegm: patriotism is the last refuge of the scoundrel.' The original, if it's worth translating, is an organic complex. If that is the case, there cannot ontologically be a one-to-one relationship between original and translation. If there were, the one 'faithful' translation could stand for all time. All that one can do is to create a new organic complex variously reminiscent of the original organic complex Benjamin's *nachleben*. The point about translation, and this works better with your thesis than accepting the erroneous paradigm is not the conceive of correctness, of fidelity (implying the possibility of infidelity, or treason), but to think of translation as a transmutation, a reincarnation, a contemporary embodiment of a previous work of art. By the way, the theory about the original work of art has progressed a long way since Wellek and Warren's theory of literature in 1948, it is no longer considered a fixed document, a text-canon, to which one can speak of fidelity only in literal, but not literary, terms. The work of literary art is not the text, but the experience that the text generates for the reader: reading is, if you like, and 'enactment' of the text in the mind of the reader. The text is mute and meaningless absent of a comprehending and imaginative reader. A text is like Caesar's wounds: mute, dumb mouths that cannot speak unless Marc Anthony the reader gives them voice. Hence a 'faithful' (I would prefer to use the word 'authentic') translation is one that revivifies the original, makes it come alive to a present-day, perhaps in the case of translation of dramatic works, even a present, audience. The notion of 'bringing to life' is, I think, useful in analyzing both good translation and good acting. What is the use of a correct translation that lies dead in the reader's hand? What is the point of a 'correct' canonical performance of Shakespeare that has no contemporary validity in it? I am delighted that the old Vic is seeing itself not as a museum of canonical performances of Shakespeare, but as a vortex typed vortex which is not a bad neologism of contemporary versions of Shakespeare. Anyway, I urge you to examine the paradigms behind the theoretical formulations. They are often the source of the trouble. If you do not sort them out, your arguments against these formulations will flounder and ultimately founder in superficial discriminations that will prove futile and meaningless in the end, if one is not sufficiently aware of a fundamental conceptual misunderstanding or misprision at the outset. Theory is a treacherous road, tread on it with due circumspection. The good news is that uncovering theory's mistake is an unexpected source of insight. "This analysis yields the uniqueness of each translation, just as one can posit the uniqueness of each performance by an actor. The fact that acting is quicksilver and ephemeral, and

translation is frozen in point, does not alter the fact that the translator is relating to an audience the way an actor relates to an audience (perhaps indirectly and remotely, and protectively). Such a strategy would also take into account the need for different translations at different times, not only because the language has changed, but also because the audience has changed. It is as apposite to perform Shakespeare in the present day as to translate Ovid for contemporary audiences (which, by the way, means a different language).

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