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José Luis Molina Robles

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Poetics in Translation : « Make It New » by Ezra Pound and « Transcreation » by Haroldo de Campo

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M. Christoph REINFANDT, Professeur, Université Tübingen	Directeur de la th
M. Jonathan POLLOCK, Professeur, Université Perpignan	Co-directeur de la th
M. Sebastian THIES, Professeur, Université Tübingen	Membre du j
Mme. Ingrid HOTZ-DAVIES, Professeure, Université Tübingen	Membre du j
M. Eckart, GOEBEL, Professeur, Université Tübingen	Membre du j

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Introduction

Translation became a quest to understand poetry in the twentieth century. There is no preceding age when this labor provoked so many opinions and interests as a creative process. This study aims to explore the essential position translation occupied in the works of the American poet Ezra Pound and the Brazilian poet Haroldo de Campos. In both cases, the number of translations and texts on translation exceed the number of their own original works as poets. Also, their original poems are permeated by translations and, in many cases, the authors incorporated foreign words in their poems, i.e., they were anticipating the act of translation in their poems.

Both poets followed different paths to develop their unique labor on translation and their results influenced their ideas on poetry and literature. Their discoveries changed not only approaches to the original texts but also contributed to creating a more extensive comprehension of poetry in a period when avant-garde movements were trying to annihilate the traditional understanding of this art. Pound's importance and controversies in the literary world have produced an overwhelming amount of criticism, not only regarding his original poems but also his translations.

The first chapter of this dissertation is devoted to collecting and commenting this critical fortune on Pound's translation work. Ezra Pound's academic formation, first at the University of Pennsylvania and later at Hamilton College, would provide him with an unconventional eye for exploring different traditions of poetry. As a student, he studied Anglo-Saxon, Provençal and Spanish; these studies opened his interest for lyric poetry in its earliest stages and translation. Pound's enthusiasm for Anglo-Saxon led him to create his first translations but also to imitate the rhythm and motifs of this language in his first poems, not collected in his published books but rescued thanks to Fred C. Robinson's study on this topic.

His study of Provençal poetry triggered in Pound an interest that was not exclusive to the poems. He became interested in the lives of the troubadours and tried to embody some of these authors by imitating their style but also by creating new poems following their personalities. It is in this stage of his career when Pound developed his most radical position towards translation, one that points directly to the original text - as was the case with Arnaut

Daniel's poems - and the other that was licentious and creative, maintaining the original as an allusion, which was the case of the poet Bertran de Born. The approach to these different translation processes were documented in Stuart Y. McDougal's study on Pound and the troubadours.

None of Pound's translations and research on poetic traditions was temporal; he returned to his versions several times and with new eyes he essayed different approaches to the texts. His efforts with Guido Cavalcanti's poetry are documented in David Anderson's study and recollection of Pound's final edition of Cavalcanti's work. Cavalcanti's famous Rima "Donna mi prega" became Pound's Canto XXXVI, the latter as an homage to the text and to Pound's translation slogan "make it new."

The fortuitous chance that brought Ernst Fenollosa's manuscripts to Pound's hands would remain a mystery, but the phenomenal effects of this encounter were to become one of the most important literary findings of the XX century: as T.S. Eliot expressed it, "the invention of Chinese poetry in English." Wai-lim Yip's study on Pound's book *Cathay* shed light on Pound's intuitions to interpret the Chinese characters and clarified, as well, Pound's ambition to obtain a version that is effective as a poetical work and not as a trustworthy philological one.

Pound's personification through translation is one of his most remarkable features as a modernist author. For example, he found a way to complain about, and to accuse the English Empire through the verses of the Latin poet Propertius. The misfortunes tied to the publishing of these translations drove Pound to call them an homage. These adversities and Pound's translation process are documented in J.P. Sullivan's famous study on Pound's *Propertius* as a case of creative translation.

Pedagogy and professorship in literature were Pound's ambitions in college, hence his efforts to find a lecturing style in his essays. But it was through Confucius that Pound found the perfect balance of translation, pedagogy, ethics and poetry. He translated first the Confucian Odes and then the four books of wisdom, first into Italian and then into English. This enterprise accompanied him through his imprisonment in Pisa and then his confinement in a mental institution in the USA. Confucius' ideas were commented and updated in Pound's books *Guide to Kulchur* and *Make it New*. The long process of this translation is analyzed by Monika Motsch on her study on Pound and China.

Pound's strange choice to translate Sophocles' piece *Trachiniae* becomes even stranger when one realizes that this was his last translation. On a symbolic level, this marked the end of Pound's career as translator, which as a poet-translator would also be reflected in his work as a poet. The unfinished drafts of the last Cantos shall be read as deriving from this last translation. The last message or the last great motif is latent in this Sophoclean piece, lines from which were taken directly from the Cantos. This is documented in H.A. Mason's essay on this final translation.

The translation and annotation of Pound's poem "Hugh Selwyn Mauberley" into Spanish is the appendix of this first chapter. The aim of this translation is to present a paradigmatic case in which Pound was creating a poem nurtured from his translations. This process is documented along the progression of the translation.

The second chapter is devoted to translations of Haroldo de Campos. His fertile production as translator is divided into three phases: collective translations with the Noigandres group, translations with introductory studies published as books, and translations published in journals and magazines as articles.

Haroldo understood that the task of the translator went beyond aesthetic challenges, hence his admiration for Walter Benjamin's essay "Die Aufgabe des Übersetzers" (1923), that Haroldo translated from German. In 1963 Haroldo published the essay "Da Tradução como Criação e como Crítica," encompassing Benjamin's concepts with the Brazilian poet's own praxis in translation. The ontological perspective, from which Haroldo considered the autonomy of the translated text, is the point where he deviates from Pound's considerations on translation. Haroldo saw the result of his creative translations as an isomorphic or paramorphic text that he named "transcreation."

The enthusiasm shared with the Noigandres group in the collective translations of Pound, Mallarmé, and Mayakovsky modified Haroldo's career as a poet, transforming his conception of poetry into a process of creation-translation and criticism. From this individual position, he embraced the translation of German avant-garde poetry. Haroldo's engagement with the avant-garde led him to affirm later that every great poet was a vanguardist in his own time, and with this postulate he undertook the translations of the Cantos of Dante's *Paradiso* and scenes from Goethe's *Faust II*.

The Noigandres group had conquered the attention of the global arena in poetry and after that period, each of the members of the group had to prove their own literary personality and relevance. Haroldo had demonstrated his capacities as a translator and scholar but he foresaw a bigger challenge: to obliterate the cultural barriers between Brazil and the Hispanic countries, a rivalry between Spain and Portugal that was reminiscent of the colonial past. Haroldo focused his efforts on commenting Latin American and Spanish authors but his major achievement was the translation of the poem "Blanco" by Mexican poet Octavio Paz. This translation became part of the book *Transblanco*, a milestone in Haroldo's career because this book opened the door to recognition of his work in Latin America, an access that had been restricted apparently due to language barriers.

Haroldo devoted almost fifteen years to his last translations, books from the Bible and the Iliad. This could be considered his classic period as translator but despite the canonical status of these texts, he managed to bring an attentive eye to providing a new approach through the dismantling of figures and metaphors that were covered by years and years of interpretations. "Transcreation" meant for Haroldo exactly what "make it new" meant for Pound, a strategy of creative translation from which a new kind of poetry would emerge.

Chapter I – Ezra Pound's Translations

1.1 Introduction: Make it New

This chapter is completely focused on the study of Pound's translations. It was important to start the introduction quoting Christoph de Nagy, as he was considered for many years the expert on Pound's task on translation. Since the publication of Hugh Kenner's *The Pound Era*, the necessity has become clearer to observe Pound's creative and translating work as a unit from which new paths of reading, interpreting and translating his work would emerge. The aim of this chapter is to collect and comment the most relevant studies on Pound's translation work since his critical fortune is still producing materials on this task that was crucial to his understanding of the art of poetry. Furthermore, through this activity Pound achieved to develop one of his life's goals, lecturing and sharing his knowledge to the human kind.

The Poetry of Ezra Pound: The Pre-Imagist Stage was written by N. Christoph de Nagy, published in Bern by Francke Verlag Bern in 1960. One chapter of this study is titled "Translations, 'Studies in Form,' Adaptations." In it Nagy states that Pound used his many translations as exercises and a sort of purification, as so many stages in his own development. He refers to the "masks," a word Pound used when referring to Cavalcanti, as a complicated problem connected with the subjective function of translation. It is important to observe that, for Pound, the traditional idea of a translation, the one that tries to resemble closer the original or points to it, is represented by what he named 'studies in form', under which are listed only the poems of Guido Cavalcanti and Arnaut Daniel. These are probably the more objective cases of his translations. On the other hand, plain translation meant for Pound a free arrangement of the elements contained in the original, which would always problematize any objective perspective. Nevertheless, Nagy notes that subjective and objective functions work together throughout Pound's translations because one function never excludes the other; furthermore, the objective function is, he says, conditioned by the subjective one.

> However, it is not intended to deal with this problem here, as it scarcely concerns the pre-"Ripostes" translations […] Pound wants to make the poetry known which he has found helpful for his own verse writing. Yet in the majority of the translations one of the functions is more in evidence than the other; we can see in the pre-Cantos translations,

> taken as a whole, the prevalence of the subjective function, which in some of them – particularly in the renderings from Cavalcanti and the Chinese – nearly counterbalances the objective one. (Nagy, 1960, 133)

Nagy also notes that there were two major changes in Pound's approach to translation between 1912-1920 after a "fundamental break," he emphasizes, constituted by "Ripostes" and conditioned by three works of translation. The first change, he sees, is evident in Pound's translation of Cavalcanti and *Cathay* and the second in his "Propertius." Nagy classifies Pound's Cavalcanti as a major translation and a prelude to Imagism, but this does not belong to the period he is discussing, which is fecund in other translations and other poems related to them.

In Pound's early stage, it is important to notice his aims to revive poets he admired, and to exercise his own composition of verse through translations. Nagy suggests looking, in the case of the first aim, at the Latin poets of the Renaissance and in the case of the second aim at his formal experimentation in pieces such as his "Canzoni," which are not, strictly speaking, translations. The latter are rhyme schemes or sound patterns Pound followed stemming from the Italian or the Provençal; Nagy called them "studies in form" after Pound used the term as the category "Etudes" in his book *Umbra*. There is a third category worth noting that Pound called "quasi translations": these are composed of adaptations following certain given sources but remaining literally free from the originals.

> These three manners of translating manifest themselves in poems whose sources are as heterogeneous as the rest of Pound's early verse: Leopardi borders on Propertius and Heine on Dante. However, it is fairly easy to discover a unifying principle behind at least part of the translations; more than half of them are more or less closely connected with Pound's "The Spirit of Romance." (Nagy, 1960, 134)

Despite his conclusion, Nagy does not include *The Spirit of Romance* in his study because he understands it as consisting of sketches of the chief stages in the development of the Latin tongues from Apuleius to Camoens, but he also notices that each chapter in Pound's prose study has one or more corresponding translations more in tune with what he classifies as objective. It is here important to consider Pound's didactic or pedagogic program that is a pivot through his translation's scope and manifested in his books *The Spirit of Romance* (1910), *Pavannes and Divisions* (1918), *ABC of Reading* (1934), *Make it New* (1934), and *Guide to Kulchur* (1938), which constitute his own dogma as to what a student, or any human

being, should know about poetry and it is expressed also as a "theory of knowledge," according to Herbert N. Schneidau in his book *Ezra Pound: The Image and the Real* (1969).

Nagy's study has been groundbreaking in its approach to Pound's thoughts and evolution through translation, but he seems to underestimate or ignore a period that was crucial for Pound and revealed only years later, thanks to the collection of Pound's papers first in the Beinecke Archives in Yale and then definitively in the University of Texas. Fred C. Robinson's discovery that Pound's apprenticeship in Anglo-Saxon yielded a whole conception of how to work with translations and verse composition based on the most ancient literatures in Europe, this is a crucial point where he understood the relevance of translation and, to some extent, its creative practice.

The Spirit of Romance for Pound is the artistic expression of a period of time ranging from the abandonment of Latin and the transition into the new European languages up until Dante. In fact, Dante's *De Vulgari Eloquentia* is the milestone and exemplar through which Pound would discover the Provençal troubadour Arnaut Daniel and the Italian poet Guido Cavalcanti. Nagy comments on Pound's point of view and how he took Apuleius to mark the transition between the classicist age of the "Silver" poets and the "romantic" literature that was emerging in the Middle Ages. Pound's own expression of this idea is found in *The Spirit of Romance*: "Restraint, which drives the master toward intensity and the tyro toward aridity, has been abandoned. […] [T]here was in Latin an "unclassical" style, from which certain qualities in "romance" literature may be derived." (Spirit of Romance, 18)

Nagy also notices that Pound saw the change from the conciseness of Ovid to the profusion of Apuleius best exemplified in certain passages of the latter's tale about Cupid and Psyche, and this inspired him to write the poem, "Speech for Psyche in the Golden Book of Apuleius," derived from Psyche's voice. This was not, of course, a literal translation, and for Nagy it stands as one of Pound's most charming poems. Pound quoted at length from the "Pervigilium Veneris" and then he moved centuries ahead of the first millennium during which poetry was still dormant until, as he stated, "the Provençal viol aroused it." (Spirit of Romance, 21) Interestingly enough, one of the earliest documents of this new dawn of poetry was titled "Alba," meaning "Dawn-song": this felicitous fact will be discussed here in the subchapter about Provençal troubadours. The poem is mainly written in Latin but it has a refrain in Provençal, which is the first reference for this language in the whole tradition.

"Alba" is supposed to have been composed about the year 1000, and one century after this marks the beginning of the flowering of troubadour poetry. From this period Pound would consider the highest and finest and the culmination of the canzoni, to be Arnaut Daniel's work. In the second essay in *The Spirit of Romance* he states:

> The Twelfth Century, or, more exactly that century whose center is the year 1200, has left us two perfect gifts: the church of San Zeno in Verona, and the canzoni of Arnaut Daniel; by which I would implicate all that is most excellent in the Italian-Romanesque architecture and in Provençal minstrelsy. (Spirit of Romance, 22)

Pound very seriously undertook the translations of Daniel and Guido Cavalcanti; with both, he always included the originals next to the translations, and in the case of the latter he undertook the task of editing a book of his complete works that was agreed with a publisher in London in 1928 and then abandoned due to the financial instability caused by the two wars in Europe. These could be taken as examples of the objective function Nagy proposes, but these two poets also triggered the subjective in Pound, a necessity in order to work with their verse structure and rhyme in English: this would propel the appearance of a new poetics in English, pushing Pound to craft a new literary genre through translation that would be brought to its peak with the composition of *The Cantos*.

Pound was not only interested in the troubadours for their verse technique, but also admired their figures and was an avid reader of their lives. From this interest stemmed poetic compositions that conveyed passages from the lives of the troubadours, usually involving essential lines from the original poems that Pound translated and arranged differently throughout the progression of his own poem. The most famous example of this sort of homage is that rendered to the troubadour Bertran de Born, who is the main character in the poems "Sestina Altaforte," in which Pound practiced the form of the sestina in English, and "Near Perigord." Bertran's poem "Dompna pois" was translated by Pound and from it the poem "Na Audiart" was born. Bertran's acquaintance with an English king would become translated freely as "Planh for the Young English King."

Pound's inclinations towards certain periods or certain poets were not induced only by his readings but also by the enthusiasm of his fellow poets in England, such as Dante Gabriel Rosetti. Rosetti's interest in Cavalcanti prompted him to publish a book of translations, which caught Pound's attention and at the same time influenced his style with Pre-Raphaelite images and cadences. It took Pound some time to abandon these influences;

nonetheless, he brilliantly managed to do so, as corroborated by David Anderson in his book on Pound and Cavalcanti. Pound considered Cavalcanti and his predecessors Guido Guinizzelli and Cino da Pistoia to represent a summit where "the art of the troubadours meets with philosophy at Bologna and a new era of lyric poetry is begun." (Spirit of Romance, 101)

Nagy notices how strong the influence of the Pre-Raphaelite poets was on Pound's earlier translations. It took Pound some years to realize this fact, but his attitude towards and understanding of translation would mature and evolve for the rest of his life.

> Even when there is no necessity for it, the early translations abound in archaic and highly "poetic" words. It is important to emphasize this, because only seen against the background of this awkwardness can the quality of the later translations be evaluated. (Nagy, 1960, 135)

The rescue of the past was also a quest for Pound as well. Sometimes this is done with admiration of the type he professes for François Villon, Luiz de Camões or Lope de Vega, and other times with merely a sense of literary responsibility, as Nagy notes, in the case of Latin poets like Hippolitus Capilupus or Marcus Antonius Flaminius. But besides bringing these little known, or entirely forgotten, specimens to light, Pound developed his own technique of verse writing, experimenting with structures and patterns from the Anglo-Saxon, Provençal and Italian. Nagy observes how Pound wrote several hundred sonnets adapting the principle of *tenzone* (song of dispute); Pound was the first poet in English apart from Swinburne, Nagy adds, to use the sestina in that language, and he also was able to blend the composition of canzoni with his avant-garde movement, *Imagism*.

> Arnaut Daniel was not the inventor of this form, the cobla estrampa – Ventadour and others had applied it before him – but he brought it to perfection and moreover, made it a sort of specialty. Nine out of his 18 Canzoni are written in the cobla estrampa, which is obviously a more delicate arrangement than the recurrence of the rhymes within the stanza and then again in all the following stanzas; in Pound's words it satisfies 'not only the modern ear, gluttonous of rhyme, but also the ear trained to Roman and Hellenic music, to which the rhyme seemed and seems a vulgarity.' (Nagy, 1960, 141)

In the "Translations and Adaptations from Heine" Nagy indicates that one can see the attempt to recreate the outlines not only of a poet's art, but also of his character, without, however, using the elements of the dramatic monologue. Pound's basic—and for Nagy, not too original—understanding of Heine is indicated in a sort of "envoi" at the end of the six adaptations that belong together:

Translator to Translated

O Harry Heine, curses be,

I live too late to sup with thee!

Who can demolish at such polished ease

Philistia’s pomp and Art’s pomposities! (Personae, 145)

1.2 The Rumbling Line: Mighty Seafarer (Pound's Poetics in a Nutshell)

Fred C. Robinson's study on Pound's translations of Anglo-Saxon, titled "The Might of the North": Pound's Anglo-Saxon Studies and the "Seafarer," was first published in *The Yale Review* 71, no. 2 (January 1982) and reprinted later in a collection of essays edited by Harold Bloom, titled *Ezra Pound (Modern Critical Views)* and published by Chelsea House Publishers in 1987.

Robinson's first remarks are on Pound's early attention to Anglo-Saxon studies under the tutelage of Prof. Joseph D. Ibbotson at Hamilton College in Clinton, New York, during the academic year 1904-5. Pound's letters to his mother at the time show his enthusiasm for texts like "Cynewulf," "Beowulf," and "King Alfred." He also adds that he is translating "Alfred's account of the voyages of Ohthere & Wulfstan." "Find Anglo-Saxon very fascinating," he states in a subsequent letter, and in another he just mentions abruptly, "Account of Caedmon in Ang. Sax." But he was so impressed with this latter piece that it even pushed him to write a poem about it, probably, states Robinson, his first experiment with verse based on Anglo-Saxon subject matter:

> Caedmon:
>
> Clear eyed draming [sic] above the sun
>
> Child man to father God
>
> With heaven for his heart begun
>
> While yet earths green ways he trod.
>
> Vates and seer stand forth
>
> Singing with all the might of the North
>
> behind thee
>
> Singing the strong Lord God
>
> Thru the seven kingdoms broad
>
> Master in visions makeing the cross' high tree
>
> Stand in skys visibly speaking to thee.
>
> Maker of that higher state God's kingdom for Gods

earthly sons

Serious tho he ever smiled. (Robinson, 1987, 107)

This poem, which is not a translation, takes up important topics for Anglo–Saxon literature. For example, Robinson claims, in lines 10-11 Pound credits Caedmon with authorship of "The Dream of the Rood," a poem whose authorship is still unknown. Following Pound's academic progression, we learn that in February 1905 he was starting to study Beowulf; we know this based on a letter to his mother in which he expressly demands that she get him a copy of *Beowulf* edited by A. J. Wyatt, published by Cambridge Press and to be found among the library of books he owned, containing Pound's handwritten annotations from different periods of his life.

Robinson's access to the Pound Archives in Yale university provided him with a great discovery: an unpublished eight-page essay titled "The Music of Beowulf" that Pound wrote around 1920. In this essay he develops the hypothesis that the music to which the Anglo-Saxon epic was chanted survives in the " 'heroic chant' of the Gael" as represented by the Aillte that Pound heard performed in London. "After hearing the concert, he says, he searched through the text of Beowulf until he found lines that fit the tune of the Gaelic song." (Robinson, 1987, 108) These remarks are sufficient proof that Pound was, in fact, able to read Anglo-Saxon, states Robinson, contrary to those critics who accused him of not having read these poems in their original versions. Surprisingly enough, among these critics is Donald Davie, whose studies on Pound, *Poet as sculptor* and *Studies on Ezra Pound*, shed light on Pound's poetics and confirm his admiration for the poet. Nonetheless he is dubious about Pound's skills with Anglo-Saxon because he claims that Pound's choice to translate a poem inferior to "The Wanderer," which was "The Seafarer," makes him suspicious of whether Pound had, in fact, read it. At this point Robinson's response is to show several quotations from Pound´s texts from the Anglo-Saxon that prove his skill. Also, he found in the archives an attempt by Pound at a verse translation of "The Wanderer":

seafowl bathing foist [?] forth their feathers

brawl rime and hail falling with snow mingled

……

rune

So saith the plausible in mind, sat him apart at { counsel

Mystery

(Robinson, 1987, 109)

Before "The Seafarer," Pound had attempted to translate other poems from the Anglo-Saxon, and Robinson claims that this is his first sustained effort at "Make it New," based on the plosive and exclamatory qualities that Pound managed to keep in his translation:

Fragment

From an ANGLO-SAXON CHARM

Loud were they, loud, as over the hill they rode

Were resolute, as they rode over the land.

Shield thee now! that thou escape this malice.

Out little spear if ye herein be!

Stood under linden wood under the light shield

While all the witch women – mihtigan wif – gathered

their power

Sent spears a-yelling.

I will send again to them, flying arrows

To ward their advances.

Out little spear if ye herein be!

There sate the smith,

Struck the little sword

Struck with hammer, mightily.

Out little spear if ye herein be!

Six smiths sate wrighting war spears.

Out spear lie not in spear.

If herein be any iron at all

By witch work it to melting shall. (Robinson, 1987, 111)

Robinson comments that Pound's version is very close to the original, establishing a tone and rhythm that suggest the Anglo-Saxon. He notes some minor details of mistranslations that do not dramatically affect the overall content. Also, he quotes what he identifies 'might' as "Pound's operative word" in describing Anglo-Saxon: "Might of the north," "words of subtle might," and "mighty women," which is taken directly from "mihtigan wif." Pound's skill with language is validated when we observe the verb he chose to represent an action that is only implied in the original: "Out spear, not in, spear!" The long experimentation with Old English rhythms tuned Pound's sense of versification, and the themes and attitudes of the old poets found a place in Pound's well-stocked mind. At a period in his development when we have heretofore assumed that the poet was becoming imbued exclusively with "the spirit of Romance," he was in fact absorbing with comparable avidity "the might of the North." (Robinson, 1987, 114)

Going through different drafts of Pound's poems at that period, Robinson confirms the poetic development and imbued Anglo-Saxon metric that is not a minor detail; on the contrary, it is perhaps on this level of apprenticeship that Pound's genius rests. Here are just a few examples to observe Pound's adaptations and use of the Saxon motifs:

> the rumbling line
>
> That runic letters twine
>
> In Saxon minstrelsy (Robinson, 1987, 112)

Or when it is possible to perceive the topic of exilic wandering taken from the "Seafarer"

> There cometh wafting of some witched bazar
>
> And soundeth calling of an unsaid main (Robinson, 1987, 113)

The same topic would be expressed in a sonnet about a sailor who rejects the easy life of landlubbers. Even when the metric of this poem falls apart to the rhythm of the 'Saxon minstrelsy,' the mention of the word 'raeds' stems from the Anglo-Saxon noun 'roed,' which means 'plan, reading lesson.'

> I am sore weary of the raeds they tell
>
> These loafers mumbling at the wonder door
>
> The wisdom of the schools it urks me sore

My tongue is keen for winds and wander lore

My pulse is hot…

I hear the breakers whining at the oar. (Robinson, 1987, 113)

One last example recovered by Robinson is Pound's exercises in metrics, in which he imitates the style of many earlier English poets, such as Chaucer, and mixes them with forms of Middle English:

Age full of grudges, you hold up the end,

Sit late in a weary corpse, why, why,

Let the life out of this dungeon,

Death is a rest already, life an aching.

I am not what I was, the great part is perished

And the relictions full of languor and horror,

Light heavy in sorrow, grievous amid all glad things

Worse than all burials is the desire for death,

While youths adornment, while mind and senses were left me

World wide orator a mouth for all world's ears,

Oft amid poets formed I fair feignings,

Oft having spoken took I the crown of contention,

Took I my tongues worth, many a treasure,

What stays undead now, in dying members,

What is for an old man, out of life's portions. (Robinson, 1987, 114)

We can perceive in this poem how his style is maturing and the psalmodic rhythm influencing his metric patterns. Pound achieves an ancestral voice which is rhythmically underlaid by Anglo-Saxon, according to Robinson. Such internalization of and familiarity with the language would yield an interesting problem of textual authority that would create a long-term question among critics regarding which text source Pound was translating.

Hugh Kenner, after many efforts, settled on the idea that the original text was the version included in Henry Sweet's *An Anglo-Saxon Reader in Prose and Verse*, because this was a popular and reliable course book in many Anglo-Saxon classes. Pound first published

this translation in the magazine *The New Age* with a "philological Note" in which he specifically quotes from and describes the concluding section of the Old English poem, which was not printed in Sweet's book, thus obliterating Kenner's hypothesis. Bernetta Quin affirmed that the source text was Bright's *Anglo-Saxon Reader*, and her affirmation was sustained on the basis that Pound did not translate all of the Anglo-Saxon poem because Bright had printed only the first part of it. This hypothesis is dismantled by Robinson because he finds that Bright's book, as first published in 1891, did not include "The Seafarer". Its inclusion came years later in an enlarged version of the book by James R. Hulbert in 1935. The most sounded theory was that of K. K. Ruthven, who sustained the view that Pound drew on various scholars, including the Germans Gustav Ehrismann and Friedrich Kluge and the Dutchman R. C. Boer. This was plausible and easy to imagine due to Pound's ability to synthesize from many sources, as he did with his own poetry. Happily enough, Robinson discovers that the source was *An Anglo-Saxon Reader in Prose and Verse* by Henry Sweet; the copy of the book was held in Brunenburg, among the poet's books that were kept first by his daughter, then briefly in Yale's Beinecke Library, and today in the University of Texas. Kenner's supposition that the poem was not published in full is not, however, entirely wrong: the poem was divided into two sections and the second one is founded on the explanatory notes on the poem. Sweet intentionally removed the second part because he considered that those verses had been added by a meddlesome scribe.

> Pound evidently studied Sweet's and Brooke's discussions and accepted the prevailing scholarly rationale for dissecting the poem with characteristic independence of mind, he made his own judgment as to where the cut-off should come, indicating this judgment in his emphatic annotation "End." (Robinson, 1987, 116)

In this quote, Robinson is talking about *History of Early English Literature* by Stopford Brooke, whose ideas about the extension of lines in "The Seafarer" were similar to Sweet's. Also, it is important to pay attention to the fact that these two scholars believed that these texts were originally pagan poems recomposed later by Christian monks who added Christian topics to them. They thought as well that the job of the serious student of Anglo-Saxon was to disentangle the original pre-Christian poem from the religious adulterations in order to recover the 'real poem.' And this was exactly what Pound did, for which critics like Hugh Witemeyer criticized his translation, blaming Pound's ideology and personal concerns for casting out the Christian elements. The influence of Sweet's ideas on Pound also explains his

predilection for "The Seafarer," which he called "the finest of the Old-English lyrics" in the preface of his book, and furthermore, and perhaps most importantly for Pound, his emphasis that "The Seafarer" and "The Wanderer" showed lyric poetry in its earliest stage. Sweet also believed that the Anglo-Saxon words have several meanings and, sometimes, the words preserved in the old manuscripts simply do not make sense in the context of the given poem, therefore an editorial view was mandatory to make it cohere. Pound's penetrating sense of language prompted 'emendations' that proved to be solid poetry. On this point, Robinson considers, Pound involved himself first with the establishment of an authoritative version of the original text before translating it, as he wrote in a note at the end of his verse translation of Arnaut Daniel's "Canzon: of the Trades and Love," offering a solution involving paleography, Latin syntax, Latin accidence, and the possible influence of Virgil's ninth eclogue on Provençal canzon.

> What is important is that we acknowledge that Pound's version is the product of a serious engagement with the Anglo-Saxon text, not of casual guessing at Anglo-Saxon poetry. Further examination of the most commonly cited "blunders" may help to establish more clearly his seriousness of purpose. (Robinson, 1987, 123)

Robinson's argument about these 'blunders' confirms, first, that they were honest mistakes of interpretation, allowing no room for falsification, and second, that they were just very few. Georg Gugelberg, for example, blames Pound for emphasizing the solitary nature of the passage across the sea by mistranslating the word sylf as "alone" instead of "self" or "myself." John C. Poe's essay "Second Thoughts on the Interpretation of 'The Seafarer,'" published in *Anglo-Saxon England* volume 3 (1974), confirms that Pound's decision was correct. Philological accuracy and detail must play an important part in translation, no doubt; if we take a look at the poem, however, its tonality and imagery yield very clearly the idea of loneliness:

> No man at all going the earth's gait,
>
> But age fares against him, his face paleth,
>
> Grey-haired he groaneth, knows gone companions,
>
> Lordly men, are to earth o'ergiven,
>
> Nor may he then the flesh-cover, whose life ceaseth,
>
> Nor eat the sweet nor feel the sorry,

> Nor stir hand nor think in mid heart,
>
> And though he strew the grave with gold,
>
> His born brothers, their buried bodies
>
> Be an unlikely treasure hoard. (Personae, 1926, 209)

Robinson concludes his essay indicating, brilliantly, two key points to be understood in Pound's labor with Anglo-Saxon: the first one is that *The Cantos* had their inception at this stage through a conversation of the poet with his Anglo-Saxon teacher: "*The Cantos* started in a talk with 'Bib.'" The second one is that Pound found in the Saxon past "the English national chemical" and the exilic wanderer, which reflected his sentiment throughout his poetic career. Nevertheless, in his outstanding study on Pound's "The Seafarer," Robinson finds the piece often loose and inventive.

1.3 Provence: What the deffil can that mean?

Stuart Y. McDougal's study *Ezra Pound and the Troubadour Tradition* was published by Princeton University Press in 1972. In it he relates the beginning of Pound's studies of Provençal poetry in Hamilton College under the supervision of Dr. William Pierce Shepherd in 1904. This professor was a leading figure in Provençal studies who had himself studied in Europe at the University of Grenoble, the Sorbonne, and the University of Heidelberg, the former under the tutelage of Prof. Emil Levy, whose etymologic dictionary *Provenzalisches Supplement-Wörterbuch* is very important for this field. Pound shared the enthusiasm of the publications of the time, whose editors' prevalent opinion was that Provence had been the first culture in Western Europe to produce a literature in the vernacular. The same idea was already latent in Dante's *De Vulgari Eloquentia*.

As with his studies of Anglo-Saxon, Pound discovered in Provençal poetry a platform to sustain European poetry; the emergence of his categories of 'inventors' and 'origins' had already begun to take shape by this early stage of his career. For Pound, these first steps in translation meant, above all, imitation. He was not only translating but learning through it, and searching for the correct tools in English with which to transfer as best as possible the musical values of the original poetry he was translating.

The seed planted in Prof. Shepherd's classes flourished when Pound moved to England. During the period 1908-10 he translated, in whole or in part, nearly fifty poems that represented for him the major works of all the troubadours. Many of these translations were included in the book *The Spirit of Romance* (1910), which is Pound's first publication in which he employs his method, or style, of commenting on his translations and providing material for the reader to compare the different styles among the poems. Other translations were included as independent poems in the books *Personae* (1909) and *Exultations* (1909). Within this sub-chapter, Pound's criteria for working his translations will be explained in three different categories: as independent poems, as catalogs or monographs, and as parallel to the original.

McDougal points to the fact that one of Pound's earliest published works was the translation of a Latin poem with a refrain in Provençal; this poem was considered for a long time to be the first known example of a Provençal poem. That fact is supported by the

felicitous coincidence of its topic: it is a 'dawn song'. McDougal states that for Pound the Middle Ages was a period of awakening rather than obscurity, making his translation even more meaningful. The poem also represents the moment of transition between two literatures: "The stanzas of the song have been written down in Latin, but the refrain remains in the tongue of the people." (Spirit of Romance, 1968, 11)

L'alba par umet mar atras el poy

Pas abigil miraclar Tenebris

[Dawn draws the sun over the humid sea

Then the vigil passes, the shadow brightens.] (McDougal, 1972, 10)

This poem, titled "Belangal Alba", was published in the May 1905 issue of the *Hamilton Literary Magazine*, and it has survived thanks to a reprint in Charles Norman's *Ezra Pound* (New York, 1969):

Phoebus shineth e'er his glory flyeth,

Aurora drives faint light athwart the land,

And the drowsy watcher cryeth,

"Arise!"

Ref:

Dawn light, o'er sea and height, riseth bright,

Passeth vigil, clear shineth on the night.

They be careless of the gates, delaying,

Whom the ambush glides to hinder

Whom I warn and cry to, praying,

"Arise!"

Ref:

O'er cliff and ocean white dawn appeareth,

Passeth vigil, and the shadows cleareth.

Forth from our Arcturus, North Wind bloweth

Stars of heaven sheathe their glory

And Sun-driven, forth-goeth

Settentrion.

Ref:

O'er sea-mist and mountain is dawn display'd,

It passeth watch and maketh night afraid. (McDougal, 1972, 11)

McDougal notices that the refrain is repeated without change in the original poem, while Pound translated it in three different ways, proving that he felt confident enough to modify the original even in his first translation. He also praises Pound's ability to work around the images of the topic. Due to textual problems it was very difficult to determine if this was a hymn or a secular song. Pound's version inclines towards the latter, but the tension between religious and secular imagery would become one of the characteristics of the Provençal albas that Pound translated.

The poem was published years later with some minor changes in *Personae*, under the title 'Alba Belingalis,' but Pound dropped it from the new edition of *Personae* in 1926. McDougal explains that the alba played an important role in Pound's interpretation of Provençal due to its ambiguous treatment of the dawn: dawn was both an end to an adulterous night of pleasure and the beginning of a new day, with a tension between secular and religious values. These tensions are visible in several of Pound's translations, such as "Homage à la Langue d'Oc," published in *Personae*, "That Pass between the False Dawn and the True," "To the Dawn: Defiance," included in *A Lume Spento* (1908), and "The Aube of the West Dawn: Venetian June," included in *A Quinzaine for This Yule* (1908), dedicated to "The Aube of the West Dawn."

Another important alba for Pound was the anonymous "En un vergier sotz fuella d'albespi," which he titled "Alba Innominata" and included in the book *Exultations* (1909):

In a garden where the whitethorn spreads her leaves

My lady hath her love lain close beside her,

Till the warder cries the dawn – Ah dawn that grieves!

Ah God! Ah God! That dawn should come so soon!

"Please God that night, dear night should never cease,

Nor that my love should parted be from me,

Nor watch cry ‘Dawn’ – Ah dawn that slayeth peace!

Ah God! Ah God! Than dawn should come so soon!

“Fair friend and sweet, thy lips! Our lips again!

Lo, in the meadow there the birds give song!

Ours be the love and Jealousy’s the pain!

Ah God! Ah God! Than dawn should come so soon!

“Sweet friend and fair take we our joy again

Down in the garden, where the birds are loud,

Till the warder’s reed astrain

Cry God! Ah God! That dawn should come so soon!

“Of that sweet wind that comes from Far-Away

Have I drunk deep of my Belovéd’s breath,

Yeah! Of my Love’s that is so dear and gay.

Ah God! Ah God! Than dawn should come so soon!”

Envoi

Fair is this damsel and right courteous,

And many watch her beauty’s gracious way.

Her heart toward love is no wise traitorous.

Ah God! Ah God! Than dawn should come so soon! (McDougal, 1972, 13)

This poem is important for several reasons. The first is that Pound has made important alterations from the original: for example, the first stanza of the original is spoken by a third person narrator who narrates the scene from a distance. Pound, however, translates “la dompna” as “my lady,” turning the third person into first person. This change provides a very different reading, because the development of the poem deals with the lady’s adulterous night, and in the sixth stanza, which Pound calls the envoi, the same narrator who has seen

the scene from outside will praise the woman's beauty and virtue. Pound did realize the importance of maintaining the separation between stanzas 5 and 6, and he tried to restore this distance by calling this last stanza an envoi, in order not to confuse the speakers' voices. Pound would use the same pattern of the Envoi in his poem "Hugh Selwyn Mauberley" (1919), translated with commentary in the Appendix of this thesis.

McDougal also observes that Pound has altered the experience related by the lady. In the rather idyllic setting of the action, the name of God is invoked in both the refrain and the lady's opening words, mirroring the physical aspect of love, treated with delicacy but nevertheless unequivocal in the original and emphasized by Pound. For example, in line 9 where the Provençal states: "Beautiful gentle friend, let us kiss, You and I," Pound translates: "Fair friend and sweet, thy lips! Our lips again!" The topic of adultery is also muted in Pound's version: line 12 expresses, "Let us do everything in spite of the jealous one," directly indicating the lady's husband. Pound, however, uses the noun "Jealousy," leaving the verse abstract and omitting the conflict between Christian and secular morals.

Despite his efforts, Pound was not satisfied with the outcome of his version and he dropped the poem from subsequent editions. However, the core content of the poem would be re-elaborated in his "Homage à la Langue d'Oc." Another poem that suffered the fate of being discarded from *Personae* was "From Syria: The Song of Peire Bremon 'Lo Tort' that he made for his Lady in Provença: he being in Syria a crusader."

> In April when I see all through
>
> Mead and garden new flowers blow,
>
> And streams with ice-bands broken flow,
>
> Eke hear the birds their singing do;
>
> When spring's grass-perfume floatheth by
>
> Then 'tis sweet song and birdlet's cry
>
> Do make mine old joy come anew.
>
> Such time was wont my thought of old
>
> To wander in the ways of love.
>
> Burnishing arms and clang thereof,
>
> And honour-services manifold

Be now my need. Whoso combine

Such works, love is his bread and wine,

Wherefore should his fight the more be bold.

Song bear I, who tears should bring

Sith ire of love mak'th me annoy,

With song think I to make me joy.

Yet ne'er have I heard said this thing:

"He sings who sorrow's guise should wear."

Natheless I will not despair

That sometime I'll have cause to sing.

I should not to despair give way

That somewhile I'll my lady see.

I trust well He that lowered me

Hath power again to make me gay.

But if e'er I come to my Love's land

And turn again to Syrian strand,

God keep me there for a fool, alway!

God for a miracle well should

Hold my coming from her away,

And hold me in His grace alway

That I left her, for holy-rood.

And I lose her, no joy for me.

Pardi, hath the wide world in fee.

Nor could he mend it, if He would.

Well did she know sweet wiles to take

My heart, when thence I took my way.

'Thout sighing, pass I ne'er a day

For that sweet semblance she did make

To me, saying all in sorrow:

"Sweet friend, and what of me to-morrow?"

"Love mine, why wilt me so forsake?"

Envoi

Beyond sea he thou sped, my song,

And, by God, to my Lady say

That in desirous, grief-filled way

My nights and my days are full long.

And command thou William the Long-Seer

To tell thee to my Lady dear,

That comfort be her thoughts among. (McDougal, 1972, 18-19)

There is scant information about this poet. Jean Boutier's book of biographies of the troubadours only states: "Peire Bremon lo Tort (the twisted one) was a poor knight from Vianes. And he composed well, and was honored by all good men." (Boutier, 1950, 497) However, in *The Spirit of Romance*, Pound compared this poem to Bernart de Ventadorn's "Quant ieu vey me l'aire," and Peire Vidal's "Ab l'alen tir vas me l'aire," poems and poets that he considered the finest of Provence. The topic of the poem is the poet in exile, where he addresses his loved one from across the sea; this was a variation of the classic amor de lonh frequently appearing in Provençal poetry. Pound uses the same conceit in his "In Durance," in which the voice of the poet writes from Europe to his lady: "This book is for Mary Moore of Trenton, if she wants it."

McDougal notes here that the problem of this and other translations Pound made from the Provençal, is that he was 'pouring old wine in old bottles,' i.e. that he had not yet created an equivalent language for the Provençal. Pound himself understood it in the same way when commenting on Cavalcanti: "What obfuscated me was not the Italian but the crust of dead English, the sediment present in my own available vocabulary… I hadn't in 1910 made a language, I don't mean a language to use, but even a language to think in." (Literary Essays, 193-194)

One of the translations of this period that made it through the reprintings of *Personae* is Bertran de Born's planh "Si tuit li dol elh plor elh marrimen." The planh ("funeral lament,"

from the Latin planctus) is one of the poems in which Bertran commemorates the death of Henry II's eldest son, the "young English King." Bertran's friendship with the young king had been sealed when he joined him fighting to preserve his castle "Altafort" against Richard Coeur-de-Lion. McDougal confirms that Pound kept the original order of the stanzas, with their three-part structure characteristic of the genre: "the expression of the poet's grief, the elegy for the departed, and the invocation to God to look after the soul of the departed." (McDougal, 1972, 23) Though Pound avoided the strict rhyme scheme, he preserved the repetition of the final words, and also opted to emphasize the pessimistic tone of the poem, considering that the loss of the king represented the loss of love, on the other hand, in the original for Bertran there is the possibility that love may not be leaving this world. "Pound's translation of this poem is uniquely successful among these early efforts, because he creates a sense of movement and a uniformity of tone that convey the gravity of the original." (McDougal, 1972, 24) It is important to mention that from this poem stems Pound's violent and musical poem "Sestina Altaforte."

> These translations from *Personae* and *Exultations* show Pound beginning to develop his notion of what a translation is and how it relates to the original. None of these translations is strictly literal – in even the most literal he transforms the text in a way to make it characteristically his own. The search for a language is Pound's principal problem: his diction suffers from the strong influence of Rosetti, Morris, and the poets of the nineties. Although traces of this language recur in his next major group of translations, Pound has begun to liberate himself from his immediate poetic inheritance. (McDougal, 1972, 26)

The crafting of Pound's poetic-pedagogic-scholarly-critical translating style is defined in his book *The Spirit of Romance* (1910). This book includes stanzas, in verse and prose, from over forty Provençal poems. Chapter III, "Proença," is the result of an enormous amount of reading and scholarship, but it is possible to notice that this chapter is made by different notes for lectures and not specifically an essay. From 1908-10 Pound taught part time at The Polytechnic in London and one of his early lectures, according to his biographer Charles Norman, was on "The Rise of Song in Provence. The Troubadours". McDougal's access to this material prompts him to state that the lecture plan could almost be a table of contents for Chapters II and III of *The Spirit of Romance*: "The Belangal Alba, Bernard of Ventadorn, Bertrand of Born, Giraut of Borneilh, Jaufre Rudel, Arnaut Daniel, Pere Bremon Lo Tort, Peire Cardinal, Sordello and King Richard Coeur de Lion." Almost eighty percent of the contents of "Proença" are translations, with some comments on the poets but very little on

the poems; the selection and its coherence make up for this lack, however. Pound comments on his own selection: "My criticism has consisted in selection rather than in presentation of opinion." (Spirit of Romance, 9). This was his "Luminous Detail" method, by which one defines a culture through representative excerpts, as exposed in his ABC of Reading.

For McDougal these translations are quite literal, and he remarks that even when the translation is in verse, Pound strives less for poetic effects than in his earlier translations. He considers that here Pound's language is more natural, with a preference for the unperturbed order, almost prose-like, that Pound noticed in the poetry of Daniel. He considers these translations to have been an important exercise for Pound because technically he managed to divest himself of much of the archaic diction he used before. "He is able, at least to some extent, to begin to 'purify the language of the tribe' and thus to forge a poetic language of his own." (McDougal, 1972, 28) Furthermore, Pound forged a new task for the poet-translator, a global idea of the art of poetry, tested through translation, offered in each book. With this he set the example for descendants like Haroldo de Campos and Octavio Paz.

Pound was not only interested in his own work as translator and poet, but also helped Walter Morse Rummel with his book *Hesternae Rosae* (Roses of Yesterday), published in 1913. This book was an edition of songs of nine troubadours from the twelfth and thirteenth centuries, with piano accompaniment and translations into French and English. Rummel credits Pound in his preface as "an ardent proclaimer of the artistic side of mediaeval poetry," (Rummel, 1913, Preface) who helped him to give proper rhythm and ligature to the songs. McDougal considers that even if these nine translations were not outstanding, they do form an important stage in Pound's development as a translator, given the obscurity of some of the pieces.

One of the translations that confirms Pound's evolution after *Hesternae Rosae* is Bertran de Born's "Dompna pois de me no'us cal." Pound started translating this poem in 1908 but did not publish it until 1914. His esteem for the poem is proven by the fact that it is one of the two Provençal poems—the other is Bertran's planh—included in the 1926 edition of *Personae*. McDougal's opinion is that "Dompna Pois" is more inventive than the planh because it presents greater formal difficulties. He also notices a change of diction that takes place in this translation, in which Pound uses few archaisms and shows a preference for the subject-verb-object order and the active voice. Pound seems more free in his changes; he

drops individual words and whole lines, and adds new images and metaphors, yielding an interpretative translation. Here is one example:

> Fresca color natural
>
> pren, bels Cembelins, de vos
>
> el doutz esgart amoros
>
> e fatz gran sobrieira,
>
> car rei lais,
>
> c'anc res de ben nous sofrais;
>
> mi donz na Elis deman
>
> son adreich parlar gaban,
>
> quem don a mi donz ajuda,
>
> pois non er fada ni muda.
>
> Bels Cembelins, I take of you your colour,
>
> For it's your own, and your glance
>
> Where love is,
>
> A proud thing I do here,
>
> For, as to colour and eyes
>
> I shall have missed nothing at all,
>
> Having yours.
>
> I ask of Midons Aelis (of Montfort)
>
> Her straight speech free-running
>
> That my phantom lack not in cunning. (McDougal, 1972, 34-35)

Despite Pound's arrangements, he managed to keep the pattern of the ten-line stanza. Some examples of his alterations are that the adjectives describing color are dropped and "de vos" is turned into "For it's your own." McDougal also notices that two lines of the Provençal were expanded into three lines in English: Pound has added "as to color and eyes" and a place name for identification, since it was very important for him that each lady be associated with

a specific castle, as his interpretation of the poem "Near Perigord" shows. One of the bolder translations is that of "adreich parlar gaban": literally "witty ingenious discourse," it becomes in Pound's words, "straight speech free-running."

However, the most striking change remarked by McDougal is the line in the Provençal that reads, "That she (Elis) give aid to my lady/ since now she neither enchants nor is distinctive," which is turned into, "That my phantom lack not in cunning." Pound's phantom is suggested by the word "fadar," which means "to enchant," but the pertinence of the image renders a more elusive and mysterious figure, which precludes the possibility of physical contact and expresses in straightforward way the essence of the Bertran-Maent relationship. For McDougal this passage consistently responds to Pound's principle "Dichten – Condensare," inspired by his poet friend Basil Bunting as he flipped through an Italian-German dictionary at Pound's place in Rapallo. Pound refers in *The Spirit of Romance* to "the splendors of paradise" that is similar to the image of the "phantom" here:

> They are ineffable and innumerable and no man having beheld them can fittingly narrate them or even remember them exactly. Nevertheless by naming over all the most beautiful things we know we may draw back upon the mind some vestige of the heavenly splendor.
>
> "I suggest that the troubadour, either more indolent or more logical, progresses from correlating all these details for purposes of comparison, and lumps the matter. The lady contains the catalogue, is more complete. She serves as sort of mantram. (Spirit of Romance, 96-97)

The final stanza of the poem defines the nature of the "phantom" in greater detail, and contrasts it with Maent:

> Belz Senher, eu nous quier al
>
> mas que fos tant cobeitos
>
> d'aquesta com sui de vos,
>
> c'una lechadieira
>
> amors nais,
>
> don mos cors es tant lechais,
>
> mais vuolh de vos lo deman
>
> que autra tener baisan;
>
> doncs mi donz per quem refuda,

pois sap que tant l'ai volguda?

Ah, Bels Senher, Maent, at last
I ask naught from you,
Save that I have such a hunger for
This phantom
As I've for you, such flame-lap,
And yet I'd rather
Ask of you than hold another,
Mayhap, right close and kissed,
Ah, Lady, why have you cast
Me out, knowing you hold me fast! (McDougal, 1972, 37)

McDougal offers a great number of clarifications, showing that Pound has transformed the Provençal in an interesting way. The first comment is that "Bels Senher" is purposely obscure: the function of the senhal is to conceal the identity of the person being addressed, but Pound goes on to identify the lady in the same line as Maent. Then McDougal translates literally the following lines: "Except that I be so greedy / for that (i.e. his "borrowed lady"), as I am for you / Let a passionate / love be born / for which my body is so lustful." (McDougal, 1972, 38) Pound translates "cobeitos" as "hunger" and condenses lines 4-6 into the single image "flame-lap," which expresses his ardent desire. Bertran, the poet's voice, is willing to express a lustful ("lechais") relationship with his lady, but Pound's insertion of the phantom erases this possibility. In contrast to the physical passion for Maent, in Pound's poem de Born's relationship with the phantom proposes a spiritual liaison or an ethereal situation.

In the final two lines the lady is addressed in the third person in the original, but Pound addresses her directly. These subtle details of translation reveal a poet who is lending dramatic quality to his poetic voices; in this aspect it is possible to think of Pound's personae as a strategy for self diversity that would place him next to William Shakespeare or to his contemporary Portuguese counterpart Fernando Pessoa. McDougal judges that although Pound was not able to find a suitable form for his translation, his transformations here are far more interesting than those in the planh. "Pound's 'phantom' becomes a platonic ideal, the

female counterpart of the 'young English King.' Moreover, the poem is a metaphor for the poet's activity, as he assembles 'Luminous Details' into a coherent whole. This was a method Pound would follow with great success." (McDougal, 1972, 39)

Pound's attraction to the troubadours' lives and works propelled independent poems that were composed in emulation of these poets. These pieces include "Marvoil," "Piere Vidal Old," "Sestina Altaforte," "Na Audiart," and "Near Perigord," which, together with the two translations of Bertran de Born, were retained in the 1926 edition of *Personae*. According to Hugh Witemeyer in his book *The Poetry of Ezra Pound*, Pound's personae "combine his concern for portraying dramatic ecstasy … [and] are exercises in historical imagination and also in creating a vivid personal identity" (Witemeyer, 1981, 60). But it is Pound himself who recognizes the superiority of one amongst these many figures: "the culture of Provence finds perhaps its finest expression in the works of Arnaut Daniel" (Spirit of Romance, 39). Although Pound would translate many of Arnaut's poems, the figure of the poet himself would not be the subject matter in any of Pound's poems. This case is similar to that of Cavalcanti, and it is necessary to view these two poets in relation to Pound's idea of publishing his translations next to the originals. Pound was convinced that many Provençal poets had to have lived their verses in their own lives: "Villon's verse is real because he lived it; as Bertran de Born, as Arnaut Marvoil, as that mad poseur Vidal, he lived for it. For these men life is in the press. No brew of books, no distillation of sources will match the tang of them" (Spirit of Romance, 178). And he adopted this idea to create poems that stemmed from the poets' own words and experiences, as is explained in a letter to William Carlos Williams dated October 21, 1908:

> To me the short so-called dramatic lyric – at any rate the sort of thing I do – is the poetic part of a drama the rest of which (to me the prose part) is left to the reader's imagination or implied or set in a short note. I catch the character I happen to be interested in at the moment he interests me, usually a moment of song, self-analysis or sudden understanding or revelation. And the rest of the play would bore me and presumably the reader. I paint my man as I conceive him. Et voilà tout. (Letters, 36)

McDougal states that "Marvoil" (1909) was presumably the final poem of Arnaut de Marueil, the summation and explanation of his life's work. This intimate poem was not meant to be sung to the world but instead was written on a piece of parchment and hidden in a wall, where future generations might or might not find it. For this reason, Mareuil has been credited as the inventor of the epistolary genre in poetry. The poem begins with a note of confession in

which Arnaut explains his exile and narrates the misfortune of his former benefactor the Count of Beziers, whose wife was Arnaut's mistress. Fiction surely modifies some of the historical facts in this poem, in which a felicitous threesome is interrupted by the invasion of Alfonso, "the half-bald" son of the king of Aragon. The second part of the poem switches from life to literature: Arnaut's beloved lady was present in most of his poems, and Pound renders the importance of this figure and of the love that has sustained the poet in the past and present. The poet contemplates the placement of his poem in the wall at the same time that he is praising his lady:

> O hole in the wall here! Be thou my jongleur
>
> And though thou sighest my sorrow in the wind,
>
> Keep yet my secret in thy breast here;
>
> Even as I keep her image in my heart here.
>
> Mihi pergamena deest (Personae, 37)

"Peire Vidal Old" (1909) is based directly on a translation of one of Vidal's poems that refers to his unique fantasy of becoming a wolf:

> E si tot lop m'appellatz,
>
> no m'o tenh a dezonor,
>
> ni sim cridan li pastor
>
> ni sim sui per lor cassatz:
>
> et am mais bosc e boisso
>
> no fauc palaitz ni maizo,
>
> et ab joi li er mos treus
>
> entre vent e gel e neus.
>
> And although you call me a wolf
>
> I do not hold myself in dishonor,
>
> Not even if the shepherds blame me
>
> Or if I am chased by them;

> And I prefer woods and thickets
>
> To palace and home.
>
> And with you joy my path will be towards her,
>
> Amid wind and ice and snow. (McDougal, 1972, 45-46)

Vidal's favorite topic, his love for a female wolf, "Na Loba," is attested in five songs he composed. Pound was amazed by the vital universe Vidal was proposing with this transformation. He wrote about it in his "Psychology of Troubadours," published in *The Spirit of Romance*:

> We have about us the universe of fluid force, and below us the germinal universe of wood alive, of stone alive. Man is – the sensitive physical part of him – a mechanism […] As to his consciousness, the consciousness of some seems to rest, or to have its center more properly, in what the Greek psychologist called the phantastikon. Their minds are, that is, circumvolved about them like cosmos. And with certain others their consciousness is 'germinal.' Their thoughts are in them as the thought of the tree is in the seed, or the grass, or the grain, or the blossom. And these minds are the more poetic, and they affect mind about them, and transmute it as the seed the earth. And this latter sort of mind is close on the vital universe; and the strength of the Greek beauty rests in this, by its signs of gods and godly attendants and oreads. (Spirit of Romance, 92-93)

This past vitality is contrasted in Pound's poem with the sterility of the present, "age gone lax," and the vigor of the sun's rays make the poet aware of the "great dead days." Even though Vidal only compared himself to the wolves in his verses, Pound completes the metamorphosis in his poem, making him a beast in pursuit of the hind's blood:

> Even the grey pack knew me and knew fear. God!
>
> How the swiftest hind's blood spurted hot
>
> Over the sharpened teeth and purpling lips! (McDougal, 1972, 44)

In Vidal's poetic imaginary, his lady is depicted as a female wolf due to the dangers of courting her. Vidal had allegedly stolen a kiss from Na Azalais, the wife of En Barral, which forced him to escape to Genoa. Pound proposes in his poem that the transformation enables the poet to copulate with Na Loba:

> Ah conquered! Ah God! conquered!
>
> Silent my mate came as the night was still.
>
> Speech? Words? Faugh! Who talks of words and love?!

Hot is such love and silent,

Silent as fate is, and as strong until

It faints in taking and in giving all.

Stark, keen, triumphant, till it plays at death.

God! she was white then, splendid as some tomb

High wrought of marble, and the panting breath

Ceased utterly. Well, then I waited, drew,

Half-sheathed, then naked from its saffron sheath

Drew full this dagger that doth tremble here.

Just then she woke and mocked the less keen blade.

Ah God, the Loba! and my only mate!

Was there such flesh made ever and unmade!

God curse the years that turn such women grey!

Behold here Vidal, that was haunted, flayed,

Shamed and yet bowed not and that won at last. (Personae, 45)

Bertran de Born was the troubadour whom Pound most admired. Pound once wrote to W. C. Williams that his friend, the sculptor Henry Gaudier-Brzeska, was "the only person with whom I can really be 'Altaforte'" (Letters, 27), and Charles Norman has pointed out that Pound "identified himself with Bertran de Born quite thoroughly; in … 'Near Perigord' […] he even wonders if the troubadour had a 'red straggling beard' and green eyes, like himself." (McDougal, 1972, 47) Besides the two translations mentioned above, Pound wrote three original poems based on the troubadour. These stem from two of Bertran's war poems—"Be-m platz lo gais temps de Pascor" and "Un sirventes on motz no falh"—that were partially translated by Pound in his book *The Spirit of Romance*.

The first of Pound's three poems is "Na Audiart" (1908), which was inspired by the fifth stanza of "Dompna Pois de me No'us cal," something that Pound advertises to the reader in a short note included before the poem:

> Anyone who has read anything of the troubadours knows well the tale of Bertran de Born and My Lady Maent of Montaignac, and knows also the song he made when she would have none of him, the song wherein he, seeking to find or make her equal, begs of each preeminent lady of Langue d'Oc some trait or some fair semblance: thus of Cembelins her 'esgart amoros' to wit, her love-lit glance, of Aelis her speech free-running, of the Vicomtess of Chalais her throat and her two hands, at Roacoart of Anhes her hair golden as Iseult's; and even in this fashion of Lady Audiart 'although she would that ill come unto him' he sought and praised the lineaments of the torse. And all this to make 'Una dompna soisebuda' a borrowed lady or as the Italians translated it 'Una donna ideale'. (Personae, 22)

This poem is an extended commentary on the crafting of the perfect lady, but it is also a struggle over the question: How does one reciprocate to a lady who "would that ill come unto him?" The poem is rooted in a translation of the first line of Bertran's stanza, translated in five different ways throughout the poem, culminating with the repetition of the line in Provençal to close the poem. In the first part of this poem we see Bertran's recognition of Audiart's disdain for him (Que be-m vols mal) and his longing to praise her beauty. Pound's Audiart is eulogized, which does not happen in Bertran's poem. For example, the lines "that's laced / So cunningly" are expressed in the Provençal as simply as "I want her to give me her form / For it is a gracious outfit for her," Pound expands his translation to:

> Where thy bodice laces start
>
> As ivy fingers clutching through
>
> Its crevices,
>
> Audiart, Audiart (Personae, 22)

Witemeyer has pointed out that Bertran's "attention moves systematically downward from her bodice to her girdle and finally to 'Where thy torse and limbs are met.' Picking up the word 'entiera' from the Provençal […] De Born applies it genitally: 'Cause never a flaw was there'" (Witemeyer, 1981, 77). Bertran's interest in Audiart is lustful, but he restrains his desire in the poem, content to chronicle her beauty in the "rose and gold" of the manuscript and to send her a "word kiss." For Pound's character the sexual encounter is not manifested, and instead he prefers to find refuge in his art. The final line of this section is a variation of the line "tro vos me siatz renduda" from "Dompna Pois," which in the original refers to the poet's hope that Maent will return to him. For Pound this return is quite different: he openly declares that this return means the lady's reincarnation at a later date. Pound's inclination towards such sublime interpretations is related to his enthusiasm for metempsychosis, a topic

that is relevant in James Joyce's *Portrait of the Artist as a Young Man* and was probably a trend in England at that time. The platonic ideal of beauty is epitomized in the "phantom" of "Dompna Pois" and repeated in the treatment of the poem "In Epitathium Eius," published in *A Lume Spento* (1908):

> Servant and singer, Troubadour
> That for his loving, loved each fair face more
> Than craven sluggard can his life's one love.
>
> Dowered with love, "whereby the sun doth move
> And all the stars."
> They called him fickle that the lambent flame
> Caught "Bicé" dreaming in each new-blown name,
>
> And loved all fairness though its hidden guise
> Lurked various in half and hundred eyes;
>
> That loved the essence though each casement bore
> A different semblance than the one before. (A Lume Spento, 20)

"Na Audiart" is the result of Pound's consideration of the significance of the stanza "Dompna Pois" but its most tremendous achievement is the sophistication of the persona: by speaking through Bertran, Pound has created a Provençal poem in English that is both a "criticism by translation" and a "criticism in a new composition" (Literary Essays, 74-75). Towards the end of the poem Pound wryly describes Audiart's reincarnation in a different "casement":

> And being bent and wrinkled, in a form
> That hath no perfect limning, when the warm
> Youth dew is cold
> Upon thy hands, and thy soul
> Scorning a new, wry'd casement,

Churlish at seemed misplacement,

Finds the earth as bitter

As now seems it sweet (A Lume Spento, 23)

McDougal draws the attention to the play of "limning," which retains its etymological relationship with the illuminated manuscript to which Pound was referring. Pound developed, in his poem, the reaction of Audiart to her new situation, while Bertran is depicted with bitter pride by the fact that it is only through his poem that the lady's beauty is preserved. Audiart's recognition of this fact would soften her heart and make her aware that thanks to her beauty the poet has forgiven her:

Broken of ancient pride,

Thou shalt then soften,

Knowing, I know not how,

Thou were once she

Audiart, Audiart

For whose fairness one forgave

Audiart,

Audiart,

Que be-m vols mal. (Personae, 23)

The second poem of this series is "Sestina Altaforte." Written in 1909, it is predominantly based on Dante's description of Bertran and the poetical figure stemming from "Be-m platz lo gais temps de Pascor," in which the troubadour appraises and celebrates the excitement of combat. Pound's depiction of Bertran here is not as a courtesan poet but as a belligerent warrior, a "stirrer up of strife." In the letter "How I Began," published on June 6, 1913 in the newspaper *T.P.'s WEEKLY*, Pound describes the composition of this poem:

> I had had De Born on my mind. I had found him untranslatable. Then it occurred to me that I might present him in this manner. I wanted the curious involution and recurrence of the Sestina. I knew more or less the arrangement. I wrote the first strophe and then went to the Museum to make sure of the right order of permutations […] I did the rest of the poem at a sitting. Technically it is one of my best, though such a theme could never be very important. (I)

Pound employed the Sestina developed by Arnaut Daniel, which he had called "a thin sheet of flame folding and infolding upon itself" (Spirit of Romance, 27). He was not only using Provençal material but also Provençal structure. McDougal confirms that with the exception of two lines, 21-22, in which the end words are reversed, and the envoi, where only four of the six end words are repeated, Pound followed Daniel's scheme exactly, demanding a tremendous tour de force on his part to follow such pattern.

The poem begins with a note:

> LOQUITUR: En Bertrans de Born.
>
> Dante Allighieri put this man in hell for that he was a stirrer up of strife.
>
> Eccovi!
>
> Judge ye!
>
> Have I dug him up again?
>
> The scene is at his castle, Altaforte. 'Papiols' is his jongleur.
>
> 'The Leopard,' the device of Richard Coeur de Lion. (Personae, 42)

The emphasis on Dante's judgment seems to please Pound and somehow he likes the idea of personifying a devil or a condemned one, which is also in tune with the French poet François Villon. The stridency of the poem imitates the clashing of swords. Pound's ambition to achieve musicality is performed here at its finest:

> Damn it all! all this our South stinks peace.
>
> You whoreson dog, Papiols, come! Let's to music!
>
> I have no life save when the swords clash.
>
> But ah! when I see the standards gold, vair, purple, opposing
>
> And the broad fields beneath them turned crimson,
>
> Then howl I my heart nigh mad with rejoicing. (Personae, 42)

McDougal affirms that Pound's strident opening establishes a tone that never slackens throughout the poem. He also notices that this Bertran is quite different from the one in "Na Audiart," and that Pound makes us question whether Dante's judgment was correct while portraying him as a bloodthirsty warrior. For Christoph de Nagy, Pound is creating an immediate audience for the dramatic monologue by addressing Papiols and the traditional

subject of the envoy at the outset. Stanzas I and VI invoke Papiols' music and by extension praise the artistic beauty of the battle. Pound reminds us that Dante's condemnation of Bertran comes from the fact that he set the two brothers, the "young King" and Richard Coeur de Lion, to fighting. Stanzas II and IV introduce the natural strife of the elements; in them Bertran is portrayed as looking for war everywhere, in regular life and in the passage from night to dawn. Pound implies that warfare was Bertran´s natural condition and his two invocations of hell function as an ironic reminder of Dante.

> Indeed, the limitations of Pound's end words tend to flatten this aspect of Bertran's character. Although the form is complicated, the poem is not: one might even say that the complexity of the form is used to underline the simplicity of the character being portrayed. Yet, although Bertran is not complex here, he is convincing, for Pound succeeds in getting inside the persona, and in speaking through him very effectively. (McDougal, 1972, 58)

The last poem of this series is "Near Perigord," written in 1915 and published in *Lustra*. This poem is lengthier than the other two and divided into three sections. In it Pound attempts to set forth and clarify Bertran's interests in war and love. McDougal notices the riddle implied by the poem: Was "Dompna Pois" just a love poem or was it, in fact, a war maneuver? The first section presents historical facts about Bertran based on different sources: his vida narrated by Uc de St. Circ, Dante's characterization, and references from his own poems. All this background is mentioned as well in the poem:

> You'd have men's hearts up from the dust
>
> And tell their secrets, Messire Cino,
>
> Right enough? Then read between the lines of Uc St, Circ,
>
> Solve the riddle, for you know the tale. (Personae, 163)

McDougal demonstrates that this Messire Cino is Pound himself, who is also proposing the riddle. Pound observed and analyzed the possibilities that Bertran's poems contained encoded images by situating Perigord and Limoges in the vicinity of his own Altafort. McDougal suggests the possibility that the fact that Bertran was surrounded by more powerful lords left him no choice but to provoke them to fight each other. Pound refers to this matter in a note published in the magazine *Poetry* in 1915: "As to the possibility of a political intrigue behind the apparent love poem we have no evidence save that offered by my own observation of the geography of Perigord and Limoges" (145-146). For this reason,

the poem illustrates with detail the contours of the landscape, something that caught Pound's attention and which he would develop as well in his poem "Provincia Deserta" (1915). Pound included a direct quotation of Dante's description of the ninth ring of hell:

> And our Bertrans was in Altafort,
>
> Hub of the wheel, the stirrer-up of strife,
>
> As caught by Dante in the last wallow of hell –
>
> The headless trunk "that made its head a lamp,"
>
> For separation wrought out separation.
>
> And he who set the strife between brother and brother
>
> And had his way with the old English king,
>
> Viced in such torture for the "counterpass." (Personae, 163)

Then Pound includes two lines translated from Bertran's "Be-m platz lo gais temps de Pascor," which are: "Baron, metetz en gatge / Castels e vilas e ciutatz," translated by Pound as "Pawn your castles, lords! Let the Jews pay." This unexpected animosity towards Jewish culture would play a role years later in the criticisms of the many detractors of Pound's anti-Semitism. Pound also plays with the idea that there was no riddle at all, supported by a famous line from the period by Count Foix, "et albirar ab lor bordon," that sustained that a poem may say one thing and mean another—or, as Pound translated it, "and sing not all they have in mind." He elaborated on this topic in the essay "Troubadours – Their Sorts and Conditions" (1913) published later in his *Literary Essays*:

> No student of the period can doubt that the involved forms, and the veiled meanings in the 'trobar clus,' grew out of living conditions, and that these songs played a very real part in love intrigue and in the intrigue preceding warfare. The time had no press and no theatre. If you wish to make love to women in public, and out loud, you must resort to subterfuge; and Guillaume St. Leider even went so far as to get the husband of his lady to do the seductive singing. (Literary Essays, 94)

Pound articulates this hiding process by naming authors, trying to argue that it was just as he believes:

> Is it a love poem? Did he sing of war?
>
> Is it an intrigue to run subtly out,
>
> Born of a jongleur's tongue, freely to pass

Up and about and in and out the land,

Mark him a craftsman and a strategist?

(St. Leider had done as much as Polhonac,

Singing a different stave, as closely hidden.)

Oh, there is precedent, legal tradition,

To sing one thing when your song means another,

'Et albirar ab lor bordon – '

Foix' count knew that. What is Sir Bertrans' singing?

Maent, Maent, and yet again Maent,

Or war and broken heaumes and politics? (Personae, 165)

From this point the poem starts playing with the ambiguity of the facts expressed and with the emulation of fiction as a supreme reality, stating that the origin of the poem matters less than the magnificence of its craftsmanship. "End fact. Try fiction," begins the second section of the poem; in it a fictional recreation of Bertran composing his canso is developed. The action of the scene represents when he finishes his poem and sends Papiols with it through the courts. In Ventadour, Arrimon Luc D'Esparo hears the poem and "guesses beneath, sends word to Coeur-de-Lion," and so Bertran is attacked and defeated. McDougal suggests that a reader might feel that this occurrence answers the riddle, but Pound shifts in a different direction: "Or no one sees it, and En Bertrans prospered?" So we cannot know with certainty what Bertran's fate is.

Another interesting figure is personified in this poem, the troubadour Arnaut Daniel. He is presented as having a verbal confrontation with Coeur-de-Lion, discussing the merits of Bertran's poetry and the riddle contained in it:

And in the quietest space

They probe old scandals, say de Born is dead;

And we've the gossip (skipped six hundred years).

Richard shall die to-morrow – leave him there

Talking of trobar clus with Daniel.

And the 'best craftsman' sings out his friend's song,

Envies its vigour … and deplores the technique,

Dispraises his own skill? – That's as you will.

And they discussed the dead man,

Plantagent puts the riddle: 'Did he love her?'

And Arnaut parries: 'Did he love your sister?

True, he has praised her, but in some opinion

He wrote that praise only to show he had

The favour of your party; had been well received.' (Personae, 167)

Then Pound continues the section in a tone of camaraderie between Bertran and Daniel:

'You knew the man.'

'You knew the man.'

'I am an artist, you have tried both métiers.'

'You were born near him.'

'Do we know our friends?'

'Say that he saw the castles, say that he loved Maent!'

'Say that he loved her, does it solve the riddle?' (Personae, 167)

The amusing intervention of Daniel ends here, then Pound formulates another humorous possible fate for Richard by narrating that he received a "quarrel-bolt shot through his vizard," but identifying it as a mistake: "Pardons the bowman, dies." The section ends with another intervention by Dante:

Ends our discussion. Arnaut ends

'In sacred odour' – (that's apocryphal!)

And we can leave the talk till Dante writes:

Surely I saw, and still before my eyes

Goes on that headless trunk, that bears for light

Its own head swinging, gripped by the dead hair,

And like a swinging lamp that says, 'Ah me!

I severed men, my head and heart

Ye see here severed, my life's counterpart.'

Or take En Bertrans? (Personae, 168)

This last part is a translation of a passage from Canto XXVIII of the Inferno, in which Pound condenses, brilliantly, Dante's twenty-five lines into six. A prose translation of the entire passage appears in *The Spirit of Romance*:

> Certainly I saw, and to this hour I seem to see, a trunk going headless, even as went the others of that dismal throng, and it held the severed head by the hair, swinging in his hand like a lantern, which looking upon us, said, 'Ah me!'
>
> Of itself it made itself a lamp, and they were two in one and one in two (He who governeth the universe knows how this can be).
>
> When he was just at the foot of the bridge, it raised its arm with the face full towards us, to bring near its words, which were; Behold the pain grievous, thou who, breathing goest looking upon the dead; see if there be pain great as this, and that thou may'st bear tidings on me, know me, Bertrans de Born; who gave never comfort to the young king. I made the father and the son rebels between them; Achitophel made not more of Absalom and David by his ill-wandering goads. Because I have sundered persons so joined (in kinship), I bear my brain parted, Lasso! from its beginning, which is this torse. Thus is the counterpass observed in me. (Spirit of Romance, 45)

McDougal observes an important feature in Pound's translation, his emphasis on the separation of the head and the heart in Dante's image. Pound's interpretation is that Bertran was torn between his devious strategy, his head, and Maent, his heart. This yields a division underscored by Pound when he translates the Italian "il contrapasso" into "my life's counterpart." This division is prevalent in the third section of Pound's 'Near Perigord.' Pound opens this section with a quote in Italian that was not included in his synthesis of the passage: "Ed eran due in uno, ed uno in due; Inferno, XXVIII, 125." Pound expands this line through an image in his poem: "I loved a woman. The stars fell from heaven. / And always our two natures were in strife." McDougal makes the connection that the "strife" at the "hub of the wheel" in Altafort (Section I) and his "strife" with Maent, governed by "the great wheels in heaven" (Section III) are the same, "for separation wrought out separation":

> And great wings beat above us in the twilight,
>
> And the great wheels in heaven
>
> Bore us together … surging … and apart …
>
> Believing we should meet with lips and hands,

> High, high and sure … and then the counter-thrust:
>
> ‘Why do you love me? Will you always love me?
>
> But I am like the grass, I can not love you.’
>
> Or, ‘Love, and I love and love you,
>
> And hate your mind, not you, your soul, your hands.’ (Personae, 168)

The “counterthrust” is explained by McDougal as the right balance in the poem: just as we cannot understand Bertran’s motives, he himself is unable to know if Maent ever loved him. The knot of the poem or its riddle is solved by the last section, in which Maent’s existence is defined solely by Bertran and his poems. This equation prompts the reader to recognize that if Maent can exist, it is only through Bertran’s verses, and thus Bertran as well can only exist through the art of poets like Dante or Pound. This becomes implicit as well in poems like “Piere Vidal Old” and “Marvoil” that only a great poet like Pound could have the poetical strength and compositional capacities to understand and recreate the real personalities of these poets. Furthermore, Dante leveled judgment on Bertran for separating brothers and displacing himself from Maent, and Pound dismantles this judgment, instead concluding that Bertran was a victim of internal strife.

> Pound develops this theme through repetition – a technique that becomes very important in The Cantos. As we have seen, he had experimented with this technique as early as 1908 in “Na Audiart,” where the Provençal line “que be-m vols mal” recurs in a number of translations and becomes the organizing principle of the poem. In “Near Perigord” Pound considers the meaning of “il contrapasso,” and explores the nature of this “justice” in all possible contexts. The reader discovers that Dante’s justice, like one of Pound’s definitions of poetry, is a “sort of inspired mathematics” (SR, 14), where the punishment = the crime. Bertran, torn in life between his head and his heart, finds this to be his ultimate fate. (McDougal, 1972, 68-69)

By pushing beyond translation, Pound was translating internal structures, rearranging images, and coming back to them over and over, thus creating a style that has little or nothing to do with recreation. This strategy would propose a whole new conception of the poetic tradition that was understood immediately by his close friend T.S. Eliot:

> When he deals with antiquities, he extracts the essentially living […] But this does not mean that he is antiquarian or parasitical on literature. Any scholar can see Arnaut Daniel or Guido Cavalcanti as literary figures; only Pound can see them as living beings. (Literary Essays, Introduction, II-I2)

1.4 Arnaut Daniel – Il miglior fabbro

The purest case of traditional translation among Pound's works is without a doubt the poems of Arnaut Daniel. They always appeared accompanied by the original and were first published in the books *Umbra* and *Instigations* (1920), and later in *The Translations of Ezra Pound* (1953). In the latter there is a publisher's note that reads: "Ezra Pound selected for translation the poems that best illustrated Arnaut's technical distinction, and arranged them in accordance with that intention. They were originally embodied, in this order, in an essay" (Translations, 143).

Stuart McDougal includes the essay "Exercises in the Mother Tongue: Versions of Daniel" in his book *Ezra Pound and the Troubadour Tradition*. In this essay he insists on the fact that Pound did not consider Daniel's personality interesting enough to craft a persona through it, as he did with other troubadours. However, Pound appraised Daniel's poetry so highly that he considered it, together with the church of San Zeno, "one of the two most perfect gifts of the twelfth century." (Spirit of Romance, 22) McDougal confirms that in all his many writings about Daniel, Pound only mentions the troubadour once as a living individual, and that is when he writes about "Can chai la fueilla" in his article "Osiris," which appeared in installments in the *New Age* from December 28, 1911 to February 15, 1912. This text would later become "I gather the Limbs of Osiris," in the book *Selected Prose of Ezra Pound 1909-1965*, edited and with an introduction by William Cookson[1]. "This [poem] comes from a very real, very much alive young man who has kicked over the traces, told his instructors to go to hell, put his title 'En' ('Sir') in his wallet, and set out to see life as a jongleur" (201). The praise continues in the same article when Pound dubs him "the finest of the troubadours":

> I do not mean by that that he has written anything more poignant than de Born's 'Si tuit li dol el plor el marrimen,' or that his personality was more poetic than that of Arnaut de Marvoil, or his mind more subtle than that of Aimeric de Bellenoi; but simply that Arnaut's work as a whole is more interesting. ("Osiris, v," New Age, x, 9 (Dec. 28, 1911), p. 370)

[1] The quotes in this subchapter refer to the essay published by New Age because there were many changes and omissions in the version published as "I gather the Limbs of Osiris" in Selected Prose 1909-1965.

Pound expressed his great admiration by respecting the originals, which he published next to his translations, and also by imitating the sestina and canso forms, as mentioned in the previous subchapter here. Again, as was stated there, Pound's concerns with Daniel were propelled by Dante's estimation of his work: Dante cited several of Daniel's poems in his *De Vulgari Eloquentia* and referred to him as "il miglior fabbro" in the Purgatorio. Also, this estimation is reinforced by the fact that Daniel is the only person in the *Divine Comedy* who has the honor of speaking in his own language. In the section "How to Read" of his *Literary Essays*, Pound ranks Daniel among the "inventors",

> [d]iscoverers of a particular process or of more than one mode and process. Sometimes these people are known, or discoverable; for example, we know, with reasonable certitude, that Arnaut Daniel introduced certain methods of rhyming, and we know that certain fineness of perception appeared first in such a troubadour or in G. Cavalcanti. We do not know, and are not likely to know, anything definite about the precursors of Homer. (Literary Essays, 23)

Pound took apprenticeship in the technique of verse composition very seriously, and he attributes Daniel as the best example of it:

> The experimental demonstrations of one man may save the time of many – hence my furore over Arnaut Daniel – if a man's experiments try out one new rime, or dispense conclusively with one iota of currently accepted nonsense, he is merely playing fair with his colleagues when he chalks up his result. (Literary Essays, 10)

Throughout the essay "I gather the Limbs of Osiris," Pound is able to express, in detail, very specific nuances of translation of verse composition; he might have had experience with them ever since his apprenticeship with Anglo-Saxon and his discovery of Guido Cavalcanti, but it is only now that he has matured and mastered a whole conception of musicality in poetic composition:

> Now in the flower of his age, when many people were writing canzoni, or had just written them – Jaufre Rudel, Ventadorn, Borneilh, Marvoil, de Born - Arnaut discriminated between rhyme and rhyme.
>
> He perceived, that is, that the beauty to be gotten from a similarity of line-terminations depends not upon their multiplicity, but upon their action the one upon the other; not upon frequency, but upon the manner of sequence and combination […] Arnaut uses what for want of a better term I call polyphonic rhyme.
>
> At a time when both prose and poetry were loose-jointed, prolix, barbaric, he, to all intents and virtually, rediscovered 'style.' He conceived, that is, a manner of writing in which each word should bear some burden, should make some special contribution to the effect

> of the whole. The poem is an organism in which each part functionates [sic], gives to sound or to sense something – preferable to sound and sense gives something.
>
> Thirdly, he discerns what Plato had discerned some time before, that μελος is the union of words, rhythm, and music (i.e. that part of music which we do not perceive as rhythm). Intense hunger for a strict accord between these three has marked only the best lyric periods, and Arnaut felt this hunger more keenly and more precisely than his fellows or forerunners.
>
> He is significant for all these things. He bears to the technique of accented verse of Europe very much the same relation that Euclid does to our mathematics […] (Selected Prose, 26-27)

McDougal also shows that the "polyphonic rhyme" is brought to light by Pound's realization that "The music of rhymes depends upon their arrangement, not on their multiplicity" (Spirit of Romance, 38), and compares this to Pound's similar observation with regard to W. B. Yeats: "Yeats gives me to understand that there comes a time in the career of a great poet when he ceases to take pleasure in riming 'mountain' with 'fountain' and 'beauty with 'duty'" (Spirit of Romance, 50). For Hugh Kenner this "polyphony" comes from memory, not exactly one's own memories but the memory of the poems out of earlier poems, which is the exact evolution in Pound's work that is visible in poems like "Na Audiart" and "Near Perigord," and which would become essential in *The Cantos*, where "structural analogies reinforced by rhythm, do the work of assertion" (Spirit of Romance, 230).

In 1931 Pound published the essay *How to Read* as a book with Desmond Harmsworth in London; this essay was later included by T.S. Eliot in the book *Literary Essays of Ezra Pound*, in the section "The Art of Poetry." This single section was translated and published years later in Mexico as a book publication. One of the important aspects of this essay is that in it Pound explains what he considers to be three 'kinds of poetry':

> MELOPOEIA, wherein the words are charged, over and above their plain meaning, with some musical property, which directs the bearing or trend of that meaning.
>
> PHANOPOEIA, which is a casting of images upon the visual imagination.
>
> LOGOPOEIA, 'the dance of the intellect among words', that is to say, it employs words not only for their direct meaning, but it takes count in a special way of habits of usage, of the context we expect to find with the word, its usual concomitants, of its known acceptances, and of ironical play. It holds the aesthetic content which is peculiarly the domain of verbal manifestation, and cannot possibly be contained in plastic or in music. It is the latest come, and perhaps most tricky and undependable mode. (Literary Essays, 25)

Pound's focus and emphasis on Logopoeia is evident, but it is quite difficult to understand what exactly he meant by it, because he praised his greatest masters with this term, ranging from Flaubert to Propertius. This idea is important to explore because Pound sees something in Flaubert that he takes for the highest poetic merit, this could probably what Flaubert expresses in his own appraisal of prose writing:

> Quelle chien de chose que la prose! Ça n'est jamais finit; il y a toujours a refaire. Je crois pourtant qu'on peut lui donner la consistance du vers. Un bonne phrase de prose doit être comme un bon vers, INCHANGEABLE, aussie rythmée, aussie sonore. Voilà du moins mon ambition. (Flaubert, 1980, 135)

Pound added that Melopoeia was almost impossible to translate but that there was evidence of some divine accidents; Phanopoeia could be translated wholly or almost intact; but Logopoeia "does not translate." (Literary Essays, 25) McDougal corroborates that Daniel's poems fit all these categories. He states that Pound considers Melopoeia when referring in general to Provençal poetry, and Phanopoeia in the number of images to which he ascribed a "visionary significance," which would lead him to develop a mystical interpretation of Provençal—a topic also explored in Eva Hesse's book *"Ich liebe also ich bin" Der Unbekannte Ezra Pound*. It is through Logopoeia that Pound asserts Daniel's mastery. McDougal explains that Daniel's quest for *le mot juste* results in his precision of language, "that explicit rendering, be it of external nature, or of emotion" (Literary Essays, II), which Pound also praises in Dante and Cavalcanti. This precision could be a problem for a lazy reader, as Pound notes when describing the difficulty of Daniel's poetry: this difficulty "is due not so much to obscurities of style, or to such as are caused by the constraints of complicated form, and exigency of scarce rimes, but mainly to his refusal to use the 'journalese' of his day, and to his aversion from an obvious familiar vocabulary" (Spirit of Romance, 25). Pound thoroughly believed that Daniel shared his concern for revitalizing his own language: "And En Arnaut was the best artist among the Provençals, trying the speech in new fashions, and bringing new words into writing, and making new blendings of words" (Literary Essays, III).

> Pound's first translations of Daniel (in *The Spirit of Romance*) are mostly in prose. Of his second group of translations (in "I gather the Limbs of Osiris"), ten are in poetry and one in prose; *Hesternae Rosae* contains two poetic translations of ten poems. Some of the poems are translated as many as three times, with each translation being quite different from the previous versions. By considering Pound's treatment of several of Daniel's

> poems over a period of years, we can gain some idea of how he develops as a translator, and the extent to which he overcomes the problems of his earlier translations. (McDougal, 1972, 108)

McDougal confirms Pound's development by commenting on some of these translations. The following are the examples he chose and a paraphrase of his comments. The first example is a prose translation of the poem "Sols sui qui sai lo sobrafan quem sortz":

> I am the only one who knows the over-anguish which falls to my lot, to the heart of love suffering through over-love; for my desire is so firm and whole, never turning away or twisting from her, whom I desired at first sight and since, so that now without her I say to her hot words, since when I see her I do not know, having so much, what to say. (Spirit of Romance, 27)

The Provençal words "sobrafan" and "sobramar" became "over-anguish" and "over-love," which sound a bit strange in English, but nonetheless express the meanings accurately. Then the word "cochos," which means "eager," becomes "hot" in Pound's version. McDougal interprets this as referring to the poet's passion; however, he finds the expression rather trite. Overall he considers this version inert and favors a more interesting and less ponderous rendition published in the same book:

> Only I know what over-anguish falls
>
> Upon the love-worn heart through over-love.
>
> Because of my desire so firm and whole
>
> Toward her I loved on sight and since alway,
>
> Which turneth not aside nor wavereth.
>
> So, far from her, I speak for her mad speech,
>
> Who near her, for o'er much to speak, am dumb. (Spirit of Romance, 26)

McDougal finds the language here more compressed, even though he states that Pre-Raphaelite diction is evident in expressions like "love-worn heart," "since alway," and "o'er much," from which Pound would only very slowly liberate himself. It is not until "I gather the Limbs of Osiris" that Pound would manage to distinguish between Daniel's Medievalism and the Pre-Raphaelites, making an extremely important step according to McDougal:

> […] You will note that they [i.e., his translations of Daniel] are all free from what Morris and Rosetti – and the smaragdite poets generally – have taught us to regard as

> medievalism, and that they undoubtedly contain many a turn which would have delighted Robert Browning […]
>
> I do not mean to assail plat ventre the medievalism of the Victorian medievalists. Their medievalism was that of the romances of North France, of magical ships, and the rest of it, of Avalons that were not; a very charming medievalism if you like it – I do more or less – but there is also the medievalism of medieval life as it was.
>
> 'Bona es vida
>
> pos joia la mante,'
>
> bawls Arnaut in 'Can chai la fueilla.' 'Bully is living where joy can back it up.' This comes from a very real, very much alive young man who will see no stags with crosses growing from their foreheads, he will, I think, preserve through life a pleasing sense of humor ("Osiris, v," New Age, x, 9 (Dec. 28, 1911), p. 201)

It is important to keep in mind that Pound's admiration for Cavalcanti was brought about by Dante Gabriel Rossetti, and if Pound was able to distance himself from the Pre-Raphaelite poets' influence, it was not without tremendous efforts to recognize their style in which they translated Medieval poetry. McDougal points to the traces of Browning and Rosetti in the translation of "Sols sui," published again in "I gather the Limbs of Osiris":

> Only I know what over-anguish falls
>
> Upon the heart of love so over-borne,
>
> My over-longing that's so whole and strong
>
> Turns not from her, nay never since these eyes
>
> First saw her has the flame upon them quailed.
>
> And I, afar, speak to her words like flame,
>
> And near her, having much, there's nought for saying. (205)

The first line remains from the first version, but there are important changes to be noticed, especially the ones using the prefix "over;" working through the oddness of the compound word allows him to introduce a new cadence. He has substituted the "love-worn heart" with a bold new concept, "over-borne" and "over-longing" replacing the "desire." Also there is the intrusion of "flame" replacing the "hot words," which McDougal interprets as the poet's passion, expressed as well in his translation of "Dompna pois" and his poem "The Flame" (McDougal, 1972, 112).

Pound's fourth translation of this poem would be published in his book *Instigations*; as the final part of the sequence "Homage a la Langue d'Oc," and is also the last version to be published in the definitive edition of the book *The Translations of Ezra Pound*.

> I only, and who elrische pain support
>
> Know out love's heart o'er borne by overlove,
>
> For my desire that is so firm and straight
>
> And unchanged since I found her in my sight
>
> And unturned since she came within my glance,
>
> That far from her my speech springs up aflame;
>
> Near her comes not. So press the words to arrest it. (Translations, 179)

Although the archaisms remain in this version, they are different from the archaisms of the earlier versions because Pound embraced the task of extensively reading Elizabethan and pre-Elizabethan versions, which he addressed in the essay "Notes on Elizabethan Classicists" (1917-1918). One of the most felicitous discoveries during this task was that of Gavin Douglas, whom Pound quotes abundantly in his *ABC of Reading*, and who helped him to separate himself from the language of Morris and Rosetti.

McDougal compares Pound's progress by considering one line, number six, in each of the four translations:

> So that now without her I say to her hot words (1910)
>
> So, far from her, I speak for her mad speech (1910)
>
> And I, afar, speak to her words like flame (1912)
>
> That far from her my speech springs up aflame (1917)

With this comparison he confirms how, though the image remains the same, the last version is far more forceful and direct, proving that Pound's language has become a new language, while it is still archaic because it expresses archaic feelings. To verify the quality of this new language, McDougal analyzes the versions of the poem "Doutz brais e critz," that Pound published first *in The Spirit of Romance* as prose:

> Well was I welcomed and my words attended, so that I was not wrong in choosing her, but I wished rather to take the gold than a twig, that day when I and my lady kissed, and

> she made me a shield of her fair dark blue mantle, so that the false tale-bearers should not see us; the tale-bearers with their cobra's tongues, whence so many ill words are set abroad.
>
> May God, the Chosen, by whom were absolved the sins of the blind Longinus, wish if it please him, that I and my lady lie within one chamber where we shall make a rich covenant, whereon great joy attendeth; where, with laughter and caresses, she shall disclose to me her fair body, with the glamor of the lamplight about it. (Spirit of Romance, 34)

McDougal notices that the version in "I gather the Limbs of Osiris" corresponds to a sort of transitional state between Pre-Raphaelite medievalism and Pound's own medievalism:

> With clear replies,
>
> And my talk undisputed,
>
> I was received. And nothing can impeach
>
> My choice of her. Good gold I got in fee,
>
> Not copper, when we kissed at that day's end.
>
> And she made over me a shield, extending
>
> Her mantle of indigo, fair, to th' excision
>
> Of liars' sight, who've serpents' tongues perfected.
>
> God who did'st rise,
>
> And by whom were commuted
>
> Longinus his blind sin. Thee I beseech
>
> The we lie in some room communally
>
> And seal that pact whereon such joys attend.
>
> There with embraces and low laughter blending
>
> Until she give her body to my vision,
>
> There with the glamour of the lamp reflected
>
> ("Osiris, XII," New Age, X (Feb. 22, 1912), p. 393.)

McDougal is struck with this version and finds it more straightforward than the prose version. He considers some of the language stilted, like "Until she give her body to my vision," which seems rather static and not nearly as descriptive as Daniel's. Also, he considers the word

"impeach" to be a poor verb choice but he understands the play of rhyme with "beseech". The final translation of the poem was published in the book *Instigations* (1920), with an entirely different movement and tone, at once more colloquial and more antiquated:

> Welcome not lax,
>
> and my words were protected
>
> Not blabbed to other, when I set my likes
>
> On her. Not brass but gold was 'neath the die.
>
> That day we kissed, and after it she flacked
>
> O'er me her cloak of indigo, for screening
>
> Me from all culvertz' eyes, whose blathered bluster
>
> Can set such spites abroad; win jibes for wages.
>
> God who did tax
>
> Not Longinus' sin, respected
>
> That blind centurion beneath the spikes
>
> And him forgave, grant that we two shall lie
>
> Within one room, and seal therein our pact,
>
> Yes, that she kiss me in the half-light, leaning
>
> To me, and laugh and strip and stand forth in the lustre
>
> Where lamp-light with light limb but half engages. (Translations, 173, 175)

The diction is changed, as are some of the images, giving a sense of cohesion, instead of just focusing into crafting the images. The insertion of Longinus becomes more prominent in this version; in the original Daniel only passingly mentions his blindness caused by god:

> Dieus lo chauzitz,
>
> Per cui foron assoutas
>
> Las faillidas que fetz Longis lo cecs, (Translations, 172)

For Hugh Kenner this image should be considered as follows:

> This isn't 'Ah God,' but the God who on a specific occasion forgave Longinus and granted him sight: on the occasion, moreover, when Longinus had run his spear into the side of God incarnate. Sins augment the wounds of Christ; Arnaut boldly proposes a sin that shall culminate, like Longinus', in vision: and the light, and the paradisal "tan gran joi" help lend her lovely body, "seu bel cors," the force of 'Hoc est corpus,' a revealed miracle, to adore. (Kenner, "Horizontal Chords," 229. Quoted in McDougal's, 118)

In these two examples, McDougal considers that Pound has succeeded in developing a language for Provençal, with the technical virtuosity developed to provide torsions that adjust better to the original material. However, McDougal seriously questions the quality of these translations as English poems and points to the fact that Pound also questioned this, as showed in a letter to Felix Schelling in 1922:

> My assaults on Provence: 1ST: using it as a subject matter, trying to do as R. B. had with Renaissance Italy. 2, Diagrammatic translations (those of Arnaut, now printed in Instigations); all part of study of verse-form (as trans. of Cavalcanti). Note that the English 'poet' en masse had simply said: 'these forms are impossible in English, they are too complicated, we haven't the rhymes.' That was bunkum, usual laziness of English, and hatred of craft. (I suppose I have by now a right to be serious about this matter, having been plugging at it for twenty years.) Eh bien. I. I have proved that the Provençal rhyme schemes are not impossible in English. They are probably inadvisable. The troubadour was not worried by our sense of style, our 'literary values,' he could shovel in words in any order he liked. Milton ruined his work by not understanding that the genius of English is not the genius of Latin, and that one can NOT write an uninflected language in the same way, using the same word order that serves in an inflected language. The troubadour, fortunately perhaps, was not worried about English order; he got certain musical effects because he cd. concentrate on music without bothering about literary values. He had a kind of freedom which we no longer have. (Letters, 179)

Nevertheless, McDougal admires Pound's capacity to transform himself, like the birds in Daniel's canso "Autet e bas," who sang through his voice, to craft a new poetic diction for every foreign poet or tradition he translated. This capacity is a form of fluidity that comprehends the essential knots and tensions in a given language and proposes not merely a form of compensation but rather a new procedure with which to approach the text.

Pound's success as a translator of this concealed tradition would be rewarded with all the figures and effects he was able to apply to his own work. Pound's *Personae* is an original book of poetry that includes translations, a tribute to the past and a laurel crown for an unprecedented translator's work. The summit of Pound's pathway on Provençal scholarship is expressed in Canto XX. In this the poet narrates the visit he paid to Prof. Levi, who had been the mentor of Prof. Shepherd, in Freiburg. Pound was struggling to find the meaning of the word "noigandres" in Daniel's poems:

“Yes, Doctor, what do they mean by noigandres?”

And he said: Noigandres! NOIgandres!

“ You know for seex mon’s of my life

“ Effery night when I go to bett, I say to myself:

“ Noigandres, eh, noigandres,

“ Now what the DEFFIL can that mean! (The Cantos, 90)

Eva Hesse, the German critic and translator of Pound into that language, published a book titled *"Ich liebe, also bin ich." Der unbekannte Ezra Pound* (2008). In this book she includes a section titled "Guido Cavalcanti und/oder Ezra Pound." In the introduction to this essay, she discusses Dante's *De vulgare eloquentia*, which includes Francesco de Assisi's (1182-1226) "Cantico del Sole" written in Sicilian. Guido Guinizelli (1230-1276) appears next as the first Tuscan to introduce "fin amor," a theme that was taken directly from the Provençal poets. Guinizelli also appears as the forerunner of Guido Cavalcanti (ca. 1255-1300), whose work Dante greatly admired and compared to Giotto and his forerunner Cimabue in the realm of painting.

Cavalcanti has been seen, since Dante, as the summit of the Tuscan school and the indisputable authority in the treatise of love. He wrote his lyrics in Rime, using sonnets, chansons and ballads, and his rhythmic and melodic variety was achieved thanks to his faultless and fine choice of words. There is very little information about his life: in 1267 he married the daughter of Farinata degli Uberti, an important member of the Ghibellinian party in Florence. Due to the political instability between the Ghibellins and Guelphs, he was accused of murder and sent to Sarzana in the swamps of Maremma, where he caught a fever that killed him on his return to Florence in 1300.

In 1910 Pound would come across Cavalcanti's complete works in the Villa Catullo in Sirmione. From that point on, a 24-year-long translation project would take place, confirming a strong relationship between these two poets. Pound would publish his translations and then come back to them with fresh eyes to find new solutions to his task, and this dialogue would trigger whole passages in *The Cantos*. Pound's first selection and translation of Cavalcanti would appear in 1911 in the magazine New Age in London; a year later a full book would be published in Boston and London under the title *The Sonnets and Ballate of Guido Cavalcanti*. In 1924 Pound occupied himself with the translation of the famous poem "Donna me prega," which he published in 1928 in *The Dial*. A corrected version came later, published in 1932 in Genoa under the title "Guido Cavalcanti. Rime". In this book are included more than 30 facsimiles, which Pound researched in Italy, altering his former translations that had been based on the edition of Francesco Zanzotto (Venice 1846). There are fragments and

handwriting from the earlier edition of Antonio Cicciaporci (Florence 1813), which reproduced comments of the Latinist Dino del Garbo on the Canzone d'amore. The accuracy and the intention to bring this book out including the originals represent a particular idea of crafting a book as a literary confrontation in order to understand its influences.

Pound's book also included the essay "Medievalism," which was published first in *The Dial* (1928) and reprinted in the book *Make it New* (1934) under the title "Cavalcanti." In 1929 Pound began to arrange his translated "Donna me prega" as a new Canto, XXXVI, included in the book *Eleven New Cantos XXXI-XLI* (New York, 1934). In 1932 Pound would compose his second opera (the first was composed in 1923 and titled Villon) stemming from the same piece, naming it *Cavalcanti*.

For David Anderson, whose book *Pound's Cavalcanti* is quoted by Hesse, it is important to state the term Pound used to refer to the act of translation: he called it 'to bring over.' And it is only when he published "Donna me prega" that he used the term 'traduction,' direct from the Latin 'traductio,' meaning "a leading across." Pound insisted as a theorist that bringing a poem over could take many different routes, ranging from new composition in the style of a given period to "criticism via music, meaning definitely the setting of a poet's words." (Spirit of Romance, 104)

Some of Pound's work for both the 1912 and the 1927-1929 editions was never published. Anderson's aim was to collect this work together with all the published translations, notes and essays, among the papers left by Pound housed in the Beinecke Library at Yale University. These versions show Pound's progression in searching for different ways to represent Cavalcanti in English that could take advantage of the bilingual format in order to help the reader understand the current relevance of Cavalcanti's work and his masterful craft. Anderson comments that what he finds even more interesting than the drafts for *Sonnets and Ballate* are the many typescript pages destined for the "Complete Works" whose publication was cancelled in London due to bankruptcy of the English publisher in 1929, and not published in *Guido Cavalcanti. Rime*. These include translations, notes on the poems and on the organization of the new bilingual edition, and drafts of an essay on the textual history of Cavalcanti's works and Pound's criteria for editing them.

Immediately upon coming across Cavalcanti's work, Pound declared himself apprentice to "Ser Guido of Florence, master of us all," (Selected Prose, 29) confirming his belief that a

poet should learn his craft by imitation of past masters, and establishing his longest and most prolific enterprise as a translator. The sonnet in which Pound formally declares his admiration is "To Guido Cavalcanti," found in two of his early volumes of poetry, *Provença* (1910) and *Canzoni* (1911). It was accompanied by a free translation of Cavalcanti's sonnet, "Chi è questa." Pound kept returning to Cavalcanti: in 1910 he published *The Spirit of Romance*, in which he included Cavalcanti's sonnet XXXV among the poets of the dolce stil nuovo. In the essay "I gather the Limbs of Osiris" (1911) he included a full chapter on Cavalcanti with translations of sonnets VII and XXXV and of Ballate V, VII, and IX. With the book *Canzoni*, Pound attempted to revitalize the complex verse form of the troubadours and the Tuscan poets.

Cavalcanti's initial impact on Pound was so strong that Pound traveled back to the USA in June 1910 and by August had ten sonnets ready for publication. This is indicated on a cover sheet that reads: "Ten Sonnets / of / Guido Cavalcanti: / (A.D. 1250-1300) / Translated by / Ezra Pound / (164 Waverley [sic] Place, / New York)." He went back to Paris and, according to Noel Stock, Pound's biographer, he finished the preface at Margaret Craven's apartment, which was published as an introduction to the book *Sonnets and Ballate*. This impact is also attested to by the fact that Pound considered the Florentine master to be the immediate source of aesthetic principles that revolutionized his poetry after 1912:

> When the late T. E. Hulme was trying to be a philosopher in that milieu [i.e., London in about 1912], and fussing about Sorel and Bergson and getting them translated into English, I spoke to him one day of the difference between Guido's precise interpretive metaphor, and the Petrarchan fustian and ornament, pointing out that Guido thought in accurate terms; that the phrases corresponded to definite sensations undergone; in fact, very much what I said in my early preface to Sonnets and Ballate. Hulme took some time over it in silence, and then finally said. "That is very interesting"; and after a pause: "That is more interesting than anything anyone ever said to me. It is more interesting than anything I ever read in a book." (Anderson, 1983, xiv)

It is important to keep in mind that by this time Pound was defending the 'Imagist' aesthetic, which prompted him to see poetry as formulae for the soul. This is the lens through which he was absorbing Cavalcanti when stating that no psychologist of the emotions was more keen in his understanding, nor more precise in his expression, than Cavalcanti. It is also important to note that Pound's first introduction to Cavalcanti was through translations by the poet Dante Gabriel Rossetti. Pound considered Rossetti's translations graceful and faithful, but, furthermore, he took some of them as independent poems. Pound wrote in his 'Introduction'

that the poetry of a far-off time and place required a translation not only of word and spirit but also 'accompaniment' to make the modern audience aware of the mental content of the older audience and of what those others drew from certain conventions of thought and speech.

The importance Pound gave to the treatment of Cavalcanti's work derived from his idea that the language of love sonnets had been turned into formulaic nonsense between Cavalcanti's time and the present. He thought that in order to give some impression of the original meaning, the translator should encourage the reader to refine certain semantic categories and to realize that what now sounds like a dull cliché was in the thirteen century something sharp and clear. With this idea in mind Pound challenged Rossetti's adorned versions because he considered the first principle of verse translation was "not to turn a good poem into a bad one."

Pound was not heedless of the audience of his translations, but he was so convinced about the innovativeness of his procedures to bring the poems alive that his translations offered different techniques and strategies to show the inner material of the original. Thus the use of typography in the English texts, for example, in which he divided most of them between the octave and the sestet, as was conventional, to show that the division of the argument corresponded to the main division in the rhyme scheme. However, Anderson points out that, since reprints of the translations in *Sonnets and Ballate* have not reproduced the original spacing, it has been difficult to see the continuity between this and Pound's later work with Cavalcanti. To this can be added the fact that the elaborate use of spacing and varying letter sizes in the text of "Donna me prega" and other poems intended for the "Complete Works" continued an experiment with typography that Pound began in his first bilingual edition.

For Anderson the most unsatisfactory feature of the translations is Pound's use of archaic diction. As was stated in the former section on "The Seafarer," this familiarity with and use of archaic language was essential for him to come to terms with tradition. He took these poetic licenses, but he did not try to apply them as a conspicuous means to create an effect of antiquity on his translations. On the contrary, he amused himself with the mixing of styles and periods, and this later became the poetic style he used to craft *The Cantos*.

In order to force English into something new, Pound often inverted the image. This is noted by Anderson too but he does not consider this a positive attribute. For example, in

Sonnet XX, "questa non ha vita" becomes "One whom death's sure cloak surroundeth." In Ballata V, the original goes "Si che vi desta d'allegrezza vita," and it is rendered "Til Joy's awakened from that sepulchure," in both translations appeared somber figures that are not in the original. This and other techniques that obscured at moments the readability of the poems where forced by Pound to force the reader to read the original. However, this built-in pedagogy made reviewers prefer Rosetti's versions.

On November 12, 1912, John Baily wrote in the *Times Literary Supplement*: "Mr. Pound has, indeed, surpassed Rossetti in one respect – that of quantity," concluding that "where we have Rossetti no one will wish to substitute Mr. Pound for him." He complained in this article about Pound's 'obscure' archaisms and accused Pound of frequently absolving himself altogether from the duty of rhyming and keeping to a meter. He also compared Pound's and Rosetti's Ballata XI, unleashing Baily's devotion for Rossetti due to his preservation of the original rhyme and movement, especially in the little prelude. Pound responded to this reviewer with a letter printed in the same supplement in December 5th:

> To the Editor of the Times:
>
> Sir, - I have to thank your critic for his courteous review of my *Sonnets and Ballate of Guido Cavalcanti*; but he seems to have misunderstood the aim of my work. I thought I had made clear in my preface that my endeavor was not to display skill in versification but to present the vivid personality of Guido Cavalcanti, a man of very different temper from his associates. It was not practicable – for reasons of copyright and so on – to print an edition of Rosetti's partial translation with my version of the remainder. Moreover, in many places there would have been need of extensive notes and of a parallel translation where Rosetti diverged from the exact meaning. There being one melodious translation with orderly rhymes there was little need of another. Guido cared more for sense than for music, and I saw fit to emphasize this essential aspect of his work. The music is easily available for anyone who will learn Italian pronunciation. The meaning is more than once in doubt even after long study. I thought I served my audience best by setting forth the meaning.
>
> Surely Rosetti's preface and mine should show the reader that there could be no possible clash or contention between the aesthetic method and my scholastic one; he was as avowedly intent on making beautiful verses as I am on presenting an individual.
>
> Your obedient servant.
>
> Ezra Pound (Anderson, 1983, xviii)

Elkin Matthews, Pound's publisher in England since 1909, published in 1920 the book *Umbra: The Early Poems of Ezra Pound*. This book intended to be a retrospective of the

previous ten years of Pound's career. Pound's own selections were ten sonnets and twelve other poems from *Sonnets and Ballate* (Sonnets I, II, III, V, VI, VII, VIII, XV, XVI, XXXIII, XXXV, the "Madrigale" and Ballate I, II, III, V, VI, VII, XI, XII, XIII, XIV), to appear together with five versions from the Provençal of Arnaut Daniel in the final section of *Umbra*. On the last page of the book, Pound wrote a typology of the material included in *Umbra* and the rest of his work published up to 1920, with the exception of the Cantos written by that time. This page has a large heading: "Personae and Portraits" and a subheading: "Main outline of E. P.'s works to date." In the category of "Etudes" are listed: "Guido," "Arnaut" and "Langue D'Oc." This contrasts with another category, "Major Personae," in which he included "The Seafarer," "Exile's Letter (and the entire Cathay)" and "Homage to Sextus Propertius." It is possible here to distinguish Pound's ideas of a creative translation, such as the "Major Personae," in which the original would trigger a new poem, from the translations that served as a mere guide to the original, which he called "Etudes."

After these nearly ten years of fertile relationship between Pound and Cavalcanti, changes in Pound's life would interrupt his studies of Cavalcantí's poetry. The first was Pound's move from London to Paris in 1921, the second his move from Paris to Rapallo in 1924, and the third one had WW I as its backdrop. In this magnificent first phase Pound would have been influenced by Rossetti, through whom he became interested in Cavalcanti in the first place. Rossetti admired most of Cavalcanti's work but he criticized the Canzone as a dull, scholastic analysis of love, lacking emotion. Pound echoed this opinion in his 1913 essay, "Troubadours – Their Sorts and Conditions," which was published in the book *Literary Essays of Ezra Pound*.

After settling in Rapallo in 1924, Pound returned to the project of collecting the "Complete Works" of Cavalcanti in one volume. He also started to pay more detailed attention to the canzone "Donna me prega," which he considered a philosophical "canzone d'amore." By 1927 he had drafted an introduction to the printing history of Cavalcanti's poems titled "The Text and Its Tradition," and a year later he had completed his translation of the "Donna me prega," along with a long commentary to accompany it. In this year T. S. Eliot had taken a position at Faber and Gwyer publishing house, which had just printed Pound's *Selected Poems* that same year. In a letter to Eliot, Pound outlines his editorial outline:

> Guido Cavalcanti / Le Rime / His Poems / Critical Text, with Translation and Commentary and Notes by / Ezra Pound / with a Partial Translation of the Poems by D. G. Rosetti / and with 48 Reproductions of the More Important Codices / Giving a Full Text of the Work in Facsimile / Faber and Gwyer / London, 1929 / (Rusell Square W. C. 1) (Anderson, 1983, xx)

Nevertheless, Eliot's efforts were not enough to get Pound the contract with Faber and Gwyer; however, Aquila Press agreed to publish the book in the spring of 1929. Along with this work, it was also agreed to publish a volume of Pound's collected prose and the "Odes of Confucius." Unfortunately, shortly after the printing of Cavalcanti's "Complete Works" began, Aquila declared bankruptcy, and 500 copies of the 56 pages that had been printed were sent to Pound in Rapallo.

Some sections of this book came to light thanks to Pound's steady collaboration with *The Dial*. In 1928 he published the essay "Mediaevalism and Mediaevalism (Guido Cavalcanti)," which apparently was going to serve as the opening chapter. The same year he published "Donna mi Prega by Guido Cavalcanti with Traduction and Commentary by Ezra Pound." The following year he published "Guido's Relations," an essay which did not appear in the "Complete Works" but was included along with the earlier essays published by *The Dial*, under the title "Cavalcanti," in the book *Make it New* (1934).

After the misfortune with Aquila, Pound arranged to have the Italian texts and five new translations (of Sonnets VII, XIII, XIV, and XVII) printed, along with forty pages of photographic reproductions of manuscripts made in Germany, at his own expense with the publisher Edizioni Marsano of Genoa. *Guido Cavalcanti Rime: Edizione rapezzata fra le rovine* was a large paperback with red covers and a preface in Italian addressed, apparently, to an Italian audience, though the book ends with a series of essays in English. Also, it is interesting to discover that this critical edition did not include "Donna mi prega," which in fact opens room to question Pound's decision. The book received good reviews by the English press but it failed to attract the interest of Italian reviewers. On the contrary, Mario Praz ridiculed it for its disorderly appearance and concluded that Pound was not a good philologist. The French medievalist Etienne Gilson was of quite the opposite opinion, responding sympathetically to different aspects of Pound's work. A. Hyat Mayor shared this estimation but he went further, indicating details that Pound had changed from the past edition of Sonnets and Ballate in the musical quality of his English version:

> The verse sounds as free as a finch twittering in the dips of its flight. And just as each line has its various rhythm, so each sonnet uses a different rhyme scheme. The quaint language is not a pastiche of pre-Shakespearean sonnets, or an attempt to make Cavalcanti talk Elizabethean the way Andrew Lang made Homer try to talk King James. Ezra Pound is matching Cavalcanti's early freshness with a color lifted from the early freshness of English poetry. (Anderson, 1983, xxiii)

Mayor's remarks on the musicality of Cavalcanti's Rime point out something Pound had praised since his "Introduction" of 1910 and his translation of "Donna mi prega" (1928), which he dedicated "To Thomas Campion his ghost, and to the ghost of Henry Lawes, as a prayer for the revival of music." Pound was often more faithful to his own ear than to the texts; in this variorum he was building up for the "Complete Works," he followed a rule of 'aesthetics' to guide his choices among the different versions of a text, which meant his own taste. He was not concerned with presenting a stemma to determine the genetic relationships among the versions that survive, instead he decided to collect the versions that in his estimation worked better for the bilingual text. His scholarly unorthodoxy is manifested in his comments on orthography, for example: "If the great poet Anonimo has added a particle here and there, thus improving the original text, I am very loath to efface the results of his labor." (Anderson, 1983, xxv)

The "Complete Works" were never published and Pound's remarks on textual criticism did not appear in *Rime*. His resulting collection of Cavalcanti was a work especially arranged to face his task as a translator, a very peculiar one because most translators would force the translated text into readability and Pound's edition, on the contrary, dragged the reader along to observe the difficulties he had undergone and to formulate an alternate solution for it. He considered his felicitous edition to have opened an innovative arena in the editing of translations, as he stated in a letter he sent to H.B Lanthrop in December of 1931:

> My Cavalcanti nearly ready. I don't know whether you can put me through to yr. Romance dept. or in fact any part of Univ. dealing with polyglot letters. The edtn. Ought to serve as START for a new method of handling international texts. (Anderson, 1983, xxvi)

Due to the lack of Italian reviews Pound and his friend Manlio Dazzi, who helped him with the Italian texts, wrote their own review which was never published, but which Anderson found among Pound's papers:

> Ultimately if or when the one thousand and seventy-six institutions of higher learning in the U.S.A. (called higher because they have graduate schools as well as college instruction) arrive at an intellectual curiosity I think certain features of my Genova edition

> (Guido Cavalcanti Rime) will probably serve as a model for edition of such texts as are worth the trouble: especially in the typographic disposition, relation of text to gloze, the tables, the Photostat reproductions (Manual-druck) of the complete text taken from 32 different MSS. in such a way as to give a fairly clear idea of the paleographic history without waste of the student's time, substituting the photos for description, and ending all that kind of useless discussion and repetition.
>
> Obviously, had I been spared the defection of a particular ape, and had I possessed a little more money, I could have included another dozen illustrations. But at any rate the road toward the really right edition is now very clear, and the volume can point the way to it. A very limited number of texts are worth such minute attention. And of these several cases would be, I surmise, rather simpler. (Anderson, 1983, xxvii)

It is possible to sense in this quote the disagreement and frustration the poet felt at the failure of his publication; he blamed the economy, and to a greater extent the state, for not being able to facilitate what he considered was a fully worthy "scholarly masterpiece."

Despite Pound's troubles of first becoming imprisoned in Pisa in 1945, then undergoing trial for treason, and finally being sent to the psychiatric institution St. Elizabeth's, in 1949 he gave the translations of Sonnets VII and XVI to the *Quarterly Review of Literature*. The same year a sort of appendix to *Rime*, titled 'Tre Canzoni di Guido Cavalcanti,' was published in Italy. These had been found in a "Canzoniere" or miscellaneous collection of dolce stil nuovo, a Sienese manuscript, that had formerly been discarded as apocryphal by modern philologists. Pound considered that at least the first lines of the poems were authentic Cavalcanti, stating thus in his *Spirit of Romance* (113). The poems were published with the facsimile of the Sienese "canzoniere" in the Quaderni monographs of the Accademia Chigiana in Siena thanks to the efforts of Olga Rudge, Pound's mistress, whose aim was to complete Pound's Rime following his editorial policy.

Pound's reclusion in St. Elizabeth's shocked the literary arena worldwide but especially in the United States, where many poets, admirers and enemies, went to visit the poet. This provoked a number of publications: interviews, articles, memoirs, poems, and of course translations. In 1964 the anthology *Confucius to Cummings* appeared, edited by Pound with the assistance of Marcela Spann, in which are included Cavalcanti's Sonnet VII and Ballata V with a short note on the ballata. In 1966 the typographer Giovanni Mardersteig printed a limited edition of *Ezra Pound's Cavalcanti Poems*, which includes the "Introduction" to Sonnets and Ballate and all of the English versions previously selected for the book *Ezra Pound: Translations*, ending with two parts of the "Cavalcanti" essay:

"Mediaevalism" and "The Other Dimension." Pound's foreword to this edition was written in 1965, sealing a relationship and commitment lasting almost 60 years to which he continued to return with persistent energy and utmost respect.

Cavalcanti's influence on Pound goes beyond admiration: his opera "Cavalcanti," the many books and articles dedicated to his translation, the ambition to collect and render a definite edition of the "Complete Works," must all be understood to comprehend the gesture of including the translation of the ballate "Donna mi prega" as Canto XXXVI. The vivid concept "translation of accompaniment" was performed on only two out of the many different poets Pound translated: Arnaut Daniel and Guido Cavalcanti. The latter is the only one who triggered a lifetime endeavor of translations. In 1910-1912 Pound hoped to improve on the "melodious" translations of Dante Gabriel Rossetti, believing that the "vivid personality of Guido" appeared only to a reader paying detailed attention to the "exact significance" of the poems.

> With the "Complete Works" project of the late 1920's followed out the implications of this strategy for other formal aspects of the bilingual edition. The Italian texts – with their new typography, variants, and photographs – and the prose commentary – extensive, always candid, often lightened by humorous asides – both reflect the premise that Cavalcanti's voice has qualities at once so important and so difficult to recover that no translation in the usual sense will do; that the reader must be given the original and helped or cajoled to find his way into it. The vigor of Pound's drive to bring over Cavalcanti in this way, and the resulting innovations in 1910-1912 and 1927-1931, give these writings considerable appeal as a single, long-running experiment in literary form; and this beyond the interest they have as separate translations, notes, and essays. I offer the present collection in hope that the results of his experiment, once fully available, will prove useful, or, as Pound would always have it, "in hope of better things." (Anderson, 1983, xxx)

1.6 Perverting Propertius: Pegasus Impounded

McDougal closes his book with a chapter on Pound's book *Quia Pauper Amavi* (1919). Pound's book contains four sections: "Homage à la Langue d'Oc," "Moeurs Contemporaines," "Three Cantos," and "Homage to Sextus Propertius." This last poem was written in 1917 and published in the magazine *Poetry* vol. 13, 1919. Pound accused the editor of the magazine, Harriet Monroe, of having "mutilated" his poem. Miss Monroe had only published four out of the twelve parts of the poem under the title "Poems from the Propertius Series."

The subject of this poem is the Latin poet Propertius, who had been considered reading only apt for specialists until Pound brought him to the surface. Propertius' poetry is considered linguistically difficult due to harsh and abrupt transitions that make it challenging to decide where one elegy ends and the other begins, a nightmare for the editors but quite the opposite for Pound:

> The philologists have so succeeded in stripping the classics of interest that I have already had more than one reader who has asked me, "Who was Propertius?" As for my service to classical scholarship, presumably nil, I shall be quite content if I induce a few Latinists really to look at the text of Propertius instead of swallowing an official "position" and then finding what the text-books tell them to look for. (Literary Essays, 10)

This was Pound's response to the editor of *The New Age*. He added in a letter to A. R. Orage, "My job was to bring a dead man to life, to present a living figure" (Letters, 211). Thanks to this attitude, it is possible today to observe the symptoms of interpretation that obscure the classics, while claiming that they possess objective qualities. On the other hand, Pound's representation of the classics, his perspective, which is also his opinion, yields a direct access that can be questioned or confronted. That is the logic of translation, every generation of translators will reconfigure the past. When one reads Elizabethan translations, one learns more about the Elizabethan style,

> [b]ut if a dead poet is to become a living poet, if a dead tradition is to become part of a living poetic tradition, it must first have something vital to offer and it must tempt someone who sees that something to re-create it in living terms by whatever method is appropriate. As living poetry the classics can only exist in translation. (Literary Essays, 22)

The literary phenomenon of translation is to be observed from this angle as a mechanism to "re-present", or to make present through translation, which Pound calls above the "whatever method". The vitality induced in this process is what later will install a pedagogical criterion to be understood as an ABC development. Nonetheless, this statement is highly important due to the merit it assigns to the act of translation, which goes beyond exercises of technique and appoints an unprecedented need for the 'foreign' other.

J.P. Sullivan compares the "Homage to Sextus Propertius" to "Mauberley". The hostility and imbecility of Imperial Rome is suffered by Pound's Propertius, but in "Mauberley" it is Pound himself portrayed as a character, and the scenario is the idiocy of British Imperialism. Due to the many attacks Pound received by reviewers and scholars, he stopped calling his Propertius a translation, but roughly speaking it is possible to see these two poems as the translation of Propertius in the first case and in the other a new poem derived from it, which would become "Mauberley".

Love is important in Propertius' poetry, and he constantly lets Cynthia, his mistress, appear in his verses. The female figure is extremely important in Pound's poetry because she symbolizes, in many different poems, poetry itself. Pound plays with this interchangeable aspect, which enriches his translation:

> You think you are going to do Homer.
>
> And still a girl scorns the gods,
>
> Of all these young women
>
> Not one has enquired the cause of the world,
>
> Not the modus of Lunar eclipses
>
> Nor whether there be any patch left of us
>
> After we cross the infernal ripples,
>
> nor if the thunder fall from predestination;
>
> Nor anything else of importance. (Personae, 167)

One important aspect to consider is Propertius' poetic view, which quotes and mentions other poets in his own poem. He actually declares that he belongs to a lineage that includes Catullus among others such as Varro, Calvus and Gallus. This feature is essential when we consider

Pound's Paideuma because he is translating poets who fall within his own aesthetical canon. The influence of Propertius' poetry, about fellow poets and forerunners like Homer, is visible in Pound's categories and poetical values. Propertius' political stance against Augustan poets like Horace and Virgil fulfills the essence of the Poundian paradigm of the poet as a political agitator.

Also, it is important to observe the distinction between Latin and Provençal poets when referring to the idea of love and desire. Catullus and Propertius recognized women as equals and intellectual companions and in many cases the poets fell under their command. In Courtly Love the woman is idealized and cast aside, and the desire turns into a forbidden object that is fulfilled by the figure of the married woman.

> Varro sang Jason's expedition,
>
> Varro, of his great passion Leucadia,
>
> There is song in the parchment; Catullus the highly
>
> indecorous,
>
> Of Lesbia, known above Helen;
>
> And in the dyed pages of Calvus
>
> Calvus mourning Quintilia,
>
> And but now Gallus had sung of Lycoris.
>
> Fair, fairest Lycoris -
>
> The waters of Styx poured over the wound;
>
> And now Propertius of Cynthia, taking his stand among these. (Personae, 171)

Pound often declared that, in order to translate poetry, one must know the metrics and forms of the past. In this manner, the translator would be able to re-use verses from his own literary past to make the poem sound antiquated. What is surprising in the case of Propertius is that Pound quotes a line by Wordsworth and mentions it in the poem as "Wordsworthian": "A flat field for rushes, grapes grow on the slope." (Personae, 169) This new dimension of translation completely abandons respect for the original text and opens up a new dynamic of comparative literature and composition.

> And although Mauberley is for me the greater poem, not all of its poetic attitudes are an advance on the Homage. There is one way at least in which the Homage because of the

> nature of its source is preferable to Mauberley as a criticism of life. The single-minded devotion of Pound to his craft is sometimes reminiscent of the art fancier's attitude toward culture. Culture is seen as something out there. (Sullivan, 1964, 34)

Here Sullivan is touching on a sensitive and important point by stating Pound's glorification of the past and disregard for the present. This is exactly the wrong interpretation when condemning Pound's Fascism: he was enthusiastic about a proposal for the renovation of the past and its installment on the present and, for some reason, he believed Mussolini embodied this idea. In "Mauberley" the discontent with Western culture ruled by the USA and Great Britain is expressed through an idea of the degradation and cheapness of the present, in which is not possible to find "Pirean Roses" anymore.

Sullivan clearly sees Pound's use of translation as criticism, especially when emphasizing certain aspects of Propertius, like his statements on tradition, and hiding other aspects, like mythological themes, that didn't fit his poetic personification of Propertius. "As a modern Pound has assumed automatically that our responses to Propertius will be romantic, that is, that we will assume that his love poetry is like the love poetry of our own millennium" (Sullivan, 1964, 53). When we take into consideration the temporal distance between Pound and Propertius, it becomes clear that he is offering a response to this dilemma with his creative translation. However, Sullivan alerts us that this creativity also misuses and changes, sometimes radically, the original text. He thinks that Pound sometimes just follows the rhythms of the poem to elaborate lines like "Much conversation is as good as having a home," which is not found in the original.

In the *ABC of Reading* Pound declared that one should study literature like a laboratory of biology in order to compare its different organs. He tested this idea with his praxis, for example, when comparing Propertius to Jules Laforgue:

> Unless I am right in discovering logopoeia in Propertius (which means unless the academic teaching of Latin displays crass insensibility as it probably does), we must almost say that Laforgue invented logopeia observing that there had been a very limited range of logopeia in all satire, and that Heine occasionally employs something like it, together with a dash of bitters, such as can (although he may not have known it) be found in a few verses of Dorset and Rochester. At any rate Laforgue found or refound logopoeia. (ABC of Reading, 33)

Pound's notion of logopoeia stems from different nuances of style, closely related, but not restricted, to parody and irony. Sullivan proposes "a very self-conscious use of words and tone." (Sullivan, 1964, 67) It deals with the material construction of the sentence but it also

assumes some spiritual and universal movement. It could be compared to Baudelaire's idea of poetical prose.

Pound translated an early version of Propertius between 1908 and 1910 that he published in *Personae*. This was the "Elegiea Lib. III", that became Section IX in the "Homage". The two versions are quite different; the first one is clearly influenced by the English Latinists, claims Sullivan. The second one is more direct, more rough or more "Poundian" in one word. Here is one example:

> "And all the maidens of Rome, as many as they were,
>
> They died and the greed of your flame consumes them." (Personae, 52)

And this becomes in the "Homage":

> "Beauty is not eternal, no man has perennial fortune" (Sullivan, 1964, 80)

Sullivan comments that Pound's translation abilities have increased, and that even though his first translation of Propertius was more oriented towards classical scholars, he was still able to perceive the mock-heroism, wit and irony. The finesse of the latter version is expressed thanks to Pound's maturation in style. "As Pound's language is in a way our own living language 'charged with meaning to the utmost degree,' he can utilize all the infinite range of effects which are only possible in a language with which one is perfectly familiar." (Sullivan, 1964, 81)

Pound intentionally challenged English syntax by following the rhythms and word order of Latin. In many cases these work well to obtain a sort of Latinized English. But there are other passages in which he fully twists the meaning, for example: "nocturnaecque canes ebria signa fugae" ("you will sing of the drunken evidence of a nocturnal escape) by "Night dogs, the marks of a drunken scurry." (Sullivan, 1964, 100) Pound essays an answer to defend his position: "Logopoeia does not translate; though the attitude of mind it expresses may pass through a paraphrase. Or one might say, you can not translate it 'locally,' but having determined the original author's state of mind, you may or may not be able to find a derivative or an equivalent." (Literary Essays, 25)

1.7 Sea Sun: Cathay

Pound published the book *Cathay* in 1915. This time he took the precaution of warning the reader that it had been taken for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the decipherings of the Professors Mori and Ariga. This book did not suffer the aggressions of critics that his translations of Cavalcanti or Propertius had. In fact, Pound was even celebrated by T. S. Eliot as the "inventor of Chinese poetry" with Eliot saying, "through his translation we really at last get the original" (SP, 14).

In 1914 the widow of the Sinologist Prof. Ernst Fenollosa gave Pound the drafts of an essay that he later edited and published under the title *The Chinese Written Character as a Medium for Poetry*, first as part of his book *Instigations* (1920), and later as a separate book in 1936. This essay was a milestone in Pound's poetics that allowed him to build on his aesthetic conceptions rooted in Imagism [cf. Jonathan Pollock]. For Pound, it was important to distinguish between this movement and Symbolism, which he claimed dealt in 'association' in a sort of 'allusion.' "The symbolist's symbols have a fixed value, like numbers in arithmetic, like 1, 2, and 7. The imagiste's images have a variable significance, like the signs a, b, and x in algebra." (GB, 97) These distinctions are very subtle and quite hard to digest. For Pound this subtlety, which referred as well to logopoeia, were key to his project of understanding and translating Chinese poems given the prevalent challenge in this language, of linking two or more images (words or concepts), and its distance to European languages.

Wai-lim Yip comments that Pound's translations in the book *Cathay* are not necessarily good translations but they stand as good poems. Furthermore, he praises Pound's abilities to pinpoint, most of the time, the correct relationship among the elements of the poems. Pound's efforts to draw attention to the Chinese tradition proved to be successful. He managed to capture the attention of scholars and fellow poets, like W. B. Yeats and Robert Lowell, inspiring them to start on their own paths in translation from the Chinese. This impulse would be kept alive in latter generations through the work of poets such as Gary Snyder.

Pound and Eliot were admirers of the poets of the 'nineties' in England. Eliot's recognition of these poets was recorded in a radio interview celebrating the centenary of John Davidson. In this interview he claimed to have learned from these poets, including Arthur Symons and Ernest Dowson along with Davidson, a "colloquial language": using this he found that it was possible to write poetry in the same way that one speaks. For Pound this idea was important, though not so present in his work at this time. He even published a selection of and wrote the

preface for one of the poets of this generation, Lionel Johnson; however, subsequent editions did not retain Pound's preface.

Pound understood, and undertook in his own work, the idea of colloquial speech through his friendship with the writer Ford Madox Huefer (who became Ford Madox Ford later). Pound's poems in 1911 were charged with medievalism and archaisms, like the ones included in his book *Canzoni*. He showed this book to Huefer and Huefer physically rolled on the floor, an anecdote described by Pound's biographer Noel Stock. Pound recalls this episode in the Obituary Notice on Ford: "And that roll saved me at least two years, perhaps more. It sent me back to my own proper effort, namely, toward using the living tongue." (Stock, 1970, 179) This new criterion for using language is visible in his translations as well, according to Yip.

> This tendency reveals one fact: as Pound moved toward 1914 (at about which time he actually started translating Chinese poems from the Fenollosa notebooks), he was obsessed with the effort to use no involved syntax, no archaic diction, and no inversions. The language in Cathay is comparatively more relevant to Pound's modernism than most of his other translations, because it is a continuation of this tendency. (Yip, 1969, 56)

There is a letter that was published in *T. P.'s Weekly* (June 6, 1963, 7), titled "How I Began," that was reproduced years later in Noel Stock's book of essays in honor of Pound's eightieth birthday, *Ezra Pound – Perspectives* (1965). In this letter Pound comments on how his poetic process developed into a new dynamic when he came in contact with Chinese poetry. He compares two examples of his own composition, "Piccadilly" and "In a Station of the Metro": the first was written in England and the second years later in Paris. The connection Pound establishes is with the topic of the poems: both deal with human faces and oblivion. This comparison is helpful in understanding Pound's aesthetic transition from Imagism into Vorticism. It is important to state that the poem "Piccadilly" was removed from *Personae* by Pound's decision. It is therefore worthwhile and illustrative to look at these two poems:

> "Piccadilly"
>
> Beautiful, tragical faces,
>
> Ye that were whole, and are so sunken;
>
> And, O ye vile, ye that might have been loved,
>
> That are so sodden and drunken,

Who hath forgotten you?

O wistful, fragile faces, few out of many!

The gross, the coarse, the brazen,

God knows I cannot pity them, perhaps, as I should do,

But, oh, ye delicate, wistful faces

Who hath forgotten you?

And

"In a Station of the Metro"

The apparition of these faces in the crowd;

Petals on a wet, black bough.

The first and most visible change is the length. The effort necessary to arrive at this level of synthesis must be recognized. Pound achieved a capacity to overlap different planes, not only of two objects, which is Fenollosa's lesson, but verse length and its arrangement. Also, the decision to discard the first poem from the book is a principle to understand Pound's engagement with his art. The two poems' poetic quality is unquestionable but it is Pound himself, writing in the letter to the newspaper, who considers and reflects on the resemblances between the poems and chooses to keep only one. The one he keeps is, by no coincidence, his most quotable poem, his blazon or his "Medallion", if we think of this as his merit in the poem "Mauberley."

The idea of the image becomes essential and it undergoes re-structuring, being rendered more direct, or, as Pound might have said, more in the "Piths and Gist" style. His idea of the image is one "which presents an intellectual and emotional complex in an instant of time." (Literary Essays, 4) The instant is key to understanding the gravity between the verse's elements.

Hugh Kenner noted that, despite his great enthusiasm, Pound never dealt directly with Chinese characters, and his translations depended upon Fenollosa's first drafts or earlier French or English translations. However, the process itself triggered his mind and his writing through the writing of several essays. Nonetheless, Yip's access to the original copies of Fenollosa corroborated that Pound corrects and often enriches his annotated versions. Here is one example of Pound's translation:

9 Who brought this to pass?

11 Who has brought the flaming imperial anger?

12 Who has brought the army with drums and with kettle drums?

10 Barbarous kings.

> Although Pound has reversed the order of the images by turning the flat statements into questions of dramatic suspension, any sensitive reader of poetry would probably hesitate to charge him for his improvisation. Instead of diverting the readers from the "essential poem," the new arrangement has actually intensified the same sentiments. (Yip, 1969, 87)

Yip also states that Pound's quest in translation is not merely to translate: he was after improvements to the text and this intention goes beyond, or abandons, what should be "normative" for a translator. His poetic voice matures, but this is not pure technical strengthening: it is an evolution. The many studies of his translations are enough to prove his literary quality and innovation: he is not only "making it new," but also goes beyond that goal by creating a new category of poetic practice, one that would send twentieth century literature into turmoil and trigger monumental masterpieces with its influence, such as those of James Joyce and Samuel Beckett.

Pound drew attention to translation not only as an updating of the text but as a pre-text to comment on the epoch when it was written:

> It is conceivable the poetry of a far-off time or place requires a translation not only of word and spirit, but of 'accompaniment,' that is, that the modern audience must in some measure be made aware of the mental content of the older audience, and of what these others drew from certain fashions of thought and speech. (Translations, 7)

This 'accompaniment' is the base that links Pound's creative process to a hub; his literary concerns are embedded all throughout his work. In this process, it becomes needed to see the summit of this evolution of style in *The Cantos*. Each canto, all of which have troubled the critics with their 'apparent' lack of form, is different from the others; also, each one elaborates poetry among concerns about poetry, history, translation, and literature.

The first poem in *Cathay*, "Song of the Bowmen of Shu," was transformed by Pound into Ode 167 in the *Classic Anthology defined by Confucius*. This song was a reorganization of an earlier English version by Prof. Ariga. Pound had understood the raw material well and he tested different versions to express it, demonstrating a kind of poetic malleability. Yip

comments as well on Pound's capacity to choose one element of the poem as a stem, around which the rest of the elements would be organized. He declares that this technique sometimes modifies the sense of the original, but for the most part the versions prove to be successful. Pound called this stem the "indestructible" part of the poem:

> I resolved […] that I would know the dynamic content from the shell, that I would know what was accounted poetry everywhere, what part of poetry was 'indestructible,' what part could not be lost by translation, and – scarcely less important – what effects were obtainable in one language only and were utterly incapable of being translated. (Classic Anthology, 1)

Yip's assertions on Pound intuitive poetic abilities reveal some serious mistakes too. One of them is "The River Song," in which Pound misread Fenollosa's manuscript, and took the following poem to be part of the same poem, provoking a fusion of two poets, Li-Po and Kutsu. Pound interpreted this as an ironical contrast of two forms of life, "the one being carefree and sky-reaching, the other being self-enslaving and stooping." (Yip, 1964, 153) Ironically, contrasts of opposites are frequently found in Pound's poetry; moreover, Hugh Kenner recognizes this feature as intentional and he named it 'periplum,' a word often found in the *Pisan Cantos*.

Assertions of Pound´s debt to Fenollosa's manuscript are valid but not decisive; he was moving toward a paratactical structure through the elimination of grammatical links, which achieved cinematic effects of montage. This could be claimed as well for Sergei Eisenstein, but it would be safer to keep it in mind as an aesthetic effect predominant in Avant-garde art and the influence of cinema.

> Pound's obsession with simultaneity and visual perspicuity led to his excited explanation of the structure of the Chinese character. The Fenollosa-Pound interpretation of the Chinese ideogram has angered and baffled many readers, because it is faulty, unscholarly, and incompatible with the traditional understanding of the Chinese character. Many sinologists have pointed out the ridiculous extremes to which the Fenollosa-Pound interpretation can lead. I need not repeat their indictment here. But if they were to look at the problem in terms of Pound's own obsessions, they would have made a more unbiased accusation. (Yip, 1964, 161)

Exactly what Yip noticed is what occurred, and this propelled the studies of critics like Achilles Fang, whose doctoral dissertation is commented on in his book. Years later, in 1976, Monika Motsch wrote a thesis titled *Ezra Pound and China*, published by the University of Heidelberg's Press, on the literary relationships that Pound carried over from China and

Europe. Ezra Pound's writings and ideas keep until nowadays composing his poetry on a critical level by the academic discourse which continues to discover an incommensurable space of quotes, influences, juxtapositions, criticism, and comparison under the mask of translation.

> Für E. P. ist ein Gedicht nicht eine isoliert daliegende Insel oder Oase, sondern er sucht in anderen Kulturen nach Parallelen. In chinesischen Gedichten lässt er Kühn den altenglischen Stabreim anklingen, er setzt "Exile's Letter" in Beziehung zu dem "Seafarer". In den Cantos werden wir häufig auf Vergleiche dieser Art treffen, die die Kulturen Europas und Chinas verbinden. (Motsch, 1967, 51)

1.8 Kung: L'Asse che non vacilla

After the publication of Fenollosa's essay and *Cathay*, Pound became increasingly interested in Confucius. Similar to Socrates, it was Confucius' pupils who rendered his ideas, which are collected in six volumes:

Book of Transformations – I Ching
Book of Odes – Shih Ching
Book of History – Shu Ching
Book of Rites – Li Chi
Book of Music – Yüeh Ching
Spring and Fall – Ch'un Ch'iu

Pound worked at first following Jean Pierre Guillaume Pauthier's translation, *Les livres Sacrés de l'Orient*, and J. Legge's *The Four Books, Confucian Analects*, *The Great Learning*, *The Doctrine of the Mean*, and the *Works of Mencius*. In 1928 he published the book *Ta Hio, The Great Learning*, very close to Pauthier's translation. During WW II he published in Italy, with the collaboration of Alberto Lucchini, the Italian-language *Cunfucio, Ta S'eu Dai Gaku, Studio Integrale* (1942). In 1937 he had prepared a short version of *Lun Yü's Digest of the Analects* along with the book *Guide to Kulchur*, which is studded with these translations. Right after the American invasion in Italy in 1945, there appeared *Ciung Iung, L'Asse che non vacilla, Secondo dei Libri Confuciani*, an edition that was burned because its censors interpreted "Asse" as being related to the Berlin-Rome-Tokyo Axis.

It was actually Pound's occupation with these translations that kept him intellectually alive during the end of the war and his imprisonment in Pisa, as he declared to Angela Chih-ying Jung when she interviewed him in St. Elizabeth Hospital, an interview reproduced in her book *Ezra Pound and China*: "Had it not been for this book, from which I drew my strength, I would have gone insane […] so you see I am really indebted to China." (Jung, 1955, 8) Making the case even more interesting is the fact that Confucius influenced Voltaire, who later influenced Jefferson, who was one of Pound's models of political virtue. He confesses to recognizing Confucius as his Master in Cantos XIII and CXVI:

> And Kung said, "Without character you will
>
> be unable to play on that instrument

> Or to execute the music for the Odes.
>
> The blossoms of the apricot
>
> blow from the east to the west,
>
> And I have tried to keep them from falling." (XIII)

and

> I cannot make it cohere.
>
> If love be not in the house there is nothing (CXVI)

Pound saw Confucius as a philosopher of ideogrammic thought who examined things in themselves and their relationship with the environment. Social welfare is central to Confucius, whose splendor is not expressed by himself but by his students applying his knowledge in praxis. Parallel ideas run together as an organism between humanity and nature and their constant mutations. Pound analyzed these ideas in an article that was reproduced in the book *Impact, Essays on Ignorance and the Decline of American Civilization* (1960), under the title "Mang Tsze:"

> The point relevant to my title is that at no point does the Confucian-Mencian ethic or philosophy splinter and split away from organic nature. The man who pulled up his corn because it didn't grow fast enough, and then told his family he had assisted the grain, is Mencius' parable. (Impact, 611)

Pound's vision goes beyond Nature, Ethics and Humanity; he claims that Mythology expresses the three of them in a 'totalitarian' fashion, without oversimplification and without scission. His selection of the adjective 'totalitarian' is not innocent, especially when we consider that he was undergoing trial by this time. Nature is time as much as transformation; translation is a tool with which to dig in the past: "That things be known a hundred generations distant implied no supernatural powers, it did imply the durability of natural process which alone gives a possibility for science. I take it the Mencean affirmation as of a permanent human process." (Impact, 611) Monika Motsch adds a third actor that reinforces this organic process, the ideas of the Anthropologist Leo Frobenius: "… die Kultur ihren menschlichen Trägern gegenüber als selbständigen Organismus aufzufassen, jede Kulturform als ein eigenes Lebewesen zu betrachten, das eine Geburt, ein Kindes-, ein Mannes- und ein Greisenalter erlebt." (Motsch, 1976, 65) Pound's Confucius is the core for an archetypal society, even though he was well aware that China was not this. Pound found

in Confucian philosophy the paradigm of the thinker-maker and installed it as a role model: "Rightly or wrongly we feel that Confucius offers a way of life, an Anschauung or disposition toward nature and man and a system for dealing with both." (Guide to Kulchur, 24)

Pound started translating The Great Digest or Adult Study following Legge's *The Great Learning*. According to Motsch, this was Pound's favorite among his books, or at least the one on which he spent most time reflecting. She also declares that Pound's version of the first ideogram, compared to the ones by Pauthier and Legge, is the longest:

> The great learning (adult study, grinding the corn in the head's mortar to fit it for use) takes root in clarifying the way wherein the intelligence increases through the process of looking straight into one's own heart and acting on the results; (Motsch, 1976, 67)

The sense of organic nurture expressed through the 'corn' image brings Confucian philosophy forth. First, states the tradition, 'adult learning' is not considered education nor training but rather the ability to keep learning. Subsequent is the relationship between internal and external order, or wisdom and action: the corn is ground in the mind, which is the mortar, technique and intelligence, and after this it will become fit to be used, ready for nurturing oneself and others. Throughout the ideogram analysis brought together the Confucian ethics for artists, especially the poet, and the language truthfulness, which will test the artistic integrity. Translating from the Chinese made Pound aware of many different associations that he would not have considered before. Also, it is at this time that Pound started associating Confucian lessons with the experimental methods of biology; he would publish these ideas in his book *ABC of Reading* in 1934:

> He puts (or his ancestor put) together the abbreviated pictures of
>
> ROSE CHERRY
>
> IRON RUST FLAMINGO
>
> That, you see, is very much the kind of thing a biologist does (in a very much more complicated way) when he gets together a few hundred or thousand slides, and picks out what is necessary for his general statement. Something that fits the case, that applies in all of the cases.
>
> The Chinese 'word' or ideogram for red is based on something everyone KNOWS. (ABC of Reading, 22)

After the Confucius section in *The Great Digest* come ten chapters of commentary by Tseng Tsze, one of Confucius' students, which provide explanation and elucidation of the Master's

writings. Motsch alerts us to the dynamic process Pound recognized in it a method of composing related it to musical fugue, consisting in three parts: exposition, development and return. Pound would express this using terms related to light: "radiation, reception and reflection of light." The first step corresponds to Human Nature: "He showed his intelligence by acting straight form the heart" ("radiation"). Then he would address the outside and find the "brilliant laws of the sky", i.e., Sun and Moon, "He contemplated the luminous decree of heaven, and found the precise word wherewith to define it" ("reception"). In this formula gleams the linking of inside and outside, Earth and Sky, microcosmos and macrocosmos, that leads humankind to understanding of the Power of its Action. The third element is expressed with another metaphor of light ("reflection"): "His intelligence shone vital over the hill crest, he clarified the highreaching virtue, id est, that action which is due to direct self-knowledge." (Motsch, 1976, 73)

Pound's corollary outcome is that by placing together the ideograms of the Sun and the Moon, the concepts "clearness, intelligence and fame" are yielded. Motsch compares this phenomenon of light to Dante's Paradiso: "Luce intellettual piena di amore;/ Amor di vero ben pien di letizia;/ Letizia che trascende ogni dolzore" (Canto XXX). She also demonstrates the influence of the philosopher Robert Grosseteste (1175-1253), whose conception of light is reproduced in Pound's *The Spirit of Romance*:

> It is an ancient hypothesis that the little cosmos "corresponds" to the greater, that man has in him both "sun" and "moon." Sex is that is to say, of a double function and purpose, reproductive and educational; or, as we see in the realm of fluid force, one sort of vibration produces at different intensities, heat and light. (Spirit of Romance, 94)

The "light process" is a key term that Pound would come to face as an illuminating allegory with the logic of the Neoconfucian Chu Hsi, whose motto "Renew the people" was engraved with golden letters on the bathtub of the king T'ang. This motto would be quoted and reproduced Pound's entire life as his coat of arms:

> AS THE SUN MAKES IT NEW
>
> DAY BY DAY MAKE IT NEW
>
> YET AGAIN MAKE IT NEW (Motsch, 1976, 77)

Motsch discovered one astonishing point that made Pound's translations from the Chinese quite unique: the influence of the Eleusian mysteries that conveyed not only Pound's

translation of Confucius but the structure of *The Cantos* as well. The myth comes from Homer's Hymn to Demeter, and narrates the kidnapping of Persephone, daughter of Demeter and Zeus, by Pluto, king of the underworld. Zeus brings Persephone back to earth each year, and Demeter's happiness is represented by the renewal and blossoming of flowers and plants. Triptolemos, Prince of Eleusis, started the rites to worship this cycle. Pound brought this myth into his understanding of King Wen's wisdom: Confucius, and his pupils after him, saw King Wen as the prototype of majesty, self control and good behavior. He treated his family and his people with humbleness and respect, and as a result his kingdom achieved Order and Peace. Pound connects King Wen's power with a transformation in nature as a consequence of benevolence viewed as "that style of conduct offered as the grain to the gods without blemish, total in rectitude, and that the people cannot forget." (Motsch, 1976, 82)

For Pound, nature belongs to politics as much as to morality and art, and it is essential to comprehend this unity when approaching *The Cantos*. The basis for natural command and/or control rests in the human heart: like the bird that instinctively finds its nest, thus the Confucian 'gentleman' behaves in a natural fashion, using wisdom to command himself, his family and kingdom:

> One human family can humanize a whole state; one courteous family can lift a whole state into courtesy; one grasping and perverse man can drive a nation to chaos. Such are the seeds of movement (semina motuum, the inner impulses of the three). That is what we mean by: one word will ruin the business, one man can bring the state to an orderly course. (Motsch, 1976, 83)

The second book of the Confucian classics that Pound translated while imprisoned in Pisa was Chung Yung, which he titled *The Unwobbling Pivot*. The direct translation from the Chinese would be "Measure and Center"; Legge translated this as "Doctrine of the Mean" and Hughes as *The Mean-In-Action*. The book deals with Confucius' middle point between Tradition and Present, Individual and Social, Wisdom and Moral Deeds. This is the book that Pound translated into Italian, and which was destroyed because of its use of the term "axis" in the Italian title.

> Happiness, rage, grief, delight. To be unmoved by these emotions is to stand in the axis, in the center; being moved by these passions each in due degree constitutes being in harmony. That axis in the center is the great root of the universe; that harmony is the universe's outspread process (of existence). From this root and in this harmony, heaven and earth are established in their precise modalities, and the multitudes of all creatures persist, nourished on their meridians. (Motsch, 1976, 89)

This so-called ‘process’ started to turn up in Pound’s images, referring more and more to a technique, tools, ideas in praxis. Motsch points to the images that recur in Pound’s understanding of this philosophy:

> Cutting axe-handle
>
> Cutting an axe-handle
>
> The model is not far off (Motsch, 1976, 90)

And

> You can neither stroke
>
> the precise word with your hand
>
> Nor shut it down under a box-lid (Motsch, 1976, 92)

This fixation upon what suggests the manual work of “cutting an axe-handle”, and with what goes beyond the touchable (“the precise word”), supports Confucius’ core maxim: “Relations are more real than the things which they relate.” In fact, it is exactly according to this principle that Pound strives to be a translator who is concerned with the expression of movement and relations. Some fundamental concepts in Confucian philosophy turn out to be too broad and abstract to be translated in one word. Such is the case with the ideogram Ch’eng: Motsch comments that this concept has been inaccurately translated as ‘sincerity’ and, worse, ‘reality.’ Her opinion is that Pound’s creativity provides him a more accurate approach through different images:

> Ameliorate the quality of the grain […] (XXII)
>
> Only the most absolute sincerity under heaven can effect any change. (XXIII)
>
> He who defines his word with precision […] (XXV)
>
> Hence the highest grade of this clarifying activity has no limit […]
>
> […] the minima (the seeds whence movement springs).
>
> (offers the cup of mature wine to the earth)
>
> […] the light of intellect […] (XXVI)

Motsch observes two basic elements that help understand Pound’s quest with regard to translation: ‘organic Decomposition’ and ‘Metamorphosis.’ The first is related to reading and interpreting Chinese characters, and the second is related to the construction of a parallel

counterpart meant to highlight their differences by contrast and their affinities by their meaning and complexity in organization. Such complex re-organization is capable of bringing together apparently distant ideas, like China and Greek mythology, Chu Hsi and Grosseteste, King Wen and Eleusis. Language is essential to this bold activity. Here is Pound's definition of Ch'eng: "Sincerity. The precise definition of the word, pictorially the sun's lance coming to rest on the precise spot verbally." (Motsch, 1976, 101) This 'precision' was demanded in France by Flaubert's 'le mot juste,' one of Pound's favorite authors.

> E. P. hat der im Westen wenig beachteten Lehre des Knonfuzius ein neues Auditorium eröffnet. Seine Übersetzung ist eine lebendige Weiterführung der kunfuzianischen Tradition. Dabei spielt er seine untergeordnete Rolle, daβ E. P.'s Ideogrammanalysen manchmal starker auf seiner eigenen Inspiration als auf tatsächlichen Fakten beruhen. (Motsch, 1976, 102)

Furthermore, Motsch is convinced that Pound could, in fact, 'Make it New' in each one of his translations because he was not concerned with one objective and specific labor, but rather with creative interchange among cultures. It is Pound himself who declares his aim in spite of his lack of precision and language skills:

> No one has ever yet exhausted the wisdom of the forty-six ideograms of the first chapter. No one has ever yet attained so complete a wisdom that he can find no further nutriment in this mantram. And no one, least of all a twentieth-century American with only a superficial acquaintance with Oriental intuition and language, should aspire to emit the 'last word' on this subject. I certainly cannot condense the Ta Hio. I have tried to present as much as I understand, free from needless clutteration of dead verbiage. (Impact, 204)

This is reproduced in a very rare book mentioned earlier in this chapter, but it is important to mention that this book was not published by New Directions in New York, Pound's "reserved rights" publishing house, run by his friend and poet James Laughlin. Until now it has not been reprinted, nor do copies exist available for sale, nor is it listed in Donald Gallup's Bibliography of Ezra Pound (1963).

1.9 Exeunt omnes: End of Tragedy

Women of Trachis is Pound's last book of translation. The piece was written by Sophocles and is usually referred to as Trachiniae. The story is based on Heracles' attempt, after clearing the monsters from the earth, to fulfill his truly maniacal sexual desire and thirst for the physical possession of young women. In order to obtain his thousand and third girl he has to kill the entire male population of a village. After the rape scene, Heracles decides to keep his victim, Iole, as a trophy without informing his aged wife Deianeira about the occurrence. The aggravated Deianeira seeks revenge, rubbing a deadly poison into a magnificent ceremonial robe which is sent as a present to Heracles. He suffers terrible pains from the poison but survives, only to order his eldest son to procure him death by fire. Deianeira commits suicide and Iole is forced to wed Heracles' eldest son, Hyllos.

H. A. Mason offers this book as an example of creative translation in his essay "The Women of Trachis and Creative Translation" (1963), published in the book edited by J. P. Sullivan, *Ezra Pound. A Critical Anthology* (1970).

> I hope these remarks will have prepared the way for the general suggestion that the Greek world is all like the Trachiniae, something quite other than us, something (when we see it correctly) that is sucking and upsetting to our usual ways of looking at things. For this suggestion will assist my particular claim that creative translation at its best brings a sword: a disturbing breach with the past and a disturbing new view of our present selves. Unless the translator has come to see our life in disturbing new terms he can have no profound need to assume the Greek tragic mask. (Mason, 1970, 287)

Mason was a scholar in Greek literature and he compliments Pound's abilities to actually 'make' the Greek play for him. His comments run through technical details and comparison to former translations, but he feels astonished by Pound's ability to retain the Greek context of the play, i.e. to maintain Heracles as a demi-god hero and the sympathetic Deianeira as the human who becomes doomed by her actions. "The key phrase, for which the play exists," wrote Pound in a footnote, is:

> SPLENDOUR,
>
> IT ALL COHERES. (Women of Trachis, 66)

Which takes us back to the last Canto:

> I cannot make it cohere.

> If love be not in the house, there is nothing (CXVI)

Sophocles' tragedy has made it cohere for Pound, whose execution for treason was avoided by an appeal to 'insanity.' He turned to Confucian philosophy looking for the internal and external order of the world. This play is the last mask that he uses to externalize his anger or angst, and a hope of bringing order back to himself, his house and his life through classical literature.

Mason also claims that this was, apparently, one of Sophocles' least popular plays, due perhaps to its intense sexual content, which would make it unsuitable to perform at schools. However, he points out the fact that Deianeira is probably the most popular among all the characters in Sophocles' plays due to her delicacy and beauty, which insults the goddess of Cypris, Aphrodite. This is an essential point about the play that Pound underestimated: Pound treats this female relationship as merely secondary, as opposed to the male relationship between Heracles and Zeus, father and son, which he assigns greater importance. Thanks to Mason's explanation, the structure of the play becomes clearer and the conflict related to the goddess's 'Vanity' is reinforced, given the fact that her vanity is the trigger for the whole Trojan War.

> What is not sufficiently stressed is that 'playing safe' often means 'making dull'. Of course, there can be no foolproof guarantee that an imaginative filling-out hits exactly what the sensitive Greek contemporary of Sophocles heard, but to imply that the words have no special point or felicity because there are no obvious parallel passages to support a pointed rendering is a kind of negative interpretation. When such translations are offered without apology, there is a presumption that the translator found the original as dull as we find his translation. (Mason, 1970, 298)

Mason's remarks and his expertise in Greek lead to his admiration for lines such as 'the multitudinous seas incarnadine,' which, in fact, sounds like Greek. But it is exactly such risks that can make a creative translator look bizarre, as was the case with the German poet Friedrich Hölderlin, whose translations were criticized by his former writer friends Goethe and Schiller. Pound sets forth an idea of the translator-poet's responsibility: that in order to translate Greek tragedy, he must draw equally on his own sense of tragedy in modern life. He will not be able to discover any tragedy in the Greek unless he has experienced it himself. Mason sees in this task the correct approach in creating a hero to sense the stridency and crudeness that would bring together the present with the ancient masters and also through this invigorated hero would send us back to the Greek with enhanced powers of penetration.

Pound's translation also stresses a conflict in the plot that was ignored by other translators: Heracles' command to his eldest son to marry Iole. Mason considers that this emphasis better addresses Sophocles' concern with authority; through this character he creates a sort of 'spokesperson' for himself: "He undoubtedly gives the 'last word' about his mother, and I take it that he also gives the last word on his monstrous forced marriage proposal." (Mason, 1970, 310) With this evidence, Mason considers that it is this character who delivers the last words of the play as well.

Appendix

Translation of the poem "Hugh Selwyn Mauberley" by Ezra Pound in Spanish

Es bien conocida la influencia que el poeta norteamericano Ezra Pound tuvo sobre varias generaciones de poetas en los Estados Unidos. Sobre todo, es notable cómo el peso de un proyecto monumental como *The Cantos*, al menos, su objetivo, así lo apuntaba el mismo Pound: la épica de la humanidad, influenció los proyectos más notables en lengua inglesa como *Maximus Poems* de Charles Olson, *A* de Louis Zukofsky, *Paterson* de William Carlos Williams, *Groundwork* de Robert Duncan, *Gunslinger* de Edward Dorn. Incluso, su influencia llegó a cruzar fronteras y es fehaciente en un libro como *Cántico cósmico* del poeta de Nicaragua Ernesto Cardenal. "No le copien a Pound" era la reserva que expresaba el famoso poema de Gonzalo Rojas, sin embargo, más de uno/a le ha copiado a Pound, su espíritu impregnó o sigue impregnando a las generaciones posteriores, así lo confirman los libros *The Dance of the Intellect: Studies in the Poetry of the Pound Tradition* y *The Pound Era* de críticos como Marjorie Perloff y Hugh Kenner, respectivamente. La implementación del método ideogramático, que devino en la yuxtaposición de lenguas dentro de *Los Cantares*, según la traducción de José Vásquez Amaral, influyó también en las obras de *Finnegans Wake* de James Joyce y en casos como los de los brasileños Haroldo de Campos y su poema *Gálaxias* y Paulo Leminski con *Catatau*.

Los Cantares ocupan el centro de atención sobre la obra de este poeta opacando los poemas que fueron escritos anteriormente. La mayor parte de los críticos ven en los poemas reunidos en *Personae* sólo máscaras o ensayos de lo que conformaría el proyecto central de Pound. Pero esta opinión y la acartonada solemnidad crítica oscurecen los hallazgos y grandes poemas que el poeta de Idaho escribió hasta los treinta y cinco años. El caso más

simbólico es el poema de dos líneas "In a Station of the Metro," quizás el más citado del poeta y que no pertenece al libro *Los Cantares*:

The apparition of these faces in the crowd

Petals, on a wet, black bough

Otro caso es el de la imitación de Propercio y cuya traducción merece toda la atención de un traductor diestro en inglés y en latín. Pound ocupa cadencias del latín dentro de su poema, el cual es un homenaje "Homage to Sextus Propertius." Una traducción al español merece ser comentada para exponer la extrañeza que produce el texto en su lengua original.

Un ejemplo más es el del poema "Hugh Selwyn Mauberley", el cual resulta extraordinariamente presente para la realidad de todo poeta. El poema cuenta las vicisitudes del personaje Hugh Selwyn Mauberley, el cual podría ser una viñeta del escritor, amigo de Pound, Ford Madox Ford. Sin embargo, el poema resulta una toma de conciencia de una realidad ejemplarizada en la figura del poeta, en la cual, giran entorno el editor, el crítico, el corrector de estilo, el lector e, incluso, el mismo Pound. El nombre del poema fue varias veces referido y escrito por T. S. Eliot como "Moberley" el cual, según lo comenta Jo Bratley Barryman, era un dicho popular en la época "Always too late like Mobberly clock". John Espey sugiere que sea una posible ficcionalización del poeta Selwyn Image, el cual aparece en la sección "Siena Mi Fe: Disfecemi Maremma".

El poema de mediana extensión cuenta con 18 secciones. Originalmente, el poema comenzaba con una cita de Nemesio, "Vocat aestus in umbra." Nemesianus. Ec. IV., esta cita fue considerada dentro de algunas ediciones pero no siempre se respetó. La primera sección comienza con una oda con un título en francés y donde destacan las siglas E. P. las cuales

nos remiten sin duda al nombre del poeta "E. P. Oda por la elección de su sepulcro." Esta sección comienza con una amonestación escrita por el crítico Mauberley sobre E. P. o, tal vez, sobre Pound mismo escribiendo a sus contemporáneos. Es importante observar la distancia que toma Pound sobre su propia persona, un efecto que también fue utilizado por el poeta portugués Fernando Pessoa para describir(se) la figura de su pseudónimo Alvaro de Campos. Estas son las primeras líneas del poema:

"E. P. Oda por la elección de su sepulcro"

Por tres años, desfasado con su tiempo
Contendió para resucitar el fenecido arte
De la poesía; para mantener "lo sublime"
En el sentido antiguo. Equivocado desde el comienzo –

La elección de su sepulcro se refiere al equívoco de entregarse a resucitar el fenecido arte, resulta importante señalar la manera en que Pound reflexionó a través de sus poemas sobre el lugar presente de la poesía. Tal vez, la manera irónica como señala ese "sublime" inalcanzable, se refiera también a un nuevo espíritu que inyectará una vitalidad diferente a su obra y cuyo recipiente encontrará años más tarde en su traducción del ideograma chino "Make it new" (Hazlo nuevo).

Esta sección del poema presenta una manera directa de diálogo con la tradición, una línea nos dice "su verdadera Penélope fue Flaubert." El rol esencial que cobra el trabajo de Gustave Flaubert en la obra de Pound ha sido poco estudiado, posiblemente, por tratarse de una influencia que viene de la prosa a la poesía y que varios críticos desecharían por la

sumisión genérica que se vive en pro de la narrativa. Sin embargo, hay una cercanía casi generacional, que para la época, situaría la influencia de Flaubert sobre Pound como la de un contemporáneo, especialmente la obra *Bouvard et Pecúchet*. Esta obra está compuesta por una gran cantidad y variedad de citas textuales con las cuales Flaubert intentará burlarse de toda su generación, a la cual supuestamente desdeña, ya que dicha burla consiste en la banalización del conocimiento científico. El mismo Pound escribió varias notas sobre la influencia de este libro en la obra de su amigo James Joyce pero también es posible observar esta estrategia de copy/paste en *Los Cantares*, la cual, generalmente, se ha identificado con el método de yuxtaposición del ideograma. Si la razón de Ulises para volver a Ítaca era Penélope, Flaubert aparece homologado a Penélope para regresar a la escritura.

Líneas abajo, habla de su edad, los treinta años y su corto impacto en el mundo de las letras. Y justo la segunda sección del poema comienza con el tema de la edad del tiempo, esto es, la era. Esta sección es de las más cortas del poema:

La era demandaba una imagen
De su acelerada y contorcida mueca,
Algo para el nuevo escenario,
No, bajo ningún motivo, una gracia de ático;

No, no ciertamente, alucinaciones oscuras
De su mirada interna;
¡Mejores falsedades
Que parafrasear a los clásicos!

La “era demandaba” principalmente un molde en yeso,

Hecho sin pérdida de tiempo

Una prosa cinema, no, no seguramente, alabastro

O la “escultura” de la rima.

“Los poetas son las antenas de la humanidad” afirmó el mismo Pound, aquí los oídos del poeta están atentos a reproducir las demandas de la era, su representación exige una mudanza, no más la falsedad de parafrasear a los clásicos, de acuerdo a la enseñanza de Flaubert. También es importante notar la influencia del poeta Teophile Gautier, acertadamente señalada por John Espey en su estudio sobre Pound. Hay resonancias y traducciones de Gautier que van permeando y conformando “Mauberley”, el polémico tema de la traducción como plagio, que Pound utilizaría como herramienta de construcción y rescate de la tradición, se manifiesta en este poema. El ajuste de versos y figuras de Gautier dentro del poema responde a una actualización que hace evidente las resonancias epócales dentro de la poesía. Una de estas resonancias es el “Té rosa” que Gautier expresa dentro del poema “À une Robe Rose” y el cual sirve para comenzar la tercera sección del poema de Pound haciendo referencia a Inglaterra:

El té-rosa té-toga, etc.

Suplanta a la muselina de Cos,

La pianola “reemplaza”

A la lira de Safo.

El reemplazo de la antigüedad por los objetos de la era moderna será visto por Pound como una manera de empobrecimiento o de abaratamiento. Estas ideas estarán potencializadas en su famoso canto sobre la "Usura", la cual también es mencionada en Mauberley. Los reemplazos que continúan a lo largo de esta sección también fueron tomados de Gautier:

Cristo sigue a Dionisio,
Fálico y ambrosino
Dio paso a maceraciones;
Calibán dislocó a Ariel.

Todas las cosas pasan,
Dijo el sabio Heraclito;
Pero una insulsa baratija
Prevalece en nuestros días.

Incluso la belleza Cristiana
Abandona – después de Samotracia;
Vemos *to kalón*
Decrecer en el mercado

Y más adelante:

La carne del Fauno no es para nosotros

Ni la visión del santo.

Tenemos la prensa en lugar de hostia

Y la franquicia por circuncisión.

Todos los hombres, ante la ley, son iguales.

Libres de Pisistrato,

Elegimos a un esclavo o un eunuco

Para gobernarnos.

El empalme de los sujetos, símbolos y períodos históricos se incrustan en la obra de Pound como una marca de agua, un efecto que quizás impresionó a Joyce para la elaboración de su *Ulysses*. La frecuente combinación de lenguas también forman parte del estilo poundiano de composición, es como si buscara marcar ciertas cesuras dentro del poema y obligar al lector a analizar ese material "extraño" o seguir adelante para no interrumpir la cabalgata del poema. En la sección siguiente emerge fulgurante la terrible usura, la cual se elabora como un descenso a los infiernos:

Estas luchas en todo caso

y algunas creencias,

pro domo, en todo caso…

Algunos prestos a las armas,

algunos por aventura,

algunos por miedo o debilidad

algunos por miedo a la censura,

algunos por amor a la masacre, en la imaginación,

se aprende después,

algunos con miedo, aprendiendo el amor por la masacre,

murieron algunos pro patria, “non dulce” “non et decor”…

caminé con ojo-fijo en el infierno

creyendo en las mentiras de los viejos, luego descreyendo

vine a casa, hogar de la mentira,

hogar para muchas decepciones,

hogar para viejas mentiras y nuevas infamias;

usura época dorada y condensada

y mentirosos en puestos públicos

desafiantes como nunca antes, desgastados como nunca antes

sangre joven y alta sangre,

buen semblante y cuerpos fuertes

coraje como nunca antes

franqueza como nunca antes,

desilusiones como nunca antes contadas,

histerias, confesiones de trinchera,

carcajadas de ombligos muertos.

La cadencia de esta sección Espen la considera un homenaje al poeta griego Bion. La ausencia de alusiones directas posibilita a hacerla presente en cualquier época, a Pound le interesaba esta cualidad de adaptación que permite vislumbrar una serie de tradiciones, como Bion, Propercio, Flaubert, Gautier, Ford, Ronsard, Villon y proyectarlas hacia el futuro, baste comparar la temática del poema con la situación social presente en México. Hay un encabalgamiento temático entre las secciones cuatro y cinco, está última funciona como corolario de la gesta:

Murieron por miríadas

Y de los mejores, entre ellos,

Por una vieja bruja desdentada

Por una civilización despostillada

Encantada, sonriendo a las buenas bocas,

Ojos apurados barridos bajo la tapa de la tierra,

Por dos lotes de estatuas rotas

Por unos pocos miles de libros fustigados

La desilusión política marcada en este pasaje no es, exclusiva, de una acusación directa al imperialismo inglés. Por lo menos en este punto, resulta importante recordar que

Pound está dialogando/imitando a Flaubert, en este sentido se pueden analogar los estilos de escarnio con *Bouvard et Pécuchet* hacia la masa cultural inglesa.

La siguiente sección del poema inicia con un título extraído también de Gautier, del libro *Émaux et Camées*, el poema "Coerulei Oculi". De este poema Pound extrajo dos elementos de una comparación: "Ses yeux," "Mélent a leur azur amer," "Les teintes glauques de la mer". El cruce de la mitología en forma adjetival, le brinda a Pound el entusiasmo para proponer su propia lectura "Yeux Glauques"; Glauco es un monstruo marino de la mitología griega, para Gautier el mar refleja tintes glaucos pero Pound lo pone directamente en relación con los ojos:

Yeux Glauques

Gladstone aun era respetado,
Cuando John Ruskin produjo
"King's Treasuries" ; Swinburne
Y Rosetti seguían siendo abusados.

El fétido Buchanan levantó su voz
Cuando su cabeza de fauno
Vino a ser un pasatiempo para
Pintores y adúlteros.

(…)

Robert Williams Buchanan era un crítico inglés de la época que osó atacar a uno de los poetas favoritos-protegidos de Pound, el controvertido poeta y pintor Dante Gabriel Rossetti. En esta sección se describen episodios de la vida de Rosetti, motivos de sus obras y el caso del suicidio de su esposa Elizabeth Siddal. Lo que resulta problemático para entender en esta parte es que Pound arremete en sus versos como un pintor cubista frente al lienzo, dejando quizá como el tema más claro su aversión por Buchanan.

Delgado como agua de arrollo
Con mirada vacante.
El inglés Rubaiyat apenas nacía
En aquellos días.
(…)

Pound arremete contra el uso y desuso de los autores en boga en esa época y resalta la incipiente aparición del Rubaiyat (el cuarteto persa), que tenía poco tiempo de haber sido traducido/introducido en lengua inglesa. Estas formas de rescate de diferentes tradiciones mediante la traducción será fundamental entender como motor de la poética entera de Pound.

El siguiente apartado comienza con un título tomado de Dante "Siena mi fe', disfecemi Maremma". En la Divina Comedia estas palabras son pronunciadas por Pia de Tolomei de Siena cuyo marido la manda matar para poder desposar a otra mujer en el castillo toscano de Maremma. El motivo textual gira en torno de las memorias del poeta inglés, pero nacido en Estrasburgo, Victor Gustave Plarr. En este texto Pound encuentra anécdotas de esa generación de autores y en el poema cuenta las vicisitudes de dos figuras semejantes que

comparten el alcoholismo, el catolicismo y la veneración por Propercio: Lionel Johnson y Ernest Dowd:

"SIENA MI FE', DISFECEMI MAREMMA"

Entre los preservados fetos y huesos embotellados,
Comprometido en perfeccionar el catálogo
Encontré al último descendiente de las
Familias Senatoriales de Estrasburgo, Monsieur Verog.

Por dos horas habló de Gallifet,
De Dowson; del Club de Rimadores;
Me dijo cómo murió Johnson (Lionel)
Al caerse de un banco en un bar irlandés…

Pero no mostraba rastros de alcohol
En la autopsia, privadamente ejecutada –
Preservado el tejido – la mente pura
Se extendió hacia Newman como el calor del whiskey.

Dowson encontraba a las prostitutas más baratas que a los hoteles;
Headlam para levantar la moral; Imagen imparcialidad imbuida
Con sacudidas de Baco, Terpsícore y la Iglesia.
Así hablaba el autor de "The Dorian Mood",

M. Verog, fuera del alcance de la época,

Desconectado por sus contemporáneos,

Rechazado por los jóvenes,

A causa de sus ensoñaciones.

Toda la generación de poetas de 1890 viene citada en las memorias de Plarr, a la cual también pertenecía Oscar Wilde. Pound llegó a conocer a los poetas de esta generación, él mismo fue encargado de la primera edición de las obras de Lionel Johnson, en la cual se incluía un ensayo introductorio de Pound, el cual fue retirado en las ediciones posteriores. El Reverendo Stewart Headlam era un irlandés que se caracterizó por organizar fiestas para los intelectuales de esa época.

Este tipo de pasajes son importantes porque revelan las afinidades de Pound con esa generación de autores en Inglaterra. Mauberley, no sólo es un poema de despedida por despecho, ante todo es un documento que nos permite apreciar la fecundidad temática y artística de Pound, además de los vectores que estaban estimulando una nueva visión del poema con alcances insospechados. En una palabra, aquí ya podemos apreciar el genio poético del autor de *Los Cantares* en plena madurez.

La siguiente sección lleva como título BRENNBAUM, de origen judío. En esta sección se observa un enmascaramiento del personaje judío para esconder su propia tradición. La estigmatización de la cultura judía como manipuladora de la economía comienza en Europa en estas primeras décadas del siglo XX.

BRENNBAUM

Los cerúleos ojos despejados
Infantil y circular la cara,
Rigidez de las polainas hasta el cuello
Jamás una grácil relajación;

Los pesados recuerdos de Horeb, Sinai
        Y los cuarenta años,
Mostrados sólo al caer el día
Cruzando el nivel de la cara
De Brennbaum "El Impecable."

La siguiente sección muestra una caricatura de un empresario. El nombre del acaudalado personaje es Mr. Nixon pero no tiene nada que ver con el posterior presidente de Estados Unidos.

MR. NIXON

En la suntuosa y dorada cabina de su yate de vapor
El Sr. Nixon me sugiere cortésmente, avanzar con pocos
Peligros de retraso. "Considere
        "Cuidadosamente el reseñista.

"Yo era tan pobre como usted;

“Cuando comencé tuve, por supuesto,

“Adelantos de regalías, cincuenta de entrada,” dijo el Sr. Nixon

“Sígame y tome una columna,

“Aún si tiene que trabajar de a gratis.

“Blandos reseñistas. De cincuenta a trecientos

“Levanté en dieciocho meses;

“El problema mayor que tuve que enfrentar

“Fue el Dr. Dundas.

“Nunca menciono a alguien sin la idea

“De venderle mis trabajos.

“El consejo es bueno, y en cuanto a la literatura

“No ofrece nada fijo.

“Y nadie reconoce, a primera vista, una buena obra

“Olvídese del verso, mi amigo,

“Ahí no hay nada.”

El señor Nixon encarna la figura del empresario editorial, su afabilidad contrasta con su riqueza. Al final el adinerado personaje compadecido sugiere al joven abandonar los versos. La tajante visión del mercado es incapaz de valorar el trabajo poético, Pound no arremete con ira ante esta situación, sólo la describe con un dejo de humor y hace cuestionar al lector sobre qué impulsos mueven al mundo editorial.

En la siguiente sección, Pound describe al corrector de estilo, el trabajo que ha mantenido a miles y miles de poetas por generaciones. El poeta degradado a corrector de estilo profesional enfrenta la miseria pero en la comprensión del poeta Pound sólo lo enfrenta con la naturaleza. Según el crítico Hugh Kenner se trata del escritor Ford Maddox Ford, quien realizaba ese trabajo en aquella altura. Como se puede observar el poema viene moldeado por varias figuras que giraban en torno a la vida de Pound.

X

Bajo el pandeado techo
El estilista ha tomado refugio,
Sin pago, desconocido,
Al final del enmarañado mundo

La naturaleza lo recibe;
Con una plácida e ignorante concubina
Él ejercita sus talentos
Y el suelo encuentra sus infortunios.

El puerto de sofisticaciones y
        Contenciones
Se cuela por sus goteras;
Él ofrece suculentos platillos;
La puerta tiene una bisagra chirriante.

La única salvación para el desafortunado poeta es seguir entregado con pasión a su arte, prepara "suculentos platillos" aunque la pobreza de su casa se anuncie desde la puerta.

En las siguientes secciones el tema de lo femenino, que hasta ahora ha venido apareciendo sugerida y espaciadamente, será el punto de inflexión para hablar de la poesía misma. Un punto importante dentro de la poética poundiana ha sido relacionar el tema femenino con lo poético, sólo por mencionar un ejemplo baste recordar el poema "Portrait d'une Femme" incluido también en *Personae*. La sección once inicia con una figura que viene de la Grecia clásica pero, irónicamente, no es una diosa ni una ninfa sino una invención extraída de las fábulas milesias, que relataban trasfondos eróticos y mágicos.

XI

"Conservatriz de Milesia"
Hábitos de mente y sentimiento,
Posible. ¿Pero en el municipio de Ealing
Con la mayoría de oficinistas ingleses?

No, "Milesiana" es una exageración.
Ningún instinto ha sobrevivido en ella
Más viejo que los que su abuela
Le dijo le servirían a su posición.

Los tintes clásicos de la realidad se diluyen ante los ojos del poeta en lo vacuo, incluso la figura de Milesia resulta exuberante para los oficinistas del municipio de Ealing. Pero el

poema persiste en destacar la poesía a toda costa, la sección doce embiste con un aliento renovado dentro de la percepción de lo femenino gracias al motor traductório que Pound incorpora a través de Gautier.

XII

"Dafne, con sus muslos anuncia
"Estirando hacia mí sus alargadas manos," –
Subjetiva. En el satinado
cuarto de dibujo
Aguardo la orden de la Señora Valentín

Sabiendo que mi abrigo nunca ha sido
Justo de la medida
Para estimular, en ella,
Una pasión duradera;

Dubitativo, …, del valor
De la distinguida aprobación
Del esfuerzo literario,
Pero nunca de la Señora Valentín, su vocación:

Poesía, su borde de ideas,
El límite, incierto, y su manera de alcanzar

Otros estratos

Donde alto y bajo se penetran;

Esta estrofa refleja aún la traducción-adaptación de Gautier sobre una estrofa que debía impresionar mucho a Pound:

Oui, l'ouvre sort plus Belle

D'une forme au travail

Rebelle,

Vers, marbre, onyx, émail.

En el poema de Gautier la materia, mármol y ónix, se mezclan, para Pound son los estratos alto y bajo. Pensemos cómo dentro de "Los Cantares", Pound jugaba con representar el hablar de los marineros borrachos mezclándolos con otras voces y discursos de personajes históricos o de la historia literaria.

La sección continua:

El gancho para atrapar la atención de la Señora Jane,

Una modulación hacia el teatro,

También, en caso de revolución,

Un posible amigo y acompañante.

Conduce, por otra parte, el alma

"La cual ha sido nutrida por las

altas culturas"

Hacia la calle Fleed donde

El Dr. Johnson alcanzó su éxito;

Además de este corredor
La venta de media-manguera ha
Desde hace mucho superado el cultivo
De las rosas de Pieriana.

La primera sección de Mauberley fue terminada en 1919. Es curioso notar cómo el personaje Mauberley no aparece en estas primeras once secciones, es posible que en un principio Pound haya escrito el poema como una carta de despedida a Inglaterra. El poema hasta aquí cierra con la sección trece llamada "Envoi" (Envío), lo cual nos remite al tono epistolar de su construcción hasta este momento.

ENVÍO (1919)

Ve, tonto-de-nacimiento libro,
Dile que me cante alguna vez la canción de las Leyes:
Tuvieras la canción
Así como has conocido materias,
Pues había causa en ti que se debía condonar
Incluso mis propias fallas que tanto me agobian,
Y que sus glorias mantengan su longevidad.

Dile que divide

Tal tesoro en el aire,

Importando nada más que su gracia

Impartir vida al momento,

Las invitaría vivas,

Así como son las rosas, restar en mágico ámbar,

Rojo excitado con naranja y todo hecho

Una sustancia y un color

Desafiando al tiempo.

Dile que vaya

Con canción sobre sus labios

Pero que no canta la canción, ni conoce

Al compositor, alguna otra boca,

Quizá tan bella como la suya,

Tal vez, en nuevos tiempos, ganen su admiración,

Cuando nuestros dos polvos con Waller deban descansar,

Esparcidos sobre esparcidos en el olvido,

Hasta que el cambio haya terminado

Todas las cosas excepto la Belleza sola.

Aquí termina la primera parte de Mauberley escrita en 1919, el envío de la carta marca el final simbólico del poema. Sin embargo, al año siguiente Pound decide continuar el poema. Varios críticos señalan que es en esta segunda sección donde se encuentra el verdadero personaje, no obstante, veremos motivos que se repiten en las construcciones poéticas que

Pound utiliza para enmarcar su personaje, esto es, no hay descripciones directas, el poeta sigue hilvanando una serie de motivos que le otorgan el rostro a su personaje.

1920

(Mauberley)

"Vacuos exercet aera morsus."

Vuelto del "eau-forte
Par Jacquemart"
A la angosta cabeza
De Mesalina:

"Su verdadera Penélope
fue Flaubert,"
Y su herramienta
La del sepulturero.
Firmeza,
No en toda la sonrisa,
Su arte, pero un arte
En perfil;

Sin color
Pier Francesca,
Pisanello carente de la técnica
Para forjar Achaia

Mauberley resurge en 1920 con esa mezcla inconfundible que será la marca de agua de Pound, el uso de las citas textuales en varias lenguas, en este caso latín, francés e inglés, empleo de alegorías del Renacimiento y la marca geográfica del Mediterráneo. Mesalina es la figura de algunas medallas de la antigua Roma, Pisanello fue un medallista de Verona el cual será un personaje clave dentro de *Los Cantares* y la mención de Piero de la Francesca cuyo estilo se presentaba como "frío e impersonal", nos delimitan un nuevo Mauberley, quizá más artísitico pero sin la fuerza para crear su propia tradición, "para forjar Achaia." Un impotente, según la mirada crítica de Jo Brantley Berryman, cuyo libro *Circe's Craft* de 1984, fue su tesis doctoral en 1974 pero la edición apareció casi diez años después. La referencia al agua fuerte es de Braquemond Jacquemart, quien fue encargado de hacer el frontispicio de Teophile Gautier para la edición del libro *Emaux et Camées* en 1884. El énfasis sobre las obras visuales en esta sección transmiten el ambiente de las tertulias inglesas en la primera década del siglo XX.

La siguiente sección inicia con un epígrafe del poeta "Caid Ali", él cual, Pound asumió en su correspondencia con Kimon Friar, de tratarse de un seudónimo. La distinción oriental de dicho personaje le permite a Pound jugar con los motivos de la poesía persa siguiendo como modelo el Rubaiyat, además de dejar el testimonio de su gran conocimiento del francés:

> *"Qu'est ce qu'ils savent de l'amour, et qu'est ce qu'ils peuvent comprendre?*
> *S'ils ne comprennent pas la poésie, s'ils ne sentent pas la musique, qu'est ce qu'ils peuvent comprendre de cette passion en comparaison avec laquelle la rose est grossière et le parfum des violentes un tonnerre?"* CAID ALI

Por tres años, diabolus en la escala,

Él bebía ambrosía

Todo pasa, ANANGKE prevalece,

Llegó a termino, al final, a esa Arcadia.

Se movió entre su fantasmagoría,

Y en medio de sus galaxias,

NUKTOS AGALMA

***

Las secciones en esta continuación del poema vienen segmentadas, esto es, no siguieron la numeración de la primera parte escrita en 1919. Pound recomienza la enumeración pero sólo enumera la primera, segunda y cuarta parte; la tercera y la quinta reciben los títulos: "The Age demanded" y "Medallion", respectivamente. El estudio de Berryman *Circe's Craft* dedicado al poema Mauberley, ofrece una copia del poema original mimeografiado, donde se puede consultar la disposición gráfica con la que Pound originalmente lo estructuró.

Resulta sumamente interesante observar los guiños gráficos que Pound empleaba al escribir. Un ejemplo de ello es el título de Mauberley entre paréntesis, derridianamente hablando, es como si Pound estuviera sugiriendo ser cautelosos porque, en cierto modo, es el mismo personaje pero transformado.

Arrastrado… arrastrado se precipita,

Pidiendo al tiempo que lo libere…

De su confusión; para designar

Su nueva orquídea encontrada

A decir verdad… verdad…

(Entre flores aéreas) … tiempo para

arreglos-

Arrastrado

Hasta el último extrañamiento;

Incapaz de sobrevenir al vacío

Observar TO AGATHON desde el grano

Hasta que encuentra su colador…

Ultimadamente, su sismógrafo:

- Dado que su "pasión fundamental,"

Esta urgencia para convergir la relación

Del párpado y la mejilla

Por manifestaciones verbales;

Para presentar las series

De curiosas cabezas en medallas-

La insistencia de Pound sobre el tema de las medallas se debe, en principio, a la gran admiración que le producía el trabajo de Pisanello., específicamente en el año 1460, un momento histórico que Pound aseveraba se había alcanzado el nivel más alto en la acuñación de medallas, el cual, al lado de la pintura, entendía como programa civilizatorio. Dicha admiración quedó enmarcada por la inclusión de la imagen del sello de Salustio Malatesta, también acuñado por Pisanello, en el libro *Guide to Kulchur*.

Él ha pasado, inconciente, mirada entera,
Bien cubiertos los iris
Y un spray boticceliano implícito
En sus diastasis;

Cuyos anesthesis, notados un año después,
Y pesados, revelaron su gran afecto,
(Orquídea) mandato
De Eros, una retrospectiva.

****

Bocas mordiendo el aire vacío,
Los firmes perros de roca
Atrapados en metamorfosis, le
Fueron dejados como epílogos.

En la edición del libro de Berryman se pueden constatar los cortes originales que Pound establecía del poema aunque permanece la incógnita en la división de la segunda y tercera parte. El título de la siguiente sección, “The Age Demanded”, parece indicar que se trata de la tercera sección, el mismo sirvió como elemento rítmico en la primera sección de la primera parte escrita en 1919.

“LA ERA DEMANDABA”

Porque esta ágil oportunidad
Lo encontró, entre todos, incapaz
Como los caballos belfi-rojos de
La Kythrea con bridas de cadena.

El brillo de porcelana
Trajo un sentido irreformable
A su percepción
De la inconsecuencia social.

Así, si el color venía
Contra su mirada,
Templada como si fuera
A través de un perfecto barniz.

No hizo una inmediata aplicación

De esto con relación al estado

A lo individual, el mes estaba

Más templado

Porque su belleza había sido.

La isla de coral, la arena color león

Intervino al sueño de porcelana:

Impetuosos tropiezos

De sus imágenes.

Gentileza, entre el clamor neo-Nitszcheano,

Su sentido de graduaciones,

Casi fuera de lugar entre

La resistencia a las presentes confrontaciones,

Invitación, mera invitación a la percepción

Gradualmente conducido al aislamiento

La cual estos regalos coloca

Bajo una más tolerante, quizá, examinación.

Por eliminación constante

El universo manifiesto

Cedió una armadura

Contra la total consternación,

Una ondulación de Minoa,

Vista, lo admitimos, entre circunstancias ambrosiales

Lo fortaleció contra

Las pesimistas doctrinas del azar,

Y su deseo por sobrevivir,

Disuelto entre vigorosos ánimos ,

Se convirtió en un olímpico *apathein*

En presencia de selectas percepciones.

Un oro pálido, en el mencionado esquema,

Las palmas inesperadas

Destruyen, ciertamente, el ansia del artista,

Dejándolo deslumbrado con el imaginario

Audición del fantasmal bramido del mar

Incapaz de la mínima urgencia de com-

posición,

Enmendar, conservación de la "mejor

tradición,"

Refinamiento del medio, eliminación de

superfluidades,

Augusta atracción o concentración.

El personaje Mauberley aparece en estas líneas convertido en un crítico impresionista que bebe ambrosía. El personaje histórico resulta ser el crítico inglés Huntley Carter, quien sostuvo una serie de ataques en revistas contra el grupo de Pound, los Imagistas. Pound disfruta la mofa de Carter pero no se muestra completamente contrario a las ideas del crítico, quien aseveraba que el poeta tenía que obliterar su propia persona para poder alcanzar a escribir poesía.

Nada, en breve, sino una burda confesión,
Ajena a la agresión humana,
En medio de la precipitación, se hunde
De maná insustancial
Levantando el leve susurro
De su subjetivo Hosana

Ultimas afrentas a
Las redundancias humanas;

Sin estima del estilo propio "sus mejores"
Guiando, como él bien lo sabía,
Hacia su final
Exclusión del mundo de las letras.

La sección cuatro aparece numerada y comienza con una recreación simbólica de una novela de Flaubert, *Salammbô*. Curiosamente, Pound mismo desacreditaba esa novela en

especial del escritor francés, es como si de algún modo, Pound estuviera adjudicando el mal gusto a su personaje Mauberley.

IV

Dispersando Molucas
Sin saber, día a día,
El final del primer día, en el siguiente mediodía;
El agua placida
Inquebrantada por el Simún;

Denso follaje
Placido bajo cálidos soles,
La línea de la costa
Lavada en el cobalto de los olvidos;

O entre la bruma
El gris y rosa
De los jurídicos
Flamingos;

Una conciencia separada,
Por ser esta sobretachada
Serie

De intermitencias;

Botecito de viajes en el Pacífico,

La playa indeterminada;

Y en un remo

Se lee esto:

“Yo era

“Y yo no existo más;

“Aquí naufragó

“Un hedonista.”

El poema Mauberley cierra con la sección numero cinco de la segunda parte. El título expresa claramente el simbolismo que representa para Pound la acuñación de medallas y que, al mismo tiempo, permea todas las secciones de esta segunda parte. Los críticos no han podido establecer si la voz que canta en esta sección se trata de Mauberley o de Pound. Es importante señalar que, al igual que la sección “Envío” de la primera parte, estos cierres resultan ser, intencionalmente, los más líricos.

MEDALLÓN

¡Luini en porcelana!

El gran piano

Ejecuta una profana

Protesta con su honesta soprano.

La cuidada cabeza emerge
De la dorada toga
Como Anadiómena en las primeras
Páginas de Reinach.

Miel roja, cerrando la cara oval,
Un trabajo de palma tejida que parece
        Como si hubiera sido
Salido del taller orfebre del
Rey Mino, o de intrabajable ámbar;

La cara oval bajo el cobalto
Brilla en su frágil división, como,
Bajo un rayo de medio vatio,
Los ojos se tornan topases.

En esta última sección Pound acuña su propia medalla. Para apreciarla será necesario recordar los elementos que integraron el manifiesto Vorticista, en donde se desacreditaba la representación humana en las artes visuales en orden de dar paso a una expresión más provocante. Además el tono impersonal, que contrasta con la emoción del "Envío, ofrece, justamente, la incorporación plena al legado Vorticista o, como el mismo Pound aseveró "al menos por mi parte, prefiero lo austero, directo y libre de emociones (slither)"Pound se

muestra fiel a sus preceptos y elabora su "Medallón," con la voz de la cantante Raymonde Collignon, con quien él colaboró como traductor de canciones de trovadores y provenzales, que ella ejecutaría en el escenario.

El "Medallón" también sirve como homenaje a Theophile Gautier, quien describe su poemario *Emaux et Camées*, en un artículo publicado en 1884 bajo el título "El progreso de la poesía francesa después de 1830:" "Chaque piece devait être un médallion à enchâsser sur le couvercle d'un coffret, un cachet à portera un doigt, serti dans un bague, quelque chose qui rappelât les empreintes de médailles antiques qu'on voit chez les peintres et les sculptures." Gracias a esta forma de observar la poesía como una especie de escultura donde, de hecho, se podrían forjar medallones (el mismo libro de Gautier contiene un medallón en la portada con su perfil en tres cuartos). Pound llegó a hablar de Gautier como un poeta "duro", oponiéndolo a un poeta "suave" como Samain.

La forma críptica de las alusiones que Pound usa, desconciertan muchas veces al lector. Hugh Whitemeyer nos hace notar que estas son apenas piezas del rompecabezas que Pound está instalando para dejarlas pasar o seguir en el juego de co-construcción y desarrollo del poema. En este pasaje se refiere al artista italiano Bernardino Luini (1475-1532), de cuyos frescos se destacan "Jesús entre los doctos" y "Entrega de la cabeza de Juan Bautista." El otro personaje mencionado es Salomon Reinach, "las páginas de Reinach" se refiere al libro *Apollo* un estudio sobre la historia del arte, el cual Pound parece tener en mucha estima.

En el estudio de E.M. Glenn sobre el segundo Canto de Pound, él destaca la relevancia que tenían las medallas y los escudos en la literatura clásica porque demostraban la relación íntima entre lo divino, lo humano y lo natural. En el instante de percepción poética la medalla se metamorfoseaba en la hija de Lir, la diosa visionaria, y representaba un límite azaroso entre dos realidades de experiencia: el fluido fenoménico y lo concreto eterno. Pound

recuerda este mismo pasaje en el Canto LXXIX: “Sleek head that saved me out of one chaos,” un momento de lucidez, la emergencia de la belleza y del orden desde el caos, también, la materialización de la forma desde el fluido y el reconocimiento de la presencia eterna en el mundo temporal. Justo como él lo menciona en la segunda estanza de esta sección:

La cuidada cabeza emerge
De la dorada toga
Como Anadiómena en las primeras
Páginas de Reinach.

La imagen de Venus Andiomena cobra todo el efecto cuando recordamos que para los griegos su belleza provenía o emergía de la espuma del mar, esto es, se materializaba. Una materia que Pound constataba en los cuadros de Ingres “Venus Andiomena” y de Botticelli, “El nacimiento de Venus.” Donald Davie observa que es la cabeza de la Venus la que emerge del océano en esta sección del medallón, no asoman ni los pechos ni la cintura. Esto resulta así porque Pound estaba pensando, justamente, en el libro de Reichnach donde aparece una foto de la cabeza de una estatua griega de la Afrodita hecha por Praxiteles, ideal para una medalla.

En el libro en memoria de su amigo Henry Gaudier Brzeska, Pound aclara su entusiasmo por la escultura: “Me parece que si uno pudiera persuadir a unas cuantas personas más, las personas adecuadas, para pensar más en la escultura, uno estaría fomentando un gozo parecido al de escribir un buen poema, aún suponiendo que estas dos acciones se excluyeran, lo cual no ocurre.”

Metalizar o marmolizar la poesía es la ambición de Pound en esta sección y, efectivamente, consigue crear su Medalla donde confluye la música través de la cabeza de Raymonde Collignon, la belleza del mar en la cabeza de la venus y el empalme con la

sensualidad de Afrodita. Todo esto dentro del maremoto que es la poesía de Pound. “La imagen no es una idea. Es un nudo radiante o bisagra …desde el cual, mediante el cual y hacia el cual, las ideas se están, constantemente, apurando.” (GB, 63)

El personaje Mauberley se realiza como un panel de fondo ante esta arquitectura verbal que arremete en múltiples direcciones. Mauberley habla de los poetas, de la poesía, del arte, de las eras de la humanidad mediante una serie de viñetas. Pound compone un gran fresco que sirve como base para comprender la arquitectura de un poema tan extenso como *Los Cantares*. La reflexión sobre el presente no elude el humor, el erotismo y esa aproximación, tan generosa, a la vida del poeta.

La era demandaba un Flaubert como Penélope, hoy quizá nuestra era demande un Pound.

Chapter II - Haroldo de Campos' Translations

2.1 Introduction: Transcreation

The mention of the word Noigandres continues to awaken expectations related to Concrete Poetry, Ezra Pound, Arnaut Daniel, translation, and Brazilian poets. That this word became a pivot alluding to all these elements is a significant juncture in literary history. The word was discovered in one of the poems of Provençal troubadour Arnaut Daniel (1150-1210) by the American poet Ezra Pound (1885-1972), who had been interested in Provençal poetry ever since his courses on the subject at Hamilton College. From his memories of his university days Pound recalled the name of Professor Emil Levy, who, according to his professors, knew more than anyone else about Provençal poetry. Pound went looking for Prof. Levy during his third trip to Europe, in 1906, on a grant he obtained to study one summer in Spain. The encounter is registered in Pound's Canto XX, in which they discuss the possible meaning of the word Noigandres. Forty-six years later, three young Brazilian poets—Haroldo de Campos (1929-2003), Augusto de Campos (1931), and Décio Pignatari (1927-2012)—took this word from Pound's Cantos to name their group, which proposed an artistic movement called Concrete poetry.

The objectives of the group Noigandres were very clear from the beginning; they focused on adapting and reinvigorating the legacy of the most innovative European Avant-garde. To this end, they wrote a series of manifestos in which they advocated for the relevance of four authors: Ezra Pound, James Joyce, E.E. Cummings and Stéphane Mallarmé. In order to underline the importance of these authors, the group Noigandres labeled them as part of a Paideuma, a word also taken from Pound, who defined it as "the active element in the era, reaching into the next epoch, but conditioning actively all the thoughts and actions of its own time" (Selected Prose, 284). The vocabulary and concepts used by the group Noigandres sounded bizarre in Brazil, hence the group faced the need to translate the authors and the innovations they were claiming as their sources. Translation became part of the program of the Noigandres group, and it was an activity that each member of the group would continue to develop even after abandoning the Concrete poetry movement in the late 60's. The translations made collectively by the group Noigandres were *Cantares de Ezra Pound* (1960),

Panaroma do Finnegans Wake (1962), *Poemas de Maiakóvski* (1967), *Poesia Russa Moderna* (1968), *Traduzir & Trovar* (1968), and *Mallarmé* (1971).

Political instability predominated in Brazil after the coup d'etat in 1963. There is no specific date for the closure of the movement, as the Noigandres group continued to accept invitations for exhibits around the world. However, starting in the 70's, Décio, Haroldo and Augusto decided to pursue their own paths, maintaining their friendship and occasional collaborations. Haroldo de Campos became part of the faculty of the Pontificia Universidade Católica de São Paulo in 1970; from that point on he preferred to be quoted under his first name, given the confusions produced by similarities with the work of his brother Augusto.

Haroldo developed an unprecedented body of work as a translator in Brazil, producing over ten books of translations of Homer, Dante, Goethe, Octavio Paz, Chinese poetry, Japanese Noh Plays, and Biblical texts. His translations in newspapers and journals were collected in the books *A Arte no Horizonte do Provável* (1967), *A Operação do texto* (1976), *O Arco-íris Branco* (1997) and *O Segundo Arco-íris Branco* (2010). Haroldo also coined the term "transcreation" to refer to his own translation process, which evolved over the course of his different translations; this evolution can be observed in the book *Haroldo de Campos Transcriação*, coedited by Marcelo Tápia and Thelma Médici Nóbrega and published in 2013. Haroldo's work as a poet and literary critic add a substantial amount of books to his bibliography.

The term "transcreation" was coined following lengthy considerations represented in Haroldo's essay "Da Tradução como Criação e como Crítica" (1963), in which he reflected on translation as a creative and critical praxis:

> A tradução de poesia (ou prosa que a ela equivalha em problematicidade) é antes de tudo uma vivência interior do mundo e da técnica do traduzido. Como que se desmonta e remonta a máquina da criação, aquela fragílima beleza aparentemente intangivél que nos oferece o produto acabado numa língua estranha. E que, no entanto, se revela suscetível de uma vivisecção implacável, que lhe revolve as entranhas, para trazê-la novamente à luz num corpo linguístico diverso. Por isso mesmo a tradução é crítica. (Transcriação, 14)

Up to this point in Haroldo's essay the problem of the untranslatability of the poetic text has been present in the argument, but if poetry is the art of expressing the unsayable, then translation must be seen as the art of the impossible: the attempt to produce a parallel text in which the level of invention transcends the level of the meaning. This practice became clear to Haroldo in 1967, when he wrote about Hölderlin and his translations from the Greek,

which had been transgressive in the German poet's own time. The same year, Haroldo used the verb "to transcreate" for the first time when writing an introduction to his translation of Pindar: "O poeta que traduz – ou melhor, transcria – um poema clássico leva, de saída, uma vantage considerável sôbre o erudite não-poeta que translada o mesmo texto" (Operação do Texto, 109). Transcreation was equivalent to creative translation or recreation, according to the prologue of the book *A Arte no Horizonte do Provavél*, but it changed into "trans-inter-twined" in 1971 when Haroldo considered his translation of Mallarmé's *Un Coup de Dés*. Haroldo's practice of translation continued in its metamorphosis after this, going through "translumination" and "translucidization" with Dante, "mephistofaustic transluciferation" and "transtextualization" with Goethe, "paramorphic operation" and "plagiotropic dynamic" with Octavio Paz, "hyper-poundian strategy" with the Hagoromo of Zeami, "transgreekize" with Homer, among others. However, these conceptual operations of translation became so central to Haroldo's labor as a poet-critic-translator that transcreation became his emblem in the literary world. Any examination of his poetic work would be incomplete without including a study of his creative translations.

2.2 Ezra Pound

The first translation made by the group Noigandres was a selection of seventeen of *The Cantos* of Ezra Pound, published by Ministério de Educação e Cultura in 1960. Eight years later an anthology of Pound was published by Augusto de Campos along with translations by José Lino Grünewald and Mário Faustino in Portugal. In 1982 the definitive edition of the anthology was published, with more material added to it: the correspondence between Pound and the group Noigandres, versions of more cantos and the Confucian Odes, and photographs and reminiscences.

This was for the group Noigandres the opportunity to render an homage to the American master fighting against the discomfort the work of Pound provoked among the critics. Furthermore, it was a unique chance to put innovation into practice, Pound's translations from the Provençal, Chinese, Latin, Italian and the number of literary references in his poems would echo the Brazilian poets' own work even after the Noigandres period. Pound's apprenticeship in translation would evolve and develop different personae through the poetics of Décio Pignatari, Haroldo and Augusto de Campos.

The 1982 edition contains translations of poems from *Personae*, which include "Cino," "Na Audiart," "Sestina: Altaforte," "And thus in Nineveh," "Piere Vidal Old," "On his own face in a glass." Most of the poems in this section are ones that Pound wrote about or in relation to the troubadours, but "And thus in Nineveh" and "On his own face in a glass" take the poet himself as their subject. The familiarity of the group Noigandres with Provençal poetry resulted in a tone that more closely resembles the troubadour style than the English arrangement. This fact yields an interesting issue of translation, because while Pound followed patterns of the Provençal text in English, the Concrete poets decided to use a verse arrangement closer to their own translations of the troubadours.

In "Cino" the translators chose to keep the name of Apollo as Pound wrote it: "Pollo Phoebee." This appears as "Pollo Phoibeu" in the Portuguese translation, instead of the classic "Febo Apolo." Pound seemed to be suggesting a colloquial approach to the deity who is asked to bring his gaiety and effulgence. The choice of names introduces a strange element in Portuguese that creates a challenge to understanding, but at the same time it proposes a different approach to Pound's poems, which were considered reading suitable only for

literary experts. Such expertise was always questioned by Pound: his aim was a direct approach to the texts, especially antique ones. Pound's defiance was rejected by scholars of his generation, but not by the critics who later studied his translations and confirmed that his poetic intuition was correct. That intuition was shared by the group Noigandres and applied to the presentation of Pound's work in Portuguese.

The famous poem "Na Audiart" was translated using the informal "you" in Portuguese, as opposed to the traditional way of addressing "a Senhora" using the formal "you". This aspect not only brought a more direct and intimate quality to the poem, but also rearranged its elements to emphasize the sensual and corporeal images, for example:

> Nay no whit
>
> Bespeak thyself for anything.
>
> Just a word in thy praise, girl,
>
> Just for the swirl
>
> Thy satins make upon the stair,
>
> 'Cause never a flow was there
>
> Where thy torse and limbs are met
>
> Though thou hate me, read it set
>
> In rose and gold.

And this is translated in Portuguese,

> Um
>
> Espaço
>
> Ao breve torvelinho
>
> Que lançam sobre a escada as tuas sedas
>
> Onde só adivinho
>
> Teu torso, esse tesouro
>
> Là onde membro e membro têm seu ninho:
>
> Apesar do teu desdouro
>
> Hás de lê-lo em rosa e ouro (Ezra Pound, 50)

And these lines would be read in English like,

> [One
>
> Space
>
> To the tiny swirl
>
> Made upon the stairs by your satins
>
> Where I only guess
>
> Your torse, that treasure
>
> Placed where members nest
>
> Though thou hate me
>
> Read it set in rose and gold]

"And thus in Nineveh" is also included in this selection. The poem manifests its speaker's bold conviction of being a poet and being remembered as one. Its motifs are based in Nineveh, a territory that had triggered Pound's enthusiasm ever since the troubadour Peire de Bremon 'Lo Tort' and his poem "From Syria." Pound was inspired by the theme of the crusader composing songs for his lady overseas. Pound's own conviction of being a poet in exile probably influenced his decision to keep this poem instead of Bremon's original in the definitive edition of his book *Personae*.

The poem "Sestina: Altaforte" retains its stridency in Portuguese. The powerful and combative images tinted with blood-red imitate the clashing of swords, reproducing the violent temper that Pound drew from the character of Bertran de Born. The poem "Piere Vidal Old" is given a similar treatment to that of the sestina: no radical experimentation in translation takes place in it, and the sexual encounter is not represented, as happens with "Na Audiart." The selection of texts from these first books was based mainly on personal taste and their presentability to a Lusophone audience.

"On his Own Face in a Glass" is a poem probably chosen because of the way it calls into question the poetic speaker "I", in tune with the Concretist aesthetic, which sought to obliterate the subjectivity of the author in the poem. Similar cases were collected from the work of the French poet Stéphane Mallarmé and the Portuguese Fernando Pessoa.

The next section of the anthology is made up of poems from *Ripostes*, opening with "The Tomb at Akr Çaar." This poem and the poem "De AEgypto" reveal Pound's aim to humanize the Egyptians, or at least bring them back to life in the present. According to Gerd Schmidt, Pound was interested in this topic thanks to the influence of Sir Ernest Alfred Wallis Budge, who was a writer and Keeper of Assyrian and Egyptian Antiquities at the British Museum. The Brazilian anthology focused on presenting a diversity of topics, as could be noted in the many different languages represented in the poems titles. "The Tomb at Akr Çaar" deals with a mystical experience manifested through sensual images; Schmidt extrapolates the notion of metempsychosis. In Portuguese the poem fits well with the Modernist aesthetic and the questioning of the transmutation of the subject alluded before in the work of Pessoa.

The next poem is "Portrait d'une Femme": this poem was written after Henry James' novel *Portrait of a Lady*, and the same title was used by Pound's friends T.S. Eliot and William Carlos Williams. The poem is written in iambic pentameter, but its content defies its traditional form. In it, the figure of the woman is compared to financial flow, with nothing really remaining in the end. The images of the poem do not represent a challenge for its translation into Portuguese, and the tone is retained along with its ambiguous ending.

A fragment of the "Seafarer" is also included in this section, containing a footnote indicating its importance as one of the first poems in Anglo-Saxon. However, there is no manifest attempt to bring this poem into Portuguese in a way that does justice to the wordplay Pound obtained from the original.

"The Return" is the last poem in this section. Its strange mythological imagery triggers fortunate correspondences in Portuguese. The silver hounds of the poem are called to the hunt using the Portuguese expression "Isca," a specific word to incite dogs.

The next section of the anthology is a selection from the book *Cathay*, composed of the poems "Song of the Bowmen of Shu," "The River Merchant's Wife: A Letter," "The Jewel Stairs' Grievance," "Lament of the Frontier Guard," "Four Poems of Departure," and "The City of Choan." Just a few effects are added for the Lusophone audience, such as the inclusion of the word "samambaia" (a Brazilian bush) instead of "fern-shoots" in the "Song of the Bowmen of Shu."

The selection from *Lustra* encompasses the poems "Tenzone," "The Condolence," "The Garret," "Salutation," "Salutation the Second," "Albatre," "Dance Figure," "Les Millwin," "Salvationists," "The Seeing Eye," "Ancora," "In a Station of the Metro," "Black Slippers: Bellotti," "Society," "Papyrus," "Tame Cat," "Our Contemporaries," "Ancient Wisdom, Rather Cosmic," "Phanopoeia," "Alba," and "Soirée."

The use of a second-person subject addressed by the poetic voice is a characteristic of many poems in *Personae*. "Tenzone" employs this feature, comparing the speaker's songs to a nymph and the critics to centaurs. In "The Condolence," his songs are invited to embrace a new dawn leaving behind the bravado attitude, which in the poem represents a contest of virility. Also, it is important to notice here the epigraph from the Spanish Poet Lope de Vega: in it, solitude is used in the plural, as there are many kinds of solitude, and when wandering through them the poet needs no more company than his thoughts. This scene nurtures the idea as if the young thoughts were some sort of macho, worth only to be discarded, meanwhile in the other hand the poet finds worthier to concentrate in his songs.

"The Garret" and "Salutation" are poems that reflect on the topic of wealth and on how the poet finds dignity in having nothing more than the company of friends, or life itself. But in "Salutation the Second," this sort of contemptuous humbleness is contrasted with a lament for successful but stupid books, and the poet's songs appear again, commanded to dance shamelessly to rejuvenate the audience. At its end, the poem reiterates the theme of the previous two poems: the poet's songs will last eternally despite their present inactivity.

"Albatre" takes its title from the word for alabaster in French, and it plays on the whiteness of a mistress, only to end with a mocking sexual scene in which a threesome takes place. "Dance figure" insists on the motif of the ideal woman, using no specific feature other than the repeated image of her swift feet. This poem stems from Oriental imagery, as it is dedicated "For the Marriage in Cana of Galilee" and mentions the "Nathat-Ikanaie," "Tree-at-the-river." "Les Millwin" represents a parody of the bohemian audience in the London of Pound's generation. The poet mocks their "mauve and greenish souls" while they are attending the Russian ballet performing "Cleopatra," which probably connects to the selection of "orientalist topics" chosen by the Brazilian translators. In "Salvationists," the poet commands his songs to condemn stupidity and vulgarity; it is connected to the former poem in its critical judgment against prevailing society.

"The Seeing Eye" is a short poem containing a sort of fable featuring dogs, the narration interrupted by a maxim by Tsin-Tsu. The poem fits well with the selection's aura of cosmopolitanism. "Ancora"—meaning "still" in Italian—takes on the subject of the poet's songs, called in Italian *canzonetti*. This is a lament for the lost treasure of antiquity that is kept, unrecognized, in the songs. The Antiquity referred to in the poem is clearly Greek, with its muses and its dawn, "alba," a topic Pound was obsessed with.

The famous poem "In a Station of the Metro" is translated using the same line spacing in which Pound arranged it, which many editors did not respect, considering it unintentional. This spacing aligns the images in a vertical sequence that the Occidental reader would not be accustomed to. "Black Slippers: Bellotti" and "Society" are poems composed about social traits, making them harder to understand outside the context of their epoch.

The next poem, "Papyrus," was examined by Haroldo in the essay "Tradução," published in the newspaper *Folha de São Paulo* in 1983. This poem upset the classicist author Robert Graves, who accused Pound of being a "phoney" (Transcriação, 33) who only pretended to know ancient Greek texts. Years later Hugh Kenner discovered that the poem's few words were taken from an old fragment of papyrus believed to belong to Sappho. Haroldo analyzes the three lines of the poem—"Spring… / Too long … / Gongula…"—by focusing on the consonant pattern "ng" to understand the relation between the Greek and English words. This exegesis brought forth the Portuguese version: "Domingo… /Tão longo… / Gongula…" The Portuguese translation focuses on keeping the consonance of "ng" instead of merely juxtaposing the literal counterparts of the words translated. Working through the process of translation along with this sort of exegesis is what made Haroldo de Campos's comprehension of literature unique, and it typified his work in and with the group Noigandres.

"Tame Cat" is a short poem about voluptuous pleasures. Its wit is transposed without difficulties into Portuguese. "Our Contemporaries" is a rather strange piece, probably a parody of Gauginian exoticism, with its Tahitian princess and its clash with the traditional verse forms composed by the young poet of the story. "Ancient Wisdom, Rather Cosmic" is written after a dream of So-shu, containing wisdom in the form of a paradox.

Pound defined *Phanopoeia* as "a casting of images upon the visual imagination": his poem of that title is composed of three sequences of images in tune with his imagistic period.

Pound believed that out of his three categories of poetry, *Phanopoeia* was the most apt for translation.

"Alba" is the first section of the poem "Langue d'Oc." The figure of the nightingale demonstrates roots in Provençal poetry. The rhyming sequence "bower," "flower," and "tower," becomes "odor," "flor," and "torre" in Portuguese. The final lines contain a more sonorous pattern with a rhyme on "i": "Rise," "I," "white," "Light," "night," and "flies." The solution in Portuguese was found by dividing the sequence into two groups of rhymes: "sus," "reluz," "luz," and "corre," "morre"; however, the equivalents do not match the number of elements in English. It is important to recognize the effort put into the translation here, as the translation in Spanish of Pound's complete short poems did not consider these details.

"Soirée" is the third section of the poem "Moeurs Contemporaines"; this short poem depicts a ridiculous scene contrasting the hyper-literacy of an English family with the vulgarity and amazement of an American pilgrim.

The next selection in the anthology is taken from the poems "Homage to Sextus Propertius" and "Hugh Selwyn Mauberley." From the former, six of the rather long poem's thirteen parts are translated: Sections I, III and VI are translated in complete form, along with fragments from sections IX and XII and the short "Cantus Planus." "Mauberley" is translated in its entirety.

Only one poem is included from *The Confucian Odes*: ode 274. Its visual disposition manifests its evident connection with the Noigandres aesthetic.

The selection from *The Cantos* is named *Cantares*, as this was the title that Pound and the Mexican translator José Vazquez Amaral chose for the Spanish version of the book. Cantos I-VII, XII, XIII, XX, XXX, XLV, XLIX and fragments from LXXIX, LXXX, LXXXI and XC were included. Haroldo wrote an introduction for this section, or more specifically, thirteen notes on Ezra Pound's achievements under the title "Pound Paideuma." Without lengthy explanations, Pound is described as an inventor of verbal forms on par with Mondrian in visual forms and Anton Webern in sonorous forms. His books *The Spirit of Romance*, *Guide to Kulchur* and *ABC of Reading* are referred to as "paideumic cuts," meaning that they mark a drastic separation from a list of authors who are culturally active in a given period. The culturo-morphological transformation takes place by bringing into prominence the work of Arnaut Daniel, Guido Cavalcanti, and certain Symbolists such as Jules Laforgue and

Tristan Corbiére in order to revitalize the poetic language in English, while casting out other authors like Milton, whose Latin influences made his language artificial, according to Pound. Pound's next achievement is the ideogrammic method of composition stemming from Ernest Fenollosa's notes, the principle being an understanding that the juxtaposition of two elements would not yield a third element but would rather show an essential relationship between them. According to Haroldo, *The Cantos* is an immense ideogram expressing the Poundian worldview. Haroldo insists on a comparison with the French poet Stéphane Mallarmé and his "prismatic subdivisions of the idea" in the composition of his poem *Un Coup de Dés*, although Pound himself did not display any interest in Mallarmé or his famous poem. *The Cantos*, as an epic without a plot. is subordinated to a general hierarchy of values: historical-economic, ethical-political, aesthetic-critic. From this angle it is possible to perceive the internal design of the poem as an organism.

The language of *The Cantos* is a combination taken from a variety of tongues: Chinese ideograms, Egyptian hieroglyphs and even card motifs. This interferes with a traditional way of reading, creating the expectation of a new approach. A tribute to Pound should be a tribute to vivacity, Haroldo states: to fall into a Poundian orthodoxy is to become anti-Ezra Pound. To read Ezra Pound is to face a radical option, says Haroldo, a perspective from which to view the invention of new verbal forms, the tension necessary to a new world of communication (Ezra Pound, 209).

2.3 James Joyce

From the time of their first manifestoes, the group Noigandres revealed their interest in the work of James Joyce, especially *Finnegans Wake* and its word-montage. A first collection of translations of this complex piece was published in 1962 by the Conselho Estadual de Cultura. From that time on, the group Noigandres went on adding fragments and notes to the edition under the title *Panaroma do Finnegans Wake*. In 2001 its fourth edition was published by the publishing house Perspectiva, becoming the first book of the collection Signos coordinated by Haroldo de Campos.

The idea of linguistic and literary innovation that represented *Finnegans Wake* was at the core of the poetic challenges the group Noigandres foresaw in its foundation. The play of multiple tongues generating unprecedented meanings from their cognates became a challenge for the translation of this Joycean language, that was strictly not English, into a target language, Portuguese, that was emerging from the Avant Garde movements through the sight of the group Noigandres.

The book is made up of 22 fragments of *Finnegans Wake*, renamed *Finnicius Revém* in Portuguese. The appendix contains a group of texts that aid in the understanding of the work, including the poem "Jabberwocky" by Lewis Carroll, the introduction to the book *A Skeleton Key to Finnegans Wake* by Joseph Campbell and Henry Morton Robinson, the essays "O Lance de Dados do Finnegans Wake," "De Ulysses ao Ulisses," and "Outras Palavras sobre o Finnegans Wake," by Augusto de Campos, and "Do Desesperanto à Esperança – Joyce Revém," by Haroldo de Campos.

The fragments translated were chosen according to Campbell and Robinson's interpretation and schema:

BOOK I: THE BOOK OF THE FATHERS (p. 3-216)

Chapter 1: Finnegans Fall (3-29)

Chapter 2: HCE – His Agnomen and Reputation (30-47)

Chapter 3: HCE – His Trial and Incarceration (48-74)

Chapter 4: HCE – His Demise and Resurrection (75-103)

Chapter 5: The Manifesto of ALP (104-125)

Chapter 6: Riddles of the personages of the Manifesto (126-168)

Chapter 7: Shem the Penman (169-195)

Chapter 8: The Washers at the Ford (196-216)

BOOK II: THE BOOK OF THE SONS (p. 219-399)

Chapter 1: The Childrens Hours (219-259)

Chapter 2: The Study Period Triv and Quad (260-308)

Chapter 3: Tavernry in Feast (309-382)

Chapter 4: Brideship and Gulls (383-399)

BOOK III: THE BOOK OF THE PEOPLE (p. 403-590)

Chapter 1: Shaun before the People (403-428)

Chapter 2: Jaun before St. Brides (429-473)

Chapter 3: Yawn under Inquest (474-554)

Chapter 4: HCE and ALP their Bed of Trial (555-590)

BOOK IV: RICORSO (p. 593-628)

A partial list of the fragments translated by the Noigandres group follows, with page numbers indicated, including selected examples of montage-words and the corresponding play of words in their Portuguese translation.

Fragment 1 (p. 3)

"riverrun" – riocorrente

"his penisolate war" – sua guerra penisolada. The adjective refers to the figure of Tristan, juxtaposing penis and Isault; the arrangement in Portuguese gives prominence to the word "isolated".

"humptyhillhead" and "tumptytumtoes"- humptyhaltesta and tumptytumtunhas. The reference to Humpty Dumpty is kept and the concepts head and toes remain as "testa" and "unhas."

"upturnpikepointandplace" – retrospicopontoepouso. An exact parallel of the word-montage in English.

Fragment 2 (p. 13)

"Dyoublong" – Dubilingue. The allusion to the city Dublin remains in Portuguese by converting the verb "duvidar" with a labial "b," which also corresponds to the word "bilingue". The allusive question "do you belong?" is lost in Portuguese.

“chabelshoveller” – chatigante. The adjective in Portuguese is composed by combining “chato,” (meaning insipid or vulgar) with the suffix “gante”, which turns it into a steady quality.

Fragment 3 (p. 18)

“abcedminded” – abecedemente. The alphabet arrangement in Portuguese yields the unexpected “demente,” meaning “demented,” which does not appear in the original but at the same time the allusion to “absentminded” is lost in translation.

“Head-in-Clouds” – Hexcelso Cirrus. This name is used because of the correspondence with Joyce’s character HCE, and therefore the word excelso is written with an H.

Fragment 4 (p. 143)

“mindmouldered” – mentecaptados. This translation loses the emphasis on mind moulding somewhat, for “captar” means only to catch or grasp. But it gains a third allusion in Portuguese: “mentecato,” meaning stupid, which is correspondent to moulder.

“then what would that fargazer seem to seemself to seem seeming of, dimm it all?” – então o que poderia esse longe vidente parecer paracimesmo aparecer parecendo, resconda-me?. The “fargazer” turns into “longe vidente”, and the multiple meanings of the verb “to seem”– –“parecer” and “aparecer”—play a part throughout the line. “Seemself” becomes paracimesmo, which is a sort of reflexive form of parecer. Also, the question “dim it all?” is translated “resconda-me”: the word “responda” is changed using a c that derives from the verb “esconder”, to hide, responding to the action of making something dimmer or darker.

Fragment 5 (p. 147-148)

“Gothewishegoths” – Godoviciogodos. A possible allusion to the Visigoths is taken in Portuguese to combine “wish” and “vice”.

“marfellows” – marafilha. The same strategy of changing v into f takes place in both languages. In Portuguese the result is a fusion of the words maravilha, marvelous, and filha, daughter.

Fragment 6 (p. 157-159)

“Uskybeak” – Uisquisito, a conglomerate from uisque, whiskey and esquisito, weird.

“buchstubs” – alfarrapo. This comes from alfarrábio, antique book, and farrapo, worn piece of cloth.

“sfumastelliacinous” – sfumasteliácio. This compound word was taken from its Italian roots sfumare, disappear, and stelle, stars, to form an adjective to describe hair.

2.4 Mayakovsky

A book dedicated to the Russian poet Vladimir Mayakovsky, containing an assessment and translations by Professor Boris Schnaiderman, was published in 1967. It includes a translator's note, a poem to Mayakovsky by Marina Tzvietáieva, the essay "Mayakovsky: Evolution and Unity" by Boris Schnaiderman, the piece "Myself" by Mayakovsky, a biographical supplement, photographs, and a selection of Mayakovsky's poems: "Night," "Morning," "Port," "From Street," "From Street to Street," "I," "Could you one day?" "Complete Spring Sketch," "Balalaica," In the Car," "Backbone Flute," "To You!" "Hymn to the Judge," "Hymn to Critic," "Lilitchka!" "Mocking," "Eat Ananas," "Our March," "An Extraordinary Adventure Which Befell Vladimir Mayakovsky in a Summer Cottage," "Order No. 2 To the Arts Army," "From V International," "Jubileum," "Black & White," "To Sergei Yesenin," "A Talk with a Tax Collector," "Incomprehensible for the Masses," "Letter to Tatjana Iakovleva," "At the Top of my Lungs," and "Fragments." The Appendix includes the essay "Mayakovsky and Constructivism" by Haroldo de Campos, "An Interview with Lila Brik" by Boris Schnaiderman, "Mayakovsky, 50 years later" by Augusto de Campos, and a bibliographical note.

Haroldo de Campos had, however, become interested in Mayakovsky long before this book project. He translated the poem "To Sergei Yesenin" and wrote the essay "O Texto como Produção" commenting on his translation. This translation was first published in the magazine *Revista do Livro* in 1961 and appeared again in his book of essays *A Operação do Texto* in 1976. The poem interested Haroldo mainly because it triggered Mayakovsky's text "How to Make Verses?" Mayakovsky was after a solution to the problem of how to present Yesenin's suicide while avoiding the romantic elements that would glamorize his decision. His goal was to respond to Yesenin's final verses promoting a constructivist affirmation based on confidence in future society. Here are these final verses translated by Dina Belyayeva:

> Farewell my friend, so long, my darling.
>
> Darling, you are here in my heart.
>
> Even so this predestined parting
>
> Will not keep us ever more apart.

Farewell, no clasping and no crying,

No scowling and no feeling blue -

There is nothing new about dying,

And to keep on living isn't new.

Mayakovsky stated in his treatise "How to Make Verses?" that he was trying to remove the poet's suicide from its complex psychological and social context and present it in a pamphletary style, detached from its tragedy. Therefore, he chose two voices to intervene in the poem, one of them solemn and the other conversational. The result is visible in the arrangement of quartets with longer and shorter lines; Haroldo opted to add italics when there were colloquialisms in the content. The separation of certain words is also an effect that must be observed. The Russian word "pustotá," which means "emptiness," is used in the poem to express celestial distance, an image that could be allusive to the stars according to Haroldo. In order to keep the rhyming sequence of the first quartet, Haroldo's choice was (mUNDO/ fUNDO) and ((estrELAS/moEDAS). He also established regions of correspondence with the fricative /v/ with "Você / Vácuo / Você / Vôo.

Haroldo's engagement with and enthusiasm for the poem is captured in his essay, which describes strophe by stanza the solutions and compensations found for the Portuguese translation. He comments on the difficulty of the fourth stanza, where a sequence of questions is topped with a refined irony in the original. His solution was to research strategies in Laforgue and Corbière's poems, in order to establish a colloquial-ironic tone throughout the poem that would neither turn it sarcastic nor confuse the reader. Haroldo chose to introduce in this stanza the concepts of thesis and conclusion, with the idea of responding to the level of relationship suggested in Russian.

Haroldo explains key concepts from Mayakovsky's time to aid with the understanding of his allusions in the poem. For example, there is the attack on the scientific poet Ivan Doronin, whose long poem "Ploughman on a Tractor" aroused a controversy about what was considered engagé. Doronin was part of the magazine *Na postu*, which advocated proletarian literature and opposed itself to Mayakovsky's magazine *LEF*. Another point to be understood is Mayakovsky's idea that the people were the real creators of language and the poet was an apprentice, which Haroldo translated as "counter-master" following the

Russian “podmasterie”. He also explained the Russian custom of singing verses at funerals; Mayakovsky employs this ritual in the poem to portray the abyss between the verse makers and the real poets, using the word “excrement” to refer to those emotional and lamenting verses. The reference to the opera singer Leonid Sobinov would have remained unclear to many readers because he is mentioned first by his last name and then by his first: he was in charge of performing Tchaikovsky’s “Not a word, my friend” in homage to Yesenin. Another character mentioned in the poem is Kogan, the president of the Academy of Fine Arts; for Mayakovsky he represented the figure of a bureaucrat without merit due to his statements against literary theory and Russian formalism.

2.5 Guido Cavalcanti

In 1968 the group Noigandres decided to recreate Pound's interests by introducing Provençal poetry with the publication of the book *Traduzir e Trovar* by the publishing house Editora Papyrus. The book included translations of Guilhem de Peitiu (1071-1127), Arnaut Daniel (1180-1210), Guido Cavalcanti (1259-1300), Dante Alighieri (1265-1321), John Donne (1572-1631), George Herbert (1593-1633), Richard Crashaw (1612-1649), Andrew Marvell (1621-1678), Giambattista Marino (1569-1625) and A. G. Brignole Sale (1605-1665). Haroldo focused on the translations of Cavalcanti's "Donna mi prega" and the Rime Petrose of Dante.

The text Haroldo wrote as an introduction to Cavalcanti was entitled "Futurismo no Duecento?" The expression was taken from the severe attacks made on Pound's translation by academic circles that called it a "futurist philology" (Traduzir & Trovar, 45). Pound had chosen to publish Cavalcanti's poem as it appeared in the manuscript "Ld" Laurenziana 46-60 folio 32 verso:

DONNA mi priegha
perch'i voglio dire
D'un accidente
che sovente
é fero
Ed é sí altero
ch'é chiamato amore
SICCHE chi l nega
possa il ver sentire
Ond a'l presente
chonoscente
chero
Perch'io non spero
ch'om di basso chore

A TAL ragione portj chonoscenza

Ché senza

natural dimostramento

Non o talent

di voler provare

Laove nascie e chí lo fá criare (Pound's Cavalcanti, 170)

Pound decided to demonstrate the melodic pattern established by scissions that most scholars chose to ignore in order to focus exclusively on the content. Though Pound published his translation side by side with the original, he took care to fit his first version into a traditional verse arrangement:

Because a lady asks me, I would tell

Of an affect that comes often and is fell

And is so overweening: Love by name.

E'en its deniers can now hear the truth,

I for the nonce to them that known it call,

Having no hope at all

that man who is base in heart

Can bear its part of wit

into the light of it,

And save they know't aright from nature's source

I have no will to prove Love's course

or say

Where he takes rest; who maketh him to be (Pound's Cavalcanti, 171).

Pound's fascination with this poem stimulated his research into medieval philosophers like Scotus de Erigena and Roberto Grosseteste. He found that Dante placed Cavalcanti's father and father-in-law in the *Inferno* because they were followers of the Epicurean philosophy that rejected the immortality of the soul. The poem became so deeply inscribed in Pound's conception of a masterwork that he included his final translation of it in *The Cantos* without any indication that it should be read as a translation. This is the beginning of Canto XXXVI:

A Lady asks me

I speak in season

She seeks reason for an affect, wild often

That is so proud he hath Love for a name

Who denys it can hear the truth now

Wherefore I speak to the present knowers

Having no hope that low-hearted

Can bring sight to such reason

Be there not natural demonstration

I have no will to try proof-bringing

Or say where it hath birth (Pound's Cavalcanti, 179)

Pound's first version demonstrates a profound understanding of the original that is the basis of his reformulation in English. The second version is more concerned with creating a structure and verse arrangement that runs fluently, considered as an original poem, but, surprisingly, it more closely follows the word arrangement of the original. Haroldo's transcreation follows Pound's notes on the text, but he compares two manuscripts of the original, which provide a different reading of some verses. Also, he chooses to leave the poem free of punctuation marks in order to promote its projection lead by its semantic grouping.

Pediu-me uma senhora

fale agora

De um acidente

geralmente

forte

E de tal porte

que é chamado amor

Quem ora o nega

prove-o novamente

Mas um presente

entendedor

requeiro

Nem espero

de um baixo coração

Conhecimento aberto dessa razão

Se não se apega

a natural sustento

Meu intento não

vai poder provar

Onde ele nasce e quem o faz criar (Traduzir & Trovar, 50)

2.6 Mallarmé

The book devoted to the French poet Stéphane Mallarmé was published in 1972 by the publishing house Perspectiva in its collection "Signos." This poet's work had triggered many of the experiments and considerations of the group Noigandres. With this book they wanted to present the most inventive face of Mallarmé, providing translations that would demonstrate the poet's evolution and transition between forms. They divided his work into four groups, according to the schema in Augusto de Campos' "Mallarmé: Poeta em Greve." The first period is the Parnasso-Symbolist, close to Charles Baudelaire, Théophile Gautier and Paul Verlaine, including poems like "Le Guignon," "Le Apparition," and "Brise Marine." The second period is shaped by the goal of recovering "la langue française" following Racine, and anticipating Paul Valéry's aim: poems from this period include "Hérodiade," "L'Après-Midi d'un Faune," and "Toast Funèbre." The last two periods are the most experimental; the third one still employs traditional patterns to explore new forms of rhyme, with poems like "Plusieurs Sonnets," "Hommages," "Tombeaux," "Autres Poèms," "Salut," "Au Seul Souci de Voyager," "Toute L'Âme Resumée," while the last period refers exclusively to the poem *Un Coup de Dés*.

The book published by Perspectiva is divided into three sections. The first one contains a selection from the first three periods of Mallarmé's work: "Salut," "Une négresse par le demon secouée," "Las de l'amer repos," "Le Sonneur," "L'Azur," "Brise Marine," "Sainte," "Éventail de Mme. Mallarmé," "Autre Éventail de Mme. Mallarmé," Feuillet d'Album," Le Marchand d'Aile et d'Oignons," "Le Marchand d'Habits," "Petit Air," "Le Vierge, le vivace, et le bel ajourd'hui," "Se spurs ongles très haut dédiant leur onyx," "Le Tombeau d'Edgar Poe," "Au seul souci de voyager," "Toute l'âme resumée," "Une dentelle s'abolit," "Quelle soie aux baumes de temps," "A la nue accablante tu," and "Éventail de Mme. Gravollet." The second section is composed of three different translated versions of "L'Après-Midi d'un Faune." The third section is dedicated to a translation of and comments on the poem *Un Coup de Dés*.

Haroldo wrote a preliminary study to introduce the reader to the latter poem, translated as "Um lance de dados." In this text he comments on a feature noted by Mallarmé himself, that the French poet is above all a master of syntax, "syntaxier" in French. Using

delicate effects and a constant double play with meaning, Mallarmé causes an abyss to open up beyond a façade of French words that, as Robert Greer Cohn has discovered, all come exclusively from Latin. Haroldo coined a special term to refer to the translation of this poem, "trans(entre)tecido" or "trans(inter)twined": in this co-operation the translator should reveal some of the peaks that emerge from the top of the iceberg represented by the writing.

Haroldo compared five versions of the poem in different languages: Spanish versions by Rafael Casinos-Assens and Agustín Larrauri, an English version by Daisy Aldan, and two German translations by Carl Fischer and Marie-Louise Erlenmeyer. Besides these translations, he consulted two studies as sources, one *Mallarmé's Masterwork: New Findings* by Robert Greer Cohn (1966), and the other *Vers une explication rationelle du Coup de Dés* by Gardner Davies (1953). The comparison serves to illustrate different solutions and generate a consciousness of the elements that come into play in the poem.

In the title, for example, the word "coup"—"blow" or "knock" in English—resembles "couper," "to cut." In order to maintain this double sense in Portuguese, the word "lance," "throw," was chosen because it can be paired with "lança," "spear," which also portrays a phallic figure. For Haroldo it is important to point to the erotic-generative layer of the poem due to its relevance to the rhyme scheme throughout the poem, as can be seen on its second page. There the word "circonstances" contains the syllable "con," related to the French word for "cunt," stemming from "cunnus." The motif reverberates in the original, revealing an "eternal feminine" which can be observed elsewhere in Mallarmé's work. Haroldo chose to create a pattern with the syllable "an," stemming from the word "lançado," which suggests "lance" + "dado," "throw" + "dice."

On the next page there is a chain of three adjectives used to describe the abyss: "blanchi," "étale," "furieux"—that is, "white," "calm," "furious." In Portuguese, the solution was "branco," "estanco," "iroso," with the proximity of "étale" to "été," "summer," mirrored in the proximity of "estanco," "dammed up," to "estío," "summer." The expression "par avance," "in advance," binds the second and third page of the poem. Haroldo chose the expression "de antemão," literally "beforehand," to suggest the hand that would throw the dice. But the image in these lines is actually that of a wing, "aile," that is "in advance" incapable of taking off. The word becomes physically incorporated one line farther along in the word "jaillissements," which means "gushing out."

Haroldo took into account all these details and inner plays of the original text, in order to provide enough elements in Portuguese to recreate puns and double meanings where possible. Here are some examples of those operations:

The word “résume” on page 3 is, normally, to summarize but in Latin suma means addition. “Résume” is taken as a repeated addition or development.

On the same page, the adjective “béante” is replaced by the Portuguese “hiante,” which comes from the Latin hiatus, an opening or aperture.

The word “penché” comes from the Latin verb “pendere,” to hang or to weigh; however, Haroldo decided to use the Latin “pensare,” which in one of its senses also means to weigh.

On page four the word “surgi” comes from the Latin “surgere,” to rise, but in French this word is used as a nautical term meaning towards the earth. Haroldo chose “exsurto,” which comes from the same root but contains the meaning of “rising.”

On page five the word “etreindrait” comes from the Latin “stringere,” to squeeze; the correspondence is “estreitava” in Portuguese.

On page five “reployer” is used, deriving from “replier.” This stems from “pli,” which in Latin means “fold.” The solution in Portuguese is taken from a word used to refer to the movement made by fishermen folding their nets: “repregar.”

On page four of the poem, Haroldo inclined towards the interpretation that Mallarmé was writing about Hamlet and his famous soliloquy concerning human actions. Accordingly, he arranged the elements to settle the relationship between the “Maître,” Hamlet, and the “cadavre,” corpse.

The “wings” appearing in the first part of the poem reappear on page six, inserted in the words “Fiançailles” and “rejailli.” However, Haroldo states that it was not possible to maintain this wordplay in Portuguese. The phantom that appears at the end of the page will provoke the emergence of madness, “folie.” There is no proximate word in Portuguese that makes it possible to retain the tender sequence of French words using “f” that Haroldo adduces is the apparition of a siren: “fiançailles,” “fantôme,” “s’affalera,” “folie,” finally culminating in the void, “gouffre.” The siren was such an important feature of the poem that Mallarmé prepared an edition of the poem with lithographies by Odilon Redon using this motif. One of these lithographies is included in the book published by the group Noigandres.

Page ten is composed only of the four words “plume solitaire eperdue/ sauf,” “lonely lost feather/ safe,” which represents no major challenge in Portuguese: “pluma solitária perdida/ salvo.” However, the siren (f) reappears and links together a sequence on page eleven with “l’effleure,” “chiffoné,” and “esclaffement,” which cannot be retained in the translation. The feather refers to one used for writing, but it is also the feather in the nightcap of prince Hamlet, an idea confirmed on page eleven with the mention of “prince amer,” “bitter prince.” Also, the feather reappears on page twelve as “lucide et seigneuriale aigrette.” Haroldo found that the Latin word lucidus means luminous and brilliant. This figure anticipates the mention of the siren and its feathered figure that can be as well be represented visually with the letter “f,” especially the cursive letter *f*, used in the poem as it was published. The sequence goes on to be developed with “front,” “souffleter,” “bifurquées,” “faux,” and “l’infini,” which are, for the most part, kept in Portuguese with “fronte,” “frágil,” “esbofetear,” “bifurcadas,” “falso,” and “infinito.”

The attention to double and subtler meanings along the poem is kept until the last page where the number seven, “sept,” plays a rhythmic pattern with words like “excepté” and “Septentrion,” but also with the number of words of the two last lines, which Haroldo managed to keep to an identical number.

2.7 Dante

The book *Pedra e Luz na Poesia de Dante* was published in 1998 by the publishing house Imago Editora in Rio de Janeiro. Twenty years earlier, Haroldo had published a small edition of six cantos of Dante's *Paradiso*. The 1998 edition includes those translations along with an introduction by Andrea Lombardi, followed by Haroldo's chapter on Dante's "rock-strewn rimes" titled "Petrografia Dantesca," and a final chapter on the poets of the "dolce stil nuovo."

"Rime petrose" was the name given by the Dante scholar Vittorio Imbriani to four songs written after the *Vita Nuova* (1283-1296), whose topic is the fusion between two figures, Woman and Stone. On a formal level, the stone would be the vortex over which the most technical and rhythmic oddity is elaborated, and on the level of content it would serve as a figure of comparison to the harsh lady, or difficult love. After his practice with the *dolce stil nuovo* style, Haroldo suggests, Dante would follow an approach closer to that of Arnaut Daniel in order to work with extreme formal innovations to correspond to the feeling of difficult reality. The practice of this craggy style, which Dante refers to as "queste parole di colore oscuro," would be applied in the *Inferno*.

Haroldo observes here an important case in the practice of translation as creation and critical operation, and he confesses that as a translator he is more concerned with being loyal to invention than to the literal meaning. With this idea in mind, he had to understand the pattern of each of the Rime. Taking after the Provençal master, Dante elaborated a sestina following a strict rhyme pattern with the words "ombra, colli, erba, verde, petra, donna" at the end of the lines, but he departs from this model in crucial ways. He creates a sort of expanded, or doubled, sestina: instead of the 39 lines of a traditional sestina, it has five stanzas each containing 13 lines, resulting in 65 lines, plus a final section containing seven lines. Each section is made up of 12 hendecasyllables with a seven-syllable line placed on line 9. Also, the structure of the sixth section is divided by a seven-syllable line on the fourth line.

The first of the Rime presents the rhyme pattern abc abc def f egg in the first section, but this pattern is not fixed for the rest of the sections. Haroldo had to make a great effort to keep the rhyme pattern and the figures expressed in it. The first line is "Io son venuto al punto

de la rota" [I have come to the circuit's point], which in Portuguese becomes "Eis-me chegado à posição da rota" [Here I have reached the circuit's position]. The translation points to the astronomic phenomenon that Dante alludes to, thus the word choice "to reach a position" in terms of the planets' movement.

Keeping the rhyme scheme in lines 8 and 9 was a complex task due to the smaller number of syllables in the ninth line. The first section translates "nel qual ciascun di sette fa poca ombra:/ e però non disgombra" [in which each of the seven shadows/ but none voids] into Portuguese as "onde cada um dos sete sombra exígua/ faz: nem por isso míngua" [where each of the seven fragile shadow/ sheds: yet none weakens]. Haroldo employed the enjambment between the two lines in order to add more detail to the movement of the seven planets. The second section presents the following line in the same position: "onde l'aere s'attrista tutto e piagne/ e Amor, che sue ragne" [where the air fully saddens and cries/ and Love, with its web]. In Portuguese this becomes "de que o ar se entristece todo e chora/ e Amor, que as redes ora" [from it the air fully saddens and cries/ and Love, that its nets now]. Haroldo profits here from the enjambment of line 9 and 10 to drag over the word "ora" [now] to rhyme with "chora" [cries]. The third section employs "però che 'l freddo lor spirit ammorta/ e'l mio più d'amor porta" [but what cold their spirits bring to death/ and mine fills with more love]; in Portuguese it becomes "pois o frio ao espirito adormenta;/ em mim o amor aumenta" [because the cold makes the spirit fall asleep/ but in mine, love augments]. The next section states, "li quai non poten tollerar la brina:/ e la crudele spina" [who cannot tolerate snowflakes/ and the cruel thorn]; in Portuguese, "as quais não podem tolerar a geada:/ embora a farpa afiada" [who cannot tolerate the frost/ a lot less the sharp spear]. The fifth section includes, "per la freddura che di fuor la serra:/ e io de la mia guerra" [for the coldness that closes it from the exterior:/ and I from my battle], and in the translation, "de vidro, tanto frio de fora a cerra/ e eu da minha guerra" [of glass, so much cold closes its surface/ and I from my battle]. The sixth section contains seven lines, with the fourth line composed of seven syllables whose last one rhymes with the last syllable of the third line. The rhyme pattern for the section is abc c bdd. The third and fourth lines in Italian are, "amore in terra da tutti li cieli/ quando per questi geli" [love on earth from every heaven/ due to these ice crystals]. The translation in Portuguese is "dos céus o amor na terra, se a mais nada/ -nesta quadra gelada-" [from heavens love on earth, nothing else/ -in this frozen square-]. In his

translation, Haroldo dismantles the syntactic order to reconfigure it in Portuguese, in this manner allowing enough room to cast the elements of the figure in different positions.

The last line of this Rima expresses, "Saranne quello ch'è d'un uom di marmmo,/ se in pargoletta fia per core un marmmo" [Must be that a man of marble/ ever since a child carries a marble heart] and in Portuguese "O que mais pode ser? Homem de marmore, que se fiou num coração de marmore" [What else could be? Man of marble/ that trusted a marble heart]. The difference in the content comes intentionally because Haroldo focuses on a counterpart of the verb "fia" that he finds in the verb "fiou" despite its difference in meaning. He felt inclined to take this license following Hölderlin's example to translate the forms of the words.

The second of the Rime exactly follows Arnaut Daniel's pattern of verses: a sestina with five sections of six lines each and a final tercet. Each stanza ends its lines with six fixed words that rotate throughout the poem; in Dante's original Italian these are "ombra, colli, erba, verde, petra, donna," and in Portuguese they are "sombra, montes, erva, verde, pedra, dama."

The final tercet follows:

> Quandunque I colli fanno più nera ombra
>
> sotto un bel verde la giovane donna
>
> la fa sparer, com'uom petra sott'erba. (Pedra e Luz, 40)

And in Portuguese,

> Por mais que os montes façam negra a sombra,
>
> sob a beleza verde a jovem dama
>
> a faz como sumir, pedra sob erva. (Pedra e Luz, 41)

In this final stanza all the elements of the line endings remain the same in Portuguese. However, some details are arranged differently. The Latin conjunction "quandunque" in Portuguese is "quando quer que" but Haroldo prefers "por mais que." In the second line, the adjective "bel" turns into a noun in the translation, "beleza," transforming "verde" into an adjective, which affects its canonical meaning of "spring" or "awakening of desire." The last line in the original expresses, "he makes her disappear, like a human stone under grass." Haroldo chooses to use a verb in the comparison, creating ambiguity: "he makes her like

disappear, stone under grass." The translation lessens the erotic effects of the original, something similar to what Pound did when translating Bertran de Born. It is possible that the idyllic female figure in the poem was more appealing to both translators as an ideal.

The next essay in the book is "Luz: A Escrita Paradisíaca," which accompanied the first translations of the *Paradiso* from 1978. Haroldo describes his general project of creative translation, in which he aims to produce an isomorphic text that stems from the Dantean matrix but affirms its own autonomy. Furthermore, he would discard any didactic program that could serve as companion to read the original. He proceeds to explore the topography of the original with the aim of bringing a new approach to its most difficult passages – Cantos I, II, XIV, XXIII, XXXI and XXXIII.

Taking as a model Guido Cavalcanti's canzone, Haroldo analyzes the effect of light expressed in it. Ezra Pound was profoundly impressed by this work; he translated it in different versions, and his last and most radical one became Canto XXXVI in *The Cantos*. Dante epitomizes the light of Cavalcanti to imagine Love as Light in his *Paradiso*. Cavalcanti expresses the whiteness of the light with the lines, "E non si pò conoscer per lo viso/ compriso/ bianco in tale obietto cade," translated by Pound as, "Nor is he known from his face/ but taken in the white light that is allness/ Toucheth his aim." Haroldo's translation is, "O rosto não se vê de amor que tal/ Na luz total/ alveja branco no alvo," [the face cannot be seen of love/ in total light/ whitening white as a target].

Influenced by the concept of light, Haroldo points to the being of light, "Lucifer," whose eternal punishment is to govern the region of the void, ice, and anti-light, the *Inferno*, in opposition to the place of light, warmth, and fullness, *Paradise*. The figure of the former angel, made by the beauty of light, "Luzbel," triggers the metaphor of the translator, the one who has to trespass the limits of the sign, to transform the original text into the translation of its translation; Haroldo calls this operation "translation as translucidation." (Pedra e Luz, 82)

The verbal material becomes flexible to the utmost in this layer of the divine experience, and any word becomes susceptible to transformation or transmutation in a state of verbal potency. For example, a temporal adverb like "sempre" turns into "insemprarsi," any personal or possessive pronoun "inluiarsi," "intuarsi" and "inmiarsi" can be made stemming from "lui," "tuo," "mio," and local adverbs can be made too, like "insuarsi" and

“indovarsi,” from “su” and “dove.” Haroldo observed these challenges as motives to trigger a hypertranslation and allow the paradisiacal text to transluminate itself.

Here are some examples of Haroldo’s transcreations from Canto I:

> Si rade volte, padre, se ne coglie
>
> per triunfare o cesare o poeta,
>
> colpa e vergogna delle umane voglie, (Pedra e Luz, 86)
>
> [If only seldom, father, are taken
>
> to triumph caesar or poet
>
> guilty and shame from human wills,]

The text in Portuguese reads:

> Tão poucas vezes, pai, vezes tão raras
>
> No seu triunfo um césar ou poeta
>
> (frágil querer!) a essas folhas preclaras
>
> alcança (Pedra e Luz, 87)
>
> [So few times, father, so rarely
>
> in their triumph, a caesar or poet
>
> (weak volition!) those transparent leaves
>
> reaches]

It is possible to perceive Haroldo’s willingness here to assimilate the poem as a whole and then redistribute its elements without necessarily hewing to the syntax of the original. This is only possible to achieve through a profound comprehension of the text. The use of the expression in parentheses proves the bold intention of the translation to present itself as a modern text, a feature that would not be easy to assimilate given the canonical identity of the original.

The last tercet of this Canto follows:

> Mariviglia sarebbe in te, se, privo
>
> d’impedimento, giù ti fossi assiso,
>
> com’a terra quiete in foco vivo. (Pedra e Luz, 96)

[Wonderful would be in you, if, deprived

of impediment, you could sit

down on the earth on live fire]

And Haroldo's text:

Maravilha seria se carente

de impedimento, o ser baixasse do ar,

na terra se aquietasse o fogo ardente. (Pedra e Luz, 97)

[Wonderful would be if lacking

impediment, from the air descending the being,

on earth could the burning fire be quiet.]

In this section, Beatrice is addressing Dante; Haroldo's choice to keep the figure in third person and refer to him as a "being" adds a philosophical tone to the poem, which is an unexpected feature to note in an admirer of Pound.

Another example from Canto II:

Lo moto e la virtú de' santi giri,

come dal fabbro l'arte del martello,

da' beati motor convien che spiri; (Pedra e Luz, 108)

[Movement and virtue of the holy spinning,

like hammer's art of the maker

from blessed motor is best produced]

and in Portuguese:

Como o fabro é o agente do martelo,

o motor das esferas tem a pura

inspiração beatifica a movê-lo; (Pedra e Luz, 109)

[Like the maker is the hammer´s master

the sphere's motor has a pure

beatific inspiration to move it]

The arrangement of the syntax in the translation prioritizes the figure of the "fabbro" to provide a clearer understanding of the comparison, but this was also a word used by Pound and T.S. Eliot to refer to themselves. However, Haroldo does not mention here the spinning of the celestial spheres, which was imagined to produce music.

Here is an example from Canto XIV:

> Ben m'accors'io ch'io era più levato,
>
> per l'affocato riso della stella,
>
> che mi parea più roggio che l'usato. (Pedra e Luz, 118)
>
> [Suddenly I realized that I was elevated
>
> by the glaring laugh of the star,
>
> that struck me as redder than usual]

and in Portuguese:

> Ali se faz notado
>
> o riso rubro dessa nova estrela,
>
> acima do costume afogueado. (Pedra e Luz, 119)
>
> [There was noted
>
> the reddish laugh of the new star
>
> above the customary fire]

The original expresses the extraordinary image of being elevated by the laugh of a star as if it were the force of steam; this laugh is red-colored like fire, but it does not burn. Haroldo seems to pay little attention to this image and decides to omit the entire action of elevation. He had to deal with less room for syllables due to an enjambment; nevertheless, his version is rather somber and does not contain the almost euphoric gaiety of the original.

The last section of the book is composed of the essay "O Dolce Stil Nuovo: Bossa-Nova no Duecento." In it there is no elaborate comparison between the *Bossa-Nova* and the poets of the *Stil Nuovo*, as the title promises. The essay is an extended commentary on Dante's first book *La Vita Nuova*, with biographical references to help understand its genealogy. Dante wrote this book as a memoir of his adolescence. His memories and

emotions are combined with his efforts to master a literary style. He confesses to have written the first poem of the book after a vision he had the second time he saw Beatrice.

Beyond the anecdotes having to do with Dante and Beatrice, Haroldo is interested in tracing a sonnet written by Guido Cavalcanti in response to one by Dante. He translates both sonnets and adds a canzone by Guido Guinizzelli in order to compare their styles and have a better understanding of it.

The second quartet of Dante's sonnet is,

> Già eran quasi che atterzate l'ore
> del tempo che onne stella n'è lucente,
> quando m'apparve Amor subitamente,
> cui essenza membrar mi dà orrore. (Pedra e Luz, 178)
> [It was almost a third of the hours
> of the time each star brights,
> when suddenly Love appears to me
> whose essence's recall horrifies me.]

And in Portuguese,

> Para além da hora terça o tempo esquivo
> corria no estelário reluzente,
> quando Amor me surgiu subitamente,
> e o horror, no seu aspecto, lembro, vivo. (Pedra e Luz, 179)
> [Beyond the third hour the elusive time
> ran into stellar shine,
> when Love emerged all of the sudden,
> and horror, in its aspect, I recall, alive.]

Haroldo managed to keep the rhyme and reproduced all the elements of the original in his version.

Cavalcanti's response to Dante is seen by Haroldo as a comradely gesture, and he interprets it as part of a living tradition, similar to the tradition that the singers and composers

of *Bossa-Nova* had of communicating among themselves. Here is the first quartet of the sonnet by Cavalcanti:

> Vedesti, al mio parere ogni valore
>
> E tutto gioco, e quanto bene uom sente,
>
> Se fusti in pruova del signor valente,
>
> Che signoreggia il mondo de l'onore (Pedra e Luz, 180)
>
> [You saw, to my understanding, each value
>
> And game, and utmost wealth a man could feel,
>
> If you were tested by the brave lord,
>
> Who commands the world of honor]

And Haroldo transcreates:

> Parece-me que viste o alto valor,
>
> o jogo jubiloso, e o mais que sente
>
> quem faz a prova do Senhor valente,
>
> honra do mundo e o seu dominador. (Pedra e Luz, 181)
>
> [It seems to me that you saw the high value,
>
> the jubilant game, the most someone feels
>
> who becomes tested by the brave Lord,
>
> world honors and his master]

In this case Haroldo rejected the simplest transposition of words into Portuguese that would have yielded the same rhyme scheme. The verses in the translation are arranged to transmit a message more directly than in the original verse codification that uses conditional and subjunctive to formulate a hypothesis.

2.8 Goethe

The book *Deus e o Diabo no Fausto de Goethe* was published in 1981 by the publishing house Editora Perspectiva. The book contains a transcreation of the last two scenes of *Faust II* by Goethe along with three essays on this author: "A Escritura Mefistofélica," "Bufoneria Trascendental: O Riso das Esferas," and "Transluciferação Mefistofáustica." In the first essay, Haroldo offers an interpretation using Mikhail Bakhtin's concept of "carnivalization" to understand the three characters God, the Devil and Faust as personae of the same being. In the second essay he focuses on a comparison between Dante and Goethe, since both authors created a paradisiacal scenario for their works. The difference, concludes Haroldo, is that Dante transhumanizes –detach from human senses- his character and Beatrice's to express the divine architecture, while Goethe provides the characters in heaven with humanity. Friedrich Schlegel, comments Haroldo, defined Goethe's paradise as a "transcendental buffoonery," a self conscious irony capable of self-parody just like Italian buffoons performing mime.

In the third essay, Haroldo explores the idea of "Luciferian translation." It is the aim of any translation that rejects the submissive serving of content, or the tyranny of the pre-ordered *Logos*, to break the "metaphysical closure of presence," according to Jacques Derrida, and Haroldo calls this a "satanic enterprise." Departing from the ideas he followed when translating the six Cantos of the *Paradiso*, he states that it is within the limits of any translation operating as a radical transcreation to culminate, even for one second, in usurping the place of the original and transforming this original into the translation. He refers here to the translator of poetry as a choreographer of the internal dance of languages, where meaning is not a final scope but just a semantic frame, the plurifolding of a moving choreography.

Following Roman Jackobson's analysis of Faust II in his essay "The Spell of Speech Sounds," from the book *The Sound and Shape of Language* (1979), Haroldo transcreates the speech of the griffin in the scene of the "Walpurgisnacht,"

> GREIF schnarrend:
>
> Nicht Greisen! Greifen! – Niemand hört es gern,
>
> Dass man ihn Greis nennt. Jedem Worte klingt
>
> Der Ursprung nach, wo er sich her bedingt:

Grau, grämlich, griesgram, greulich, Gräber, grimmig,

Etylomogysch gleicherweise stimmig,

Verstimmen uns.

MEPHISTOPHELES: Und doch, nicht abzuschweifen,

Gefällt das Grei im Eherentitel Greifen. (Deus e o diabo, 181)

In order to translate this rather etymological speech, Haroldo listed all the concepts with their meaning in Portuguese and then proposed equivalents to keep the sequence of the "GR" phoneme, such as "gris, grisalho, grifo, grave, gralha, grasso, grosso, grés"—corresponding in English to "gray, grayish, griffin, grave, mistake, fat, thick, gravel." He obtained the following transcreation:

UM GRIFO, resmungando:

Gri não de gris, grisalho, mas de Grifo!

Do gris de giz, do grisalho de velho

Ninguém se agrada. O som é um espelho

Da origem da palavra, nela inscrito.

Grave, gralha, grasso, grosso, grés, gris

Concertam-se num étimo ou raíz

Rascante, que nos desconcerta.

MEFISTÓFELES: O Grifo

Tem grito e garra no seu nome-título. (Deus e o diabo, 182)

Haroldo was proud of his transcreation because, in his opinion, the former versions of the play in Portuguese—done by Agostino D'Ornellas in 1867 and Jenny Klabin Segall in 1970––did not reproduce the wordplay as well as his version did. From here, he comments on his own translation of the last two scenes of Faust II, noting, for example, that he used the decasyllable to provide a sense of poetic metric given the obstacle of the rhyme that he was not able to keep.

Sonst mit dem letzten Atem fuhr sie aus,

Ich past ihr auf, und, wie die schnellste Maus,

Schnapps! Hielt ich sie in fest verschlossnen Klauen. (Deus e o diabo, 190)

In Portuguese,

Quando a alma, no ultimo suspiro,

Fugia, eu a pegava num regiro

De unhas, rato prestes a escapar. (Deus e o diabo, 190)

[When the soul, in her last sigh,

flowed, I caught her with a spinning

of claws, mouse ready to escape.]

The concision and the rhythm of stressed syllables Haroldo achieves is the result, according to him, of his experience translating Avant-garde German poets like Arno Holz, Christian Morgenstern and August Stramm. He adds that translation is a persona through whom tradition speaks; he sees it as a "parallel song" that dialogues not only with the original text, but also with other textual voices. For example, in his first essay, he explains how Goethe appropiated Shakespeare's songs in the tavern scene in *Faust I*; Pound confirms this custom, recognizing that only rarely do great poets make bricks without straw—i.e., without taking from others. Haroldo declares that he used the diction of João Cabral de Melo Neto's *Vida e Morte Severinas* in composing the part of the lemurs in order to provide the flavor of 15th century popular folk culture, in the same way he believed Goethe took from Hamlet's song of the gravediggers for the verse arrangement.

Lemur (Solo)

Wer hat den Saal so schlecht verforgt?

Wo blieben Tisch und Stühle

Lemuren (Chor)

Es war auf kurze Zeit geborgt;

Der Gläubiger sind so viele. (Deus e o diabo, 192)

In Portuguese:

Lêmure (solo)

Ninguém pôs a mesa na sala fría,

Nenhuma cadeira na sala magra.

Lemurês (coro)

Mobília emprestada, venceu a dívida.

Chegam os credores, quem é que paga? (Deus e o diabo, 192)

[Lemur (solo)

No one set the table on the cold hall,

No chair is found in the void place.

Lemurs (chorus)

Lending furniture, the debt expired.

Arrived the creditors and who pays'em?]

Haroldo employs another device of translation that he called "translation as palimpsest" in Mephisto's first speech. In this scene, the devil exhorts his evil troops with insults that are also addressed to his adversaries, the celestial army. Haroldo tried to carefully trace this list of compound names, which struck him as a salient example of the German Baroque style; he studied this topic for his translation of the poem "Barocke Marine" by Arno Holz. Here is an example following Haroldo's palimpsest technique line by line in order to observe how this works in Portuguese, in which the compound words function as neologisms:

Phantastich-flügelmännische Beschwörungsgebädern.

Conjurogesticulante como um fantásmeo cabeça-de-tropa

Zu den Dickteufeln vom kurzen, graden Horne.

Aos diabigordos, de chifre curto e grosso.

Zu den Dürrteufeln vom langen, krummen Horne.

Aos diabimagros, de chifre lungo e torto. (Deus e o diabo, 193)

Haroldo also detects a "micrological effect" created by phono-rhythmic cells, which would go unnoticed in translations that do not engage with the linguistic mechanics of the text. For example, "Sie halten's doch für Lug und Trug und Traum," where the assonance of "u" is lost in Portuguese but compensated for with an assonance of "o": "Pensam que tudo é logro, jogo, sonho."

The comparison between Goethe and Dante in the second essay impels Haroldo to reconstitute the visions of paradise in Faust II using echoes from the cantos of *Paradiso*. Haroldo called this process "translation as transtextualization."

Frühling entspriesse,

Purpur und Grün;

Tragt Paradiese

Dem Ruhenden hin. (Deus e o diabo, 200)

And the transcreation:

Ó Primavera,

Vem sem espera!

Primícias d'iris,

Púrpura e víride!

Ó Paraíso,

Leva ao jazigo. (Deus e o diabo, 200)

"Primícias d'íris" is imported by Haroldo from Dante, "come iri da iri/ parea reflesso" (*Paradiso*, XXIII). He fits it into a sequence of words starting with "p": "primavera, primícias, púrpura, paraíso." Haroldo asserts a comparison between Goethe and Beethoven, seeing in both artists a mannerist melting of the classic, an expression resulting from improvisation using sharp contrasts between free and fantastic forms. He takes Gretchen's prayer as an example of what he calls "celestial-ironic style":

UNA POENITENTIUM

(sonst Gretchen genannt.

Sich anschmiegen:)

Neige, neige,

Du Ohnegleiche

Du Strahlenreiche,

Dein Antlitz gnädig meinem Glück.

Der früh Geliebte,

Nicht mehr Getrübte,

Er kommt zurück. (Deus e o diabo, 201)

And in Portuguese:

UNA POENITENTIUM

(outrora chamada Margarida,

achegandose tímida:)

Inclina, inclina,

Ó sem igual,

Ó luz-cristal

Sobre meu júbilo tua face que ilumina.

O amado outrora,

Desanuviado,

Para o meu lado

Retorna agora. (Deus e o diabo, 201)

In this section, in order to create an equivalent for the compound words "Ohnegleiche" and "Strahlenreiche," Haroldo uses montage-effects from the Brazilian poet Sousândrade and his book *A Harpa de Ouro* (1889-1899), obtaining the pair "sem-igual" and "Ó luz-cristal." After these verses, Haroldo observes an internal rhyme based on the nasal vowel "ü," like "Glück, früh, Getrübte, zurück,"and he tried to make a parallel with "igual, luz, júbilo, tua, ilumina, desanuviado."

One of the most memorable stanzas of this piece is the "Chorus Mysticus." Haroldo compares eight different versions, two in Portuguese, two in English, three in French and one in Spanish, in order to cover all the possible details in full.

CHORUS MYSTICUS:

Alles Vergängliche

Ist nur ein Gleichnis;

Das Unzulängliche,

Hier wird's Ereignis;

Das Unbeschreibliche,

Hier ist's getan;

Das Ewig-Weibliche

Zieht uns hinan. (Deus e o diabo, 203)

In Portuguese:

O perecível

É apenas simile,

O Imperfetível

Perfaz-se enfim.

O não-dizível

Culmina aqui.

O Eterno-Feminino

Acena, céu-acima. (Deus e o diabo, 203)

Haroldo was satisfied with his transcreation because he managed to maintain a parallelism between lines 1, 3 and 5, retaining a repetition of syllables that other translations did not take into consideration. Following Derrida's "différance," taken as the space between what is said and what is written, Haroldo interprets "Das Unbeschreibliche" as the "non-sayable," which, for him, is the *logos* that can not be put into script, inscribed. The inscription of what is said, its translation (in this case its creative translation), is possessed by an impious and immemorial demon, that pushes the text to obliterate the original. Haroldo called this parricidal dis-memory "transluciferation."

The "eternal feminine" was brought intact into Haroldo's translation and would trigger later considerations on his work. The coined term "céu-acima" left a strong impact on his work and his readers, and it would become the title of a book rendering a posthumous homage to the poet of Weimar.

2.9 Octavio Paz

In the twentieth century the relationship between Brazil and the rest of Latin America was not very stable, due, in part, to political instability and financial crisis. The cultural sphere was open and receptive; however, the book market did not promote translations of contemporary writers. Haroldo was aware of this situation and of the Latin American literary scene as well. In order to open a dialogue and break the Brazilian sense of isolation on the continent, he focused his attention on certain authors and works that he felt were crucial to understanding the literature of this geographical area. His first effort was the book *Ruptura dos Géneros na Literatura Latino Americana*, published in 1977. In his second book in this endeavor he chose to transcreate a poem by the Mexican poet Octavio Paz, who years later would be honored with the Nobel Prize.

Haroldo had been in contact with Paz through letters since 1968; they met personally in 1972 in Cambridge, Massachusetts, and they worked together on the translation of Paz's poem in 1981 in Austin, Texas. As a result of their friendship and their common literary interests, the translation of the poem *Blanco* led to the publication of the book *Transblanco* in 1986, followed by a second edition, revised and augmented, in 1994. This poem by Paz is important because it marks a shift in his career. As a follower of the Modernist Ruben Darío, Paz was influenced by French Symbolism, writing long-winded verses with elements inspired by the Spanish Baroque and Mexican Prehispanic cultures. In *Blanco* (1967), the Mexican poet captured his experience of Mallarmean *neánt* through the study of Hindu religions, when he was the ambassador for the Mexican Embassy in India. Letters' visual spacing and active whiteness of the page are dominant patterns in this poem, which clearly made it the kind of work that would interest Haroldo.

Blanco, commented Paz, was composed of ten segments, in which the phenomenon of light takes place. It begins and ends in white, evolving over the course of the poem through the colors of fire: yellow, red, green, and blue. White stands for silence, before and after the poem. Yellow represents ignition, a spark or erotic foreplay. Red represents fire, consuming, boiling water, blood, which is the river of language. Green is the earth element, soil, the faculty of imagination. Blue stands for air, reflection, contemplative, ethereal. Poetry is a temporal art but Blanco aims to spatialize time, and instead of following a structure with a

beginning and end, it is governed by the principle of the mandala. The traditional representation of the mandala in Buddhism is a square with four gates, the four cardinal points, contained in a circle with a center point, which is white. The number four also represents the basic elements, as well as the four traditional faculties in any philosophy, Western or Eastern: sensation, perception, imagination, and understanding. Nature is seen here as knowledge and its reproduction is perceived as eroticism; the feminine part plays different roles as language, perception, sensation or illumination.

In one of his notes on the translation process, Haroldo clarifies that his former practice, which he calls "isomorphic"—a term he coined after Walter Benjamin's essay "The Task of the Translator" (1921)—evolved into a "paramorphic" one. The latter refers to the same operation, but performed so as to allow the differences between languages to coexist, in order to crystallize both into the same poetic system. He believed that in translations like this one, where the close proximity of the languages should render the task easier, the translators ought to take into account the semantic or syntactic diversions to provide solutions. These micrological divergences—that Paz called them convergents—propelled the dialogical-transgressive spirit to emerge in amorous duplicity.

The book is an unprecedented entry in Haroldo's work. It contains a foreword by the Uruguayan literary critic Emir Rodriguez Monegal; the transcreation of *Blanco*, along with notes and correspondence between Paz and Haroldo; a collection of essays about the poem by writers including Julio Ortega, Eduardo Milán, Andrés Sánchez Robayna, and Paulo Leminski; a small anthology of Paz's poems in Portuguese; and two essays devoted to Paz's practice as translator. The contact between Paz and Haroldo pushed the Mexican poet to experiment with the theoretical bases of Concrete Poetry in his own work; the result was a series of poems called *Topoemas* (1968).

The essay "Reflexões sobre a transcreação de Blanco, de Octavio Paz, com um excurso sobre a teoría da tradução do poeta mexicano" synthesizes the process of translating this poem, as seen through almost ten years of correspondence and encounters. In it, Haroldo explains that poetry translation is a semiotic operation in two senses: one is the rescue and reconfiguration of the "intracode," which would correspond to the space in which the poetic function occurs according to Jakobson. The other sense is the semiotic process of interpretations that take place as an infinite series, according to Peirce, or unlimited semiotic,

according to Umberto Eco. This is a ceaseless movement that reconfigures and reformulates a tradition via translation, if one pictures literature as an immense parallel text in which echoes of the past are always resonating. Haroldo calls this a "plagiotropic" dynamic.

Haroldo conceived of translation as criticism, similar to the way in which Pound expressed it, which orients itself as a project of reading past cultures from the vantage point of the creative present. It was, for him, a device with which to update the synchronic poetics of cultural militancy from Pound to Mayakovsky, Joyce to Mallarmé, Dante to Goethe. The name of this process went on evolving throughout the progression of Haroldo's thought: "recreation," "transcreation," "reimagination" (in the case of Chinese classical poetry), "transparadisation," "translumination" (Dante's *Paradiso*), "mephistofaustic transluciferation" (the final scenes of *Faust II* by Goethe). Transblanco was the summit of this translation practice, and Haroldo was proud of its double nature, rooted in and at the same time uprooting itself from the original. Paz was also a translator, and he understood that this practice necessarily called for a transmutation; however, he considered Pound to be a translator who took too much license and fell into "egolatry."

A list of changes, questions and comments started to circulate in the correspondence between Haroldo and Paz (Transblanco, 95). Paz's first objections had to do with the omission of articles in Portuguese that would affect the meter of certain lines. Haroldo responded that he made these omissions while proposing a metric compensation in the next line, for example:

> entre confusões tacirturnas,
>
> ascende (Transblanco, 121)

There are 9 syllables in the first line plus three in the next line, together rendering a classic dodecasyllable. And the next:

> lateja uma lâmpada,
>
> Supervivente (Transblanco, 121)

In the first line there are 7 syllables and in the second one there are 5, making up a dodecasyllable.

Another example of this dialogue is a word change: the original line, "Pan Grial Áscua," is turned into "Pão Graal Centelha" in Portuguese. Haroldo explained that his choice

stemmed from the fact that these words are synonyms in Portuguese, and that it fit into a phonetic pattern with the word "mulher" in the next line. Paz was not satisfied with this choice because it transformed the original "muchacha" [young woman] into "mulher" [woman], but Haroldo explained that the word "moça" in Portuguese sounded banal, and he preferred to use a word that functioned as an comprehending term. In the next example, the original reads:

> De los huesos,
>
> Por la ceñuda peña de los siglos (Transblanco, 122)

The word "ceñuda" means "frowning," which could be translated as "carrancudo" in Portuguese, but Haroldo profited from the word "ossos" in the first line to construct a sequential rhythmic pattern based on "s." He employed the word "sisuda" [serious] in this part:

> Dos ossos,
>
> Pela sisuda penha dos séculos (Transblanco, 122)

The line in Spanish "La transparencia es todo lo que queda" could be translated directly as "A transparença é tudo o que resta". However, Haroldo considered this line to be a key distillation of the poem's meaning. Therefore, he chose to employ an alexandrine to portray it with magnificence: "A transparência é o que resta ao fim de tudo." Haroldo shows a certain tendency to portray the images using a greater number of words in Portuguese, probably in order to give a sense of the Spanish prosody. The next example employs a similar strategy: "Un girasol/ Ya luz carbonizada / Sobre un vaso/ De sombra," becomes, in Portuguese, "Um girassol / Agora sol carbonizado /Sobre uma jarra/ De sombra." The inversion of gender in the nouns luz-sol and vaso-jarra serves to maintain the sense of eroticism, and the selection of "agora" instead of "já" has the effect of avoiding repetition of the palatal [j] in Portuguese, leaving it to be recovered in the next line in "jarra."

Haroldo consulted two different published versions of *Blanco* and found differences that would yield solutions for his transcreation. For example, the lines:

> Tremor
>
> Tu panza tiembla

Tus semillas estallan

Verdea la palabra (Transblanco, 128)

In the other version, these read:

Tierra, revientas,

Tus semillas estallan

Verdea la palabra (Transblanco, 128)

The transcreated text:

Tremor,

terra, desventras,

explodem tuas sementes

verdeja a palavra (Transblanco, 128)

Haroldo followed a premise taken from Paz in his introduction to the first exhibition of tantric art in the Occident ("Le Point Cardinal," Paris 1970) stating that the image of the human body as pilgrimage would lead us to the image of the body as writing (Transblanco, 192). In this light, Haroldo interpreted in the last part of the poem the Spanish word "son" as "som" (sound) (Transblanco, 191). Former translators of the poem, like Eliot Weinberger and Charles Tomlinson in English, Claude Esteban in French and Fritz Vogelsang in German, had translated this word as the conjugation in the third person plural of the verb "to be". However, Haroldo understood that the body incarnates and vanishes in sound, which is music and silence.

2.10 Qohélet – O-que-sabe

In 1990 Haroldo overstepped his own limits—having formerly restricted himself to European languages or to the Oriental ones revived by Pound—with a transcreation of *Ecclesiastes* from the Hebrew entitled *Qohélet/O-que-sabe*, published by the publishing house Perspectiva. Haroldo's contact with the Hebraic community in Brazil came through this publishing house's editor, Jacó Guinsburg. The first edition sold out within a year and a second revised edition came out the following year. The original text used was the *Tanach* edition from 1977.

Haroldo's interest in this text was to reconfigure a possible image of the original language based on a recording of a reading of the original text along with an assessment by Prof. Tzipora Rubinstein. His semiotic approach to the text was influenced by his reading of Northrop Frye's *The Great Code* (1981). Frye's work was not that of a biblical scholar but rather that of a literary critic whose main interest was in perceiving the influences from biblical texts embedded in contemporary literature. These influences have been indicated by Frye in Milton, Blake, Nietzsche, Kafka, and Borges, among others. Haroldo was interested in avoiding dogmatic interpretations and confronting the materiality of the text to render a "re-orchestrated" version in Portuguese.

The word *Qohélet* is polysemic, and its possible meanings are: "one who speaks in front of an assembly" (this is the Greek meaning of *Ekklesiastés*, stemming from *ekklesía*), "the Prayer," "Proverb collector," or "the wise man". The latter meaning is the one Haroldo adopted for his work "O-que-sabe." The text develops a tension between the enjoyment of life's pleasures and the fear of Elohim. Haroldo discovered that this tension represents the context of the poem, the third century B.C., a period caught between Hellenic philosophy and the Israeli wisdom writings. Also, some critics have suggested that this text is a collection of fragments, given the variety of its prose and verse forms. Thanks to Mikhail Bakhtin, however, Haroldo found that this mix of forms, called *poikilometrón*, was practiced by the Cynic satirist Menippus of Gadara in Palestine (IV-III century B.C.). The Hebrew language of the text is mixed with colloquial speech, Aramaic, and Greek concepts.

The French writer Henry Meschonic tried to render a modern translation of this text in 1937. Haroldo was interested in the way Meschonic incorporated visual features taken

from Mallarmé and Gerard Manley Hopkins to reproduce effects of syllable stress and accents in the original Masoretic text. Haroldo was aware that he could not follow Meschonic's blanks as pauses if he wanted to establish a uniform pattern of pauses in Portuguese. He decided to create a system of signs to represent the pauses, even though they could not be as specific as those in the original. In a translator's note, the reader is introduced to the following nomenclature:

§§§ *athnáh* (pause): Principal disjunctive, corresponds to caesura, divides the verse into two hemistiches, not necessarily with the same length.

§§ *segoltá* (cluster), *shalshéleth* (chain), *zaqef qaton* (small elevator), *zaqef gadol* (big elevator): Important accents. Minor pauses in relation to the first one.

§ the rest of the disjunctives: Accents less important. Minimal pauses. (Qohélet, 28)

Haroldo also pointed out historical differences between French and Portuguese that would be accentuated when translating a third language like Hebrew. He claims that Brazilian Portuguese, which emerged during the Baroque era, was a plastic language, open to the fertile impact of a foreign language on the level of sonority or syntax, even suitable for accepting neologisms or word montage. Haroldo's goal in this transcreation from the Bible was to bring forth a radical text in which the aphoristic-proverbial style would mix with solemn and colloquial speech, yielding a poetic concreteness. The ideal was to accept the violent impulse of the foreign language, or in the words of Rudolph Pannwitz, to Hebraicize the Portuguese: not to reproduce its peculiarities, but to expand the limits of Portuguese by exploring linguistic virtualities. Next to the supreme-sentential speech Haroldo preserved the voices of wrath, of irony, of pragmatism, and of pleasure.

The refrain that becomes a leitmotif in the text is "havel havalim / hakkol hável," which was translated by St. Jerome as "Vanitas vanitatum omnia vanitas." (Qohélet, 36) Haroldo recognizes the impressive effect of the Latin translation but he considers it abstract because the original "havel" refers to steam or vapor. In this light, he turns to modern versions like Meschonic's "buée de buées / tout est buée" ["mist" in English]; André Chouraqui's "fumée de fumées / le tout: fumée" ["smoke" in English]; Martin Buber's "Dunst der Dünste / alles ist Dunst" ["mist" or "haze" in English]; and Guido Ceronetti's "Un infinito vuoto / Un infinito niente / Tutto é vuoto niente" ["infinite vacuum" and "infinite nothingness"], which Haroldo found exaggerated. Nonetheless, his transcreation took a small bit of

inspiration from the Italian solution: “névoa de nadas / tudo névoa-nada,” “haze of nothings / everything nothing-haze.”

The complement to the refrain is “re uth rúah”; “rúah” means “wind,” “blow,” and in other contexts it could mean “soul”. This latter meaning was taken in the Vulgata—“adflictio spiritus”—but modern translations have let the image in the original override the ideological elements. Therefore, Meschonic translated it as “pâture de vent,” [grass of wind]; Buber as “ein Trachten nach Wind” [to strive for wind]; and Ceroneti as “fame di vento” [hunger for wind], which is the solution Haroldo adopted in Portuguese because he found it related to “néfesh” [thirst for the appetites], which is repeated several times in the text.

The expression “veláhag harbê / ye gi ath basar” [too much study ruins the body], found in the second Epilogue, was translated by Meschonic as “et profusion d’étude / lassitude de la chair.” In Ceroneti’s translation it became “Troppo pensiero la carne sfiorisce.” Haroldo cannot avoid a parallelism with Mallarmé’s “La chair est triste, hélas! Et j’ai lu tous les livres”: having these lines in mind, he produced the transcreation, “e excesso de estudo / entristece a carne.” (Qohélet, 39)

2.11 Hagoromo

The book *Hagoromo de Zeami: O Charme Sutil* was published in a small edition by the publishing house Estação Liberdade; the copyright inscription in the book says 1993 but Haroldo's bibliography states that it was published in 1994. This book completed the project that Haroldo began in 1960 when he published a fragment of this Noh piece. His interest grew due to the piece's position in the Noh repertoire: it is centered on a heroine—Tennin, a Buddhist angel, moon fairy or nymph—and presents its plot through charm and subtlety, qualities both represented by the word yûgen. These characteristics contrast with the usual violence of pieces centered on demons or phantoms.

Noh plays combine verses, which are performed by singing with drums, with prose, which is delivered through a solemn monologue without drums. The language used in Noh is *Sorobun*, a form that is described by Faubion Bowers as semi-obsolete, extremely polite and almost poetic, used mainly for correspondence. Every expression in the play is charged with great gravity, according to Arthur Waley (Hagoromo, 15), and its courtly or honorific vocabulary has no equivalent in English. Haroldo posed himself the question of how to translate this tapestry of images and sentences into Portuguese.

Haroldo compared various translations of this play and considered them to be conventional; they tended, he said, to transmit an approximate replica of the original adorned with symbolism. Even his opinion of Pound conveyed this same dissatisfaction; Haroldo felt that Pound was not ready to explore the possibilities of the original going through Fenollosa's notes. Earl Miner shares a similar opinion, defending Pound's understanding of the piece but asserting the failure of the translation, especially the last part, which he considers to be a heavy block of prose that contrasts with the finesse of the original. Despite his dissatisfaction with Pound's version, Haroldo chose to follow what he called a hyper-Poundian strategy. This consisted, roughly speaking, in working toward the poetic knots of the language by analyzing each character of the poem.; by this time Haroldo had over twenty years of experience working with the piece and studying the Japanese language. Furthermore, he obtained an interpretive translation of the text by Prof. Elza Taeko Doi, and he worked with this in his "reinvention" of the piece.

For his transcreation, Haroldo chose to use vers livre and he provided phonic stress where the architecture of the poem demanded it. This afforded enough room to develop an imagistic hyperpoem with the flexibility to be condensed in the dancing sequences and expanded in the solemn speeches. Also, the graphic arrangement of the transcreation tries to imitate the visual arrangement of the original, which had been kept unaltered since the sixteenth and seventeenth centuries, in copies that the Japanese government considered "Important Art Objects." The insistence on revealing the potential metaphors encapsulated in the ideograms is an approach that Haroldo takes directly from Fenollosa, for example:

> Singram barcos ao largo da Baía de Miho
>
> Os brados dos Pescadores marcam a rota das ondas (Hagoromo, 19)
>
> [Sailing boats along Miho's Bay
>
> The fishermen's uproar marked the waves' route]

This was taken from "mizu" [water], "ura" [bay], "kogu" [sail], "urabito" [fishermen], and "nami" [waves]. Another example is "meigetsu", "mai" [bright, sun and moon together], "getsu" [moon]; the repetition of the moon in the ideograms yielded a solution for the transcreation, an invented word expressing the idea of the moon shining:

> Lua
>
> clariluna
>
> sobre a torre. (Hagoromo, 19)
>
> [Moon
>
> moonshines
>
> over the tower.]

Despite their inaccuracies, Pound's solutions are vivid and they pivot on mechanisms of the Japanese expressed through the juxtaposition of concepts in English. For example, Arthur Waley translated:

> On the pine-wood shore
>
> The countenance of Spring (Hagoromo, 20)

On the other hand, Pound translates:

There comes the breath-colour of spring (Hagoromo, 20)

This solution stems from the word “keshiki”, which is read according to its components “ki” [breath, steam, air, gas] and “shiki” [color]. Haroldo incorporates this solution into his:

O pinheiral

Espera a primavera: cor-aroma (Hagoromo, 20)

[The pine rows

wait for spring: color-aroma]

This solution stems from the double meaning of the word “matsu” as “pine” but also as the verb “to wait.” None of the translations he consulted were able to retain both senses.

The piece ends with the ascension of the angel to the sky and the disappearance of the mantle of feathers or “hagoromo.” Waley translates:

And fainter still she soars away (Hagoromo, 23)

Pound translates:

It melts into the upper mist (Hagoromo, 23)

In Haroldo’s Portuguese:

excelso

dissolvido no céu do céu (Hagoromo, 24)

This solution derives from the conjugation of the ideograms “amatsu” and “sora” resulting [sky] but each part means sky; the word “ten,” contained in the name of the heroine, also means “sky.” This is why Haroldo chose the Latin word “ex-celsus” [above the sky] and the double “céu do céu” [the sky of the sky] to imitate the wordplay of the original. The montage word “céu-acima,” which Haroldo coined in his transcreation of Dante’s *Paradiso* and used with Goethe’s *Faust II*, reappears in this play in one of the angel’s speeches. This became Haroldo’s watermark in translation.

2.12 Bere'Shith

Haroldo's enthusiasm for Hebraic texts can be compare to Pound's because he felt that he was touching the nerve at the center of the creation of Western literature. Pound's aim in The Spirit of Romance had been to trace European poetry from its origins, before metric parameters imposed their own logic. Haroldo continued on this path of embryonic resurrection, this time tackling *Genesis*, in his book *Bere'Shith, A Cena da Origem*, published by Editora Perspectiva in 1993. The book contains an annotated transcreation of the 31 versicles of the first part and the first four versicles of the second part, along with one chapter of the Book of Job.

Haroldo reflects this time on translation as a privileged device to feed the poetic impulse because he considered the study of a new language as the making differentiated of new poetry. His aim is a paramorphic reproduction of certain syntactic turns of the original and the recovery of a vibrant metaphoric etymology that tended to disappear under many layers of interpretation. In order to achieve this, he recurs to Benjamin's notion of hyperliterality, which means the translation of a significant form, a process that transforms the target language, expanding its syntactic limits. (Bere'shith, 17)

Haroldo's transcreation follows the commentaries and solutions of the French writer Henry Meschonic. (Bere'shith, 18) In the first versicle, Meschonic argues that there is evidence for understanding the narration of the beginning of the world as a disordered sequence of events. Therefore, he translates "Au commencement / oú Dieu / créait," employing the imperfect past tense of the verb to obliterate the idea of a given point in the past. Haroldo found this interpretation plausible, and he employed a similar strategy in his "No começar / Deus criando." Here he uses the infinitive of the verb "to begin" and the present participle of "to create," interfering in this way with the idea of time.

To complete this cosmological metaphor, the word "shamáyim," which is usually translated as "heaven," becomes the compound word "fogoágua" [firewater], based on the fact that the roots of the original word are "esh" [fire] and "máyim" [water]. For Haroldo, this solution created the image of something closer to lava, which approaches the idea of donating form to the existing earth. These solutions belong to the text of the first day of creation. The sonorous pair "tóhu vavóhu" was translated by Meschonic as "Et la terre / était

boué / et trouble". Haroldo chooses "E a terra era lodo torvo" [And the earth was turbid mud]. He preferred solutions that described geological images and tried to avoid, as much as possible, abstractions like "heaven" or "void" that were commonly used in this part. The genitive "verúah 'elohim" becomes a single word, "sopro-Deus," omitting the use of prepositions that would adorn the primitive evocation of the text.

An example taken from the second day is the word "raqia" [extended surface], which becomes "arcada" in Portuguese. This solution is fused with prepositions, responding to the original "mittáhath laraqia" with "sob-a-arcada," and to "me'al laraqia" with "sobre-a-arcada." Also, the naming of the sky by Elohim is expressed with the compound word "céufogoágua," with the word for "sky" added to the former compound "fogoágua" [firewater].

On the third day, it is important to note a paronomastic play with the words "hammáyim" [water] and "yammim" [sea], which becomes "mar-de-águas" [sea-of-waters] in Portuguese. Haroldo is pointing not only to the geographical meaning of "mar" [sea] but also to its abstract connotation of immeasurability that the word has in Portuguese. On the fifth day, Haroldo creates the somewhat redundant word montage "Alma-da-vida" [soul-of-life] to express "néfesh" [animated, alive] and "hayyá" [to live]. He wanted to offer a closer approximation to the original instead of the usual "living creatures" or "living beings."

The fourth day expresses images having to do with light, and Haroldo chose to organize them through Latin etymologies, turning "or" into "luz" [light], "me 'oroth" into "luminárias" [luminaries], "leha'ir" into "iluminar" [to illuminate], "hamma'or" into "luzero" [bright star].

On the sixth day, Haroldo took cues from solutions offered by William Rainey Harper in his *Introductory Hebrew* (1974). For example, "betzalmênu" becomes for Harper "in-image-our,"—"à nossa imagem" in the transcreation—and "kidmuthênu" for "according-to-likeness-our," which becomes "conforme-a-nós-em-semelhança." Another example is the literal transposition of "eth-kol-yéreq 'êsev" to make "every-greeness-of-herb," which Haroldo converted into "a erva o verde-todo-verdura" [an herb the green-all-vegetable].

2.13 Homer

After the publication of *MHNIS – A Ira de Aquiles* in 1994, Haroldo continued working with Homer's *Iliad* until he completed his transcreation in 2001. In 1999 he published the book *Os Nomes e os Navios*, a rendering of the second song of the poem, with the publishing house Sette Letras. In this book he had the chance to comment on his work in progress that he called a project to "transgreekize Homer". He pointed to the importance of the *melopoeia* of the poem, which in Pound's opinion had never been properly translated into English. Haroldo chose to use the dodecasyllable to substitute for the hexameter of the original.

Pound suggested paying attention to the recurring epithets in the *Iliad*: he believed that either these were supposed to fit the verse in the most natural way, so they would not be uncomfortable in the repetition, or that they should be strange and participate in a coherent stylization. Haroldo incorporated both techniques into his transcreation: for example, he translated "glaukópis" as "olhos-azuis" [blued-eyes], or, to give a more elaborate example, "kakô oloóphronos hydrou" as "hidra má, frenético-assasina" [bad hydra, frenetic-assassin]. Other translators have rendered this epithet as "destructive minded" or "having mischief in his mind," but Haroldo chose "frenetic," which stems from the Greek root "phrén/phron," related to "mind."

Another feature to be aware of in the Homeric style is the presence of striking comparisons that Haroldo interpreted as visual representations elaborating a *phano-logopoeic* structure, i.e., attending to the metaphorical figures and its elaborated description. His textual operation here had as its target the morpho-syntactic structure of the comparisons and the phono-prosodic orchestration worked into the cinematic production of the image. This second song, to which this essay is devoted, contains an enumeration of the names of the fighters and their ships; its succession of onomastics and toponyms, in Haroldo's opinion, reached the level of glossolalia. There is also a satiric tone that is of relevance to the translation, which occurs in the exchange of insults between Achilles and Agamemnon: these include "kinòs ómmat," translated as "olho de cão" [dog's eye]; "kraidien d'eláphoio," which becomes "coração de cervo!" [deer's heart]; and "oinobarés," translated as "Bronco de vinho" [wine's bravery]. There is also the sequence "Demoborós basileùs, epei outidanoisin

anásseis," which becomes "Devora-Povo? Rei dos Dânaos? Rei de nada" [Devour-People? King of the Danaans? King of nothing]. Another example of the satirical tone is found in the domestic speech between Zeus and Hera: "Daimoníe, aieì mèn oïeai, oudé se létho," translated as, "Demônio de mulher! Com tudo implicas! Não me largas!" [Demon of a woman! You mess everything up! You just won't leave me alone!].

There is no room for psychological nuance in this epic; the characters are emblematic. However, Haroldo finds subtle descriptions that lead him to see an incipient development of character: for example, the deformed Tersites becomes a sort of slanderous type of buffoon. Another example is the unstable Helen, who cries, laments her kidnapping, and misses her husband, but also surrenders to the seduction of Paris, this fault of hers traditionally being blamed on Aphrodite.

For Haroldo, this monumental enterprise of translation was significant as the establishment of a humanitarian gesture to begin the new millennium confronting a digital reality that he understood as the critical counter-discourse of tradition. Therefore, part of his effort consisted in honoring Odorico Mendes (1799-1864), the first translator of the *Iliad* into Portuguese, pointing to his poetic machinery of translation. This machinery was a radical method that combined Baroque elements with a Neo-classical style in order to produce an arrhythmic and artificial poetic language that would represent the difficulties of the original.

The following passage is a description where Homer uses images to represent the ambience of the scene before a battle. Haroldo reproduces these images as simply and as closely to the original as possible:

> Como folhas e flores às margens
> primaverais do rio detinham-se, aos milhares.
> Moscas aos bandos, na estação florida, acodem
> ao redil do pastor, voejando, quando o leite
> corre nas talhas. Os Aqueus, longos-cabelos,
> no plaino assim se aprestam a destruir Troianos.
> Como os cabreiros sabem esperar de pronto
> as cabras do rebanho mescladas no pasto,
> assim, lá e acolá, os comandantes iam

organizando os batalhões para levá-los

ao combate. Nos olhos e no rosto simile

do-amador-de-relâmpagos, Zeus, Agamemnon,

em meio deles, quase Posêidon no peito,

quase Ares na cintura. Como no rebanho

o touro aos bois supera e domina as novilhas,

Zeus, esse dia, alçou o Atreide sobre todos,

acima dos inúmeros heróis, mais alto. (Os Nomes, 45)

[Like leaves and flowers to the spring

margins of the river halting in thousands.

Bands of flies, on the blossom season, gather

to the shepherd's stall, flying, while milk runs

over the jars. The long-haired Acheans on

the plain prepared themselves to destroy Troyans.

As the herders know how to wait for

Their goats feeding together on the grass,

just like that, here and there, the commanders were

organizing their troops to lead them to

combat. His eyes and face similar to

the-thunder-lover, Zeus, Agamemnon,

right in their midst, like Poseidon in his chest,

Ares in his waist. Like in the cattle

the bull above the oxen dominates the cows,

Zeus, that day, raised the Atreidae above all,

over the uncountable heroes, even beyond.]

2.14 *Eden* – Biblical triptych

In 1990 Harold Bloom, together with the translator David Rosenberg, published *The Book of J*, also called *The Book of the Jahvist*. In this book they sustained the hypothesis of female authorship of the *Pentateuch*, given the stylistic peculiarities of the text. The book caught Haroldo de Campos' attention, and he compared Rosenberg's translation with the ones by Martin Buber, Franz Rosenzweig, Henry Meschonic and André Chouraqui. Haroldo had worked with these translations before in his books *Qohélet* and *Bere'Shith*. Through this comparison, Haroldo was able to corroborate that Bloom's critical postulates were based on intuitions stemming from from Rosenberg's choices of translation. However, the work instigated Haroldo to transcreate more biblical texts: *Eden*, *Babel* and *Song of Songs*. These were published in a posthumous volume in 2004.

Haroldo's expertise with Hebrew led him to pinpoint a triple paronomasia involving the words "'arom" [naked], referring to man and woman in their edenic innocence; "'arum" [astute], referring to the serpent, considered to be the most astute of the animals; and "'arur" [evil], referring to the serpent's condemnation by god. However, this wordplay was impossible to maintain in Portuguese, in which the words become "desnudos," "astuto" and "maldita." When woman is created, the original text uses the word "'ezar" [she who helps]; Rosenberg translates this as "partner," and Haroldo follows this solution with "parceira." But at the moment of being named by the "Nomenclator,"—Adam, who gives the names—there is a morphologic relationship between "'ish" [man] and "'ishshá" [woman] which is similar to the relationship in English, or to the similarities in Spanish between "hombre" and "hembra". Haroldo's solution is to bring in the word "humus,"—in Latin, earth or ground—from which the other two words stem: "homem-hÚMUs" / "MUlher."

Haroldo paid careful attention to the scene of the serpent and Eve: the word that represents serpent in the original is "nahash," meaning "bright," which has no negative connotation. The action of convincing Eve is expressed using the verb "nasá," which means "lift up," so Haroldo concludes that this action reveals a sort of enchanting or charming trap that Eve cannot resist. He chooses to express this as "A serpente enlevou-me" [the serpent raptured me with delight].

Among the versions compared for the transcreation, it caught Haroldo's attention that, where the canonical translation in Portuguese renders "o suor do teu rosto" [sweat of your brow], Harper and Chouraqui used the phrases "sweat of thy nostrils" and "sueur de tes narines". He checked the original and found the word "'af," which means "nose"; therefore, he opted for a phrasing that expressed the exhausting effort as "com sour o aflar de tuas narinas" [with sweat your nose exhaling].

Here is an example of the last section of the transcreated text:

> E exilou § o homem §§§
>
> E fez com que habitassem a leste do jardim do Éden §
>
> Os Querubins-Leões-Alados §
>
> e a lamina da espada de chamas § multigirante §§
>
> para guardar § o caminho da árvore-da-vida (Eden, 60)
>
> [And he exiled § the man §§§
>
> and he made them live on the east of the garden of Eden §
>
> The Cherubs-Lions-Winged §
>
> And the sword blade of fire § multiwhirling §§
>
> To guard § the path to the three-of-life]

In the original, the Cherubs are called "mal'ekhê habbalá," which is usually translated as "angels of destruction". However, these figures are related to the Babylonian "winged-bull-lions" with human faces. These creatures were armed with a "multiwhirling fire sword" described using the expression "mithehappékhet" stemming from the verb "hafakh," a participle form that would translate into English as something like "whirling around itself in all directions."

2.15 Translations and articles in Journals

This second section section of the chapter focuses on Haroldo's essays and articles that were published in journals, magazines and newspapers. The chronology of the publications starts anew in this segment. These translations are collected in four different books and they will be referred by the following abreviations:
A Arte no Horizonte do Provável – AHP
A Operação do Texto – OT
O Arco-Íris Branco – AIB
O Segundo Arco-Íris Branco – SAIB

2.15.1 Kurt Schwitters

The work of the Swiss artist Kurt Schwitters (1887-1948) impressed Haroldo with its level of experimentation with visual language. Schwitters composed a series of collages using pieces of old billboards from which one fragment of the word KOMMERZ gave name to the entire series: *MERZ*. Haroldo also found that Schwitters wrote poetry regularly and he elaborated an essay on his work, "Kurt Schwitters ou o Júbilo do Objeto," published in the newspaper *O Jornal do Brasil* in 1956.

In this essay Haroldo includes the translation of Schwitters' poem "Anna Blume." This poem plays with an avalanche of pronouns in the dative and accusative cases to confuse the reader and, at the same time, to propose a compelling rhythm. The poem's musicality resembles that of Arnaut Daniel's poems, echoing the sound of birds. Indeed, Schwitters' poem uses the figure of a bird to allude to this musicality.
For example:

> "ich liebe dir! – du deiner dich dir, ich dir, du mir. – wir?"
>
> "eu te amo! – Tu, te, ti, contigo, eu te, tu me. – Nós?" (AHP, 38)

The poem also includes some sort of numbered syllogism that ends with a question, the almost delusional tone of which would be exaggerated in Portuguese:

> "Preisfrage: 1. Anna Blume hat einen Vogel.
>
> 2. Anna Blume ist rot.

3. Welche Farbe hat den Vogel?”

“Pergunta: 1: A doidiv’Ana tem um ave.

2. Anaflor é rubra.

3. E a ave? Quem sabe?” (AHP, 38)

The Portuguese translation adds a compound adjective in the first statement made up of “doida” [crazy] and “diva.” The question that ends the series, instead of inquiring about the color of the bird as the original does, splits into two rhyming questions: “And the bird? Who knows?” These effects serve to illustrate the apparent absurdity of the inner play of the words in German that is lost when translated in Portuguese.

2.15.2 Haiku

Haroldo's interest in Japanese poetry came directly from Ezra Pound. Haroldo studied the Japanese language under the tutelage of Prof. José Sant'Anna do Carmo in 1957. A year later, he published his first translations of haiku in the essay "Haicai: Homenagem à Síntese," published in the newspaper *O Estado de São Paulo*. The essay begins with an anecdote taken from Pound's *ABC of Reading*, describing a Japanese student who explains the difference between poetry and prose: "poetry consists in piths and gist."

This form of poem, containing 17 syllables, originated during the Tokugawa period (1660-1868), initially with Basho (1644-1694) and later with Buson (1716-1784) and Issa (1763-1828). Haroldo comments that beyond Pound and Fenollosa's findings, he is interested in the flexible power of language to agglutinate concepts, an aspect that relates to his interest in Joyce.

Following a linguistic input, Haroldo focuses on keeping only what he considers essential in his translation of haiku. He discards any intention of rhyme because it does not exist in Japanese, and he does not follow the syllable pattern because the syllable stresses in Portuguese would necessarily impose a specific rhythm.

The results of these first exercises—translations of a poem by Buson and another by Basho—were a description of each kanji and a phonetic transcription next to it.

2.15.3 Christian Morgenstern

In 1958 Haroldo published the article "O Fabulário Lingüístico de Christian Morgenstern" in the Rio de Janeiro literary supplement *Jornal de Letras*. His interest in German Avant-garde poetry had been established ever since his interaction with the Swiss poet Eugen Gomringer when the Concrete Poetry movement began in 1952.

Christian Morgenstern (1871-1914) has been considered something like the German Lewis Carroll for his use of apparent nonsense in his compositions. His books *Galgenlieder* (1905), *Palmström* (1910), *Palma Kunkel* (1916) and *Ginggans* (1919) were collected under the title *Alle Galgenlieder* (1932). His poetry is based on experimenting with word deformation, sonorous and visual materiality, and humor generated by absurdity and paradox. Haroldo quotes in his article the sound poem "DAS GROSSE LALULÂ" and the visual poem "FISCHES NACHTGESANG," to confirm a multi-semiotic conscience that was comparable to that of Concrete poetry. Another example for Morgenstern style is the following poem "Das Aesthetische Wiesel":

> DAS AESTHETISCHE WIESEL
>
> Ein Wiesel
>
> sass auf einem Kiesel
>
> inmitten Bachgeriesel.
>
> Wisst ihr
>
> weshalb?
>
> Das Mondkalb
>
> verriet es mir
>
> im Stillen:
>
> Das raffinier-
>
> te Tier
>
> tats um des Reimes willen. (AIB, 100)

An English translation of this poem can be found on the multilingual literature website BABELMATRIX, translated by Max Knight:

THE AESTHETIC WEASEL

A weasel

perched on an easel

within a patch of teasel.

But why

and how?

The Moon Cow

whispered her reply

one time:

The sopheest-

icated beest

did it just for the rhyme.

The poem is transcreated in Portuguese as follows:

O TEIXUGO ESTÉTICO

Um teixugo

sentou-se num sabugo

no meio do refugo

Por quê

afinal?

O lunático

segredou-me

estático:

o re-

finado animal

acima

agiu por amor à rima (AIB, 100)

The main character, "doninha" in Portuguese, is changed to a "teixugo" (badger) because Haroldo considered it to make for a better rhyme. He confesses that the literal translation echoes a bucolic aura that would have lessened the ironic atmosphere. The first arrangement he considered and finally rejected was "Um teixu-/ go sentou-se num seixo/ à sombra de um freixo" (AIB, 101). Also he interprets the "Mondkalb" as a lunatic, which interestingly enough Haroldo chose based on its meaning and not the images it includes. In the last section he adds the word "acima" (above) to provide an extra element to emphasize the rhyme.

THE AESTHETIC BADGER

A badger

sat on an elder

in the midst of the waste

Why

in the end?

The lunatic

Whispers to me

static:

the re-

fined animal

above

did it for love of rhyme

Haroldo translated and commented on another poem by Morgenstern with an inner rhyme he felt compelled to try to reproduce in Portuguese:

DER SCHAUKELSTUHL

AUF DER VERLASSENEN TERRASSE

Ich bin ein Schaukelstuhl

Und wackel im Winde,

im Winde.

Auf der Terrasse, da ist es kuhl,

und ich wackel im Winde,

im Winde.

Und ich wackel und nickel den ganzen Tag.

Und es nackelt und rackelt die Linde.

Wer Weiss, was sonst wohl noch wackeln mag

im Winde,

im Winde,

im Winde. (AIB, 101)

In Portuguese,

A CADEIRA DE BALANÇO

NO TERRAÇO DESSERTO

Sou uma triste cadeira de balanço

e balanço no vento,

no vento.

Só, no terraço, ao relento,

e balanço no vento,

no vento

E me embalo e me abalo noite adentro.

E se embala e tatala a tília.

Quem sabe o que mais cambalearia

no vento,

no vento,

no vento. (AIB, 102)

Haroldo felt that the verbs used in the original—"wackeln, nackeln, rackeln"—reproduced the idea and cadence of tireless agitation. He focused on imitating that cadence in Portuguese through the verbs "embalar, abalar, tatalar, cambalear." He briefly comments here on the effect by which the object is transfigured into a fable, which he would elaborate on in another essay, "Da Tradução à Transficcionalidade." (Transcriação, 118)

2.15.4 August Stramm

In 1960 the article "Os Estenogramas Líricos de August Stramm" was published in the newspaper *O Correio de São Paulo*. In it Haroldo comments on the singular vertical structures in the poems of August Stramm (1874-1915): visual layers triggered by wordplay functioning through neologisms and the creation of verbs out of adjectives and nouns. Stramm emerged from German Expressionism, mixing in empathy for the Futurism of the Italian Filippo Tomasso Marinetti. His work was preserved thanks to an anthology edited by Carola Giedion-Welcker, *Anthologie der Abseitigen* (1946). The poems by Stramm included in this selection were "Erinnerung," "Freudenhaus," "Wankelmut," "Mondschein," "Vernichtung," and "Urtod."

The first poem in Haroldo's selection is "Erinnerung", which begins:

> Welten schweigen aus mir raus
>
> Welten Welten
>
> Schwarz und fahl und licht!
>
> Licht im Licht!
>
> Glühen Flackern Lodern
>
> Weben Schweben Leben
>
> Nahen Schreiten
>
> Schreiten (AIB, 110)

In Portuguese,

> RECORDAÇÃO
>
> mundos emudecem para for a de mim
>
> mundos mundos
>
> negror e palor e cor!
>
> luz na luz!
>
> arder flamejar chamejar
>
> agitar flutuar viver
>
> acercar-se caminhar

caminhar (AIB, 111)

Up to this point the poem does not present a major challenge for translation. The only change made here is the substitution of the noun "cor" [color] in Portuguese for the adjective "licht" [light]. The next section presents a sequence of double adjectives in German that Haroldo would try to reproduce through compound words in his translation:

All die weh verklungenen Wünsche

All die harb zerrungenen Tränen

All die barsch verlachten Ängste

All die kalt erstickten Gluten

Durch den Siedstrom meines Blutes

Durch das Brennen meiner Sehnen

Durch die Lohe der Gedanken

Stürmen stürmen

Bogen bahnen

Regen wegen

Dir (AIB, 110)

The transcreation:

todos os dorido-esvaidos desejos

todas as acre-escorridas lágrimas

todas as áspero-escarnecidas ânsias

todos os frios fogos sufocados

através da fervitorrente de meu sangue

através do incêndio de meus nervos

através do pensamento-labareda

tempestuam tempestuam

rompem rampam

rodoviam

a ti (AIB, 111)

[all the painful-consumed desires

all the sour-wept tears

all the rough-mocked anxiety

all the cold fires suffocated

through the boilstream of my blood

through the burning of my nerves

through the thought-bonfire

storming storming

breaking bursting

freewaying

to you]

This English translation of the transcreation aims to show the corresponding terms chosen in Portuguese to create a parallel text similar but not identical to the original, and establishing by means of this difference its autonomy. All the compound words created have their components adhered to each other using hyphens, other than one, "fervitorrente" (meaning "boilstream"). Haroldo makes a verb out of the noun "rodovia," which results in "freewaying" in English. The verb "stürmen" becomes "tempestam" in Haroldo's translation, but the noun "tempest" does not function as a verb in Portuguese, which introduces an element of strangeness.

The last part of the poem demands a deeper and subtler elaboration of the images, because they are positioned in a repetitive sequence that makes them more concentrated and expressive.

Den Weg

Den Weg

Den Weg

zu mir!

Dir

Den Weg

Den ichumbrausten

Dir

Den Weg

den duumträumten

Dir

Den Weg

Den flammzerrissenen

Dir

Den Weg

Den unbegangenen

Nie

Gefundenen Weg

zu

Mir! (AIB, 111)

The transcreated text concludes:

a via

a via

a via

para mim!

a ti

a via

meclamorosa

a ti

a via

telírioterna

a ti

a via

flamirrasgada

a ti

a via

impercorrida

nunca

encontrada

via

para

mim! (AIB, 112)

Haroldo dismantled each component of the words in order to reassemble them in Portuguese. For example, ich (I), um (around), brausten (to roar) turns into “meclamorosa” (to me + clamorous); du (you), um (around), träumen (to dream) turns into “telírioterna” (to you + delirium + soft); Flamme (flame), zerrisen (to torn) turns into “flamirrasgada.”

2.15.5 Hagoromo

In 1960 Haroldo published the last chorus from a Noh play under the title "Hagoromo: Plumas para o Texto," in the newspaper *Correio Paulistano*. In his introduction he mentions that the piece had been translated by Pound, following a manuscript by Fenellosa and rendered as prose. However, the play impacted Pound so deeply that he convinced and influenced his friend W. B. Yeats to adapt it when composing his own piece "At the Hawk's Well."

Haroldo related the aesthetic of Noh to the mental theater of Mallarmé in *Igitur* and to the sober distance of Brecht. According to Donald Keene, Pound saw in these pieces an extended haiku or a long Vorticist poem, because the play is segmented into two periods, requiring the viewing public to supply the sensical linkage between the two—what Pound called the "unifying image." (OT, 110) The author of the play, Zeami Motokiyo (1363-1443), stated that the unifying element in the play is the mind of the observer. (OT, 125)

The first translator of Noh in Brazil was Armando Martins Janeiro, who did not speak Japanese; he used the aid of a literal version by Oshima Akiko and an assessment by Yoshimoto Okamoto. Haroldo recognized the importance of these translations but he thought they were excessive in their use of adjectives, something that he considered opposed to the aesthetic of such pieces.

In his article, Haroldo quoted Pound's version side by side with his transcreation:
Semi-Chorus

> Many are the joys in the east. She who is the colour-person of the moon takes her middle night in the sky. She marks her three fives with this dancing, as a shadow of all fulfillments. The circled vows are at full. Give the seven jewels of rain and all of the treasure, you who go from us. After a little time, only a little time, can the mantle be upon the wind that was spread over Matsubara or over Ashitaka the mountain, though the clouds lie in its heaven like a plain awash with sea. Fuji is gone; the great peak of Fuji is blotted out little by little. It melts into the upper mist. In this way she (the Tennin) is lost to sight. (OT, 126)

The transcreation omits the punctuation and tries to suggest the graphic elements of the original:

> Muitos são os jogos do Nascente
>
> Muitos são os júbilos do Nascente

Quem se chama Pessoa do Palácio da Lua

Na décima quinta noite culmina:

Plenilúnio

Plenitude

Perfeição

Cumpriram-se os votos circulares:

Espada e alabarda guardam o país

O tessouro das sete benesses

Chove

Profuso

Na Terra

Passa-se agora o tempo:

O celeste manto de plumas está no vento

Sobre o pinheral de Miho

Sobre as Ilhas Balouçantes

Sobre o monte Ashitaka

Sobre o pico do Fuji

flutua

Excelso

Dissolvido no céu do céu

Esfuma-se na névoa

E a vista o perde (OT, 128)

2.15.6 Arno Holz

In 1966 "Arno Holz: Da Revolução da Lírica à Elefantíase do Projeto" was published in two parts in the literary supplement of the newspaper *O Estado de São Paulo*. It is a long study of the German poet Holz containing translations of his poems. Haroldo became interested in Holz thanks to two collections of German literature, *Hauptwerke der deutschen Literatur* (1974) edited by Ulrich Hubert, and *The Penguin Book of German Verse* (1957) by Leonard Foster. The German poet was compared to Mallarmé for various reasons, the most obvious being the visual aspect of his poem Phantasus, published the same year as Un Coup de Dés, 1897. Foster considered Holz (1863-1929) and Stefan George (1868-1933) to be the leaders of a poetic language revolution in Germany, each with his own separate and unique style (AIB, 76). From George he would trace a lineage that lead to Rilke and from Holz, August Stramm. Haroldo would add that the lineage deriving from Holz was still alive in the works of Eugen Gomringer and Franz Mon.

Holz was a poet and theorist and, like Mallarmé, developed his own theories of the poem and the book. In his book *Die Kunst. Ihr Wesen und ihre Gesetze* (1892), he stated that art was equal to nature minus x (AIB, 77). Through this compact formula he was trying to express a consequent Naturalism exploring the roots of language and its flexibility in the social realm. Furthermore, language is considered here as a thing, "das Das," to be explored within its own materiality. His findings in this area led him to reject rhyme as a tool in the making of verse; he considered German unsuitable for this kind of metric, and in his own compositions he was concerned with alternative paths of expression.

In 1898 Holz published *Revolution der Lyrik*, which was the theoretical complement of *Phantasus*. In this book he commented on his ideas and writing strategies, and he proposed a rhythm, natural and necessary, opposed to the artificial rhyming imported from other languages. This would yield, for him, a new lyricism that was intrinsic to the poem and that would restore the natural value of the word. This poetry would not follow a musical ideal; prose and free verse would flow through it. For Holz, as for Mallarmé, the page was not a passive vehicle but a typographic diagram or audio-image. The difference between Holz and his French counterpart was that Holz ordered his words around a central vertical axis, which he called the "invisible middle axis." The rhythm depends here on the visual projection: any

sort of musicality found in such a poem, according to Holz, would be a typographical music. His phonetic images were organized in an elliptical syntax and omitted the use of upper case letters so characteristic of German. Holz's experience as play writer influenced him to envision the lyrical revolution in terms of the path of the dramatic arts. This aspect brings him close again to Mallarmé, who foresaw the union of poetry and theater as a mise en scène spirituelle. (AIB, 81)

Haroldo noticed variations of styles in the sequence of *Phantasus*; in the following poem in his selection, he observes a certain symbolism expressed in the landscape. The poem's division into five sections makes it easier to follow the transcreative process:

> MONDABEND
>
> Hinter blühenden Apfelbaumzweigen
>
> steigt
>
> der Mond auf.
>
> NOITE DE LUA
>
> Atrás dos ramos em flor – macieiras –
>
> a lua
>
> sobe. (AIB, 82-83)

In the transcreation the apple tree is separated from the blossoming branches by hyphens. The moon occupies the second line as if it were emerging, and the verb only arrives in the third line.

> Zarte Ranken… blasse Schatten
>
> zackt
>
> sein Schimmer in den Kies
>
> Enleios sutis… sombras pálidas
>
> sua luz
>
> recorta no saibro. (AIB, 82-83)

These three lines show a parallelism with the first three: in both cases, the verb comes in the second line in the original German text, while Haroldo makes a parallelism with the position of the nouns "moon" and "light", and places the verb in the third line.

Lautlos… fliegt… ein Falter.

Ich wandle… wie trunken… durch sanftes Licht,

die

Fernen flimmern.

Borboleta… voa… sem som.

Erro… embriagado… na luz branda,

os

confins faíscam. (AIB, 82-83)

Most of the positions of these lines in Portuguese correspond to their counterparts in the original. The remarkable "Lautlos" loses its effect, its loudness: there is no correct equivalent for it, and it becomes a soft sound, "som." The comparison of the second line "wie trunken," [like drunk] is developed as an affirmation in the translation, "embriagado" (drunk). Also, in the transcreation an internal rhythm marked by the vowel "o" predominates, which Haroldo suggests is an echo of Paul Verlaine.

Selig silbern blitzt Busch und Gras.

Das Tal… verblinkt,

Um prata álacre raia relva e arbusto.

O vale… esvaece, (AIB, 82-83)

Haroldo does not seem interested in keeping the internal consonance with the fricative "s" found in the first line of the original. He chooses to elaborate a rhythmic assonance using "a."

aus

weichstem Dunkel,

traumsüss flötend, schluchzend, jubelnd,

mein Herz schwillt über,

die

Nachtigall!

do

escuro macio,

flauta sonho-suave, soluçando, jubilando

- meu coração transborda –

o

rouxinol! (AIB, 82-83)

The adjective "traumsüss" becomes a compound word in Portuguese, "sonho-suave," in which "sweet" has been changed to "soft". The fourth line in the transcreation is gripped between two hyphens, rendering the phrase more exclamatory, which in the original follows a balanced sequence punctuated by commas.

Friedrich Nietzsche had reproved the short-winded style of his contemporary poets, accusing them of being incapable of achieving the potent duration of antique verses. With his *Phantasus*, Holz elaborates on the abundance of that prior age, but he builds it from a multiplicity of short-winded elements in crescendo and decrescendo. For Haroldo, this sort of orchestration would yield his composition of the poem *Galáxias*.

2.15.7 Francis Ponge

In 1958 an exhibition dedicated to the work of the French poet Francis Ponge was shown in Stuttgart. Organized by Haroldo's friend Max Bense, the collection included the piece *L'Araignée*, a map-poem, which was a large paper roll with a graphical disposition for the text. The following year, Haroldo had the chance to visit Francis Ponge in Paris; fragments of the interview he made with the French poet, along with a general introduction to Ponge's work, were published in 1962 under the title "Francis Ponge: A Aranha e sua Teia" in the literary supplement of the newspaper *O Estado de São Paulo*.

In the interview, Ponge describes his childhood in Avignon and the influence that inscriptions from antique monuments had upon him. This is a feature of his work that critics have referred to as "sculptural style" or "lithographic verbal technique." (AIB, 202) Ponge declares that literature had almost completely lost its connection to oral tradition, while solidifying its visual presence. Therefore, typographic artifices had developed greater significance and the relationship between typography and literature had increased vastly, Ponge had in mind an evolution from Mallarmé to Concrete Poetry. However, Ponge did not consider himself a concrete poet because, even if his poems contained a visual component, the semantic layer remained predominant: i.e., the visual layer in his poems was complementary to the meaning. Haroldo explains that in the concrete poem, the semantic dimension is left behind in its development almost as a rule—not entirely, but it is programmatically reduced. Ponge confirmed the use of traditional syntax in his texts; however, he points to his poem *L'Araignée*, where he fragmented the language as transforming it into saliva, "ouvrage de bave."

The poem *L'Araignée* is divided into five sections whose titles contain musical allusions (listed here in their English translation by Mark Temmer): 1. Exordium en courante (Antique dance); 2. Thematic proposition; 3. Courant in opposite direction; 4. Sarabande of the woven veil; 5. Concluding fugue. The poem was first published in the Italian magazine *Botteghe Oscure* in 1949, and three years later the editor Jean Aubier published a special edition in the form of a map.

From the time of his first contact with Ponge, Haroldo felt attracted to the challenge of translating the structures of *L'Araignée*, but he knew there were different layers to observe in the poem. It took him several readings before he finally concluded and published his

transcreation in 1969, on Ponge's 70th birthday. He coined the term "transreading," referring to the slow familiarity developed during the process of reading the text and visualizing its translation. After his transreading, Haroldo was ready with a web of words in Portuguese, and he re-tied the weft with the help of Ponge, this time in his cottage in Bar-sur-Loup.

Here is an example of the translation, taken from the last part of section four, "Sarabande of the woven veil":

> FREDONS, BILLEEVESÉES, SCHÈMES EN ZIZANIE! SACHEZ, QUOI QU'IL EN SOIT DE MA PANSE SECRÈTE ET BIEN QUE JE NE SOIS QU'UN ÈCHRIVEAU CONFUS QU'ON EN PEUT DÈMÊLER POUR L'HEURE CE QUI SUIT: À SAVOIR QU'IL EN SORT QUE JE SUIS VOTRE PARQUE; SORT, DIS-JE, ET IL S'ENSUIT QUE BIEN QUE JE NE SOIS QUE PANSE DONC JE SUIS (SACHET, COQUILLE EN SOIE QUE MA PANSE SÉCRÈTE) VOTRE MAUVAISE ÉTOILE AU PLAFOND QUI VOUS GUETTE POUR VOUS FAIRE EN SES RAIS CONNAITRE VOTRE NUIT. (AIB, 224)

And the transcreation in Portuguese:

> DISPARATES, TRAUTEIOS, ESQUEMAS EM CIZÂNIA! SABEI SEJA O QUE SEJA DESTA PANÇA SECRETA E EMBORA EU NÃO CONCEDA SER MAIS QUE UM ESCRIVELO COMFUSO EIS QUE SE VAI DESTRAMANDO O QUE SEGUE: A SABER DAÍ SAI QUE EU SOU VOSSA PARCA; SAI, DIGO, E SAI DE SORTE QUE EMBORA MAIS NÃO SEJA QUE PANÇA ERGO SOU (SACHET SARJA DE SEDA QUE ESTA PANÇA SECRETA) VOSSA ESTRELA MALIGNA A ESPIAR-VOS DO TETO E EM SEUS RAIOS VOS DAR NOÇÃO DE VOSSA NOITE. (AIB, 220)

The original and the translation follow the arrangement on the page in block of prose-like text that the spatial version, the map-poem, arranges in verses. Only by counting the syllables it is possible to perceive the alexandrine in both texts. The wordplay between "Sachez, quoi qu'il en soit" and "Sachet, coquille en soie" is transformed into "Sabei seja o que seja" and "Sachet sarja de seda." Even though the sonorous paraphrase is kept, the translation loses the word "coquille," meaning typo, and plays with the re-ordering of the sentence. The word-montage "echriveau confus" fuses "ecrivain" [writer] and "échevau" [novel] into one word, adding the adjective "confused"; in Portuguese Haroldo creates the configuration "escrifuso novelo," fusing "writer" and "confused", and leaving the word "novel" separate as an adjective but then he opted for the literal solution "escrivelo comfuso." The original text includes a repetition of the word "sort" [to exit], but its possible cognate in Portuguese would be "sorte," which means "luck"; thus it was only possible to use this coincidence of sonority through the locution "de sorte que." The expression "Panse donc je suis" is an ironic twist on

the Cartesian “Je pense donc je suis”; Haroldo transforms it into “Pança ergo sou,” which introduces “ergo” directly from Latin, exactly as the sentence is normally learned in Brazil. The word “Parque” is an allusion to Paul Valéry’s poem “Jeune Parque” and it has a direct equivalent in Portuguese: “Parca.”

2.15.8 Japanese poetry

Haroldo continued to explore the materiality of Japanese poetry, and in 1964 he published the essay "Visualidade e Concisão na Poesia Japônesa," in which he included more of his translations from this language. The essay explores the idea of the image, taking as its starting point Pound's description of *phanopoeia*: "the throwing of an image on the mind's retina." (AHP, 74) In this part of his career, Haroldo was convinced by the ideas of the Sinologist Ernst Fenollosa concerning the visual elements of kanji, stemming from Chinese ideograms adopted later in Japan. Haroldo's fascination with the metaphoric component of ideograms led him to assert that Western poets still play with sleeping metaphors on the geological bed of language, unable to see the aster in the word disaster. On the other hand, Japanese poets can benefit by using graphic analogies from the material of their vocabulary.

The visual dimension of Japanese poetry, Haroldo opines, allows an extreme refinement of perception, a synthesis of imaginative force, and a proclivity towards recalling the primitive aura of an era prior to written poetry; this visual dimension reaches its peak in the graphic flame of the word *bono*. Faced with this specter of multiple readings, the translator's concern is to keep the chain of synthesis or sequence of snapshots unified; Haroldo claimed that this process was close to cinematographic photomontage and fusion. He chose to offer two versions of the same poem by Basho, along with two poems by Kitasono Katue (1902-1978) and one by Reiko Horiuchi; the latter two poets were associated with the magazine *VOU*, founded and led by Katue.

2.15.9 Ungaretti

The concision, brevity and peculiarity of the poetry of the Italian poet Giuseppe Ungaretti (1888-1970) caught Haroldo's attention. In 1966 he devoted an article to the Italian master, titled "Ungaretti e a Estética do Fragmento." Different periods of Ungaretti's career are mentioned in it in order to understand his influences. One of his earliest influences was French poetry, an interest confirmed in one of his first books, *L'Allegria di Naufragi*, in which he devoted poems written in French to French authors such as Guillaume Apollinaire, André Breton, Blaise Cendrars, and André Salmon. Haroldo suggests that one of the strongest influences on his work was Stèphan Mallarmé, whose active role of the page's whiteness functioned as silence and it is also present in Ungaretti.

From Italian Futurism, to whose founding manifesto Ungaretti was an adherent, to early French experiments with visual and dissonant poetry, Ungaretti's poetry attains linguistic knots that are barely translatable. "Piths and gist" was Pound's expression for this search. For example, Ungaretti's poem "Mattina":

> Mattina
>
> M'illumino
>
> d'immenso

The play with the letter m as the base of the poem produces a standard pattern that is modulated by the vowels. The phonetic central vowel "a" of mattina is set against the back vowel "u" in illumino, producing a contrast of clear and obscure tones, as described by Roman Jakobson when analyzing Mallarmé's work in his book *Linguistics and Poetics* (1960).

Haroldo chose the poem "Perfections du Noir" to translate as an accompaniment to the article. This poem is dedicated to the book *Mont de Piété* by André Breton. It renders homage to Mallarmé's *Un Coup de Dés* given its visual arrangement and the use of different types of letters, cursive and bold. Also, the graphic layout on the page renders an interaction between two columns in a sort of dialogue. The poem ends with the word "matin," which becomes a key symbol representing Ungaretti's work.

Ungaretti was a devoted translator as well: he translated into Italian the extremely difficult Baroque Spanish poet Luis de Góngora, among others such as Mallarmé, Racine, St

John Perse, and William Blake. He lived in Brazil from 1937 to 1942, teaching university courses and translating several Brazilian poets. Haroldo had the opportunity to meet Ungaretti in 1964 thanks to the poet Mario Diacono, who was a member of the magazine EX.

2.15.10 Hölderlin

Ever since the early stages of his career, Haroldo de Campos had been influenced by the essay "The Task of the Translator" by Walter Benjamin. He wrote his own *Ars Poetica* on translation, "Da Tradução como Criação e como Crítica", in 1962, building on Benjamin's ideas. The subject led him to follow the traces of poet-translators from different epochs. This is how he became interested in the work of Friedrich Hölderlin (1770-1843).

His essay "A Palavra Vermelha de Hölderlin" was first published in 1967 in the literary supplement of the newspaper *O Estado de São Paulo* under the title "A gargalhada de Schiller" [Schiller's laugh] and reprinted in his collection of essays *A Operação do Texto* (1976). In it, Haroldo recreates the scenario in 1804 when the translator Johann Heinrich Voss, accompanied by Schiller and Goethe, scorned Hölderlin's Antigone. Schiller's mocking laughter was triggered by the Chorus IV: "Was ists? Du scheinst ein rotes Wort zu färben." Not even Hölderlin's friends Hegel and Schelling supported his translation; on the contrary, they considered it a doomed case.

In the twentieth century Norbert von Hellingrath reedited Hölderlin's translations and provided a new approach to his work, sustaining that his translations constituted a new form in German created uniquely to approximate the linguistic form of Greek poetry. Furthermore, he observes a strange familiarity in which Hölderlin, ignorant of basic rules of the Greek language, is nevertheless capable of understanding it and comprehending its poetic arrangement. Wolfgang Schwadewaldt, philologist and Hellenist, compares Hölderlin's effort to the task of the first explorers of Greek temples, who, without archeological knowledge, were capable of demonstrating their magnificence to the rest of the world. In 1923, Walter Benjamin also commented on Hölderlin's work in the aforementioned essay, observing a profound harmony between the two languages. However, the sense drifts accidentally in this translation. The latter is a risk because it opens an abyss in which the sense is drowned in deep layers of language.

Haroldo suggests looking at Hölderlin's mistakes in translation as creative ones: given Hölderlin's lucid comprehension of the core text he follows his intuition to fill in parts of the play. In other words, he develops an objective capacity of premonition. This capacity, reflects Haroldo, comes closer to Pound's understanding of translation. Departing from two distant horizons of the problem, Hölderlin believes in a hermeneutic exegesis in which one

language becomes "transubstantiated" (AHP, 97) in the other, while Pound, on the contrary, was a pragmatic translator who believed in restoring tradition through critical creative pedagogy. However, both poets reached an identical goal: the translation of the form. Pound, for example, insisted on reading Chinese ideograms not only as letters but as pictographical units, reaching an understanding of the language that, though far from being exact, was correct in its internal logic or the spirit of the text. For example, he insisted on pointing to the figures of the sun and the moon within the ideogram that represents the action "to shine". Hölderlin followed a similar path, focused on the literality of the language rather than its content. For example, the Greek word "kalkháino" means "obscure color" or "purple," while its figurative sense relates to having sorrows or being meditative. Hölderlin chooses the literal translation, with confidence that it will be understood through context.

Haroldo, via Benjamin, understood this dynamic in poetry translation as the task of configuring the word system of the text rather than its message in another language: i.e., the aesthetic information is the essential part, otherwise the translation would merely be the deficient transmission of subjective content. The last part of his essay is a fragment of Hölderlin's *Antigone* translated into Portuguese; Haroldo confronts it to an authoritative French version in order to observe Hölderlin's own creations, because he considers the German text to be an authentically creative piece.

In 1970 Haroldo published another selection of Hölderlin's work in the literary supplement of the newspaper *O Estado de São Paulo*, under the title "Poemas de Hölderlin". This time he focused on the poems of the German poet's final phase, marked by mental disorder. Haroldo saw in these poems a problem of miscommunication, in which the tyranny of *logos* is challenged by a liberatory unreason exercising the creative aspects of language. This is established by dissolving the communicative function in a mist of signifiers, and the sense is reached through contagion.

Haroldo was interested in bringing this phenomenon to light. He observes that the syntax in these poems is like a labyrinth, creating a fragmentary style that relies at different moments on the silence of the page (its whiteness). Haroldo's aim was to reproduce this estrangement in Portuguese, but he understood the risk of adding meaning that is not there or opting for the lack of it.

Here is an example from the poem "Die Titanen":

Und an der Kette, die

Den Bliz ableitet

Von der Stunde des Aufgangs

Himmlischer Thau glänzt,

Muß unter Sterblichen auch

Das Hohe sich fühlen. (OT, 96)

Here is the English translation by Maxine Chernoff and Paul Hoover:

And heavenly dew glistens

On the chain

Leading lightning from sunrise

To its source, even mortals

Feel its grandeur.

The translation undergoes a severe change in Portuguese:

E a luz é pura e os Celestes

Estão bêbedos da verdade, pois

Tudo o que é, é como é,

Entre os morituros então

Se sente o mais alto. (OT, 97)

[And the light is pure and the celestials

are drunk of truth, cause

everything is, the way it is,

among the mortals

it is felt the highest.]

Neither of the two translations follow the syntactic pattern of the original, but the English one keeps the images of the original while Haroldo's deviates drastically from it. He contrasted his version with the French one by Jean Pierre Faye. It is important to note that he was not after the materiality of the language in this case. Furthermore, it is difficult not to think of the Brazilian singer Chico Buarque's song "A flor da terra" when reading Haroldo's

text. Buarque was an exponent of the musical movement *Tropicalia* in Brazil, which was the musical counterpart of the Concrete Poetry, both movements influenced each other. Haroldo seems to bring some lines from Buarque's song into his translation.

2.15.11 Pindar

The essay "Pindaro hoje" of the book *A Arte no Horizonte do Provável*, was first published in the literary supplement of the newspaper *O Estado de São Paulo* in 1967 under the title "Píndaro 1967: Primeira Ode Pítica". Haroldo took an interest in the work of the Greek poet Pindar (c.522-443 BC) thanks to a reference to his words in Pound's Canto IV: "Anaxiforminges! Aurunculeia!" Pound's later dislike for Pindar is documented in his letters when in 1937 he refused to help Prof. Rouse to revitalize the Greek poet's work. (AHP, 111) Haroldo attributes Pound's rejection to a matter of taste: he was simply not interested in forms of poetry that were never spoken, like the Spanish Baroque. Pindar's artifice and sumptuousness could not fit his interests. Pindar was an official poet who considered himself prophet and priest, and his work still provokes confrontations between those who consider him monotonous and admirers like Hölderlin and Paul Valéry, whose "Cimetière Marin" contains an epigraph from him.

Haroldo translated the first Pythian Ode following Roman Jakobson's notion of poetry as a verbal equation than can only aspire to be translated through a creative transposition that Haroldo called "Transcreation" (AHP, 112). Therefore, he allowed some neologisms in Portuguese, such as "gruta polinome," from "polyonymón antron," or decided to leave certain words in the original Greek while offering the Portuguese meaning in parentheses: "entre o píncaro/ (folhas negras) e o plaino." Basing the translation on the form, like Hölderlin, Haroldo transposes the Greek "makhanà" (instrument, artifice) into the Portuguese "máquina," resulting in, "Da máquina dos deuses, / procedem as virtudes dos mortais" (From the gods' machine/ arises mortals' virtues). Following these transpositions, some of them metonymic, Haroldo believes that he reaches an axis of contiguity, where the language order of the original holds its concreteness in its transit to Portuguese.

2.15.12 Leopardi

In 1967 Haroldo published the article "Modernidade e Leopardi" in the newspaper *Correio da Manhã*. In this work, he explored the ideas that Giacomo Leopardi (1798-1837) recorded in his book memoir *Zibaldone*, comparing them with the ideas of other avant-garde critics and poets.

Leopardi did not consider poetry to be an imitative art: according to him, the poet's faculty is imagination, and through it the world is viewed not as it is but as an invention of the poet. Haroldo compares this idea to assertions by Max Bense, Roland Barthes and Viktor Shklóvski, concluding that this imagination is expressed through the aesthetic information of the text, its own singularity (AHP, 188). Leopardi also considered that the beauty of a text lies in its contempt for grammar, because it involves a major or minor infringement of its internal laws.

Leopardi advocated for brevity and concision in poetry; he believed that works of poetry are short by nature because, ofr him, poetry is essentially a momentum. This led him to contemplate the indeterminacy of poetry, which he considered necessary to trigger the reader's own faculty to connect its elements. This was a core topic for Haroldo, which he had been theorizing about since the beginnings of the group Noigandres. He devoted the essay "A obra de arte aberta" (1955) to the essence of indeterminacy in Modern art, a year before the publication of Umberto Eco's book with the same title.

In his article, Haroldo included his translation of the poem "L'infinito" by Leopardi. Two fragments are shown here to illustrate Haroldo's technique and the appreciation it demonstrates of the logopoeia he mentions in his article.

> Io nel pensier mi fingo, ove per poco
> il cor non si spaura. E come il vento
> odo stormir tra queste piante, io quello
> infinito silenzio a questa voce
> vo comparando: (AHP, 192)

And in Portuguese:

> Eu no pensar me finjo; onde por pouco

não se apavora o coração. E o vento

ouço nas plantas como rufla, e aquêle

infinito silêncio a esta voz

vou comparando: (AHP, 192)

There is a close proximity between the two languages; nevertheless, there are small differences that interfere with certain syntactic effects. The first one is the omission of the comparison: the original Italian states, "like the wind I hear the whistle through these plants," which becomes in Haroldo's Portuguese: "I hear the wind upon the plants hissing." There is another effect created in the original by separating the personal pronoun from the verb: "I, that infinite silence with this voice, am comparing." For translators trained in the Spanish Baroque style, these sort of effects lie at its core, because the language tried to imitate Latin syntax. Haroldo did not consider this, and he simply omits the personal pronoun, leaving it tacit in the conjugation of the verb.

The last section of the poem follows:

e mi sovvien l'eterno,

e le morte stagioni, e la presente

e viva, e 'l suon di lei. Così tra questa

infinità s'annega il pensier mio:

e 'l naufragar m'è dolce in questo mare (AHP, 192)

And the transcreation:

e me recordo o eterno,

e as mortas estações, e esta presente

e viva, e o seu rumor. É assim que nesta

imensidade afogo o pensamento:

e o meu naufragio é doce neste mar. (AHP, 192)

The Italian verb "sovvenire" comes from "venire [to come]. Haroldo did not choose a derivation of the same verb in Portuguese; instead he prefers "recordo," which is not a commonly verb used in this language, and which loses the essence of the movement of eternity as it comes into memory. The original states, "eternity comes into my mind,/ and

dead seasons and her presence/ and vitality and her sound": the female possessive pronouns refer to the voice mentioned above. The original, however, speaks of her vitality and sound, the latter of which was translated as "music" in the Spanish version collated in Haroldo's essay, while Haroldo opted for "rumor," weakening the sense of vitality.

Leopardi refers earlier to infinite silence and then goes on to use infinity as a noun. Haroldo changes the latter word into "immensity," possibly to avoid repetition, or perhaps influenced by the fact that this was Leopardi's first option, scratched on the manuscript.

2.15.13 Chinese Odes

To translate Chinese poetry, experts say, is as difficult as squaring a circle. Haroldo adds that in the essence of any translation lies the seed of impossibility, but that this can represent, for the creative mind, an appealing challenge. In his essay "A Quadratura do círculo" (1969), he explores four cases of the *Confucian Odes*, first translated by Ezra Pound and later by his most passionate detractor Arthur Waley.

Haroldo's project was to reimagine rather than translate the Chinese poems, by first confronting the original with an intermediary version and then applying the "hyper-etymologic" Poundian method, which consists in observing the metaphorical construction of the ideograms. Also, it was important for him to propose a visual equivalent of the Chinese characters by employing effects of Concrete Poetry. The last challenge was to retain the extreme concision of the Chinese in Portuguese, considering that the language is based on a logic of analogy or correlative duality. The above were considerations related to the technique of translation, but the style in the target language was also relevant. Haroldo introduced figures of speech from medieval Portuguese poetry and freely included epigraphs and subtitles, something that was done by Pound as well.

For example, Haroldo introduces Ode 20 with the epigraph "un lamento d'amore senza amore," from the Italian poet Salvatore Quasimodo (1901-1968). This ode has been given similar titles like "Desperate" by the translator H.A. Giles (AHP, 123). Pound gave the subtitle "The appointment manqué" to Ode 42, following the treatment of his famous poem "Portrait d'une femme." (AHP, 123) He characterizes the female figure of this poem with the epithet "Lady of azure thought," coming from the Chinese character "ching", no. 1154 in Mathews' Dictionary, made by the juxtaposition of the signs for "blue" and "to fight." Most translators opt for its meaning of "quiet" or "peaceful." Haroldo chose a mixture of the two options, the compound word "azul-serena." (AHP, 123)

Pound translated Ode 72 with the title "Taedium"; Haroldo chose "canção de amiga" and added the Provençal subtitle "ses ver" [not seeing] (AHP, 124). He managed to keep the short poem down to the same number of words as in the original Chinese. Ode 93 was translated as "At the great gate to the East" by Pound and "Through Easter Gates" by L. Cranmer-Byng, but it appears without a title in Portuguese. In both English versions, Mathews' character 4129—"lo," "happy," "pleased", "joy"—is used similarly: "I take

delight in one alone," and "she… gave me the only joy I knew" (AHP, 124). Haroldo, however, takes directly the figures represented in the Chinese character to express joy, "tambor e címbalos" [drum and cymbals] and placed them in his transcreation as a fanfare. Pound repeated the same line in the last section, while Byng translated, "She fills my heart with ecstasy." This stems from a ideogram—number 7647 in Mathews—that means "pleasure" and contains the pictograms "woman," "mouth," and "a man leaning his head backwards". Haroldo tried to conjugate the elements into one image that he recalled from Guido Cavalcanti's "E fa di clarità l'aer tremare," obtaining "tremer de beleza" [shivers of beauty] (AHP, 124).

2.15.14 Poe

In 1971 Haroldo published the essay "O texto-espelho" in the magazine *Colóquio/Letras* in Lisbon. The essay was published again in 1976 under the title "O Texto-espelho (Poe Engenheiro de Avessos)" in the book *A Operação do Texto*. This essay focuses on Edgar Allen Poe's famous poem "The Raven" and the text that emerged from its elaboration, "The Philosophy of Composition." Furthermore, the aim of the essay is not to directly analyze the original text, but rather to deal with its now classic translations into Portuguese by renowned authors like the Portuguese poet Fernando Pessoa and the Brazilian author Machado de Assis.

Haroldo begins his analysis by citing Roman Jakobson's observations on the last part of Poe's poem. First he observes the level of wordplay or paronomasia along the lines of "pallid/Pallas" "flitting/ floating," "still/sitting." Second, he notes the arrangement of vowel sequences such as "never flitting, still is sitting" or "take thy form from off my door." And third, there is the enigmatic word that, according to Poe, ignites the entire poem—"nevermore"—the consonants of which, NVR, form those of the word "raven" backwards.

Here are the final lines of Poe's poem:

> And the Raven, never flitting, still is sitting, still is sitting
>
> On the pallid bust of Pallas just above my chamber door;
>
> And his eyes have all the seeming of a demon's that is dreaming,
>
> And the lamp-light o'er him streaming throws his shadow on the floor;
>
> And my soul from out that shadow that lies floating on the floor
>
> Shall be lifted – nevermore!

Fernando Pessoa's version:

> E o corvo, na noite infinda, está ainda, está ainda
>
> No alvo busto de Atena que há por sobre os meus umbrais.
>
> Seu olhar tem a medonha dor de um demônio que sonha,
>
> E a luz lança-lhe a tristonha sombra no chão mais e mais,
>
> Libertar-se-á … nunca mais!

And Machado de Assis' version:

E o corvo aí fica; ei-lo trepado

No branco mármore lavrado

Da antiga Palas; ei-lo imutável, ferrenho.

Parece, ao ver-lhe o duro cenho,

Um demônio sonhando. A luz caída

Do lampião sobre a ave aborrecida

No chão espraia a triste sombra; e fora

Daquelas linhas funerais

Que flutuam no chão, a minha alma que chora

Não sai mais, nunca, nunca mais!

And Haroldo's transcreation:

E o corvo, sem revôo, pára e pousa, pára e pousa

No pálido busto de Palas, justo sobre meus umbrais;

E seus olhos têm o fogo de um demônio que repousa,

E minha alma dos refolhos dessa sombra onde ele jaz

Ergue o vôo – nunca mais!

Haroldo is amazed by Pessoa's musicality, praising his translation of the poem as the finest. Although Machado de Assis's translation proposes a new arrangement with internal cuts to profit from all the images of the scene, it fails to maintain the tension, elaborating a longer, more detailed composition that reads like prose. With the advantage of carefully following Poe's "Philosophy of Composition," and keeping in mind Jakobson's analysis of the text, in *Linguistics and Poetics* (1960), Haroldo renders an excellent version of this last part. It is unfortunate that he did not translate the whole poem.

2.15.15 Bertolt Brecht

In 1966 Haroldo published a small selection of Brecht (1898-1956) in the literary magazine *Tempo Brasileiro* under the title "O Duplo Compromisso de Bertolt Brecht". The short note that accompanied these transcreations declared that this selection aimed to counterbalance the scant attention given to Brecht's poetry compared to the great number of his theater pieces circulating in Brazil.

Haroldo compared Brecht with Mayakovsky, given both writers' engagement with revolutionary forms that would carry revolution in art. Brecht was a practitioner of the technique of juxtaposition and montage thanks to Sergei Eisenstein's precepts, which in turn followed the examples of orientalists such as Arthur Waley and Ezra Pound. His poems, especially those written during his exile in the 1930s, demonstrated a condensation and stylistic brevity that one critic, Anatol Rosenfeld, would label part of his process of *Verfremdungseffekt* in poetry. This process, typical of his theater pieces, consisted in triggering an effect of alienated shock: the omission of a sense of logical sequence prompted the confrontation of apparently disconnected situations. Brecht's poetry was compared by Haroldo to the Brazilian Oswald de Andrade and his minute-poems.

The poems included in Haroldo's selection were "Fragen eines lesenden Arbeiters," "Zitat," "Lod der Dialektik," "Epitaph," "Rudern, Gespräche," "Der Erste Blick aus dem Fenster am Morgen," "Rückkehr," "Böser Morgen," "Hollywood," "Die Maske des Bösen," "Zeitunglesen bei Theekochen," "Auf einen Chinesischen Teewurzellöwen," and "Zum Freitod des Flüchtlings W.B."

Here are some examples of the transcreations. Curiously enough, Haroldo chose to ignore some of the rhymes derived from German syntax, for example:

> EPYTAPH
>
> Den Tigern entrann ich
>
> Die Wanzen ernährte ich
>
> Aufgefressen wurde ich
>
> Von den Mittelmässigkeiten. (AIB, 148)

And in Portuguese,

EPITÁFIO

Escapei aos tigres

Nutri os percevejos

Fui devorado

Pela mediocridade. (AIB, 149)

In this short poem the first person pronoun acts as a dramatic character on whom all of the actions fall, and the rhyme as well. Haroldo discarded this effect and chose to follow the content, leaving the subject tacit in the verb conjugation.

Another example:

RUDERN, GESPRÄCHE

Es ist Abend. Vorbei gleiten

Zwie Faltboote, darinnen

Zwei nockte junge Männer. Nebeneinander rudernd

Sprechen sie. Sprechend

Rudern sie nebeneinander. (AIB, 150)

In Portuguese,

REMAR, CONVERSAR

Noite. Passam deslizando

dois barcos. Dentro

dois jovens. Torsos

nus. Lado a lado remando

conversam. Conversando

Remam lado a lado. (AIB, 151)

Haroldo's version is more concrete, yet somehow in the brevity of the original there is room for a narration that compares rowing to chatting. The transcreation expresses the verbs without subjects, and an additional description is added clarifying that only the torsos of the young rowers are naked, perhaps trying to avoid a possible sexual allusion. A similar effect

ensues in the poem "Zum Freitod des Flüchtlings W.B." The W.B. of the title happens to be Walter Benajmin, Haroldo's master in translation theory. The last lines of the poem are:

> So liegt die Zukunft in Finsternis, und die gute Kräfte
>
> Sind schwach. All das sahst du
>
> Als du den quälbaren Leib zerstörtest. (AIB, 166)

In Portuguese,

> O futuro no escuro. Frágeis
>
> os poderes benignos. E vias tudo isso
>
> quando destruíste o corpo torturável. (AIB, 167)

The first line in the transcreation is detached from the rest of the sequence with a period. Also, Haroldo's version omits the adverb and the verb, rendering the phrase as "The future in the shadows." Haroldo chooses to omit the conjunction and the verb in the next phrase, resulting in "Fragile the benign powers." The result sounds odd in Portuguese because the adjective "benign" is usually used to refer to the disease of cancer, while the expression in the original suggests, with the use of the verb, powers of good that are temporarily weakened.

2.15.16 W. C. Williams

In 1975, Haroldo published a note on and translations of the American poet William Carlos Williams in the literary magazine *Revista de Letras*. The title of the text gives an idea of its content: "William Carlos Williams: Altos e Baixos," [highs and lows]. The note begins by explaining the valuable aspects of Williams' poetry; obviously this opens up the reader's expectation of a downside. The feature that Haroldo found most interesting in Williams was his objectivistic aesthetic, but he claimed that, with some exceptions, this project of presenting rather than explaining or declaiming was always tinted with impressionistic features.

The note accompanying the transcreation of five poems is a short compendium of criticism on Williams, including comments by Stanley Coffman Jr. (*Imagism – a Chapter for the History of Modern Poetry*), Horace Gregory and Marya Zaturenska (*A History of American Poetry – 1900/1940*), Frederick J. Hoffman ("Williams and his Muse," 1954), Joseph Bennet ("The Lyre and the Sledgehammer," 1952), and Hugh Kenner ("With the Bare Hands," 1952). Haroldo observes that Williams' project of focusing on objects in poetry, despite its aim of liberating the poem from any explanatory or emotional intention, does not succeed in detaching itself from the project of creating poems about a topic. Haroldo's argument against Williams is directed at the nationalism condensed in his poem *Paterson*, which Haroldo considered to be a poor imitation of *The Cantos*, or the work of a more politically correct version of Ezra Pound.

Here is an example of one of the short poems chosen for the selection:

BETWEEN WALLS

the back wings

of the

hospital where

nothing

will grow lie

cinders

in which shine

the broken

pieces of a green

bottle (SAIB, 175)

And the transcreation:

ENTRE MUROS

alas traseiras

do

hospital onde

nada

medra jazem

cinzas

nas quais

cacos

verdes brilham

garrafa (SAIB, 176)

The absence of determinate articles in the transcreation does not affect the content. On the contrary, Haroldo's ability to synthesize the images is manifest here. The existence in Portuguese of the word "cacos" [broken pieces of glass] renders an imagistic effect even more concise than that of the original, making the use of the word "garrafa" [bottle] almost unnecessary. However, the latter word is kept, to maintain a parallelism with with the ending of the original.

2.15.17 "The White Rainbow" (Goethe)

In 1982 the 150th anniversary of Goethe's death was celebrated, and Haroldo published the article "O Arco-íris Branco de Goethe" in the newspaper *A Folha de São Paulo* in honor of the German poet. In this text Haroldo recreates the scene from July 25th, 1814, when Goethe saw a white rainbow which he interpreted as a rebirth of adolescence. Henry Lichtenberger, who narrated the scene in the preface to the Aubier edition of the book *West-Eastern Divan*, considered that Goethe, who was about to turn 65 at the time, saw in this phenomenon a metaphor of his age. The scene served as a prelude to Goethe's trip to Frankfurt, where he would meet Marianne Jung, who would become the muse behind the "Book of Suleika" in the *Divan*.

The twelve books that make up the *West-Eastern Divan* are the result of Goethe's study of Persian and Muslim culture through the translations of the orientalist Joseph von Hammer. Goethe discovered the poet Hafiz (ca. 1318-90) during this period, and he embodied this poet in the character Hatem, Suleika's lover in the story. The style of the books is a concentration of Goethe's fascination with the Orient; through this text Goethe delivers not exactly a translation but rather the development of an *imago*, according to Haroldo.

Haroldo's article includes a transcreation of one passage from the "Book of Suleika":

> Nicht mehr auf Seidenblatt
>
> Schreib'ich symmetrische Reime;
>
> Nicht mehr fass'ich sie
>
> In golden Ranken;
>
> Dem Staub, dem beweglichen, eigezeichnet
>
> Überweht sie der Wind, aber die Kraft besteht,
>
> Bis zum Mittelpunkt der Erde
>
> Dem Boden angebannt.
>
> Und der Wandrer wird kommen,
>
> Der Liebende. Betritt er
>
> Diese Stelle, ihm zuckt's
>
> Durch alle Glieder.

“Hier!Vor mir liebte der Liebende

War es Medschnun der zarte?

Ferhad der kräftige? Dschemil der daurende?

Oder von jenen tausend

Glücklich-Unglücklichen einer?

Er liebte! Ich liebe wie er,

Ich ahnd’ihn!”

Suleika, du aber ruhst

Auf dem zarten Polster,

Das ich dir bereitet und geschmückt.

Auch dir zuckt’s aufweckend durch die Glieder.

“Er ist, der mich ruft, Hatem.

Auch ich rufe dir, o Hatem, Hatem!” (AIB, 20-21)

In Portuguese:

Sobre folhas de seda, não mais

escrever rimas simétricas.

Não mais enquadrá-las

em arabescos de ouro.

No pó, no movente, inscrevê-las:

o vento as dissipa, mas sua força vigora

até o centro da terra

enfeitiçada ao solo.

E vem o Errante, O-

Que-Ama. É tocar neste

sitio, e todo o corpo

lhe estremece.

“Aqui, antes de mim, um outro amou!”

Medschnun, o frágil? Ferhad,

o forte? Dschemil, o perene?

Um outro entre os milhares?

Um mais, feliz-infeliz?

Ele amou! Eu amo como ele

e o adivinho!"

Mas tu, Zuleica, tu reclinas

sobre a dócil almofada

que para ti dispus e ornei.

E despertas, teu corpo estremece:

"É Hatém, que me chama! E eu também,

Eu chamo, eu te chamo: Hatém! Hatém!" (AIB, 22)

In this case, Haroldo's transcreation follows a traditional ideal of translation. For example, he intentionally breaks a repetitive line pattern at the very beginning of the fragment by positioning the "Nicht mehr" or "Nunca mais" after the locative complement. His next modification is to transform the "Liebende" that comes after "Wandrer" into "O-que-Ama," a solution that would resonate with his transcreation of *Ecclesiastes* as "O-que-sabe."

The same year, Haroldo published another article on Goethe in the magazine *Colóquio/Letras*, put out by the foundation Calouste-Gulbenkian in Portugal, with the title "Da Atualidade de Goethe." In this text Haroldo refutes T.S. Eliot's idea of considering Goethe to be a wise man rather than a poet; he asserts that this idea is typical of a foreigner who has not read the German poet's lyrical work in the original. Haroldo asserts that such poetic virtuosity can be expressed only through a creative translation or transcreation. To support this idea, he presents a fragment of "Wanderer's Nachtlied": "Canto Noturno do Viandante" in Portuguese.

Über alle Gipfeln

Ist Ruh,

In allen Wipfeln

Spürest du

Kaum einen Hauch;

Die Vögelein schweigen in Walde.

Warte nur, balde

Ruhest du auch. (AIB, 24)

It is transcreated as follows:

Sobre os picos

Paz.

Nos cimos

Quase

Nenhum sopro.

Calam aves nos ramos.

Logo, vamos,

Virá o repouso. (AIB, 24)

The action in Portuguese omits the verbs: in German, the first line expresses "over every summit / it is quiet," while in Portuguese it is rendered as, "over the peaks / peace". Another example comes in the next line: "In every treetop / you feel / almost no breath of air" transcreated as, "On treetops / almost / no breeze." The omission of the second person, present in the original, makes the transcreation more abstract, suggesting an Avant-garde affiliation. In the last two lines a change of the subject takes place: the lines in German "Just wait, soon / you'll rest too," become, in Portuguese, "Later, we go, / Rest will come."

However, the somewhat sober quality of the transcreation here becomes quite the opposite in the next text. "Herbst," written in 1775, also known as "Herbstgefühl," caught Haroldo's attention when he first read it in the translation of Christopher Middleton. Haroldo claimed to have understood Pound's concept of *logopoeia* when reading this poem, and he restated the definition "the dance of the intellect in words" as "the music or choreography of syntax."

Euch brütet der Mutter Sonne

Scheideblick, euch umsäuselt

Des holden Himmels

Fruchtende Fülle.

Euch kühlet des Mondes

Freundlicher Zauberhauch (AIB, 26)

These six lines became seven in the transcreation:

Te incuba o sol – mãe

sol – olho extremoso, circum-

zumbe a teu redor o pleno

pulso frutal do

amável céu.

Te esfria a lua – sopro

cordial, magia. (AIB, 26)

The action here follows an earlier phrase concerning foliage and berries; it is these that are incubated by the sun. Haroldo chose to break up the poem and this division loses sight of the subject of the action.

[the sun – mother incubates you

doting sun – eye, circum-

buzzes around you the full

fruity pulse of

kindly heaven.

The moon – breeze cools you

cordial, magic.]

The "der Mutter Sonne Scheideblick" is transformed into two montage words, "sol – mãe" and "sol –olho", while the adjective "extremoso" attempts to express the idea of different sides. The extra line results from a montage verb that translates, in English, into something like "circumbuzz", and from the adjective "full" added to the phrase "fruity pulse." The final image is turned into a montage word, "moon – breeze", which loses its direct relationship with the adjectives; the original expresses "the friendly and magic breeze of the moon."

2.15.18 Vallejo

In 1985, "Tributo a César Vallejo" was published in the newspaper *Folha de São Paulo*. Haroldo had been working on transcreations of the Peruvian poet since 1981, when he was named Tinker Visiting Professor at the University of Texas thanks to the help of the Peruvian writer and critic Julio Ortega. He translated about twenty poems from Vallejo's *Trilce* (1922), and in 1983 he published three of them in the magazine *Cielo Abierto*. Along with them he published the poem "O que é de César," composed from his translations that Haroldo considers a true metaphor for his "translation operation". Unfortunately, this was not included in his complete poems.

In his tribute Haroldo recalls the path he followed in learning about Vallejo's work and publishing his first translations. These were configured in Portuguese borrowing from the diction of the Brazilian poet Joaquim de Sousa Andrade (1833-1902), known as "Sousândrade." It is important to note that through Vallejo Haroldo was able to understand Latin American Avant-garde poetry, examples of which were sparse throughout the continent. Vallejo (1892-1938) is one of the pillars of this wave, along with the Chileans Vicente Huidobro (1893-1948) and Pablo Neruda (1904-1973), and the Argentinian Oliverio Girondo (1891-1967).

For his tribute, Haroldo chose his transcreation of the first poem from Trilce:

> Quién hace tanta bulla y ni deja
>
> Testar las islas que van quedando (SAIB, 142)
>
> [Whoever makes such a noise and impedes
>
> testing the islands that are being left]

And the transcreation:

> Quem faz tanta balbúrdia e nem deixa
>
> testamentar as ilhas que vão perdurando. (SAIB, 143)
>
> [Who makes such a commotion and impedes
>
> to testamenting the islands that are enduring]

Vallejo's poetry mixes in colloquial speech, which in Peru often refers back to archaisms. Haroldo was aware of this fact, so he brought expressions from the nineteenth century into

his poem. Nonetheless, some of Vallejo's expressions are still in use in Spanish, whereas in Haroldo's case they add a dated style to the verse. For example, "hacer bulla" would be "fazer confusão" in colloquial Portuguese, but Haroldo opted for "fazer balbúrdia." The original in English would be "Who's making such a racket…" The verb form "testar" derives from the English "to test," but Haroldo reads it as stemming from the Latin "atestar," which leads to his choice of "testamentar." The expression "van quedando" means "are staying", while the Portuguese "vão perdurando" means "are enduring". Haroldo's solution provides a different angle to the opening lines of this poem, which concerns the Guano Islands on the Peruvian coast.

> Un poco más de consideración
> en cuanto será tarde, temprano,
> y se aquilatará mejor
> el guano, la simple calabrina tesórea
> que brinda sin querer,
> en el insular corazón,
> sobre alcatraz, a cada hialóidea
> grupada. (SAIB, 143)

This fragment is transcreated:

> Um pouco mais de consideração
> enquanto será tarde, cedo,
> e se aquilatará melhor
> o guano, a simples fedorina tesórea
> que sem querer oferece,
> no insular coração,
> alcatraz salobro, a cada hialóidea
> rajada. (SAIB, 143)

This part allows a word-for-word transposition that is only interrupted by "fedorina" [stinky] instead of "calabrina," which refers to the fetid odor of a dead body. The expression "calabrina tesórea" is a deformation of "calabrina tesonera," which suggests "defecation";

Vallejo's word "tesórea" is a neologism that stems from "tesouro" [treasure], and Haroldo keeps the word the same in Portuguese.

The poem continues:

> Un poco más de consideración,
>
> Y el mantillo líquido, seis de la tarde
>
> DE LOS MÁS SOBERBIOS BÉMOLES. (SAIB, 143)

This is transcreated as:

> Um pouco mais de consideração
>
> E o estrumilho líquido, seis da tarde
>
> DOS MAIS SOBERBOS BEMÓIS. (SAIB, 143)

"Mantillo líquido" refers to the upper liquid layer of the guano, which Haroldo represents with the neologism "estrumilho," derived from "estrumeira" [manure].

The last lines of the poem are:

> Y la peninsula párase
>
> por la espalda, abozaleada, impertérrita
>
> en la línea mortal del equilibrio. (SAIB, 143)

These become:

> E a peninsula pára
>
> pelas costas, remordaçada, impertérrita
>
> na linha mortal do equilíbrio. (SAIB, 143)

"Abozaleado" comes from the action of pulling on a horse's halter to make it stop. Haroldo prefers to use a less specific verb, "remordaçada," which means "to put a gag on". Both figures refer to the image of refraining from defecating.

2.15.19 Wang Wei

In 1988 the article "Três versões do impossível: Wang Wei" was published in the newspaper *Folha de São Paulo*. Wang Wei (701-761), together with Li Po (701-762) and Tu Fu (712-770), made up the trio of great poets of the T'ang dynasty.

Haroldo followed the study and translations made by the critic Wai-lim Yip, who had done the critical revision of Pound's translations of *Cathay* in 1969. Yip collected and compared four different English versions of the poem "Farewell to a Friend," by H.A. Giles, W.J.B. Fletcher, W. Bynner, and L. Walmsley, and he proposed his own version:

> Dismount and drink this wine.
>
> Where to? I ask.
>
> At odds with the world:
>
> Return to rest by the South Hill.
>
> Go. Go. Do not ask again:
>
> Endless, the white clouds. (AIB, 172)

Haroldo proceeded to "reimagine" the poem by approaching the original with Yip's translation as a reference. The first effect he paid attention was to the visual arrangement, which he felt resembled one of Alexander Calder's mobiles. He also tried to make the monosyllables of the original resonate through a dialogic pattern in a left-to-right alternation between action and commentary.

> ADEUS AMIGO
>
> desmonto:
>
> - bebe deste vinho!
>
> pergunto:
>
> - amigo
>
> respondes:
>
> - desacorde com o mundo
>
> volto ao sul
>
> às colinas

rumo à paz.

agora vai:

basta de perguntas!

(nuvens brancas

tempo de infinito) (AIB, 184)

The "transpoem," (AIB, 173) as Haroldo called it this time, is very similar to Yip's, and the graphic layout influences its reading:

[I dismount:

- drink this wine!

I ask:

- my friend

where to?

You respond:

- at odds with the world

I return to the south

to the hills

towards peace.

Now go:

enough questions!

(white clouds

infinite time)]

The brevity of the poem unfolds to create a dramatic experience through this dialogue. Haroldo took a liberty here that other translators did not, guided by the presence of the second person in the original that makes implicit the presence of the first person as the narrating voice. Haroldo is conscious of the fact that this decision would shatter the ambiguity that traditionally permeates the reading of Chinese poems.

Another poem included in this selection is the famous "Deer Park" or "Deer Shrine," of which the American poet Eliot Weinberger collected nineteen different translations, all made in the twentieth century, in the magazine Zero in 1970. The title of the poem refers to

the deer park in which Gautama Buddha supposedly prayed for the first time. Haroldo was impressed by two versions of the poem by Octavio Paz, one of them published in 1974 in his book *Versiones y Diversiones*:

> No se ve gente en este monte.
>
> Sólo se oyen, lejos, voces.
>
> La luz poniente rompe entre las ramas.
>
> En la yerba tendida brilla verde. (AIB, 178)

And the other one published in 1984 in the Mexican magazine *Vuelta*:

> No se ve gente en este monte,
>
> Solo se oyen, lejos, voces.
>
> Bosque profundo. Luz poniente:
>
> alumbra el musgo y, verde, asciende. (AIB, 178)

Haroldo's transcreation is influenced by both of Paz's versions, in elements such as the use of the impersonal pronoun "se" in the first two lines; but he retained elements from the original that Paz did not, such as the void "k'ung" at the beginning of the poem:

> O REFÚGIO DOS CERVOS
>
> montanha vazia não se ve ninguém
>
> ouvir só se ouve um alguém de ecos (AIB, 186)
>
> [empty mountain no one is seen
>
> hearing only hears someone in echoes]

In his second version, Paz respected the literal translation of "shen" [profound] and "lin" [forest], but Haroldo regrets the discarding of the powerful line "La luz poniente rompe entre las ramas" [the western light breaks through the boughs]. So, he attempts an evocative solution with the following lines:

> raios do poente filtram na espesura
>
> um reflexo ainda luz no musgo verde (AIB, 186)
>
> [rays of the west filter into the thicket
>
> still a reflection light on green moss]

Although Haroldo had in mind the powerful presence of the light, his solution has a greater resemblance to Paz's second version, in which the light illuminates the moss and makes its green ascend. His debt to this version is evident in the use of the internal rhyme "lUZ" and "mUSgo" in the last part.

2.15.20 Cortázar

Haroldo de Campos was commissioned to write a critical essay on Julio Cortázar's *Rayuela*; it was published in 1991, with the title "Liminar: para llegar a Julio Cortázar," in the critical edition of the novel published in Madrid and edited by Saúl Yurkievich and Julio Ortega. The text was published in Portuguese the same year, in the Brazilian newspaper *Folha de São Paulo*.

The friendship between Haroldo and Cortázar had been established ever since 1967, when they began a correspondence and shared mutual admiration for each other's works. Haroldo edited a volume of Cortázar's essays published in Brazil in 1974, translated by Davi Arriguci, Jr; he also became a fictional character in Cortázar's novel *Un tal Lucas* (1979). The character based on Haroldo in the novel is a Brazilian translator of poetry who befriends the central character, a writer named Lucas. The two of them strive to translate a "ZipperSonnet" or "reversible sonnet" from French into Spanish. Years after Haroldo decided to add his own voice to the possible version of the sonnet transcreating from Spanish and French, aiming to achieve what he calls a "contraversion". Here is an example from the double Spanish-Portuguese dialogical version of the Zipper Sonnet:

> quien en la alterna imagen lo conciba
>
> quem na dupla figura assim o imprima
>
> será el poeta de este paroxismo
>
> será o poeta deste paroxismo
>
> en un amanecer de cataclismo
>
> num desanoitecer de cataclismo
>
> náufrago que a la arena al fin arriba
>
> náufrago que na areia ao fim reclina (SAIB, 129)
>
> [who with an alternate image would conceive it
>
> who with a double figure like this prints it
>
> would be the poet of this paroxysm
>
> would be the poet of this paroxysm
>
> on a cataclysmic dawn

on a cataclysmic night-end

castaway that finally reaches the sand

castaway that on the sand finally lies]

Conclusion

3.1 Fenollosa's Legacy

Since the beginning of his career as a translator of poetry, Ezra Pound became a polemic figure. His enthusiasm for poetry pushed his efforts beyond his own skills; this titanic enterprise was only one step into a greater ambition, to become the man who knew the most about poetry. However, the risk of the enterprise proved to be unique, as J. P. Sullivan affirms in his book *Ezra Pound and Sextus Propertius*:

> It is worth stressing that it is in no small measure due to Pound's own critical theories that we see translation as an art in this way: that we can extricate ourselves from the naïve view of what translation is – the reproduction in one's own language of the exact sense and the set number of poetic qualities of the original, whatever they are, or the reproduction in mind of the present-day reader of the effect the original had upon its audience. The object of such aims is a chimera. *Traduttore traditore* – all translation is compromise. (Sullivan, 1964, 21)

To render a general look over Pound's translations that were published as books, the following need to be listed: *Sonnets and Ballads of Guido Cavalcanti* and the poem "The Seafarer," published in *Ripostes* (1912), *Cathay* (1915), *Homage to Sextus Propertius* (1919), *Dialogues of Fontenelle* (1917), Rémy de Gourmont's *The Natural Philosophy of Love* (1922), Edouard Estouniè's *The Call of the Road* (1923), the Confucian texts, the *Ta Hio* (1928), later translated again and published as the *Great Digest* in 1945, *The Unwobbling Pivot* (1947), *The Analects* (1951) and *The Classic Anthology Defined by Confucius* (1954), *Love Poems of Ancient Egypt* and *Women of Trachis* (1962).

It is important to observe the impact of the Oriental culture on Pound's evolution as a translator and, in particular, to mention here the manuscript of Ernest Fenollosa that Pound received in 1914 and edited and published in 1919 as *The Chinese Written Character as a Medium for Poetry*. This essay was essential not only to Pound's self-development but to modern poetry in general. The merits of the comprehension of the ideogram by Fenollosa

and Pound lie in their ability to distinguish the pictographic etymology that evolved into an elaborate symbolic representation. This reveals the rapport that certain traditions of Chinese poetry kept with painting. Furthermore, this essay opened a material perspective for considering an aspect of Oriental languages that, by that time, linguists insisted on disregarding and looked at as a mere grammatical representation of the meaning.

Pound's motives to incur into the interpretation of the ideogram were usually obscure to the critics. Most of them considered it only an extravagance of a modernist poet. Only few have recognized the intention of the American poet in his approach to understanding different languages, including those of the arts, as his writings on music, painting and sculpture revealed. The intuition of a semiotic era led Pound to believe that everything is language, hence everything can be read. Marjorie Perloff also refers to this intuition in *The Dance of the Intellect*:

> […] Pound seems to be anticipating current semiotic theory, which regards the transformation, indeed often the disappearance, of particular genres and conventions as aspects of the inevitable literary change that occurs when the codifications that govern their production break down. (Perloff, 1985, 14)

Even Pound's closest friends were skeptical of this perspective, as T. S. Eliot words demonstrated when he called Pound "the inventor of Chinese poetry for our time" (qtd. in Géfin 12). This invention that for many was seen as a distortion is also a quality on which Sullivan remarks:

> Propertius *required* Pound's reinterpretation (and even distortion) to bring him within our own frame of reference as a poet. And that frame of reference had also to be reinterpreted and distorted to come to terms with Propertius (the technical originality of the *Homage* is obvious). All this was what G. S. Fraser called "a correlation of two variables." The critical irrelevance therefore of Pound's rage against academic scholars and of the rage of academics against Pound is clear. In Fraser's words: "Academic scholars are able to get an objective view of a text by dissociating it as far as possible from their own contemporary sensibility, which is what the poetic critic and translator … dare not do." (Sullivan, 1964,22)

The mutual rage shared by Pound and the academy has interesting motivations. A polemic spirit was raised and cultivated by all avant-garde movements. Pound portrayed in many of his books, such as *ABC of Reading*, *Guide to Kulchur* and *Make it New!,* a figure to contrast with his own *forma mentis*, the academic. He made the academics the best example of all that was contrary to his method: "Ignorant men of genius are constantly rediscovering 'laws' of art which the academics had mislaid or hidden" (14). On the other hand, the academics were always skeptical of Pound's ambivalent attitude: scientific but bohemian, specific with regard to cases and vague as to the results.

Fenollosa's essay is a good example to observe the many difficulties imposed by the reviewers on any material published by Pound. Géfin comments that Fenollosa's manuscript may have had a better reception if it had been released by another editor. The irony of this comment refers to the obstacles raised by Pound's critics and to the fact that, according to Géfin, Pound's editorial work was in some cases just too drastic.

The evolution of translation as criticism cannot be traced as a clear and straight path of thought. On the contrary, it is a lineage that evolved from many contradictions and the empirical method of trial and error. As Géfin demonstrates, Fenollosa's insights about the ideograms are correct for the most part, but there are visibly numerous misinterpretations:

> He is right in that the most ancient Chinese characters were pictograms and metaphoric ideograms. But he does not recognize the fact that to carry the ideogrammic mode *ad infinitum* would have required an inordinate amount of ingenuity and at the same time would have increased the possibility of confusion. He refuses to acknowledge the fact that the introduction of the phonetic compounds was a necessary step in the evolution of the Chinese writing. … With this discovery the creation of new characters at will was made possible. The sinologue's second objection is also valid: Chinese writers and readers are ordinarily unaware of the metaphoric "overtones" undeniably present in pictograms and ideograms, and such a reading of phonetic compounds is quite impossible. Many of the errors in Fenollosa's and Pound's translations from the Chinese are the result of such "ideogrammic reading." (Géfin, 1982, 24)

Géfin also demonstrates how the interpretation of the ideogram was different for both Pound and Fenollosa. The so-called ideogrammic method, which Pound later transformed in a *forma mentis*, derived from different intuitions for the sinologist and for the poet:

> For when Pound praised and commended the unique importance of Fenollosa's insights as "the basis of a new aesthetic," he meant something else – what he in the early thirties began to call the ideogrammic method. He even denied that Fenollosa had explicitly defined the method in his essay, and allowed only that the ideogrammic method was "seriously indicated in Ernest Fenollosa's *The Chinese Written Character*, there dealt with narratively rather than formulated as a method *to be used*" (Pound's emphasis). (Géfin, 1982, 27)

Despite all the misreadings of Fenollosa's essay, its relevance for modern poetry is highlighted by Géfin and Steven Yao. Géfin's thesis is that Fenollosa's manuscript, as edited by Pound, triggered what he calls an "ideogrammic tradition" or the tradition of "poets-archeologists" (Géfin, 1982, 3), like William Carlos Williams, Charles Olson, Robert Creeley, Gary Snyder, Louis Zukofsky, Charles Reznikoff, George Oppen, Robert Duncan and Allen Ginsberg. As he also notes, the ideogrammic method was already latent in Pound's early writings, like the Imagist and Vorticist manifestoes:

> The method of the ideogram, then, is implicit in the early works of romance in the discussion of the "luminous detail" in the series of essays "I Gather the Limbs of Osiris" and in the theory of "language beyond metaphor" in the *Spirit of Romance.* The latter, Pound's first published prose work, is also important because it foreshadows several important points which Pound elaborated after reading the Fenollosa essay on the Chinese character and after his more exact formulations of the "image" and the "vortex." (Géfin, 1982, 6)

In addition, but observing a different period, Yao proposes as well that the ideogrammic method influenced Pound's acquaintances, like William Butler Yeats, Hilda Doolittle, James Joyce and the sculptor Gaudier Brzeska, all before the publication of the *Chinese Written Character as a Medium for Poetry*.

The ideogrammic method is adapted to different strategies in Pound's writings. For Perloff, the juxtaposition of the archaic with the vernacular and literary discourse observed

in Pound's poems defined his particular poetic style, which was not confined to his poetry: "'Canto-structure,' that is to say, came to refer to poetic writing in general – whether the text in question was an actual canto, a manifesto, a critical essay, or a personal letter" (ix). Yao makes a similar observation when he refers to Pound's method of translation, mixing rhythms and tones from the English literary canon. Sullivan also speaks of the hybrid compound of voices found in the *Homage to Sextus Propertius*. This *forma mentis*, in Pound's own words, is the legacy Haroldo de Campos embraced in his work as a poet-translator. The poets in the ideogrammic tradition may have adapted the pivotal *Chinese Written Character* for their own poetics, but Haroldo reestablishes the ideogrammic *raison d'être* into a new kind of literary performance. He was able to reincarnate the hubris as a hyper-Poundian strategy.

Hubris or hybris, from the Greek *Οβρις*, according to the Encyclopaedia Britannica is employed "in classical Greek ethical and religious thought [to mean] overweening presumption suggesting impious disregard of the limits governing human action in an orderly universe." It is also "the sin to which the great and gifted are most susceptible, and in Greek tragedy it is usually the hero's tragic flaw." This is the kind of extreme pride that affected Achilles and Oedipus and also what, according to Dante's verses, overpowers Odysseus to undertake his ultimate adventure of crossing Hercules' columns: "*Per voler veder/ traspassó il segno.*" It is important to observe here that both Pound and Haroldo have been compared to Odysseus by Yao and Eduardo Milán, respectively. The hubris is the spirit that compels these two great poets to trespass the languages and times in their pursuit of poetry.

Haroldo defined his hyper-Poundian strategy in the introduction to the book *Hagoromo de Zeami*, a Japanese Noh theater play formerly translated by Pound:

> […] procurei adotar uma outra estratégia (que eu poderia definir, enquanto radicalização do método, como hiperpoundiana). Assim, em vez de um mero substitutivo esteticamente

> vacilante, pelo qual o tradutor "fiel", à medida que o produz, vai-se apresurando em pedir desculpas quanto ao resultado, dispus-me a configurar um texto poeticamente eficaz, minuciosamente trabalhado, autônomo como obra de arte verbal, dentro dos recursos da língua portuguesa, extremados, quando necessário, para responder ao impacto do original. (Hagoromo, 17)

The ideogrammic *forma mentis* not only influenced Haroldo's translation methods. It became also present in the structure of his poem *Galáxias*. As Géfin explains with regard to the composition of *The Cantos*:

> *The Cantos*, and all ideogrammic long poems, are "formless" if "form" denotes nothing but a logical assemblage of data, rationally structured and transitionally executed. But if we allow that *The Cantos* work out a new kind of form based on the juxtaposition of particulars and their various recombinations, then the poem most certainly has form. If "form" is not equated with "story line," then, again, *The Cantos* have a most clearly demonstrable form: it is composed of interconnected and mutually affective "units of design" working toward synthesis and revelation. (Géfin, 1982, 43)

This ideogrammic form is evident when analyzing *Galáxias*. However, for the Brazilian poet this poem derives also from his translation of the *Faust Part Two*. It is during his research for this project that Haroldo found Christoph Martin Wieland's opinion of the piece as a "genial Barock Tragödie" or, as Goethe refers to it in a letter to Johann Peter Eckermann, "Klassik-romantisch Phantasmagorie" (qtd. in Campos 124). The combination of distant styles such as the Baroque, Romantic and Classic, extracted from Calderon de la Barca's theater plays, Goethe's famous trip to Italy and the early German Romanticism, incorporated in the *Faust II*, stimulated Haroldo to explore in depth the "neo-barroco" style. The style was not new to his poetic; in fact, his first book, *Ciropédia ou a educação do príncipe*, was referred to by his brother Augusto, in his introduction to the volume *Melhores poemas*, as "a realização de um 'concreto-barroco'" (qtd. in Campos 9). Luiz Costa Lima also observes the influence of the Baroque in *Galáxias* (in his essay "Arabesques in *Galáxias*"), but he refers it directly to the Spanish Baroque, in particular to Luis de Góngora.

In 1977, Haroldo organized and published a book dedicated to the ideogram, *Ideograma. Lógica Poesia Linguagem*. This book contains the famous essay by Fenollosa translated into Portuguese, among other texts by Sergei Eisenstein, Chang Tung-Sun, Yu-Kuang Chu and S. I. Hakayawa. In his introductory essay Haroldo establishes a dense analysis of the kinship between Ferdinand de Saussure late writings about the anagrams and Fenollosa's ideogram. The third edition of this book, in 1994, included a new preface "Fenollosa Revisitado," where Haroldo comments on the recent studies about the *Chinese Written Character as a Medium for Poetry*, like the essay "Characters That Represent, Reflect and Translate Culture – in the Context of the Revolution in Modern Art" by the Japanese scholar Shutaro Mukai. From this essay, Haroldo quotes the following passage:

> Foi Ernest Fenollosa quem primeiro viu na qualidade gráfica, portadora de sentido, do *kanji* – em comparação com os sistemas ocidentais de escrita – a energia da língua original. Sua intuição e capacidade de visão no ensaio sobre o caráter chinês como instrumento para a poesia dá-nos, a nós japoneses, que trabalhamos com o *kanji* na vida cotidiana, muito o que pensar. (Ideograma, 18)

The subjacent ideogrammic structure in *The Cantos* is comparable to the neo-baroque structure found in the *Galáxias*. Both poems juxtapose languages, history, politics and poetry from many periods, but many intentional and stylistic differences maintain them apart from each other. Pound's *forma mentis*, extracted from *The Chinese Character as a Medium for Poetry*, is organically revitalized in Haroldo's *Deus e o Diabo no* Fausto *de Goethe* and the many other essays he dedicated to this work. Both poetics, triggered through translation processes, could be seen as paratactic strategies to create and understand the art of poetry.

3.2 Haroldo's Hyper-Poundian strategy of translation

The mapping of the strict avant-guard poet's trajectory displays a route through a contingency of the tradition absorbing crucial periods of the work of Dante, Goethe and Mallarmé. The experience of the Mallarmean *néant,* followed by the *ascesis* of Dante's *Paradiso*, evolved into a solid resolution to Haroldo's quest about translation: the satanic or luciferan aura of translation found in Goethe's *Faust*. It is as if the promise of the "modern" installed by the appearance of the poem "Un coup des dés" needed to shed its light on the past and not only toward the future, the same dynamic Walter Benjamin sees when observing the *Angelus Novus*:

> There is a picture by Klee called *Angelus Novus*. It shows an angel who seems about to move away from something he stares at. His eyes are wide, his mouth is open, his wings are spread. This is how the angel of history must look. His face is turned toward the past. Where a chain of events appears before *us*, *he* sees one single catastrophe, which keeps piling wreckage upon wreckage and hurls it at his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from paradise and has got caught in his wings; it is so strong that the angel can no longer close them. This storm drives him irresistibly into the future, to which his back is turned, while the pile of debris before him grows toward the sky. What we call progress is *this* storm. (Benjamin, 2003, 392)

Haroldo redefines this tragic image with a constructive impulse. The pile of debris will become the basis for a new awakening, one that represents from a different angle, not the smashed original, but the origin that leave traces or spurs as Derrida liked to call them. This interpretation would also echo Pound's famous definition of translation:

> The translation of a poem having any depth ends by being one of two things: Either it is the expression of the translator, virtually a new poem, or it is as it were a photograph, as exact as possible, of one side of the statue. (qtd. in Venuti 187)

A question to be raised later on in this essay is the idea of parricide that was many times referred to in Campos' writings on translation. In this context, Gonzalo Aguilar's

interpretation of Concrete Poetry as an avant-garde movement looking to the past brings light to the discussion:

> Mas essa reação dos vanguardistas ante aquilo que herdaram não se baseou em uma "destruição do passado" (paradigma que erroneamente os definiu), mas sim em uma série de discriminações que lhes permitiam renovar esse legado, a partir dos interesses do presente. A discriminação decisiva foi liberar o passado das tradições dominantes, com seu peso homogeneizador e sua cumplicidade com o poder. (Aguilar, 2005, 40)

This is exactly the point where critics questioned Haroldo about his engagement with the avant-garde and his obvious preference for the tradition. His answer was that all the great poetry of any period is in essence vanguardist in its time. Once having defined his relationship with tradition, he was ready to embrace a master enterprise: the translation of the *Iliad*.

The body of critical literature on Haroldo's theory of translation is fortunately increasing rapidly. However, not many critics have paid attention to the figure of Ezra Pound who is mentioned several times in Haroldo's commentaries on poetry and translation. Parallels and correspondences between these two poets-translators-critics converge in ways that have not yet been deeply analyzed.

In her essay "Liberating Calibans. Readings of Antropofagia and Haroldo de Campos' Poetics of Transcreation," Else Ribeiro Pires Vieira briefly summarizes Pound's quest for translation:

> With Pound, translation is seen as criticism, insofar as it attempts theoretically to anticipate creation, it chooses, it eliminates repetitions, it organizes knowledge in such a way that the next generation may find only the still living part. Pound's well known "Make it new" is thus recast by de Campos as the revitalization of the past via translation. (Vieira, 2006, 105)

Translation is criticism for Pound and Campos, but the conceptualization of this task takes very different shapes for both poets. One of the emphases on translation projected by

Campos is in fact very well described by Vieira in her essay: the digestive metaphor. Taking as her point of departure, the "Manifesto Antropófago" of Oswald de Andrade, Vieira explains how this cultural metaphor is portrayed by Campos as a response to the idea of the "noble savage": as an actually "bad savage," a cannibal who devours white people. This transformation is revealed in literature and inscribed, according to Vieira, as a "difference in tradition" (105) because of the double nature of the process of translation where the foreign is domesticated and the Portuguese is foreignized. Once again, as Aguilar describes it, this is made possible by discriminating the specific part of the past to be consumed and digested. The transformation operates via tradition, recovering elements from different poetic texts written in Portuguese and embodying or reshaping the foreign text, e.g. the Bible, the *Iliad*, or Dante's *Paradise*, into this language.

The process is defined by Campos as "plagiotropy" in his book *Deus e o Diabo no* Fausto *de Goethe*, when he is reflecting about Goethe's license to borrow from the Bible and from Shakespeare, and specifically in the latter case, the song of the gravediggers from *Hamlet*. This example leads the Brazilian poet to Pound's maxim: "great poets pile up all the things they can claim, borrow or steal from their forerunners and contemporaries and light their own light at the top of the mountain" (qtd. in Vieira 107). From this perspective, Haroldo reaches a solid definition: "translation is a *persona* through whom tradition speaks" (Vieira, 2006, 107). Haroldo's observation evokes Benjamin's commentary on translation in his essay "The Task of the Translator," where the writer describes the respective roles of the poet and the translator as two separate and, in fact, opposite spheres: "The intention of the poet is spontaneous, primary, graphic; that of the translator is derivative, ultimate, ideational" (Benjamin, 2003, 77). Haroldo's effort to conceal both discrete tasks in a common destiny

yields a new metaphor to confront Benjamin's "angelical" allegory of translation, Haroldo's "transluciferation." Vieira describes this transformation:

> If Benjamin casts the translator's task in an angelical light, that of liberating the pure language, de Campos highlights the satanic import of it, for "every translation that refuses submissively to serve a content, which refuses the tyranny of a pre-ordered *Logos*, breaks with the metaphysical closure of presence (as Derrida would say)", is "a satanic enterprise." (Vieira, 2006, 109)

It is important to observe, beyond the angelical-satanic opposition, that the goal of translation would remain to liberate the pure language; as Benjamin stated it, "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" (Benjamin, 2003, 79). For Haroldo, the translation points to an origin, just as the original text points to the same origin, and on this basis an egalitarian, or democratic, relationship between the text and its translation is proposed. This postulate also casts away the monological hierarchy from the past to the present by installing a "parricidal dis-memory" (Deus e o diabo, 109), that, according to Campos, intends to obliterate the original text. Vieira expresses her emphasis on this concept as translated by her into English:

> [M]y own anthropophagic hyphenation of "dis-memory," as I rendered "desmemória" into English, highlights the dual positionality of de Campos' vanguardist theory of translation in relation to tradition: a hyphen that both separates and unites inasmuch as "dis-memory" speaks of a translation project which unleashes the epistemological challenge of discontinuity but reunites threads into a new fabric; a translation project which murders the father, means in his absence yet reveres him by creating a continued existence for him in a different corporeality. (Vieira, 2006, 97)

Vieira understands the parallelism of translation in terms of the "corporeality" proposed by Haroldo. Furthermore, she manufactures her own parallel receptacle in English for the concept of "desmemória" in Portuguese. And it is in this subtle understanding of translation that Haroldo's authentic contribution to the art of poetry translation lies: only through the language's "corporeality" it is possible to create a parody as Campos defined it,

the "parallel canto" of the original. Ines Oseki-Déprés illustrates this idea in her essay "Make it New."

Comparing Haroldo's and Pound's translations of the *Canzone* of Guido Cavalcanti, Oseki-Déprés observes that Pound's translation follows the inner structure of the original: "As inovações poundianas concernem ao vocabulário e à sintaxe (construções elípticas) mais do que a prosódia, apesar dos primeiros influirem nesta última" (Motta ed. 2005, 216). Haroldo's translation deconstructs or disassembles the original to produce a new metric closer to contemporary poetics. Oseki-Déprés comments on this method:

> Haroldo de Campos dispõe os versos de maneira particular, dividindo o decassílabo em versos breves, suprime, como Pound, os travessões da versão italiana e cria uma respiração diferente, com "brancos", sem pontuação. O poema aparece em sua essência, lapidar. (Motta ed. 2005, 218)

Haroldo's challenging operation could seem radical in view of the conventional criteria for scholarly translation, but it is actually an extension of a creative technique of criticism introduced by Pound. Before Pound there was no other poet who embraced translation and the in-corporation of the foreign as a strategy to understand the mechanisms through which poetry works. Enid Starkie's comment on Charles Baudelaire's critical embrace of Edgar Allan Poe helps elucidate the significance of Pound's contribution: "Baudelaire's article on Poe, which appeared in 1852, was the first in any foreign language to be published on the American and it marks an important date in comparative literature studies" (Starkie, 1958, 215). Baudelaire's intuitive understanding of Poe's spirit led the French poet to translate "The Raven" despite his rudimentary skills in English. The translation of the poem proved to Baudelaire that his original intuition was correct and he subsequently wrote an article on Poe's style that became a classic piece of creative criticism

through translation. Starkie's comment grasps the core significance of this "modern" apparatus of the art of poetry: the art of translation as criticism is relatively new.

Translation history could probably be traced to the first poem ever written but translation as criticism is a different mode, which began to be intentionally practiced by authors in the twentieth century. The relative innovation Pound brought to translation studies is clearly a mark of his university education and academy should be grateful to this modern explorer-scholar who defied the barriers separating languages as he followed what can be called a "poetic episteme." Haroldo's career as a critic-translator evolves from Pound's role model to articulate scientific methods to study and compare poetry. The Brazilian poet's approach to the academy proved to be enduring and fruitful, bringing him many visiting appointments at universities all over the world.

Translation as criticism, as stated before by Vieira, must be carefully observed because not every poet that translates is affirming a creative way of criticism in this sense. For example, the poet-critic-translator Octavio Paz did not frame his practice of translation within the impetus of discovery (or "Make it New," as Pound would say): his translations of Fernando Pessoa, William Carlos Williams, and Mallarmé's sonnets were motivated by the relevance of these authors to contemporary poetry. Paz' translations from Oriental languages, which he did not know, relied on existing translations into French and English to produce a version in Spanish. This method differs from Pound and Haroldo's because it does not consider a revision, or study, of the text in its original language. Paz was an enthusiastic advocate and connoisseur of the French and Spanish cultures, while his translations from the Portuguese and English did not have a profound impact on his affinities, i.e., he did not claim transformational effects analoguous to those Pound and Haroldo were chasing. Paz was simply not interested in the evaluation of a poetics that did not intersect with his established

criterion, inclined to a Eurocentric point of view. A good example to support this affirmation is the interest of the Mexican poet in translating poems by Pessoa coupled with his lack of interest toward Brazilian letters.

This is exactly the place where the (im)prudent and risky ambition of Pound's reading of the ideograms come into the scene. The idea to explore different systems of languages was not to lead to becoming an expert on those languages but to obtain references to understand how aesthetic elements were used in order to incorporate them when translating into English. The same idea caught Haroldo's attention since the publication of his famous essay "Da tradução como criação e como crítica," in which he quotes Albrecht Fabri's ideas on aesthetic information. To summarize briefly, Fabri stated that in literary texts there is no meaning behind the structure because the structure is its own meaning. The idea of translation would seem an impossible intervention into this perfect structure of the piece of literary art, just as a painting or a sculpture could not be translated either. Therefore, Haroldo proposed for translation the creation of a parallel work, one that is able to re-present the original. He displayed first the idea of translation as an isomorphic (*isos* from the Greek "equal") work, i.e., a piece of work that was "identical" to its form. Later, the concept moved forward into the paramorphic (*para* from the Greek "beside"), restating the idea of a "parallel" construction but always stressing the autonomy of the transcreation. This echoes the comments of Laszlo Géfin when describing Pound's relation to the ideograms:

> The method [ideogrammic] may also be called *paratactic,* from the Greek verb παρατάσσω, to place beside one another. Parataxis is the opposite of hypotaxis, from ὑποτάσσω, to arrange under, which signifies a dependent construction or relation of parts with connectives. (Géfin, 1982, xii)

The idea, according to Haroldo, was to see the original as the translation of the transcreation, a radical enterprise but consistent according to each text to become transcreated. Vieira collects some of the terms Haroldo coined in the process:

> Translation as "verse making", "reinvention", a "project of recreation" (in the 1960s), "translumination" and "transparadisation" (stemming from his translation of Dante), as "transtextualization", as "transcreation", as "transluciferation" (stemming from his translation of Goethe's *Faust*), as "transhelenization" (as from his translation of the *Iliad* of Homer), as "poetic reorchestration" (from his rendering of the Hebrew Bible into Brazilian Portuguese), as "reimagination" (from his transcreation of classical Chinese poetry into Portuguese) are but some of the neologisms coined by Haroldo de Campos that offer a vanguardist poetics of translation as textual revitalization while pointing to the Anthropophagic dimension of feeding on the very text he is translating to derive his metalanguage. (Vieira, 2006, 96-97)

The rough path of learning proposed by Ezra Pound through the ideogrammic logic became superbly condensed in a sentence from his essay "A visiting card": "In our intellectual life—or 'struggle,' if you prefer it—we need facts that illuminate like a flash of lightning, and authors who set their subjects in a steady light" (Selected Prose, 327).

The evidence, sometimes, is so obvious that it seems unnecessary to provide any further explanation. It is possible also to claim the lack of an objective instrument, or process, to make poetic intuitions coherent. The *Zeitgeist* seems just too general to validate some kinds of affinities, like the mysterious influence of Poe on Baudelaire, the correspondence between Pound and Fenollosa, or the comprehension shown by Haroldo toward the less popular of Goethe's plays (*Faust II* holds a long history of rejection among translators). And amid these interrogations comes Dante to illuminate, from the canto XVII of the *Inferno,* those particular relationships: "il punto a cui tutti li tempi son presenti." Poetry makes possible the coexistence of times and languages.

The evidence that seems clearest along this essay is that poetry speaks poetry. Moreover, poetry can be taught as a second language, the language that abolishes the

differences and reestablishes the essences. The most valuable lesson on translation from the "Ezuversity" (expression coined by James Laughlin to represent Pound's house in Rapallo as a university for young poets) is that the translator who wants to translate poems should learn first to speak poetry.

The poet's rudimentary methods of translation, like Baudelaire's, have evolved and, more importantly, have allowed poetic intuitions to become scientific. Pound thrives extraordinarily when demonstrating that poetry is not different from any other object of scientific study. Haroldo de Campos represents the paradigm of poetry translator envisioned by Pound. Moreover, his thought does not dissociate one activity from the other, as his writings demonstrate. On the double dynamic displayed by what Vieira terms the "digestive metaphor," Haroldo constructs with his translations a lineage of great poetry for the Brazilian letters and the permeation of these texts yields for him his own poetic style.

The history of poetic translation could be seen as a series of distortions and mistranslations. Despite the many affinities shared by Haroldo and Pound, these do not interfere to suppress their uniqueness. Even the similarities of their poetics -"neo-baroque" and "ideogrammic"- render tribute to the past and situate them among Dante, Mallarmé, Goethe, Homer and all the great plagiarists who can "Make it New!"

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