

Article

Ezra Pound's English Translation Practice of Li Bai's Poems in *Cathay* Based on Pierre Bourdieu's Sociological Theory

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Abstract: To create a human community with a shared future, cultural exchanges between countries should be strengthened (Xi, 2020, p. 365). Classical Chinese poetry is an important part of the communication of Chinese culture. The most translated Li Bai's poems in *Cathay* not only promoted better reception of Li Bai's poems in a foreign context, but also injected powerful vitality into the Western literary world. This paper investigated Pound's translation practice of Li Bai's poems in *Cathay* and specifically interpreted Pound's internal and external motivations in the selection of source text, textual features formed through translation strategies and the reception of English translation of Li Bai's poems by drawing on three main concepts: "field", "capital", and "habitus" in Pierre Bourdieu's sociological theory. It was found that Pound's selection of Li Bai's poems was made under the influence of utilitarian American sinology field and flashy literary field. Pound's habitus with cosmopolitanism and historicism shaped by American sinology and literary fields initiated his translation idea of "translation as creation", which further formed his translation strategies. Finally, Pound, with great social, cultural, and symbolic capitals, promoted better reception of *Cathay*, especially Li Bai's poems. The findings of research revealed the powerful interpretation of Pierre Bourdieu's sociological theory in translation and communication of literary works, which provided great recommendations for Chinese researchers and policymakers on how to better translate and communicate Chinese literature abroad for international literary exchanges.

Keywords: Bourdieu's sociological theory; Ezra Pound; *Cathay*; Li Bai's poems; English translations

Introduction

The terminology "socio-translation studies" and "translation sociology" were first put forward by James Holmes in his seminal paper "The name and nature of translation studies" at the Third International in Copenhagen in 1972. When referring to function-oriented descriptive translation studies, he pointed out it is "a study of contexts rather than texts. Pursuing such questions as which texts were translated at a certain time in a certain place, and what influences were exerted in consequence", the greater emphasis on which could lead to the development of "translation sociology" or "socio-translation studies" (Holmes, 2000, p.177). In the late 1990s, Western scholars began to learn from sociological theories and methods to carry out translation studies, which gradually led to a "sociological turn" in translation studies (Merkel, 2008, p. 175).

Inspired by such social theorists as Bruno Latour, Niklas Luhmann, and Pierre Bourdieu, translation academia commenced to study translation from social perspectives (Wolf, 2010). Among other theories, Bourdieu's theory has exerted a far-reaching influence on translation studies due to his significant contribution in focusing on analyzing translators' role as social and cultural agents actively participating in translation practices (Inghilleri, 2005). In fact, drawing on Bourdieu's sociological theory to carry out translation studies can not only analyze the external factors that affect translation activities and translation phenomena, but also

conduct more text analysis, forming a more comprehensive understanding of the productive process of translated works; overall style of translated works; dissemination and reception of translated works (H. T. Wang, 2020). In view of the comprehensive application of Bourdieu's sociological theory to the investigation of the production practice of translation, this study attempts to employ its key related concepts of "field", "capital", and "habitus" to examine American poet Pound's translation practice of Li Bai's poems in *Cathay* and reveals the correlation of various complex socio-cultural factors behind the translation with features of translated texts analyzed in detail. The study is guided by the following research questions:

- How does American literary "field" influence Pound's selection of Li Bai's poems in *Cathay*?
- How does Pound's "habitus" influence Pound's translation ideas and strategies in translating Li Bai's poems in *Cathay*?
- How does Pound's "Capital" influence the reception of Li Bai's poems in America?

The significance of this paper is justified by the literature review, which has shown that there is a gap in application of Bourdieusian sociological theory to Pound's studies and his translation practice of Li Bai's poems in *Cathay*. The study will contribute to both macro-level analysis of translator studies in sociocultural context as well as micro-level text analysis of translations, enriching the application of sociological approach to translated literature. At the same time, this research will help to explain the underlying reasons for the popularity of *Cathay* in America by revealing the law of correlation between various factors behind Pound's translation practice, giving food for thoughts for scholars, researchers and policymakers who are devoted to translation and communication of Chinese literature abroad.

Literature Review

1. Pierre Bourdieu' Sociological Theory

Since the late 1990s, translatology has been influenced by sociology, especially Pierre Bourdieu' sociological theory. The paramount significant concepts in explaining the field of cultural production in Bourdieu's sociological theory are the three interrelated concepts of "field", "habitus", and "capital", embodied in the famous formula "[habitus] (capital) + field = practice" (Bourdieu, 1984, p. 101). According to Bourdieu and Johnson (1993), in order to fully comprehend a specific literary work, due attention needs to be garnered to various aspects of cultural practice, each consisting of different components. These aspects range "from the relationship between the cultural field and the broader field of power to strategies, trajectories and works of individual agents" (Bourdieu & Johnson, 1993, p.16).

Bourdieu's sociological theory states that the formation of society is structured and shaped by a hierarchically organized series of fields. The field is defined as "a network, or a configuration of objective relations between positions" (Bourdieu & Wacquant, 1992, p. 97). All fields, being relatively autonomous, are differentiated arenas in which agents are engaged in a specific struggle for "the stakes and interests" specific to that field (Bourdieu & Johnson, 1993, p. 72). Fields are also under pressure from both external and internal factors. The field of cultural production may receive higher pressure from the field of power and cannot practice autonomously.

Field, capital, and habitus are inextricably entwined with each other. Field cannot exist without capital. In Bourdieu's model of social analysis, Bourdieu identifies four types of capitals: "economic, cultural, social, and symbolic capital" (Fakharzadeh, 2022, p. 433). Economic capital refers to the most materialized economic resources, such as a person's salary, stocks, revenue etc. Cultural capital, objectified from a person's cultivation and dispositions, can take the form of such cultural goods as credentials, monographs, dictionaries, pictures, etc., representing the knowledge one has acquired throughout his/her life. Social capital accrues from networks of relationships that enable agents to have access to materials and other potential resources (Fakharzadeh, 2022). Lastly, symbolic capital refers to the internal and external recognition accorded by the system and its agents (Doherty & Dickmann, 2009). In other words, symbolic capital are symbolic meanings of status, prestige, and reputation, which accumulated from social, economic, and cultural capitals.

Habitus is a key concept that connects the field and capital to form social practice. Agents with various capitals take positions in their field based on their habitus. Habitus is a "durable and transposable set[s] of

principles of perception, appreciation, and action” (Bourdieu & Wacquant, 1992, p. 29). Habitus is also “the strategy generating principle enabling agents to cope with unforeseen and ever-changing situations.” (Bourdieu & Johnson, 1993, p.72). In this sense, agents can exercise their liberty to choose their own strategies and shape or even produce practice.

Widely applied to translation research, Bourdieu’s view asserts that society can only be enlightened through practices and by relating these practices to their agents’ position in society as well as their own life trajectory (Buzelin, 2005). Extending Bourdieu’s concepts to the translation of classical Chinese poems in America, we can assume that the translation and communication of Chinese literature is a part of the American sinology field, which is subsumed under the literary field of America in which Pound experiences his life history. Pound’s translation practice is formed by his obtaining specific capitals in the fields under the influence and restriction of his habitus. Accordingly, having been built on the concepts of “field”, “habitus” and “capital”, Bourdieu’s research on cultural production will enrich the discussion on Pound’s English translation of Li Bai’s poems in this study.

2. Literature on Application of Bourdieu’s Sociological Theory in Literary Translation

The application of Bourdieu’s sociological theory and its related concepts of “field”, “habitus”, and “capital” in literary translation can be generally classified into three types. The first type is concerned with the expounding of translation norms (Kosman, 2020; Guo, 2021). The second type is concerned with the role of agents in the translating and publication process (Gouanvic, 2005; Wang & Li, 2020). The third type is related to the comprehensive analysis of both contextual factors and translated texts (Yannakopoulou, 2014; Erguvan, 2019).

It can be observed that exploring translation studies from the perspective of Bourdieu’s sociological theory has been quite a flourishing tendency with various aspects made in sociological translation studies. The current study belongs to the third type of research, concentrating upon both macrolevel analysis of the socio-cultural context in which how Pound selected Li Bai’s poems for translation and how his English translation of Li Bai’s poems was accepted by target readers will be probed into; the microlevel analysis of Pound’s translation ideas and strategies of Li Bai’s poems in *Cathay* will be elaborated into the bargain, aiming to testify the application of Bourdieusian sociological theory to the translation and reception of literary works.

3. Literature on Pound’s Translation of Li Bai’s Poems in *Cathay*

Li Bai (701-762), or Li Po, also known as “Poet Immortal”, is one of the most outstanding poets in ancient China’s Tang dynasty. Since the eighteenth century, Li Bai’s poetry has resonated greatly in overseas heterogeneous cultures and civilizations. From the early 20th century, America gradually became the center of international sinology. Intensely inspired by Chinese ancient poetry, American Imagist poets represented by Ezra Pound (1885-1972), aiming to dispense with the grandiose and flashy content of traditional Victorian poetry, translated a large number of Chinese ancient poems including Li Bai’s poems in his creative translated work *Cathay*, which “provides a new perspective and rich nourishment for American modern and contemporary poetry in the past over one hundred years” (Ma, et al., 2020) and witnesses the friendly exchanges between Chinese and Western literature. Therefore, the English translations of Li Bai’s poems during the early 20th century have exerted a great influence on the American New Poetry Movement, reaching the first climax of American translating Chinese Tang poetry (Jiang, 2009).

Pound’s creative translation of *Cathay*, published in London in 1915, was based on the posthumous manuscripts of Ernest Fenollosa (1853-1908), an American orientalist. In Fenollosa’s notebooks, there were a total of 150 poems written by different Chinese poets from various dynasties. Pound finally selected 19 of them, among which 12 poems are from Li Bai, which is enough to demonstrate Pound’s preference for Li Bai. Compared with most studies centered on Pound’s translated work *Cathay* as a whole (Fang, 2022; Mauro, 2022; Nadel, 2019; Vali, 2018), special studies on Pound’s translation of Li Bai poems in *Cathay* are relatively few, which can be shown on most Chinese scholars’ studies. Jing (2021) elucidated Li Bai-Myth in the Anglo-American World with analysis of Pound’s English translation of Li Bai’s poems in *Cathay* as one of the examples. Chang (2021) reproduced the whole process of Pound’s creative translation of Li Bai’s poems in

Cathay from George Steiner's fourfold Hermeneutics--trust, aggression, incorporation, and restitution. Chen (2020) made a study of the reasons for the conscious mistranslation of Li Bai's poems in *Cathay*. Dong & Lin (2018) delved into similarities and differences of the two English versions of Li Bai's poem "Changgan Xing" translated by Ezra Pound and Xu Yuanchong based on J. R. Martin's Appraisal Theory. Guo (2015) studied the mistranslation phenomenon of Li Bai's poems in *Cathay* and believed that Ezra Pound, as the translator, has westernized Li Bai's literary standpoints in both understanding and representation, which popularizes Li Bai's poetry in the Western world. However, no studies to date have ever been done concerning the application of Bourdieusian sociological theory to Pound's studies and his translation practice of Li Bai's poems in *Cathay*.

Methodology

1. Research Design

The current research adopts a qualitative approach with the ontological position of constructivism, assuming an interpretivist epistemology, which prioritizes people's subjective interpretations of social phenomena. According to Hennink, et al. (2011), qualitative research studies people in their natural environment to determine how their experiences and behavior are shaped by the social, economic, cultural, and physical contexts in which they live. Textual analysis method, which is usually "creative and qualitative in its approach" (Caulfield, 2022) and bibliographic research method will be employed for data analysis of the study.

Saldanha and O' Brian (2013) distinguished four research models in translation studies: process-, product-, participant- or context-oriented research model. This study is both product-oriented and context-oriented research with the focus of study on not only translated texts but also how translations are produced and received. Specifically, the product-oriented research will be carried out through textual analysis method. Textual research "focuses on texts themselves as linguistic data" and "looks at the relations between translations, their source texts, and parallel non-translated texts in the target language" (Chesterman, 2005, p. 23). By means of textual analysis, the researcher will identify the features of English translations of Li Bai's poems in *Cathay* by Pound.

The context-oriented research will be carried out through bibliographic research method (Boon, 2017), retrieving materials from both the traditional resources like books, journals, newspapers and online resources like websites and bibliographic databases. By means of bibliographic research, the researcher seeks to firstly situate the Ezra Pound in sociocultural contexts so that his biographies, education, value orientations, preferences, and attitudes, could be analyzed; and secondly find out reception of English translations of Li Bai's poems in *Cathay*.

2. Corpus

The corpus of this study consists of 12 Li Bai's poems translated by Pound in *Cathay*, which could be thematically arranged into four sequences. The first sequence consists of two war poems: "Lament of the Frontier Guard" (胡关饶风沙 hu guang rao feng sha), portraying the desolation of battlegrounds, the ferocity of enemies and the sufferings of the people; "South-Folk in Cold Country" (代马不思越 dai ma bu si yue) depicting the indifference of the ruler to the soldiers and common people. The second sequence comprises two poems concentrating on the theme of abandoned women. One is "The River-Merchant's Wife: A Letter" (长干行 chang gan xing), which portrays The loneliness of wife, whose husband is away for a long time on a business trip. The other is "The Jewel Stairs' Grievance" (玉阶怨 yu jie yuan), which depicts the loneliness and helplessness of a woman living in the emperor's court. The third sequence is composed of three poems on the theme of departure, which are "Leaving-Taking Near Shoku" (送友人入蜀 song you ren ru shu), "Taking Leave of a Friend" (送友人 song you ren), "Separation on the River Kiang" (黄鹤楼送孟浩然之广陵 huang he lou song meng hao ran zhi guang ling). The fourth sequence is centered upon disillusion with life and immersion in ecstatic freedom, which includes "The City of Choan" (登金陵凤凰台 deng feng huang tai), "The River Song" (江上吟 jiang shang yin), "Exile's Letter" (忆旧游寄谯郡元参军 yi jiu you ji qiao jun

luan can jun), “Poem by the Bridge at Ten-Shin” (天津三月时 tian jing san yue shi), “The Blowing of Spring Wind Has Brought greenness to the Grass in Ying Zhou” (侍从宜春苑奉诏赋龙池柳色初青听新莺百啭歌 shi cong yi chun yuan feng zhao bin long chi liu se chu qing ting xin ying bai zhuan ge).

Findings

Figure 1 shows the results of how American literary “field” influence Pound’s selection of Li Bai’s poems in *Cathay*, how Pound’s “habitus” influence Pound’s translation ideas and strategies in rendering Li Bai’s poems in *Cathay* and how Pound’s “Capital” influence the reception of Li Bai’s poems in America.

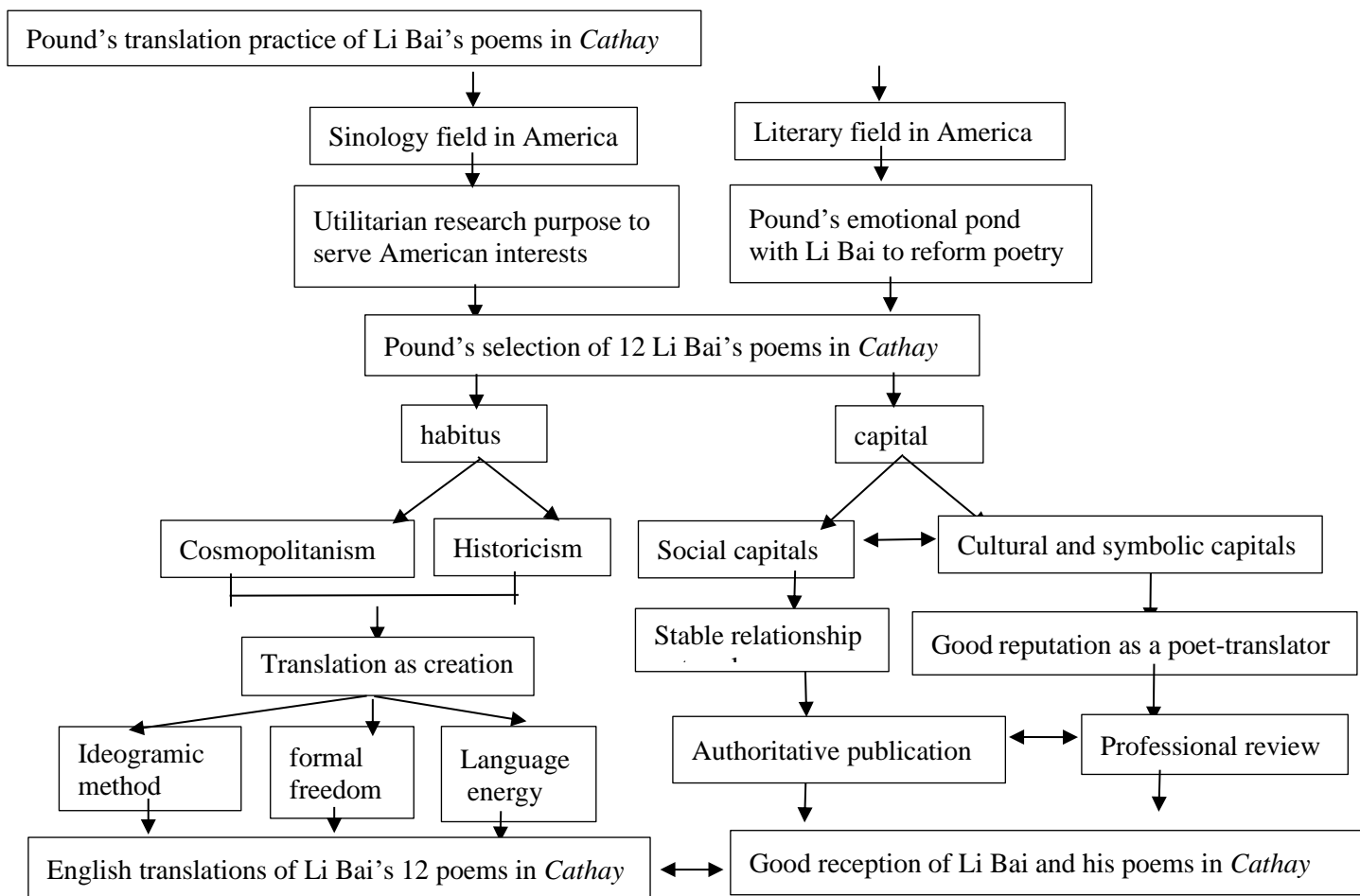


Figure 1. Application of Bourdieu’s three key concepts in Pound’s translation practice of Li Bai’s poems in *Cathay*

Firstly, the utilitarian research purpose to serve their national and literary interests in American Sinology shapes Pound’s motives to reform American poetry and literature by absorbing classical Chinese literature and experimenting with his Imagist principles using mostly Li Bai’s poems; in literary field, the First World War enhanced Pound’s cynicism and resentment over the social order and the extremely anemic American literature in the utilitarian American commercial society promotes his emotional bond with Li Bai, both of whom lead a wandering life to seek life value and carry great mission of renovating literature.

Secondly, Pound’s habitus with cosmopolitanism and historicism initiates his translation idea of “translation as creation”, which further forms such main translation strategies as the ideogramic method by image juxtaposition, formal freedom by using modern English in free verse, language energy by deletion or expansion, etc. Thirdly, Pound, with a prestigious reputation and a relatively stable relationship network carries great cultural, social, and symbolic capitals which form great “halo effect”, promoting better reception of *Cathay*. These results are fully discussed in the following part of this paper.

Discussion

1. Influence of Field on Pound's Selection of Source Text

Pound's translation of Li Bai's poems not only exists in translation field, which is a part of sinology field but also is influenced by other related fields like literary field, social field etc. Therefore, to find out underlying reasons for Pound's selection of source text, it is necessary to analyze the socio-cultural background of sinology field and literary field in America.

American Sinology began in 1830 with the establishment of the American Oriental Society, whose academic inheritance was greatly influenced by the existing achievements in Europe. Y. J. Liu argued that while representing the European interest in orientalist literature, American Sinology had "from the beginning a distinctive sense of mission, that is to serve the national interests of the United States, doing the research with obvious utilitarian purpose" (as cited in Jiang, 2009, p.13). In the literary field, after the rapid development of the second Industrial Revolution, the United States became the most powerful industrial country in the world. The purely utilitarian American commercial society with excessive pursuit of material life in early 20th century, for Pound, bred many mediocre works, which not only degraded American literature, but also harmed people's thinking and the entire social order (Tao, 2019). Victorian translators mainly used Wardour Street English, a pseudo-archaic mélange of modern English and archaisms for the translation of older poetry into English to create the effect of romantic remoteness. Traditional Victorian poetry, with its rigid form, could no longer satisfy poets' desire to express modern life.

The utilitarian research purpose to serve national and literary interests in American Sinology and flashy American literary field shape Pound's motives to reform American poetry and literature by absorbing classical Chinese literature, especially Li Bai's poems for the following reasons. Firstly, both Li Bai and Pound have endowed themselves with lofty cultural missions. Li Bai inherited poetic ideas of "Xingji" from Tang poet Chen Zi'ang (659-700) by breaking away from the grandiose Qi-Liang poetic style full of ornate rhetoric which was idolized by court poets in early China's Tang dynasty. "Xingji" is a term which carried on the pre-Qin poetical tradition of depicting sentiments in poetry through association and analogy to find inner sustenance. In the same vein, Pound launched the imagist movement and attempted to correct grandiose Victorian-era poetic style by creating vigorous modern poetry. These two poets living in different times and regions both showed the tendency to go beyond their own times and went back to history to pursue classical beauty in poetics.

Secondly, the 12 Li Bai's poems Pound selected chimed in so well with Pound's imagist poetic principles. Pound abstracted the qualities of Chinese poetry that engaged his attention: "vivid presentation", "without moralizing and without comment", which echo greatly Pound's imagist credo: "direct treatment of the thing", "convey an emotion by presenting the object and circumstance of that emotion without comment" (Chapple, 1988, p.16). By experimenting with his imagist principles in translating Li Bai's poems, Pound created many important translations. Qian (2010) called Pound's translations "The River Merchant's Wife: A Letter", "The Jewell Stairs' Grievance" and "The Exile's Letter" "imagist and vorticist masterpieces" (p. 337). Thirdly, Pound's selection of 12 Li Bai's poems in *Cathay* involves such themes as war, parting, sorrow, departure, disillusion, etc., which not only reflects the grim social reality of Europe at that time, but also reveals the unusual communion in emotional sensibility between Li Po and Pound. Furthermore, Li Bai poems' description of the lonely archers leaving their homes, abandoned women, cynicism over the chaos, longing for ecstatic freedom touched in deep chord with Pound, who shared similar life and emotional experience.

2 Influence of Habitus on Pound's Translation Strategies of Li Bai's Poems

The post-Victorian American literary field with flashy writing style and chaotic social field predominantly shaped Pound's special habitus with cosmopolitanism and historicism. The former refers to the "World Literature" spirit, which aims to seek an international standard of literary criticism; the latter reflects Pound's historical view concerning the "dialectical relationship between the past and the present" (Tao, 2019, p.7). Pound's universal view of history urges him to glean living elements from the older elements with the aim of reforming Western society and enriching its emasculated literary arts by translating and transplanting classic

Eastern as well as Western work. Pound's "translation as creation" notion marks the individuality of Pound as a poet-translator. Specifically, in translating Li Bai's poems in *Cathay*, Pound attempted to assimilate Chinese cultural elements to enrich his modern poetics and initiated such main translation strategies as the ideogramic method by image juxtaposition, formal freedom by using modern English in free verse etc., language energy by deletion or expansion.

Ideogramic method by image Juxtaposition

The ideogrammic method, according to Pound (1934), is the "method of poetry", "the way the Chinese go about it in their ideograph or abbreviated picture writing." (p.17). Concretely the poet should adopt the technique of juxtaposition for the perception of qualities of things as the natural object is always the adequate symbol and the juxtaposition of the particulars of things can naturally reveal their abstractions to the reader who can appreciate the poetic art and the philosophy implied in the ideograms. Here are Pound's translations of Li Bai's two war poems serving as examples representing his translation practice of the method, in which Pound attempted to preserve the original imagery and maintain the principle of juxtaposition.

Table 1. Annotations and versions of line 5 from "Lament of the Frontier Guard"

Chinese original	荒 城 空 大 漠
Chinese Pinyin	Huang cheng kong da mo
Japanese Pinyin	Ko jo Ku tai faku
Fennollosa's literal notes	Desolate castle sky large desert
Pound's version	Desolate castle, the sky, the wide desert.

Source: G. M. Wang (2012, p. 343)

Since Pound did not understand much of Chinese, his translation practice was mostly based on Fennollosa's manuscript, in which Japanese pinyin was written first to mark each Chinese character followed by some interpretation of difficult Chinese characters and poetic sentences. Fennollosa interpreted the original Chinese poetic lines with complete English sentence structures by adding prepositions, articles and other elements that are not found in Chinese sentences. However, Pound did not follow Fennollosa's notes. He divided Fennollosa's version into several independent semantic units and aimed particularly at congruence with the Chinese poetic patterns in a foreignizing way by using juxtaposition of three clear-cut images for presenting a particular scene. Besides, Pound made use of punctuation to highlight the image and heighten artistic intensity. His creative translation version "Desolate castle, the sky, the wide desert." And "Surprised. Desert turmoil. Sea sun." is characterized as the classical poetics of straight presentation of the natural scene by juxtaposing the nouns (the symbols of the natural objects) without any syntactic conjunction. By dint of the deliberate emulation of the image creation of Chinese classic poetry. Pound presented to his readers a desolate and cruel battleground with harsh living environment, insinuating his great resentment of the world war in his time by using Chinese ancient poet Li Bai's poems.

Table 2. Annotations and versions of line 7 from "South-Folk in Cold Country"

Chinese original	惊 沙 乱 海 日
Chinese Pinyin	Jing sha luan hai ri
Japanese Pinyin	Kio sha ran kai jitsu
Fennollosa's literal notes	Surprised sands mix sea sun
Fennollosa's version	This sand surprised confused the sun rising out of the sea
Pound's version	Surprised. Desert turmoil. Sea sun.

Source: G. M. Wang (2012, p. 371)

Formal freedom by using modern English in free verse

Formal freedom is Pound's another breakthrough in literary translations as, in the first decade of the twentieth century, most of the translators followed the Victorian principle of adopting an iambic pattern to fit to the

original rhyme scheme of classical Chinese poetry. As a critic-translator, Pound insisted that the translator needs to abandon the form of the original entirely and translate in free verse. However, adopting the free verse does not necessarily mean abandoning rhymes and rhythms. Pound believed in “absolute rhythm”, which “corresponds exactly to the emotion or shade of emotion to be expressed.” (Pound, 1968, pp. 9-11). In the translation of Li Bai’s poems, Pound especially highlighted the relations between rhythm and emotion. Pound’s free verse with absolute rhythm can be better illustrated in “The River-Merchant’s Wife: A Letter”, translated from Li Bai’s “Chang-gan xing” i.e. “The Tune of Chang-gan”, a popular Yue-fu poem.

Table 3. Annotations and versions of first 4 lines from “The River-Merchant’s Wife: A Letter”

Chinese original	妾发初覆额	折花门前剧	郎骑竹马来	绕床弄青梅
Chinese Pinyin	qie fa chu fu e	zhe hua men qian ju	lang qi zhu ma lai	Rao chuang nong qing mei
Japanese Pinyin	Sho hatsu sho fuku saku	Setsu kwa mon fen seki	Ro ki chiku la rai	Gio sho ro sei lai
Fennollosa’s literal notes	Mistress hair first cover brow	Break flower gate front play	Second person masculine/ ride on bamboo horse come	Going round seat play with blue plums
Fennollosa’s version	My hair was at first covering my brows	Breaking flower branches I was frolicking in front of the gate	While you came riding on a bamboo stilts	And going about my seat, you played with blue plums
Pound’s version	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.

Source: G. M. Wang (2012, pp. 323-324)

Pound used temporal subordinating conjunction “while” to combine the first two lines and two compound sentences with the same sentence patterns combining the last two lines, which conform to English sentence structure, making the version natural to the target reader and meanwhile fits the conventional structure of such a Chinese Wuyan poem, i.e., five-character in each line with two lines closely related and tightly compacted for a complete narration or a description. In addition, instead of doing translating practice in accordance with conventional English iambic meter, Pound adopted free verse and used many participles such as “pulling flowers”, “playing horse”, and “playing with blue plums” to form rhythms which not only cater to the readers’ breathing group, making the poem rhythmic, but also fully shows the two small children’s emotion with carefree and innocent happiness. Pound’s translation of “The River-Merchant’s Wife: A Letter” fully indicated his critical translation of pursuing formal freedom with absolute rhythm. By discarding Victorian pseudo-archaic translation diction and using everyday English, he gives his translation freedom in form while providing much fidelity to the meaning and atmosphere of the original. His free-verse translation leads the new trend in poetry translation.

Language energy by deletion or expansion

By the theory of language energy, Pound pointed out that words are like “great hollow ones of steel of different dullness and acuteness” that can be charged with energy or power or spirit of a national cultural tradition and individual emotion, and consequently the translator needs to convey the meaning of the energized words by investigating “the facts or points or ‘luminous detail’” (Pound, 1973, p. 24). To interpret the energized words that contain or imply emotions or historical atmosphere in source text, Pound adopted specific translation

techniques such as deletion (known also as “intentional sacrifice”) and expansion, which can be illustrated in line 12 & 13 from Pound’s “The River-Merchant’s Wife: A Letter” and line 11 & 12 from “The River Song”.

Table 4. Annotations and versions of line 12 and 13 from “The River-Merchant’s Wife: A Letter”

Chinese original	愿同尘与灰	常存抱柱信
Chinese Pinyin	Yuan tong chen yu hui	Chang cun bao zhu xin
Japanese Pinyin	Gan do jin yo bai	Jo sou ho chu shin
Fennollosa’s literal notes	Desire same dust together with ashes	Eternally preserve embrace pillar faith
Fennollosa’s version	And so I desire to live and die with you even as dust and even as ashes-partners together	I always had in me the faith of holding to pillars
Pound’s version	I desired my dust to be mingled with yours	For ever and for ever and forever

Source: G. M. Wang (2012, p. 326)

In lines 12 and 13, Pound translated the two lines into one by glossing over the difficult Chinese mythological allusion “抱柱信 bao zhu xin”, implying the protagonist’s faithful love towards her husband. He used intentional sacrifice, deliberately deleting Chinese allusion and expanding three repetitive “for ever” in different spellings, i. e. “For ever and for ever and forever” in which the meaning of expressing steadfast faith in love could be energized and the abandoned wife’s genuine emotions towards her husband and her willingness to stay with him throughout the rest of life could be expressed.

Table 5. Annotations and versions of line 11 and 12 from “The River Song”

Chinese original	功名富贵若常在	汉水亦应西北流
Chinese Pinyin	Gong ming fu gui ruo chang zai	Han shui yi ying xi bei liu
Japanese Pinyin	Ko mei fu ki jaku cho zai	Kan sui yoki_sei horu rui
Fennollosa’s literal notes	Merit fame wealth nobility if long exist	Kan water also will west north flow
Fennollosa’s version	If merit and fame, wealth and nobility was to last forever	The water of the Han River ought to flow north west
Pound’s version	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-to-write! I looked at the dragon-pond, with its willow-coloured water Just reflecting the sky’s tinge, And heard the five-score nightingales’ aim-lessly singing.

Source: G. M. Wang (2012, pp. 315-316)

In line 11 and 12 of the original poem, Li Bai used the impossibility of the Han River flowing west as a metaphor to show that fame and wealth cannot last long. Li Bai’s strong emotion of contempt for the rich and dismissal of fame are fully energized in Pound’s version in which he expanded 4 more lines at the end of line 12. He used Chinese culture as a metaphor to allude to his cynicism about the chaos in war-ridden Western society and restlessness of American society at that time, reflecting the spiritual exchanges between Pound and Li Bai.

3. Influence of Capital on the Reception of Li Bai's Poems in *Cathay*

The reception of Li Bai's poems in *Cathay* is closely related to Pound's social, cultural, and symbolic capitals. Pound carries great social capital with a relatively stable relationship network. Born in Hailey, Idaho, Pound attended the University of Pennsylvania, where he met his lifelong friends William Carlos Williams and Hilda Doolittle. In 1912 he became the London correspondent for Harriet Moore's *Poetry*, a small Chicago-based magazine committed to initiating modernist phase of English poetry by freeing poets from straitjacket of Victorian and Georgian conventions and wrote as well for Wyndham Lewis' s *Blast*. In London he became acquainted with Hume and other members of the Poets' Club. He had extensive contact with sculptors, painters, musicians, editors, and publishers. Reputable translators who have a wide professional network often possess great symbolic and cultural capital, which is true of Pound. Pound himself is a notably pithy essayist, critic, poet and translator. He translated extensively and his own work culminated in the monumental *Cantos*, an encyclopedic masterpiece of great poetic beauty.

Translators with more social, cultural, and symbolic capitals could form the "halo effect", making their translations more likely to be accepted by readers, publishers and reviewed by authoritative literary critics. As a neighbor of Charles Elkin Mathews (1851-1921), a British publisher and bookseller, Pound had his work *Cathay* successfully published by Elkin Mathews Ltd. His editing and compilation of Fennollosa's essays were serialized in *The Little Review*, another famous magazine for developing the New Poetry Movement where Pound became its London editor in 1917. Early responses to *Cathay* by Western scholars all testified to the positive effects on the development of English poetry exerted by Pound's translation of *Cathay*. As Wang (2012) commented, Pound's *Cathay* played a pivotal role in his rise to fame as the leader of this New Poetry Movement. Much of this may be attributed to the extraordinary relationship between Pound and Li Bai, both of whom shared a common ideological and emotional sensibility.

Conclusion

This research, under the guidance of Pierre Bourdieu's sociological theory, incorporates both context-oriented research model representing influence of recipient sociocultural context on Pound's translation selection and the reception of Pound's English translations Li Bai's poems through bibliographic research method; and product-oriented research model describing the features of Pound's translations texts through textual analysis method. The research has found that under the influence of utilitarian American sinology field and flashy literary field, Pound consciously selected 12 poems of Li Bai in *Cathay* to firstly express his resentment over the war-ridden society and compassion for those who suffer from the war. Pound aims to rejuvenate American modern poetry through classical Chinese poems, especially Li Bai's poems since they are in conformity with his Imagist principles, and he finds great similarity in Li Bai in terms of both poetic ideal and life experience. Pound's "habitus" with cosmopolitanism and historicism influence Pound's translation ideas and strategies in rendering Li Bai's poems in *Cathay*. Pound's translation of Li Bai's poems illustrates the perfect match between Pound's Imagist poetics and classical Chinese poetry. Pound's social, cultural, and symbolic capitals provide him with good publication chance and authoritative reviews, which in turn promote better reception of *Cathay*, especially Li Bai's poems among ordinary Western readers. The research has shed great light on the translation and communication of Chinese literature with the following recommendations.

First, to promote better communication of Chinese translated texts, the selection of source text should value the literary field that the translator is situated in and cater to the cultural appeal of translators. Second, more opportunities of visiting and studying China should be provided for young sinologists to form their unique habitus in the sinology field. Third, translation strategies should be made to cater to the demand of target readers. Fourth, cooperation between Chinese translators and overseas sinologists should be enhanced to enlarge their social networking for more capitals in the translation and communication field. Fifth, the translator should have similar temperament and aesthetic standards to the original author.

The research findings have confirmed the powerful interpretive force of Bourdieu's sociology in examining the complexity of sociocultural factors involved in the translation of literary texts, the agents involved in the production and reception of translations as a cultural product. The relational nature of Bourdieu's notions of "field", "habitus" and "capital" has provided appropriate tools in unraveling the

relationship between the translator's choices on a textual level, the translator's life history and the sociocultural factors conditioning the translator's behavior and the production of translations. However, this research is only a modest attempt for investigation of Pound's translation practice of 12 Li Bai's poems in *Cathay*. To have a better understanding of Pound's poetics, other 7 poems from more theoretical perspectives await to be analyzed, which include 1 poem from Shijing-The Book of Songs, 2 poems from Ancient Yuepu poems, 1 from Guo Pu, 1 from Tao Qian, 1 from Lu Zhaolin, 1 from Wang Wei.

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