



当代外国语言文学研究文库

Modern Foreign Language and Literature Studies Series

# 目的与策略

—— 庞德翻译研究

张 曦 著



上海交通大学出版社  
SHANGHAI JIAO TONG UNIVERSITY PRESS

当代外国语言文学研究文库

# 目的与策略

## ——庞德翻译研究

张 曦 著

上海交通大学出版社

## 内 容 提 要

本书旨在促进翻译的多元化研究,从社会文化角度进行文学翻译研究、寻找评判诗歌翻译的多元化标准。本书从目的论角度对庞德的译作进行深入研究和探讨。本书拓宽了翻译研究的范围,从简单的文本分析欣赏转向多元化视角分析,将译者思想、社会文化环境和翻译策略融合起来进行全面研究。在目的论原则的参照下,翻译的诸多要素,如译者的作用、接受者的角色以及源语文本的地位在新的理论视角中出现了新的意义。同时,本书融合了共时性与历时性的研究视角,所谓共时性研究,即研究庞德翻译思想、翻译风格以及社会文化环境,从而更完善地了解其翻译的目的;所谓历时性研究,即进行细致深入的文本对比与分析研究,揭示出庞德翻译目的对其翻译策略的决定性作用。

### 图书在版编目(CIP)数据

目的与策略:庞德翻译研究/张曦著. —上海:上海  
交通大学出版社,2013  
(当代语言学文库)

ISBN 978-7-313-09515-2

I. 目... II. 张... III. 翻译理论—研究  
IV. H059

中国版本图书馆 CIP 数据核字(2013)第 042882 号

## 目 的 与 策 略

### ——庞德翻译研究

张 曦 著

上海交通大学出版社出版发行

(上海市番禺路 951 号 邮政编码 200030)

电话:64071208 出版人:韩建民

常熟市梅李印刷有限公司 印刷 全国新华书店经销

开本:787mm×960mm 1/16 印张:12.75 字数:259 千字

2013 年 3 月第 1 版 2013 年 3 月第 1 次印刷

ISBN 978-7-313-09515-2/H 定价:34.00 元

版权所有 侵权必究

告读者:如发现本书有印装质量问题请与印刷厂质量科联系  
联系电话:0512-52661481

## 前 言

本书从目的论角度对庞德的译作进行深入研究和探讨。庞德是 20 世纪英美文坛极具影响力的人物之一,既是意象派诗歌的创始人,也是开创美国现代主义诗歌的诗人和翻译家。庞德的翻译跨越时空,涵盖古英语诗歌、中国古诗、日本俳句,以及法国、意大利和古希腊诗歌,此外还包括《大学》、《论语》、《中庸》等中国古代哲学著作。庞德的翻译特色鲜明,以“创造性翻译”或“改写性翻译”著称。长期以来,翻译学界研究焦点集中在庞德译诗的文学成就以及对其“误译”的质疑上,而对庞德大量译作全面系统的分析较为缺乏。

近几十年来,翻译研究视角不断变化,翻译的多元文化研究视角成为主流,目的论正是百花争艳的众多翻译理论中的一朵奇葩,功能派学者赖斯、弗米尔、诺德等提出和发展了目的论,把翻译行为所要达到的特殊目的作为翻译批评模式,提出决定翻译方法和策略的是译文的预期目的,而不是源语文本的功能,提出原文和译文的关系由译文的预期功能所决定,读者的反应是翻译质量的重要决定因素。目的论给我们提供了研究翻译的新的视角。本书从目的论理视角出发,运用历史研究、汉英对比研究等领域的成果与方法,对庞德在翻译选材和翻译策略上的主体性、翻译策略的文化环境和意义等作了全面的探索与研究;运用共时的方法,了解庞德所处时代的具体社会文化环境,全面解读庞德的翻译思想,试图将一个完整、真实的译者庞德呈现于读者面前,从而能够更好地理解庞德的翻译目的和他为了实现翻译目的的苦心造诣,也为翻译批评研究提供了建设性的理论视角与启示。

本书拓宽了翻译研究的范围,从简单的文本分析欣赏转向多元化视角分析,将译者思想、社会文化环境和翻译策略融合起来进行全面研究。在目的论原则的参照下,翻译的诸多要素,如译者的作用、接受者的角色以及源语文本的地位在新的理论视角中出现了新的意义。同时,本书融合了共时性与历时性的研究视角,所谓共时性研究,即研究庞德翻译思想、翻译风格以及社会文化环境,从而更完善地了解其翻译的目的;所谓历时性研究,即进行细致深入的文本对比与分析研究,揭示出庞德翻译目的对其翻译策略的决定性作用。本书旨在促进翻译的多元化研究,从社会文化角度进行文学翻译研究、寻找评判诗歌翻译的多元化标准,同时为庞德研究做出应有的贡献。

编 者

# 目 录

<b>Chapter 1 Ezra Pound and Skopos Theory</b>	(1)
1.1 Ezra Pound: Life and Works	(1)
1.2 Skopos Theory	(10)
<b>Chapter 2 Skopos of Imagism</b>	(20)
2.1 Luminous Detail — Emotional Equation	(21)
2.1.1 Detail — Concrete Imagery	(22)
2.1.2 Luminous — Emotional Force	(31)
2.2 Permanent Metaphor	(35)
2.2.1 Union of Subject and Object	(36)
2.2.2 Interpretation of Taciturn Emotion	(40)
2.3 Ideogrammic Method — Sculptural Beauty in Language	(51)
2.3.1 Origin of Ideogrammic Poetry	(51)
2.3.2 Ideogram as Reflection of Nature	(54)
2.3.3 Ideogram in Pictorial Etymology	(58)
2.3.4 Etymological Translation	(64)
2.4 Absolute Rhythm — Musical Aesthetics in Poetry	(71)
2.4.1 Preservation of Music — Sequence of Musical Phrase	(73)
2.4.2 Musical Accordance with Emotional Force	(79)
<b>Chapter 3 Skopos of Modernist Poetry</b>	(83)
3.1 Modernism and Modernist Poetry	(83)
3.2 Decentralization of Ego	(88)
3.2.1 Depersonalization of Objective Reality — Concreteness	(89)
3.2.2 Depsychologization of Objective Reality — Restraint	(96)
3.2.3 Defiance of Authorial Presence	(102)
3.3 Self-consciousness of Poet	(108)
3.3.1 Abandonment of Religion	(109)
3.3.2 Abandonment of Reason — Germinal Consciousness	(110)
3.4 Free Verse	(113)
3.4.1 Colloquial Language	(115)
3.4.2 Simplicity and Austerity of Language	(119)
3.4.3 Influence of Free Verse	(125)

---

<b>Chapter 4 Skopos of History Rejuvenation</b> .....	(127)
4.1 Skopos of Restoration of Order .....	(127)
4.1.1 Social Chaos as Background of Pound's Translations .....	(127)
4.1.2 Restoration of Order against Chaos .....	(129)
4.2 Skopos of History Preservation .....	(138)
4.2.1 Selection of Translation Works .....	(140)
4.2.2 Time Perspective of Universality .....	(142)
4.3 Skopos of "Make It New" .....	(154)
4.3.1 "Make It New" against Poetic Stagnation .....	(156)
4.3.2 "Make It New" in Poetic Experiment .....	(158)
<b>Bibliography</b> .....	(172)
<b>Appendix Cathay</b> .....	(180)

# Chapter 1 Ezra Pound and Skopos Theory

## 1.1 Ezra Pound: Life and Works

Ezra Pound (1885-1972) is the combination of poet, translator, editor, librettist and critic in one. His erudition and experimentation opens a new page in the history of poetry. He is a pioneer to usher in the modernist aesthetics in poetry with his advancing of Imagism and later Vorticism. He is the controversial translator of many classic works ranging from Anglo-Saxon, Italian, French works to Greek and Chinese classics. His innovation has created a new poetic style concentrating not on rigid meter but on emotion itself without the restriction of form. He is also a generous advancer of major contemporaries as W. B. Yeats, Robert Frost, William Carlos Williams, Marianne Moore, H. D. , James Joyce, Ernest Hemingway, and especially T. S. Eliot.

Pound was born in Hailey, Idaho, in 1885. After two years of college at the University of Pennsylvania, he earned a degree from Hamilton College in 1905. When he was appointed as "Foreign correspondent" for Harriet Monroe's Chicago-based *Poetry*, he began his life as an expatriate in Venice, London, Paris and Rapallo. London was also the place where he became the literary executor of the scholar Ernest Fenellosa and developed a growing interest in Japanese and Chinese poetry. In 1924, he moved to Italy where he became involved in Fascist politics, delivering a series of anti-American and antisemitic radio broadcasts supporting fascist Mussolini. That led to his arrest, trial and imprisonment in the United States in 1945. In 1946, he was acquitted, but declared mentally ill and committed to St. Elizabeths Hospital in Washington, D.C. His confinement bred the production of *The Pisan Cantos*, which won the prestigious Bollingen Prize as the jury of the Bollingen-Library of Congress Award decided to overlook his political career in the interest of recognizing his poetic achievements. After continual appeals from writers, he won his release from the hospital in 1958 and returned to Italy where he died, a semi-recluse, in 1972.

Pound's major contributions to poetry stemmed from his promulgation of Imagism, a movement in poetry which derived its technique from classical

Chinese and Japanese poetry — stressing clarity, precision, and economy of language, and foregoing traditional rhyme and meter. As one of the establishers of Imagism, Pound set up new standards in poetry writing and evaluation. He asserted that the image itself was the pillar of poetry, which would unleash tremendous energy and evoke strong emotions in readers. His doctrine of establishing images in the poetry paved the way for the development of modernist poetry, as “his insistence on allowing images to stand by themselves as objective realities without abstract meaning was bound to lead to the poetry now called modernist”. (Carpenter, 1988: 198) When the poets wrote through detached images without any comment instead of using simile, metaphor, or symbolism, the images themselves became the poetry and the reader was left to do all the interpretations. It was an illuminating doctrine that contributed significantly to the development of modernism in the 20th century.

When Imagism declined in the charge of Amy Lowell, which Pound snickered as Amyism, Pound, amazed by a new trend in modern art, swerved to Vortism. The word “vortex” has appeared once in his poetry and several times in his letters since 1908, either as a term for the artist’s mental process — “Energy depends on one’s ability to make a vortex, genius meme”. (Carpenter, 1988: 246) — or as a way of describing the intense cultural life of London. In 1914, Pound defined Vorticism in the first issue of *Blast* magazine: “The vortex is the point of maximum energy. It represents, in mechanics, the greatest efficiency. The vorticist relies... on the primary pigment of his art, nothing else. Every conception, every emotion presents itself to the vivid consciousness in some primary form. It is the picture that means a hundred poems, the music that means a hundred pictures, the most highly energized statement, the statement that has not yet SPENT itself in expression, but which is the most capable of expressing THE TURBINE.” (Carpenter, 1988: 246) The image, as he perceives, is “a radiant node or cluster; it is what I can, and must perforce, call a Vortex, from which and through which, and into which ideas are constantly rushing”. (Pound, 2005: 289) To Pound, immense energy should be released in an instant of time in poetry just as what is created in the vortex.

Throughout his literary career, Pound is the versatile writer of poetry, of translations, of critical essays. Firstly, Pound is a prolific poet that boasts a large output of poetry. His poetry covers widely in form and theme including *The Cantos* 1-117 (1970), *Personae* (1909), *A Lume Spento* (1908), *A Quinzaine for this Yule* (1908), *Exultations* (1909), *Canzoni* (1911), *Riposte* (1912), *Lustra* (1916), *Hugh Selwyn Mauberley* (1920). In his poetry there are both



the worship of beauty and the reform of culture. In *Personae*, his first London volume published in 1908, Pound put on masks in his translation and in the imitation of his favorite medieval poems like *The Seafarer* and Villon's *Testament* and other revered poets of his like Yeats and Browning. In 1912, he had *Ripostes* published, which marked the transition from the early romantic style to the modern style. With his establishment of Imagisme from 1912, a movement towards the modernization of poetry, Pound focused more on the economic language and the precise image and the restrained emotions in poetry. In 1914, Pound abandoned imagism and declared himself a "Vorticist". The "Vortex" in poetry was the swirl of creative energy within the artist and the intense emotions were to be evoked in the readers. His collection of poems *Lustra* published in 1916 was a reflection of his tenets, with the Greek lyrics, the Roman satires and the Japanese haiku as the models of the poems. The most classical one was the poem *In a Station of the Metro*, with its vivid association of the illuminating faces in the dark metro crowd to the "petals on a wet, black bough". Reinforcement of the Imagist aesthetics emerged in 1915 when he published his translations of ancient Chinese poetry *Cathay*, which were more creative interpretations and adaptations than literal transferences. It was hailed by the critics and the general readers with its unique beauty in images and its restrained yet intense emotions. *Homage to Sextus Propertius* came out in 1919, marking his transition to more impersonal expression in poetry. The grandest of his poetic achievements was his massive epic *The Cantos*, a grand poem "including history" (Pound, 1960: 46) and combining history with cultural identity. A culture across the Atlantic between Europe and America was created through parallel themes of individuality, rebellion and between the old and the new stands China in *Cantos* LII-LXI and the climax about the poetic self in *The Pisan Cantos*. The poem was a historical and cultural encyclopedia with allusions and references ranging from the classical world of Greece, the European Renaissance of Italy, the Tang dynasty of China, the American War of Independence, and Europe before and during the Second World War, and with languages covering Greek, Latin, French, Chinese, German, Provencal and English. Pound should never be underestimated in his accomplishment in poetry, having "repeatedly achieved the rarest standards of poetic excellence and invention" with "his imaginative writing" "so frequently touched with greatness that only Yeats and Eliot seem of a clearly superior order of magnitude among contemporaries". (Alexander, 1979:18)

Pound is also an insightful critic in literature. His literary essays range from

the enlightening ones in culture to the trailblazing ones about poetry development, including the *The Spirit of Romance* (1910), *Gaudier-Brzeska: A Memoir* (1916), *Pavannes and Divisions* (1918), *Instigations* (1918), *ABC of Reading* (1934), *Make It New* (1934), *Jefferson and/or Mussolini* (1935), *Polite Essays* (1937), *Guide to Kulture* (1938), collected and selected by T. S. Eliot into *Literary Essays of Ezra Pound* (1968) and by William Cookson in *Selected Prose: 1900-1965* (1973). In his critical essays, Pound advances his modern poetics, reveals his motivations behind the creation and translation and his insight of the artists' responsibilities and more. In *I Gather the Limbs of Osiris*, he first proposes the notion of "luminous details" in poetry and points the way to the Imagist poetics. He despises the hackneyed poetic practice and calls for the modernity in themes and in approaches. In the article *Virtu*, he defines as the essential personality of the artist the ability to present intense emotions in accurate images and expressions. In the famous essay *A Retrospect*, Pound declares his tenets of the Imagist movement, asserting the three major principles as direct treatment, economy of words, and the sequence of musical phrases, and warning against some malpractice in poetry. He also makes a distinction between three kinds of poetry: Melopoeia (poetry in music), Phanopoeia (poetry of the visual image), and Logopoeia ("the dance of the intellect among words"). (Pound, 1968: 5) As a learned scholar, Pound is discriminating about the merits of classic literature, classifying Homer, Dante, Chaucer and Shakespeare as great writers who "constructed some sort of world into which we may plunge ourselves and find a life not glaringly incomplete". (Pound, 1973: 30) The most perceptive and illuminating articles are about his motives behind large volumes of his translations, the merits of the original works and his deliberate appropriation to present certain qualities in the original, which shed light on his translation process and on the interwoven link between the purpose of translation and the ultimate version of translation. Pound is "a poet with a distinct personality", "a rebel against all conventions except sanity" who "writes with fresh beauty and vigour" "revolting against the crepuscular spirit in modern poetry". (Homberger, 1972: 46) With the profusion of his works and his rebellion against the conventions, he enjoys reputation of being uniquely original in his lifetime and beyond. Carl Sandburg claims that "If I were driven to name one individual who, in the English language, by means of his own examples of creative art in poetry, has done most of living men to incite new impulses in poetry, the chances are I would name Ezra Pound". (Homberger, 1972: 112)

Apart from the achievements mentioned, Pound is also a profuse translator

with translations spanning a long history and covering various civilizations. His translations roam from east to west, from the ancient to the medieval times, from Anglo-Saxon poetry and Greek drama to Chinese poetry and Japanese Noh, including *Sonnets and Ballate of Guido Cavalcanti* (1912), *Cathay* (1915), *Certain Noble Plays of Japan* (1916), *Divine Comedy* (1934), *Odyssey* (1934), *Homage to Sextus Propertius* (1934), *Confucius: The Unwobbling Pivot*, *The Great Digest & The Analects* (1947), *The Classic Anthology Defined by Confucius* (1954), *Sophokles, Women of Trachis, A Version by Ezra Pound* (1956), *Le Testament de Villon* (1926).

Between 1908 and 1910, Pound made first experiments of interpretative translation in the Provencal of Arnaut Daniel, Bernart de Ventadorn, Bertran de Bofrn, Arnaut de Mareuil, Peire Vidal, and others. His innovative translation stepped into the stage of his poetic career and became a primary part of his poetic originality. Arnaut Daniel was the inventor of the sestina and the music master of the troubadours which represented the high point of lyric poetry and reached the height of its popularity in Europe in the 12th century. Bernart de Ventadorn was regarded as the greatest composer of melodies and the master of the canso (love song) and the sirventes (political song). Pound drew the essence of poetic music from the translation of their verses.

In 1911, Pound published the Anglo-Saxon poem *The Seafarer*, which was much disputed in his creative approach, the omission of the final section of the Christian preach of monks and the mistranslation of many words to preserve the original rhyme. Pound intended the translation to recover the original flavor of the Anglo-Saxon poem, yet it was a translation that aroused mixed response. The criticism pointed to the inaccuracy of the version, with misunderstandings of words and elimination of Christianity references. The acclaim went to Pound's fascinating music with his deliberate employment of alliteration and assonance to revive the Anglo-Saxon musical effect. Pound was faithful to the original rhythm and tone instead of words, seeking to "render not the words of the original but the sensibility or thing identified". (纳代尔, 2008:34)

Later Pound resorted to the translation of cazon of the 12th century Italian poet Cavalcanti to reinforce his poetics of precision of poetic language. Pound adopted a similar creative approach in his translation of Cavalcanti's works so as to restore the tradition of linguistic precision and poetic musicality of the original. Pound hoped to "revivify" (Pound, 1968:224) these classics through his creative translation. He responded to the criticism of "the atrocities" of his translation, saying that "all that can be said in excuse is that they are, I hope,

for the most part intentional, and committed with the aim of driving the reader's perception further into the original than it would without them have penetrated". (Pound, 1968:172)

Then Pound's interest shifted to the Japanese Noh play and he was most impressed by the presentation of a single image of life. Translations from Japanese Noh plays first appeared in abbreviated form during 1914-15 in *Poetry*, *Quarterly Review*, and *Drama*, and later published with more translations as "*Noh*" or *Accomplishment: A Study of the Classical Stage of Japan by Ernest Fenollosa and Ezra Pound* (1916). Pound was fascinated by the concision and suggestiveness of Japanese haiku forms and especially, "unity of image". He then incorporated it into his imagist poetics to build an image as "a single, elaborated metaphor of life". (Pound, 1968:87)

After his translation of Noh plays, Pound had contact with Ernest Fenollosa's notes of Chinese poetry, in which he believed he had found "a new Greece in China" (Pound, 1968:215) and from which he was further inspired to develop his new Imagistic principles. In 1915, Pound's publication of *Cathay* including his translations of 19 Chinese poems based on Fenollosa's notes was a sweeping success, acclaimed as great poetry by many critics and earning him recognitions as "the inventor of Chinese poetry for our time". (Alexander, 1979: 100) Ford Madox Hueffer claimed the poems in *Cathay* to be "things of a supreme beauty". (Homberger, 1972:108) Michael Alexander, in his book *The Poetic Achievement of Ezra Pound*, extolled *Cathay* as assuming "so interesting and unique a position in the history of English translations of Chinese poetry". (Alexander, 1979: 99) He claimed some of the critical reactions to the translations were "frigid" and the appearance of *Cathay* was "miraculous" as "combinations of skillful genius with happy casualty" and Pound's close approach to the original author was perhaps from "a kind of clairvoyance". (Alexander, 1979:100) In his translations, Pound revived the images of the original poetry and reinforced the emotional quality and the aesthetic sensibility through his interpretative approaches.

Pound's fascination with Chinese culture and philosophy led him towards the further translation of Chinese ethic works, especially that of Confucius. Pound encountered the English translation of Confucius as early as 1907. Fascinated by the concept of harmony and order throughout the book, he took it as the medicine to address the social malaises after the devastating world war. He believed that only through Confucian ideas of order and sincerity and harmony could the social and ideological chaos end in the western world. He published his

first translation of *Da Xue* (*Ta Hio: The Great Learning of Confucius*) in 1928 based on Guilanume Pauthier's French version. In 1937 Pound obtained a Chinese-English edition of *Four Books* comprising *Da Xue*, *Zhong Yong*, *Lun Yu*, and *Mengzi* translated by the renowned sinologist James Legge, which became the major source of Pound's translation of Confucius. His translation of *Lun Yu* came out in 1937 titled *Confucius; Digest of the Analects*. His two English translations of *Da Xue* and *Zhong Yong* were published in 1947 as *The Great Digest and The Unwobbling Pivot*. By 1951, Pound has obtained an even older Chinese text of Confucian works and based on it came his translation in 1954 as *Translation of the Chinese Shih Ching; The Classic Anthology Defined by Confucius*. Pound's version was uniquely different from his predecessors' through his ideogrammic method, of dissembling the notions into individual components and analyzing the new composite meaning. His perspective shed new light in the key notions of Confucianism, and the ideogrammic method became a major vehicle of poetry writing in *The Cantos*. Early in the summer of 1923, Pound wrote a poem dedicated to Confucius ending with three memorable lines that represented Pound's almost lifelong commitment to Confucianism:

“The blossoms of the apricot  
blow from the east to the west,  
And I have tried to keep them from falling”

(*The Cantos*, XIII/60) (Lan, 2005:3)

Later ancient Greek dramas by Sophocles appealed to Pound and his book of *Translations from Sophocles; Women of Trachis* was first published in 1954 in *Hudson Review*, and reprinted as *Sophokles; Women of Trachis; A version by Ezra Pound* in 1956. It was the result of his growing appreciation of Greek tragedy, and of Sophocles in particular since he found in the drama an economy of expression that bore similarity to Noh drama he was previously interested in. In his translation, Pound made omission or condensation of what he considered to be rhetorical and inconducive to the drama. And in his interest with “the poetic part of a drama”(纳代尔, 2001:214), he simply omitted the prose part of the drama. Another peculiar feature of Pound's drama translation was his adoption of colloquial language, and sometimes even modern American slang in the dialogues, which read more an actual speech of the modern human speaker than the pretentious and pompous ancient Greek play. What Pound tried to do, again, was the restoration of the lost tradition and of the vital values in the ancient, which could only be vivified again through creative translation.

Pound's translations were not renowned for its accuracy but sometimes

criticized for their inaccuracy. His translation of the Anglo-Saxon poem *The Seafarer* was accused of being inaccurate with abundant mistranslations when Pound intentionally omitted the references to a transcendent God and other religious sentiments and even eliminated the last nine lines that preached Christian values and morals. His version was no longer a faithful representation of the original but reflective of his secular views and of his emphatic purposes in his intention to build a secular hero fighting and enduring with courage in face of physical harshness and spiritual solitude and torture. Pound also resorted to creative interpretation to approximate the sound-effects and alliterative stress patterns of the original so that throughout the long poem, the readers' attention was inevitably veered in the direction of the certain qualities of the original. Pound conceived of *The Seafarer* not as a source-text of translation but as a poem to be recreated with equivalent effects and matching strength, which was sometimes "loose and inventive", but "inventive within the limits of what he took to be faithful, philological translation". (纳代尔, 2001:223) Pound revived the unique rhyme of alliteration and assonance and a impersonal depiction of *The Seafarer* against the barbarian elements in his free play of translation. "His intention was simply to recover what he perceived to be the real, original Anglo-Saxon poem". (纳代尔, 2001:206) To Pound, translation was to "revive the original through their effects" (Pound, 1968:93) so that the readers could perceive the original poem to its depths through the translation. Also, his inventive translation was seen in his translation of Chinese poetry, which was then accused by some as inaccurate in certain lines. But Pound was deliberate in many of his mistranslations for the propaganda of his imagist principles, abandoning the rigid verse form and reviving the qualities he perceives as intrinsic to express intense emotions. His aim with his translation was to free himself from the pompous sentimentalism in the previous age and overthrow the Victorian "pretentious and decorate verse" (Pound, 1968:216) and to promote his imagist tenets. Moreover, in his translation of Confucius, Pound's intuitive approach of ideogrammic method generated some semantic errors yet still conformed to his purpose of building the precise vivid images and reaching deep down into the origin of meaning, and also to his purpose of restoring order in the chaotic society. Then, in his translation of Greek tragedy, Pound converted the archaic language to the modern colloquial language. Sophocles' tragedy became alive in the modern circumstances when the characters spoke in the live language of the day, even in slang. It was Pound's invention in translation, which was in accordance to his purpose of bringing the ancient alive just as the Pound scholar

Ming Xie evaluated in his book: “his passionate desire to make past and foreign literature accessible and vital again, accounted in large part for his creative translations”. (纳代尔, 2001: 205) Pound is “essentially an appropriative translator” (纳代尔, 2001: 207) and his translation was closer to an adaptation, converting the ancient original to the contemporary language rather than blindly following the source text into a literal translation.

However, Pound’s creative translations were in accordance with his Skopos. One of the major purposes in Pound’s translations was to revivify the history and restore the tradition. For example, in his *Homage to Sextus Propertius* in 1919, he made some deliberate conversions to achieve certain ironic effects which he believed was an indispensable part of Propertius. He defended himself: “there was never any question of translation, let alone literal translation. My job was to bring a dead man to life, to present a living figure”. (Pound, 1968, 148-149) Also, Pound used translations as the effective means to promote his modern poetics. In Cavalcanti’s poetry, he noted the precise language and the musical beauty which he decided to promote through his translation: “He (Cavalcanti) keeps the sound sharp and light in the throat by the rhymes inside the long line. ... The melodic structure is properly indicated — and for the first time — by my disposition of the Italian text, but even that firm indication of the rhyme and the articulation of the strophe does not stress all the properties of Guido’s triumph in sheer musicality”. (Pound, 1968: 170-172) Pound, as a response to the criticism of some of his inventive translations, pointed out his purpose as the guide of his translation: “I have not given an English ‘equivalent’ for the Donna mi Prega; at the utmost I have provided the reader, unfamiliar with old Italian, an instrument that may assist him in gauging some of the qualities of the original”. (Pound, 1968: 172) In *Cathay*, Pound built up delicate and precise imagery to express intense emotions. In *Ta Hio*, Pound “discovered its value to the modern world”. (Pound, 1973: 89) When “the whole Occident is bathed daily in mental sewage” (Pound, 1973: 90) and “the life of Occidental mind fell apart into progressively stupider and still more stupid segregations” (Pound, 1973: 91), *Ta Hio* offered the cure, as Pound proclaimed in his essay *Immediate Need of Confucius*: “hence the Western need of Confucius, and specifically of the *Ta Hio*, and more specifically of the first chapter of the *Ta Hio*; which you may treat as a *mantram*, or as a *mantram* reinforced, a *mantram* elaborated so that the meditation may gradually be concentrated into contemplation.” (Pound, 1973: 91) In his translations, Pound was more interested in “the implication of the word” (Pound, 1971: 271) and what was “inherent in the original text”.

(Pound, 1968:235) Pound's primary aims in translation, as he put it, were to revive "real speech in the English version" and to achieve "fidelity to the original" in both "meaning" and "atmosphere". (Pound, 1971:273) Pound considered it unnecessary to keep "verbal literality for phrases which sing and run naturally in the original" (Pound, 1971: 273), but more importantly, to revive the "atmosphere" that encompasses the original work. Therefore, through his inventive approaches, Pound often succeeded in penetrating through the surface of the original and grasping the essential integrity and letting the translation shining with the equivalent intrinsic qualities and its own inner strength, which was often able to substitute the original in the modern circumstances. Pound's purpose was a major determinant in his creative translation just as he defended himself from the accusation of the problematic translation: "As to the atrocities of my translation, all that can be said in excuse is that they are, I hope, for the most part intentional, and committed with the aim of driving the reader's perception further into the original than it would without them have penetrated". (Pound, 1968:172) The Pound scholar Ming Xie gave a justifiable evaluation of Pound's translations: "Pound's translations stimulated and strengthened his poetic innovations, which in turn guided and promoted his translations. Pound's poetics is essentially a poetics of translation and he has largely redefined the nature and ideal of poetic translation for the twentieth century". (纳代尔, 2001: 204)

## 1.2 Skopos Theory

Translation study is a complex area not confined in the mere analysis of translated texts. There are many elements that intervene in the operation of translation and the translator scholar Theo Hermans notes at least four: "the source text (and its determinants), the target text (and its determinants), the translator as a subjectivity, and the translator as historicity" and the translator is in his term, "an historicized subjectivity or subjectified historicity". (赫曼斯, 2007:95-96) In the past two or three decades, there has emerged in the translation study "the turn into the social; the increasing awareness that translation is not an abstract equivalence game, divorced from real people's actions in a social context, but a richly social process" (鲁宾逊, 2006: 25) involving entities in multiple sections of society. Typical of the newer social approaches is "a refusal to normalize translation, an insistence on describing the processes by which translations come to be commissioned, made, and



disseminated with complete indifference to the question of which translations are better or worse than others”. (鲁宾逊, 2006:29) Among the social approaches of translation study, the Skopos theory is one of the most prominent theories emerging in the 1970s and then making increasing impact. The theory represented by Katharina Reiss, Hans J. Vermeer, Justa Holz-Manttari, Christiane Nord has witnessed four major stages of development; Reiss's and Vermeer's *Skopos*theorie, Manttari's *Action Theory* and Nord's *Text Analysis and Function plus Fidelity Rules*, among which the *skopos*theorie is the most influential core theory.

In the 1950s and 1960s, Linguistics was the dominant discipline, conceiving of language as a code of language universals that could fall in the sphere of strictly scientific investigation. Meanwhile, structuralist linguistics stressed that language, like any object in the natural world, could be studied scientifically through the analysis of the linguistic elements and so could translation as a linguistic operation. Translation was less an art than a science and many definitions of translation highlighted the linguistic aspect, regarding translation as a code-switching operation; Catford defined translation as “the replacement of textual material in one language (SL) by equivalent material in another language (TL)”. (Catford, 1965: 20) Nida defined translation as consisting in “reproducing in the receptor language the closest natural equivalent of the source-language message”. (Nida & Taber, 1969:12) The source text was emphasized as the fundamental information that should be preserved. Equivalence-based linguistic approaches focused on the source text, stressing that the source-language content, form, style and function must be preserved as far as possible and depreciating any target text not equivalent to the corresponding source text as the nontranslation.

The more pragmatic approach emerged at the beginning of the 1970s with the shift from the word or phrase to the text as a unit of translation towards the functional approach. In the early 1970s, Reiss, the creator of the Skopos theory in translation, approached translation from the perspective of the language function, dividing the language into representational, expressive, and appellative functions and basing her “relevant text typology for the translation process” (Gentzler, 2004:70) on the function of the language in the text. The texts were classified with their different purposes, *inhaltsbetonte* texts (emphasizing content or information), *formbetonte* texts (emphasizing the form of the language), and *appellbetonte* texts (emphasizing appeal to the reader). (Gentzler, 2004: 70) In 1971, Reiss advanced the embryonic Skopos theory,