Queering Modernist Translation

Queering Modernist Translation explores translations by Ezra Pound, Langston Hughes, and H.D. through the concept of queering translation. As Bancroft argues, queering translation is an intersectional lens for gleaning identity and socio-cultural issues in translation, such as gender, sexuality, diaspora, and race. Using theories espoused by Jack Halberstam, José Esteban Muñoz, Elizabeth Grosz, Sara Ahmed, and Rinaldo Walcott as foundations for his arguments, Bancroft demonstrates that queering translation offers more expansive ways of imagining the relationship between translation and the identities, cultures, and societies that produce them. Intervening in new Modernist studies and translation studies, *Queering Modernist Translation* furthers contemporary conversations regarding Modernism and its lasting importance in the twenty-first century.

Christian Bancroft is the recipient of a Michener Fellowship. A semifinalist for the 2018 Crab Orchard Series in Poetry First Book Award and the 2017 Lena-Miles Wever Todd Prize for Poetry, he is the author of *Queering Modernist Translation: The Poetics of Race, Gender, and Queerness* and the co-editor of the 2018 Unsung Masters Series volume, *Adelaide Crapsey: The Life and Work of an American Master*. His work has appeared or is forthcoming in *Callaloo*, *The Missouri Review*, *Prairie Schooner*, *jubilat*, *Gulf Coast*, *Asymptote*, and *Cider Press Review*, among others. He can be found online at christianbancroft.com.

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Queering Modernist Translation

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The Poetics of Race, Gender,
and Queerness

Christian Bancroft

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Introduction

Queering Translation Studies

Translation is having a queer moment. Although queer theory's interdisciplinarity has been applied to a gamut of fields, it took translation studies roughly two more decades to begin considering its correlations to queer theory, gender, and sexuality. A special 2010 issue of the journal *In Other Words* edited by B.J. Epstein was dedicated to the intersection of translation and sexuality, inaugurating a wave of other publications that sought to focus on the queer facets of translation. Roland Weißegger published an essay the following year entitled "Queering Translation: Transcultural Communication and the Site of the You," and in the same year, Christopher Larkosh's edited collection *Re-engendering Translation* included three chapters about the translation of sexuality across languages and cultures. By 2014, William J. Spurlin edited a special issue of *Comparative Literature Studies* (CLS) on queering translation, which was preceded by an edited volume by Heike Bauer entitled *Sexology and Translation* (2015). More publications appeared in swift succession: a special issue of *Transgender Studies Quarterly* called *Translating Transgender* (2016), edited by David Gramling and Aniruddha Dutta; *Queer in Translation* (2017), edited by B.J. Epstein and Robert Gillette; and *Queering Translation, Translating the Queer: Theory, Practice, Activism* (2017), edited by Brian James Baer and Klaus Kaindl.¹ These contributions to the field don't appear to be slowing down either: another monograph by Larkosh, *The Queerness of Translation: Transference, Interpretation, Theory*, will be published in the near future.

Of all of these additions to the scholarship surrounding the relationship between queer theory and translation studies, Spurlin's edited collection, along with an essay he published in the *Blackwell Companion to Translation Studies* appropriately titled "Queering Translation", ranks as some of the more interesting and nuanced approaches to translation and queer theory. In 2011, Spurlin chaired a seminar for the American Comparative Literature Association (ACLA) in Vancouver, sponsored by the International Comparative Literature Association's Committee on Comparative Gender Studies that addressed the

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gender and queer politics of translation. These seminar papers developed into *CLS's* aforementioned special issue, which showcased work by Mehammed Amadeus Mack, Serena Bassi, Aarón Lacayo, Elizabeth Richmond-Garza, Sergey Tyulenev, and Pierre Zoberman. These essays led to further inquiries about gender, sexuality, and their representations in translation and translation studies.

Spurlin's essay "Queering Translation" argues that both "'queer' and 'translation' mediate between hegemonically defined spaces, and their critical conjunction offers the possibility of new sites of heterogeneity and difference as a vital heuristic for the work of comparative literary and cultural studies."² His primary goal in bringing queerness in conversation with translation is for the sake of knowledge production, so that queer is "not simply about sexual rights," nor is translation merely about the equivalences between languages.³ Spurlin's idea squares nicely with Teresa de Lauretis's introduction of queer theory as "another discursive horizon, another way of thinking the sexual,"⁴ thereby shifting focus away from "the reification of essentialist identities to focus on desire and performance."⁵ Queerness and translation both function as heterogeneous sites that offer difference "as a vital heuristic for the work of comparative literary and cultural studies," writes Spurlin, and this "work of translation, like the work of queer, is never finished, as both modes of inquiry are committed to the endless proliferation of difference(s)."⁶

Queering translation describes more expansive ways of imagining the relationships among languages as they relate to the identities, cultures, and societies that produce them. In many of these instances, the translator takes more liberties than providing a formal equivalence translation, as in Ezra Pound's Chinese translations that he composed without having any prior Chinese-language knowledge.⁷ To use Eve Kosofsky Sedgwick's words, queering translation reorients focus toward "the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements" of gender, sexuality, race, historiography, and colonization "aren't made (or can't be made) to signify monolithically."⁸ By queering translation, we call attention to the ways in which a translator's style resists "monolithic modes of articulation and being."⁹

At a time when translation studies and queer theory locate common ground, there are many ideas through which scholars continue to work, such as employing the term queer translation or queering translation. In order to clarify any potential ambiguities, I want to briefly differentiate the two phrases. Queer translation, as I see it, is a translation between two or more queer writers or between writers who are translating a text that contains references to queerness—such as a character's sexual identity. Queering translation, on the other hand, is a theoretical lens for teasing out issues regarding identity in translation, such as gender,

sexuality, and race. In other words, Pound's translation of *Cathay* does not constitute as an example of queer translation, since neither Pound nor Li Bo was queer. However, by applying queer theory to *Cathay*, we obtain a better, more comprehensive understanding of the ways in which ideas like gender operate in the poetry collection, based on the way Pound translated it.

Modernist Translation, New Modernist Studies, and Theory

The translation work of Hughes, Pound, and H.D. is part of a much larger tradition and trajectory. By no means do their translations exist inside a vacuum, which critics such as Steven G. Yao have already specified.¹⁰ However, critics have yet to include Hughes among the cohort of Modernist translators. Yao's own book, *Translation and the Languages of Modernism: Gender, Politics, Language* (2002), looks at work by Pound and H.D., among others, but does not include any writers of color.¹¹ The significance of Yao's research cannot be understated, and my own project owes a great deal to the foundation that he has laid for scholars wishing to pursue lines of inquiry regarding Modernist translation. Unlike Yao's breadth of Modernist translators that he includes in his monograph, I keep my project narrower in terms of the writers I discuss. This allows me to delve deeper into each writer's translations, and it also provides me with the opportunity to give enough space to the queer theories I integrate in the book.

The three translators I have selected for this book—Pound, Hughes, and H.D.—appear only to share a chronological intersection, but recent scholarship explains the extensive correspondence between Pound and Hughes,¹² and while the correlation between H.D. and Pound requires no lengthy account,¹³ there is seemingly not a great deal of overlap between Hughes and H.D. Unlike Pound, the translations by Hughes and H.D. have not received the amount of critical attention that they deserve; fortunately, this is slowly changing.¹⁴ Beyond this neglect, Hughes and H.D. draw attention to issues around diaspora, race, gender, and sexuality in their translations previously unexplored by other translators at the time. As underrepresented writers, Hughes and H.D. carve out an important place for other underrepresented translators throughout the twentieth and twenty-first centuries, many of whom have very little scholarship devoted to their work.¹⁵ Hughes and H.D. expose us to the various ways in which different translation practices establish hermeneutic models for engaging with global literature. A larger body of scholarship devoted to Hughes's and H.D.'s translations will not only highlight more information about their own poetry and prose, but it also has the opportunity to make correlations between the larger socio-cultural spaces around which those translations were produced. As such,

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the work in this book contributes to new Modernist studies, which has attempted to expand the conversations on Modernism beyond Anglo-centric writers.

In *Modernism and Theory: A Critical Debate* (2009), Stephen Ross asserts that Modernism is now understood in the plural, because “the old geographical, temporal, and material limits on what qualified as Modernism have been determinedly dismantled,” therefore recasting Modernism as new Modernist studies, “a cultural formation occurring in different forms, in different times, and in different places, as a particular instantiation of ‘intelligence, complexity, and curiosity.’”¹⁶ Throughout this study, I attempt to show that translation does not just open up cross-cultural dialogues, but that—to employ Walter Benjamin’s term—as an artistic mode, Modernist translation provides a rich, nuanced understanding of the different issues with which writers were concerned.¹⁷ For instance, Hughes’s translation of *Romancero gitano* (1951) offers insight into the connection between the Romani and the African diaspora, which tells us just as much about the socio-cultural and political concerns of the translators as it does about their own writing or for that matter, Modernism. In this regard, translation studies and queer theory are “not merely [methodologies] for studying Modernism but [integral parts] of its formation, flourishing, and afterlife.”¹⁸ In *Modernism and Theory*, Ross and other scholars advocate for theory to play a central role in the continuing explorations of Modernism. “Separating Modernism from theory,” Ross contends, “actually deforms the object of study itself in a way that separating the New Historicism from early modern studies does not.”¹⁹ Theory already undergirds many of the aesthetic gestures made by Modernists to such an extent that the questions I hope to raise in this book move beyond disciplinary boundaries.

My own critical moves explore the ways in which queer theory can tell us about Modernism just as much as what Modernism can tell us about queer theory, and also what the nexus between Modernism and theory “can tell us about the twentieth century’s preoccupations, tendencies, triumphs, and failures.”²⁰ As Theodor Adorno and Max Horkheimer wrote in *The Dialectic of Enlightenment*, “What is at stake is not conservation of the past but the fulfillment of past hopes.”²¹ It is in this context that Marx argues for a “ruthless criticism of all that exists,” where “[i]t will become evident that it is not a question of drawing a great mental dividing line between past and future, but of realizing the thoughts of the past.”²² Recontextualizing the past through a new set of critical theories reveals more information about the present as it does about the past. Rather than confining Modernist artistic practices to an orthodox schema, I shed light on the collection of aesthetic discourses that have not previously been explored in Modernist writing. At the very least, I hope to increase the bandwidth of Modernism well beyond its

caricature as an overblown period of machismo and androcentric conventions. I do not reduce art or relegate it to a synecdoche of cultural ideologies; instead, this book interrogates modernity and its aesthetic relevance to the twenty-first century.

Whereas I intervene between two theoretical categories, translation studies and queer theory, “translation work,” explains Spurlin, “implies that analyses of gender and sexual difference are not reducible to feminist and queer studies respectively.”²³ On the other hand, they converge with one another and with other disciplines to amplify the modes of inquiry utilized for a given text. Indeed, queer theory, with its origin in Derridean deconstruction and gay historiography, not to mention grass-roots activism, has evaded programmatic description, because it is differently valued in different contexts,²⁴ writes Annamarie Jagose. Queer is an inherently flexible space that, according to Sedgwick, can be spun “outward along dimensions that can’t be subsumed under gender and sexuality at all: the ways that race, ethnicity, postcolonial nationality criss-cross with these and other identity-constituting, identity-fracturing discourses.”²⁵

The very nature of queer’s intersectionality creates a network with other subjectivities beyond gender and sexuality. This idea is especially important in my chapter on Hughes, during which I reflect on the impact that diaspora has on his translation practice and the ways in which those diasporic concerns are queer. Translation, like gender, is impossible to separate out “from the political and cultural intersections in which it is invariably produced and maintained.”²⁶ As such, I view translation as a performative act influenced by culture and therefore irreducible to the myth of an original textual body.²⁷ In translation, the spaces between languages and the bodies that produce them are nebulous, different, and queer.

One of the central tenets of my discussions of translation is the intrinsic movement of translation.²⁸ The act of translating, according to Manuela Perteghella, “is expressed through progression through time through the drafting process, but also different translations of the poem.”²⁹ Translation may also embody the figurative and literal movements across borders, cultures, and languages. All of these ideas trace back to the etymological French and Latin roots of the word translation: the action of moving a thing from one place to another. Translation undergoes what Michèle Roberts sees as a “metamorphosis,”³⁰ or the transformations a text makes as it gets translated from one language into another. Translation, as a fundamentally multimodal form of communication, has the potential to exist and be transformed from and into a range of mediums, including, but certainly not limited to, the textual, aural, oral, visual, and the physical.³¹

Some of the ideas in this book concerning movement and transformation (i.e. “metamorphosis”) originated from Elizabeth Grosz’ notion

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of becoming from *Becoming Undone: Darwinian Reflections on Life, Politics, and Art* (2011). She defines becoming as a “movement [that] does not attach to a stable thing, putting it in motion; rather, movement preexists the thing and is the process of differentiation that distinguishes one object from another.”³² In other words, the very act of movement induces change, or differentiation from itself, from its previous state, and the proliferation of that difference only occurs through movement. Once a larger audience accesses the source text, it has the opportunity to become and grow beyond its initial condition—linguistically as well as semantically, culturally, geographically, historically, etc. What’s more is that becomings are always occurring, so telos is denied; there is no endgame to becoming; it is constantly changing, evolving, becoming something else. In the course of translation, the source text becomes self-differentiated; it emerges through the translation process as an organic entity whose future selves are incalculable and indeterminate. Likewise, Grosz writes that “Things undergo becomings, which transform them in ways which are unpredictable and irreversible,” and her book “explores how becomings undo the stabilities of identity, knowledge, location, and being, and how they elaborate new directions and new forces that emerge from these processes of destabilization.”³³ Translation, too, destabilizes identities, epistemologies, ontologies, and geographies by paradoxically challenging and contributing to the strangeness of linguistic and semantic correlatives; i.e. translation highlights the differences and similarities between languages to such a degree that it foreignizes the familiar and familiarizes the foreign. As the translations of a source text multiply and as languages naturally evolve, these differences and similarities also increase and change.

In translation, movement expresses itself through the succession of time, through the many drafts produced during the writing process, and through the various translations of the source text. Additionally, translation also represents movement through the metaphorical and physical movements of the text across borders, cultures, subjectivities, and naturally, languages. During the drafting stage, the translation becomes something other than its previous self by the way of corrections, modifications, and restructurings. It becomes at once a whole set of possibilities, which extend beyond language, because these possibilities carry with them power and affect that have ramifications for the people and the cultures who ultimately read the translation. These people, their ideas, their cultures, and the geographies in which they live are not static; they, too, exist in perpetual states of becoming. In her book, *The Worlds of Langston Hughes: Modernism and Translation in the Americas* (2012), Vera Kutzinski refers to something similar as “translocation,” or the “movement among many changing locations.”³⁴ Neither source text nor translated text is a bounded site. Thus, if any “site” for translation can be said to exist, that site is negotiation: the intersectional

“place” witness to endless transmorphic interactions. This site not only troubles boundaries but it also removes any impression of monoglossic isolationism to such an extent that what is foreign appears domestic and what is domestic appears foreign, or as Johannes Göransson writes, “The foreign exists within and across these boundaries.”³⁵ Translation invites and deregulates, while also dismantling hierarchies that otherwise seek to privilege languages, histories, people, classes, or societies.

Intersecting Theories: Queerness, Race, and Gender

Using queer theory to intervene in translation studies aids the task of deconstructing hierarchies that perpetuate monoglossic modes of communication and being. By queering translation, we can extricate some of the strategies utilized by translators to deepen our understanding of the transmorphic fluidity of translations while also calling attention to issues around gender, sexuality, and race with which the translation engages. Queering translation pushes against the “straightening device” of compulsory heterosexuality about which Sara Ahmed writes in *Queer Phenomenology: Orientations, Objects, Others* (2006), confronting the direction “toward” which a translation style moves from source text to translation.³⁶ In the pages that follow, I present a number of ideas that this book builds upon, and the organizing principle of this section is based on the order in which these theories appear. In my chapter on Pound, I implement theories by Jack Halberstam and José Esteban Muñoz; for the second chapter on Hughes, I frame theories by Rinaldo Walcott, Sara Ahmed, Emily Apter, and Elizabeth M. DeLoughrey; and for the third chapter on H.D., I apply theories by Kwame Anthony Appiah, Eve Sedgwick, and Edward W. Said. Of course, not all of these critics work under the banner of gender and queer studies; nonetheless, their theories have been vital in helping me offer up elaborate yet cogent ideas of the ways in which queering translation may be applied to Modernist studies.³⁷

A number of Halberstam’s ideas appear throughout this book, most notably, his concepts of “low theory,” “shadow feminism,” performance, and failure. In *The Queer Art of Failure* (2011), Halberstam employs the term “low theory” to designate

all the in-between spaces that save us from being snared by the hooks of hegemony...[and] it also makes its peace with the possibility that alternatives dwell in the murky waters of a counterintuitive often impossible dark and negative realm of critique and refusal.³⁸

This “dark and negative realm of critique and refusal” includes “failing, losing, unmaking, undoing, unbecoming, [and] not knowing,” which Halberstam argues, “may in fact offer more creative, more cooperative,

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more surprising ways of being in the world.”³⁹ Failure disrupts normative expectations and creates alternative epistemological and ontological opportunities; indeed, it permits individuals and communities to point out the toxic and inadequate qualities of positivity extant in contemporary life while simultaneously establishing modalities agreeable to their own tastes and subjectivities. In translation studies, the idea of failure helps us avoid the punishing binary assessments that come up for modern and contemporary translators. For example, Pound’s creative translations in *Elektra* (1949) and *Cathay* (1915) challenge assumptions of who, exactly, is qualified to translate from languages in which the translator is not fluent.⁴⁰ A translator’s creative—if not altogether linguistically accurate—translations can surprise us with new, creative forms of translation that shed light on the text, its author, its translator(s), and the larger socio-historical contexts around which that text is based. Halberstam’s term, “shadow feminism,” likewise inspires a number of my analyses on Modernist translation. For Halberstam, “shadow feminisms take the form not of becoming, being, and doing but of shady, murky modes of undoing, unbecoming, and violating,” all of which have “long haunted the more acceptable forms of feminism that are oriented to positivity, reform, and accommodation rather than negativity, rejection, and transformation.”⁴¹ Shadow feminism provides an avenue for thinking about the ways in which translations can be subversive, and for Pound, it recalibrates our understanding of his oeuvre which typically features androcentric characters and themes.

Many of Muñoz’ theories from *Cruising Utopia: The Then and There of Queer Futurity* (2009) lend themselves nicely to a number of my ideas on queering translation and Modernism. Nonetheless, the theories of performativity, futurity, and utopia prove most useful in the chapter on Pound. In *Cruising Utopia*, Muñoz frontloads the following statement: “Queerness is not yet here. Queerness is an ideality. Put another way, we are not yet queer. We may never touch queerness, but we can feel it as the warm illumination of a horizon imbued with potentiality.”⁴² Because queerness, for Muñoz, is not part of the present, it hasn’t—to use Grosz’ words—attached itself to “a stable thing,” and therefore participates in a continuous, ever-changing becoming. At the beginning of his book, Muñoz also writes that queerness is “a performative because it is not simply a being but a doing for and toward the future...[it] is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world.”⁴³ Like queerness, translations correspondingly “map future social relations”⁴⁴ that transpire between different cultures and different time periods. Translation, on the other hand, doesn’t reject the here and now as queerness does, according to Muñoz. Translation at once represents the here and now while additionally pointing toward the future; it insists on the possibility of forging new social, cultural, historical, political, and linguistic

perspectives further than its own social and cultural purview, culminating in a process that points toward the future, “to feel a then and there,” which is to say, translation reaches out to audiences beyond those of a work’s source language, all of which is predicated on the hope of connecting with others, of effecting a relational potentiality “that can be described as anticipatory.”⁴⁵

Muñoz’ queer utopia draws in the idea of performativity that, along with utopia, “calls into question what is epistemologically there and signal a highly ephemeral ontological field that can be characterized as a *doing in futurity*.”⁴⁶ Such an impulse does not necessarily hope to adopt a set of queer codes that reject heteronormative standards; the poems are more playful in nature than that. Constructing an alternative modality is a way for queers to resist heteronormative culture, which as Muñoz describes, “makes queers think that both the past and the future do not belong to them. All we are allowed to imagine is barely surviving the present.”⁴⁷ The future, therefore, harbors the possibility for belonging, and by default, offers queers time to rehearse and plan their future selves—selves that continue to get reimagined and are always “in process, always becoming, emerging in difference.”⁴⁸ Futurity always exists and identities are linked to the future, to the opportunities that performance allocates for them, as ways of knowing and feeling, effecting a field of possibility for themselves and for others.

An emergent queerness, which is to say, one that illuminates as a future possibility on the horizon, assumes a new meaning when placed in conjunction with the notion of queer diaspora. Regarding my approach to Hughes’s translations, Rinaldo Walcott’s work on the queer diaspora has been very fruitful.⁴⁹ By translating *Cuba Libre* (1948), Hughes brings our attention to the sexualized colonization of racialized territories and the diasporic identities living within them. The outernational and diasporic communities in the poetry of Guillén and Lorca allow Hughes to circumvent a homogenic, western vision of race and ethnicity. The subject matter of the poems that Hughes translates and the audiences for whom he composes “rewrite blackness in ways that require us to examine blackness beyond the singularity of victim or resistor so that a more nuanced rendering is at least approached.”⁵⁰ Black queer studies complexifies the black studies project by emphasizing new and different subjectivities, especially in light of the homogenizing notions of community as it is applied to the black studies project. When put into conversation with one another, black queer studies and the black studies project have the opportunity to expand our notions of diaspora circuits, identifications, disidentifications, and cultural sharing and borrowing, and as Walcott describes, “Black diaspora queers live in a borderless, large world of shared identifications and imagined historical relations produced through a range of fluid cultural artifacts...not to mention sex and its dangerously pleasurable fluids.”⁵¹ Although none of the translations

that I present in this book strictly concern black diaspora queers, a good number of Lorca's homoerotic poems from *Romancero gitano* address queerness within the Romani community, who, it could be argued, "live in a borderless, large world of shared identifications."⁵²

What I isolate from Walcott's essay is his comment that "the diaspora by its very nature, its circumstances, is queer," or rather, that "the territories and perambulations of diaspora circuits, identifications, and desires are queer in their making and their expressions."⁵³ The "shared identifications" of diaspora transcend singularities, driving us to investigate blackness in more nuanced ways. To phrase it differently, the geographic and socio-cultural twists and turns associated with the diaspora are, as Walcott sees it, inherently queer. Diaspora circuits engender alternative, globalized modalities that call geographic and national stabilities into question. In doing so, diasporic communities invite new experiences and understandings of racial, ethnic, gender, and queer identities, not to mention class politics. These communities challenge localized categories of identity and desire—categories which are used to produce hegemonic, normative citizens. This theoretical style, which Walcott calls a diaspora reading practice, "disrupts the centrality of nationalist discourses within the Black studies project"⁵⁴ and in some cases, subverts the national space altogether.

One of the theories that consistently reappears throughout my analysis of Hughes's translations is Ahmed's queer phenomenology. In *Queer Phenomenology*, Ahmed describes a "queer world" in which bodies are oriented and reoriented toward certain people, places, or ideas.⁵⁵ In translation, the source text can be conceived of as positioning a reader toward its style, content, and signification. A translation, therefore, can reorient readers toward new styles and meanings. Hughes's translations, for example, regularly reorient his English-speaking readers toward other marginalized and underrepresented global subject positions. Translation has the opportunity to open up social and cultural discourses not just to present different ethnic subjectivities but also to make correlations for the reader between their own culture and the one about which they're reading. These correlations aid in decentralizing the power systems that perpetuate homogeneity and hierarchies. Ahmed's ideas stress the value of connecting with communities, and this tenet lends itself well to one of the primary functions of translation: forging new relationships.

In addition to Walcott and Ahmed, Emily Apter's phrases "in-translation" and "translation zone" also offer further avenues of thinking about the ways in which marginalized and diasporic communities challenge national spaces in Hughes's translations. The term, "in-translation," is advantageous for reflecting on Hughes's translation style. In-translation refers to "belonging to no single, discrete language or single medium of communication."⁵⁶ In other words, in-translation denotes the linguistic interstices located within the translation zone; it's

a space of linguistic indeterminacy. The translation zone of which Apter writes requires the self to reposition its subjectivity in time and space as a way of developing new epistemologies. Translation, Apter argues, is a medium or mode that creates opportunities to remove the subject out of its socio-political, geographic, and quotidian comfort zones, generating a kind of egolessness that corrects a more insulated, narcissistic consciousness. These ideas pair nicely with Muñoz' utopic futurity in which the future stimulates a field of possibility, a time that is always arriving, always becoming, and always "emerging in difference." Such difference recognizes that racism, according to Geri Augusto,

has worked so hard to make us all think that, for black people in the Americas, crossing language borders is something inherently impossible, or else an extraordinary and surprising fluke, supposedly due to our innate intellectual inferiority and relative lack of opportunities for travel.⁵⁷

Apter and Augusto draw our attention to the notion of translation as a site from which the national and transnational are reimagined, where translation is more than just a linguistic act, encompassing the ontological repercussions of identity. Through translation, these reverberations can be refashioned in such a way as to suit the purposes of the translator.

In the section about Lorca's *Romancero gitano*, I implement the term "tidalectics," which first appeared in Kamau Brathwaite's *ConVERSations with Nathaniel Mackey* (1999), and was later adopted by Elizabeth M. DeLoughrey in her book, *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* (2007). In *Routes and Roots*, DeLoughrey describes tidalectics as a resistance of "the synthesizing telos of Hegel's dialectic by drawing from a cyclical model, invoking the continual movement and rhythm of the ocean. Tidalectics also foreground alter/native epistemologies to western colonialism and its linear and materialist biases."⁵⁸ One of the issues that arises in tidalectics is that the Hegelian dialectic between diaspora and the natural environment get disrupted when diasporic communities that represent active and conditional forms of movement upset narratives of belonging. For instance, the Romani community, though not native to Andalusia, have become associated with the Spanish autonomous community, where they are known as *gitanos* and speak the Para-Romani language, *Caló*. By challenging the cartographic hierarchies of western geopolitics, tidalectics foregrounds unacknowledged discourses. This theoretical lens aids in calling out colonial biases to accentuate diasporic histories and cultural production. Whereas DeLoughrey utilizes tidalectics as a way to "destabilize island isolation by highlighting waves of migrant landfalls into the Caribbean,"⁵⁹ my own use of the term reflects on the migration trajectory of the Romani from North India to Spain, which occurred in two ways:

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(1) through southwestern France and (2) through North Africa and the Strait of Gibraltar. Thus, what I primarily focus on is the consolidation of regionalism and diasporic migration question homogenizing structures, and the ways in which Hughes draws these ideas out through translation.

In my chapter on H.D.'s translations, I have paired Eve Sedgwick's notion of reparative reading with Edward W. Said's contrapuntal reading. In "Paranoid Reading and Reparative Reading, or, You're So Paranoid, You Probably Think This Essay Is About You" from *Touching Feeling: Affect, Pedagogy, Performativity* (2003), Sedgwick explains that reparative reading represents a desire that "is additive and accretive" and the fear of reparative reading "is that the culture surrounding it is inadequate or inimical to its nurture; it wants to assemble and confer plenitude on an object that will then have resources to offer to an inchoate self."⁶⁰ In a translation that utilizes reparative reading, the translator makes apparent certain aspects of the source text that have previously been ignored in the translations of that text. For instance, H.D. demonstrates this translation method in her version of the first one-hundred lines of Homer's *Odyssey* by signposting the importance of the female characters in the epic. As a position which "undertakes a different range of affects, ambitions, and risks," reparative reading teaches us "the many ways selves and communities succeed in extracting sustenance from the objects of a culture—even of a culture whose avowed desire has often been not to sustain them."⁶¹

Similar to Sedgwick's reparative reading, I implement Said's concept of contrapuntal reading as a way to contribute or add new dimensions to the text. These theoretical approaches are not designed to obfuscate or subtract from the text. Instead of employing Said's contrapuntal reading in a postcolonial context, I apply it through a feminist lens. More specifically, I use the idea to mean the ways in which the reading of a particular text includes "what was once forcibly excluded."⁶² This kind of reading is not meant to efface the identity of an author, but this reading should interrogate certain aspects of a text that might have otherwise gone unnoticed or unquestioned. The inclusion of contrapuntal reading is meant to demonstrate the kind of perspective that H.D. brings to her translations. Her translation "emphasize[s] and highlight[s] the disjunctions, not to overlook or play them down."⁶³ H.D. doesn't attempt to institute new orthodoxies, nor does she try to reify hierarchies. By supplying Homer's *Odyssey* with a fresh perspective, H.D.'s translation reopens the epic to new imaginative orientations otherwise not extant in other translations.

Forasmuch as this book includes a panoply of queer theorists, in addition to a number of other theorists, there is as I see it, a considerable amount of overlap between their ideas. As I have already indicated, many of them incorporate becoming into their work, inspired by

Deleuze and Bergson—or if not strictly in the Deleuzian and Bergsonian traditions, then offshoots of these concepts, specifically the thought of change and of variation, which is at the very root of translation, figuratively and etymologically. Indeed, even Halberstam’s unbecoming and undoing are a kind of change, even if that change occurs as the result of unraveling itself. The act of changing necessitates that some sort of difference occurs from one state to the next, or even if one state reverts back to a previous one, then change still takes place. Change predicates itself on time, which is where I perceive many of Muñoz’ ideas to come into play: that the future is an open field of possibility. Being and doing in the present deploy hope for the future, which is always in process, unfinished and indeterminate. Likewise, so many of the sociocultural dimensions explored in Hughes’s translations contend with movement and change, from concentrating on alternative epistemologies to the rejection of materialist, linear narratives, and to the very social change that Hughes legislates in his poems and translations. His translations compel us to refocus and recontextualize the overlap between the diegetic and non-diegetic racial ontologies, which is to say, the racial politics within the poems of Guillén and Lorca in concurrence with global racial politics contemporary to Hughes.

Chapter Outlines: Pound, Hughes, and H.D.

The first chapter discusses Ezra Pound’s translations of *Elektra* and *Cathay*. With the former, I look at *Elektra* and consider the dialects Pound utilizes before studying the transliterated passages in his translation. The disorienting effect of the transliterations segues into an exploration of Jack Halberstam’s “low theory,” which provides a framework to analyze the ways in which *Elektra* exhibits alternative ways of being and becoming in order to ultimately reclaim the power of her gender. Similarly, the notion of “shadow feminism” offers a poignant way of thinking about the relationship between Pound’s masculine poetics and Sophocles’s play. The titular character in *Elektra* is depicted as refusing to submit to the familial/political climate around her. Pound’s translation amplifies *Elektra*’s refusal through a number of stylistic decisions, and unlike the characters in the play, Pound’s *Elektra* is an empowering figure who re-creates her own meanings outside of patriarchal norms.

In the second half of the first chapter, I take up what is probably the most well-known and “best-received”⁶⁴ example of Modernist translation, Pound’s *Cathay*. Before delving into my analysis, I first unpack the history of *Cathay* along with all of the notes that Pound received from Mary McNeil Fenollosa, the wife of American art historian and Japanologist, Ernest Fenollosa. A breakdown of the linguistic exchanges that occur between Japanese, Chinese, and English in the production of *Cathay* is essential to my arguments, and thanks to a recent critical

edition of *Cathay* edited by Timothy Billings, this enumeration has become much easier. Utilizing low theory aids in understanding some of the dynamics of Pound's unorthodox translation approach to *Cathay*. At times, Pound opts for a more circuitous route in his translation than the more direct one presented in Fenollosa's notes. This refusal, though counterintuitive, results in (mostly) accurate and beautiful renditions of the source texts, all of which is indicative of Pound's unwitting and sometimes intentional opposition to hegemonic epistemologies.

A significant amount of space in this section on *Cathay* concerns the *yuefu* style of Chinese poetry, which first came to prominence during the Qin Dynasty (221 BCE–206 BCE). Utilizing Muñoz' ideas of queer utopia as a foundation for my analysis, I demonstrate that the layers of performance that accrue in the *yuefu* poems engender an ontological ephemerality which, as a socio-cultural fringe aesthetic, strive to enact a "utopian impulse."⁶⁵ These *yuefu* poems engage in a kind of dialectics of the performative imagination that reconciles the present and the future. Never do these poems simply turn away from the present in favor of the future; if they did, the poems' very structures would collapse on themselves, ceasing to adhere to the *yuefu* genre. The poems toggle between the impoverishment and fulfillment of desire in such a way that maps out an alternative sense of belonging to time, gender, and sexual identity. Futurity always exists, and for the speakers in the *yuefu* poems, their identities are linked to the future, to the opportunities that performance allocates for them, as ways of knowing and feeling, effecting a field of possibility for themselves and for others.

Chapter 2 shifts focus to Langston Hughes's translations, *Cuba Libre*, which I explore in the first half of the chapter, and *Romancero gitano*, which I look at in the second half. Hughes translated *Cuba Libre* with Ben Carruthers, a travel writer who also taught at Howard University and the Society of American Writers. The chapter begins with an analysis of the different translation styles of Hughes and Carruthers. I use Peter Connor's idea of the "penguification" of texts in his essay, "Reading Literature in Translation," to examine these differences between both translator's styles and as a way to talk about their market-level impact and reception among different racial communities. From here, I apply Elizabeth Freeman's point about somatic practices regarding Hughes's investment in the real-world implications of his translations. I also use Rinaldo Walcott's theories on the queerness of diaspora to draw correlations between Guillén's poems and Hughes's larger social and aesthetic agendas. Hughes takes into consideration the multiethnic communities that would read his translations and how these translations would be received by those communities.

For the second half of the chapter, I reflect on Hughes's versions of Federico García Lorca's *Romancero gitano*, which famously presents a collection of poems about the Romani Community. Using Hughes's essay "My

Adventures as a Social Poet,” I contextualize the social work to which Hughes was committed with Lorca’s *Romancero gitano* as a way to explicate the extent to which both writers were dedicated to national and international socio-political concerns. The fact that Hughes’s social poetry overlaps with his first translations of *Romancero gitano* only underscores the correlation between both poets and their devotion to socio-political issues. Evidence from the Beinecke Library reveals Hughes’s attempts to draw out the lyrical facets of Lorca’s poetry, signaling the ways in which Hughes raises awareness about the musical parallels between flamenco and the blues and both musical genres’ socio-cultural capital. Following this, the chapter transitions to an analysis of Hughes’s rendering of the aesthetic concepts *duende* and *cante jondo*, and his translation effects trans-cultural exchanges that reorient attention to oppressed and marginalized communities. Finally, I employ the idea of tidalectics which provides an opportunity to reflect on diasporic communities and their indigeneity.

In my chapter on H.D., I survey three of her translations: Euripides’s *Ion* (1937), Homer’s *Odyssey* (1920), and Sappho’s fragments. Her version of *Ion*, which H.D. conceived as more of an adaptation than a translation, is quite different from the other two translations for the very reason that H.D. provides commentary and notes throughout the text. Her other translations of his plays consist of passages and excerpts. H.D.’s commentary can be read as an addendum to the play itself, loosely akin to Kwame Anthony Appiah’s idea of “thick translation,” in which the translator provides copious amounts of annotations and glosses to the source text. The interesting aspect of H.D.’s commentary is that it does not merely supplement Euripides’s play; her “thick translation” is much more expansive than that, bringing in biographical elements tangential to the play’s action. While all three of H.D.’s translations that I discuss in this book are distinct and represent a range of skills, her attention to the sonic qualities of the lines and her taut, imagist language are both facets of her writing style that manifest themselves in her translations.

The second section of my chapter on H.D. addresses Homer’s *Odyssey*, from which H.D. translated the first one-hundred lines. Eve Kosofsky Sedgwick’s notion of reparative reading plays an important role in my discussion of this translation, as does Edward Said’s contrapuntal reading. In H.D.’s work as a translator, she translates the text in such a way as to reposition the women in the narrative so that they have a more central place. Her translation seeks to repair the ways in which male figures overshadow the presence of the female characters, and in doing so, encourage play and affect. For example, H.D. emphasizes the roles that characters like Calypso and Athena have in the epic by reconfiguring the text in such a way as to compel the reader to pay more attention to the function of the female characters. In addition to the content of her translation, H.D. also manipulates the formal qualities of Homer’s epic so that it blends components of epic and lyric poetry together. The upshot

of this feature delivers a kind of fluidity to the genre that ultimately stresses autonomy, difference, and becoming.

The Sappho fragments from H.D.'s oeuvre exist in a sort of interstitial state between the material and the immaterial, though this isn't to say that the translations are static. They represent process itself, and are thus dynamic and constantly changing. In Braidotti's words, these poems represent "mutations, changes and transformations, rather than being in its classical mode."⁶⁶ For Braidotti, we permanently live in a state of becoming, of hybridization, of transition, and I suggest that the Sappho fragments also exist in this hybridized state, or what I refer to as a ghostly state, an idea inspired by Christian Hawkey's translations of Georg Trakl, as well as Johannes Goransson's and Joyelle McSweeney's translation theories. This ghostly state qua hybridization troubles binary configurations, and it also destabilizes hierarchies and power relations. In the context of translation, these ideas free us up to think about the potentiality of the fragments, as sites of axis/access.

To simply refer to the translations by these Modernist writers as innovative understates the heterogeneous profundity of their diverse practices. Although the translations in this book represent a range of translation styles, from Pound's liberal choices in *Elektra* to Hughes's racial consciousness in *Cuba Libre* and to H.D.'s reparative translations, they are all threaded together by the ways in which becoming, change, fluidity, heterogeneity, difference, and queerness all reveal themselves in translation. Yao argues that Modernist translation "explored issues of gender, politics, and language itself" and renewed "different formal and social possibilities,"⁶⁷ but the three writers included in this book didn't just explore these issues, they dismantled and then reconstructed them by way of translation's trans-linguistic epistemologies, which then recalibrated their literary styles and the scores of others that followed them.

Notes

- 1 Baer, Brian James, and Klaus Kaindl, eds. "Introduction: Queer(ing) Translation," *Queering Translation, Translating the Queer: Theory, Practice, Activism* (New York: Routledge, 2017), 1.
- 2 Spurlin, William, "Queering Translation," *Blackwell Companions to Literature and Culture: A Companion to Translation Studies*, eds. Sandra Bermann and Catherine Porter (Somerset: Wiley-Blackwell, 2014), 298–309, 307.
- 3 Ibid., 307.
- 4 de Lauretis, Teresa, "Queer Theory: Lesbian and Gay Sexualities," *Differences: A Journal of Feminist Cultural Studies* 3, no. 2 (1991): iii–xviii, iv.
- 5 Baer, "Introduction: Queer(ing) Translation," 1.
- 6 Spurlin, "Queering Translation," 307.
- 7 By "formal equivalence," I'm referring to the term which was first used by Eugene Nida in his essay, "Principles of Correspondence," in which he writes that a formal equivalence translation "is basically source-oriented; that is, it is designed to reveal as much as possible of the form and content of

the original message.” A translation based on dynamic equivalence, on the other hand is one in which “the focus of attention is directed, not so much toward the source message, as toward the receptor response...a dynamic equivalence (or D-E) translation may be described as one concerning which a bilingual and bicultural person can justifiably say, ‘That is just the way we would say it.’” See Nida’s essay for more information: Nida, Eugene, “Principles of Correspondence,” *The Translation Studies Reader*, Third Ed., ed. Lawrence Venuti (New York: Routledge, 2012), 141–155. Throughout my study, I will employ Nida’s terms when necessary.

Other theorists have applied other words or phrases to express Nida’s two demarcated translation styles. In “Letter to Pammachius,” Jerome describes a word-for-word translation not dissimilar from Nida’s formal equivalent translation, and John Dryden uses the word, *metaphrase*, to denote word-for-word translations. At the same time, the very possibility of a literal translation should be called into question. Whereas some languages share common genealogies (like English and German or French and Latin, etc.), other languages, such as Chinese and English, stem from a different linguistic family.

Relatedly, translation—whether formal or dynamic equivalence—also raises the issue of ideological exchanges occurring between writers and languages. For example, translations that occur between under-represented or oppressed writers and overrepresented writers bring to mind the theoretical issues in translation studies in the twenty-first century, namely the installation of linguistic and cultural hierarchies in the translation process. Echoing Antoine Berman’s anxieties of ethnocentrism in translation, Annie Brisset’s essay “The Search for a Native Language: Translation and Cultural Identity” from 1990 expresses concern about the homogenizing tendencies of translation, even when translating from a heterogeneous language like the working-class dialect *joual*. Brisset’s work demonstrates the cultural and political risks of translation for means of self-preservation and dissemination of under-represented communities. Ethnocentric translations also strengthen linguistic displays of imperialism, as argued by Tejaswini Niranjana. Discriminatory practices that were first introduced during western colonization of the subaltern persist today via translation.

None of the translators in this book are immune to these risks, and I discuss concepts like ethnocentrism in detail where appropriate. Although some of the translations I include by Pound and H.D. occur between two western languages, Greek to English, the threat of homogenizing the source-text language still exists. As indicated in the introduction, only H.D. identifies as queer, but neither Pound nor Hughes identifies as queer (despite the number of critics like J.D. McClatchy, Jean Blackwell Hutson, Christa A. B. Schwarz, and Charles I. Nero, all of whom assert that Hughes was a closeted homosexual. I do not make any such claims, for two reasons: (1) the dearth of concrete evidence, and (2) Hughes’s own unwillingness to make any kind of declaration regarding his sexual identity as anything other than straight-identifying). As Hughes is the only straight-identifying translator in this book who translates work by a queer writer, Federico García Lorca, there is an extant risk of eclipsing or misinterpreting camp semiosis. However, as expounded in my chapter on Hughes, the American poet does not conceal the homosexual nuances manifest in Lorca’s original text.

Any translation represents what Clem Robyns refers to as an “explicit confrontation with ‘alien’ discourses” and that “the intrusion of alien, convention-violating elements is a potential threat” to the “common norms” that characterize the identity of the source-text community. See Robyn’s

essay for more information: "Translation and Discursive Identity," *Poetics Today* 15, no. 3 (Autumn 1994): 405–428, 405 and 407. In his essay, Robyns also presents a quadripartite taxonomy regarding the relationships between the act of translating and the source cultures that are represented by the translated text: imperialist, defensive, trans-discursive, and defective.

Other theorists like Gayatri Spivak, Kwame Anthony Appiah, and Keith Harvey, Abé Mark Nornes, and many others have all written significant essays on the intersection of translation studies and cultural theory. One of the primary considerations of these theorists involves the stakes of translation across cultures and identities. Fortunately, many of them offer suggestions as to how the threat of linguistic imperialism and homogeneity can be ameliorated, as illuminated by Spivak's essay, "The Politics of Translation" in which she argues that translators of Middle Eastern and Asian literatures need a socially-minded rhetoricity, because otherwise western translation strategies dilute these cultures into something empty of their linguistic, cultural, and geopolitical underpinnings.

- 8 Sedgwick, Eve Kosofsky, *Tendencies* (Durham: Duke UP, 1993), 8.
- 9 Hawthorne, Sian Melvill, "'Reparative Reading' as Queer Pedagogy," *Journal of Feminist Studies in Religion* 24, no. 1 (Spring 2018): 155–160, 156.
- 10 See Yao's introduction in *Translation and the Languages of Modernism: Gender, Politics, Language* (New York: Palgrave, 2002).
- 11 Some of these translators include Countee Cullen, George Padmore, Aimé Césaire, Léopold Sédar Senghor, and Paulette Nardal, among others.
- 12 See Michael Coyle's edited collection, *Ezra Pound and African-American Modernism* (Orono: National Poetry Foundation, 2005).
- 13 See H.D.'s *End to Torment: A Memoir of Ezra Pound* (New York: New Directions, 1979).
- 14 Recent work by Ryan James Kernan ("Langston Hughes's Cuban Contacts: Translation, Complementary Conversation, and Inter-American Dialogue" *Langston Hughes Review* (January 1, 2010)) and Katerina Stergiopoulou ("Towards a Modernist Hellenism: Ezra Pound, H.D., and the Translation of Greece," PhD Diss., (Princeton University, 2014)) are evidence of more critical attention directed toward Hughes's and H.D.'s translations.
- 15 Such as Adelaide Crapsey, Ama Ata Aidoo, Arundhati Roy, Phyllis Shand Allfrey, Michelle Cliff, Sylvia Townsend Warner, Anne Spencer, Jessie Fauset, and Georgia Douglas Johnson, to name a few.
- 16 Ross, Stephen, *Modernism and Theory: A Critical Debate*, ed. Stephen Ross (New York: Routledge, 2009), 1.
- 17 See Benjamin, Walter, "The Translator's Task," *The Translation Studies Reader*, ed. Lawrence Venuti (New York: Routledge: 2012), 75–83, 77.
- 18 Ross, *Modernism and Theory*, 14.
- 19 *Ibid.*, 14.
- 20 *Ibid.*, 15.
- 21 Max Horkheimer et al., *Dialectic of Enlightenment* (Redwood City: Stanford UP, 2002), xvii.
- 22 Karl Marx to Arnold Ruge, *Marx Engels Collected Works Vol. 1*, tr. Clemens Dutt (New York: International Publishers, 1975), 399.
- 23 Spurlin, "Queering Translation," 301.
- 24 Jagose, Annamaria, *Queer Theory: An Introduction* (New York: NYU Press, 1997), 97.
- 25 Sedgwick, *Tendencies*, 8–9.
- 26 Butler, Judith, *Gender Trouble* (New York: Routledge, 1990), 6.
- 27 Spurlin, "Queering Translation," 302.

- 28 I also want to include the possibility of *not* moving, resisting, and turning away as forms of “movement” that occur in the translation process. This consists of lacunae and implicit silences, stains, blurs, etc., but also cultural infelicities and intransitiveness, as well as more direct kinds of evasiveness. In this book, I don’t focus extensively on not moving as a kind of movement, though I do spend a significant amount of space on the idea of unbecoming, which I see as a form of resistance and a sort of movement in the sense that unbecoming redirects itself from more positivist-inclined positionalities associated with becoming and succeeding. For example, by resisting preconceptions like have a stable knowledge of a source language as a translator, Pound turns away from these kinds of assumptions in favor of an alternative translation. In some cases, resisting may in fact offer more benefits than not resisting.
- 29 Perteghella, Manuela, “Notes on the art of text making,” *The Creative Literary Studio* (blog), 4 Dec. 2013, <https://thecreativeliterarystudio.wordpress.com/tag/experimental-translation/>.
- 30 Roberts, Michèle, “Introduction,” *Rearranging the World: A Contemporary Anthology of Literature in Translation*, ed. Josephine Balmer (Durban: Clearway Logistics Phase, 2001), xiii–xviii, xvi.
- 31 By the physical, I am chiefly referring to the act of translating a text into something like braille, during which, for example, the “visual” text gets translated into a tactile writing system.
- 32 Grosz, Elizabeth, *Becoming Undone: Darwinian Reflections on Life, Politics, and Art* (Durham: Duke UP, 2011), 1.
- 33 Grosz, *Becoming Undone*, 3.
- 34 Kutzinski, Vera M., *The Worlds of Langston Hughes: Modernism and Translation in the Americas* (Ithaca: Cornell UP, 2012), 13.
- 35 Göransson, Johannes, *Transgressive Circulation: Essays on Translation* (Las Cruces: Noemi Press, 2018), 12.
- 36 Ahmed, Sara, *Queer Phenomenology: Orientations, Objects, Others* (Durham: Duke UP, 2006), 23.
- 37 While this book certainly presents ideas by a number of other critics and theorists, the ones that I have listed here feature predominantly throughout the body chapters.
- 38 Halberstam, Jack, *The Queer Art of Failure* (Durham: Duke UP, 2011), 2.
- 39 *Ibid.*, 2.
- 40 Pound was fluent in neither Greek nor Chinese, which has ruffled critics’ feathers for decades. Thus, instead of getting trapped in the endless debate about whether or not Pound’s translations are successes or failures, we can rethink of the ways in which his linguistic deficits helped reshape what translation could actually become.
- 41 Halberstam, 4.
- 42 Muñoz, José Esteban, *Cruising Utopia: the Then and There of Queer Futurity* (Durham: Duke UP, 2009), 1.
- 43 *Ibid.*, 1.
- 44 *Ibid.*, 1.
- 45 *Ibid.*, 1, 3.
- 46 *Ibid.*, 26.
- 47 *Ibid.*, 112.
- 48 *Ibid.*, 112.
- 49 Specifically his essay, “Outside in Black Studies: Reading from a Queer Place in the Diaspora,” from the anthology *Black Queer Studies* (2005), edited by E. Patrick Johnson and Mae G. Henderson.

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- 50 Walcott, Rinaldo, "Outside in Black Studies: Reading from a Queer Place in the Diaspora," *Black Queer Studies: A Critical Anthology*, eds. E. Patrick Johnson and Mae G. Henderson (Durham: Duke UP, 2005), 29.
- 51 Ibid., 91–105, 92.
- 52 Ibid., 92.
- 53 Ibid., 97.
- 54 Ibid., 90.
- 55 Ahmed, *Queer Phenomenology*, 23.
- 56 Apter, Emily, *The Translation Zone: A New Comparative Literature* (Princeton: Princeton UP, 2006), 6.
- 57 Augusto, Geri, "Language Should Not Keep Us Apart! Reflections towards a Black Transnational Praxis of Translation," *Callaloo* 37, no. 3 (Summer 2014): 632–647, 633.
- 58 DeLoughrey, Elizabeth M., *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* (Honolulu: U of Hawai'i P, 2007), 2.
- 59 Ibid., 51.
- 60 Sedgwick, Eve Kosofsky, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham: Duke UP, 2003), 149.
- 61 Ibid., 150–151.
- 62 Said, Edward W., *Culture and Imperialism* (New York: Knopf, 1993), 67.
- 63 Ibid., 146.
- 64 Without providing any verifiable evidence, Yao makes this claim in the introduction of his book—a claim with which I concur. Yao, *Languages of Modernism*, 18.
- 65 Yao, *Languages of Modernism*, 26.
- 66 Braidotti, Rosi, *Metamorphoses: Towards a Materialist Theory of Becoming* (Malden: Polity, 2002), 2.
- 67 Ibid., 22.
- 1 Rabaté, Jean-Michel, "Editor's Introduction: Cosmopolitan Modernism, Polylingual Strategies and Cultural Hybridity," *Journal of Modern Literature* 37, no. 1 (2013): v–vi, v.
- 2 Ibid., v.
- 3 Golding, Alan, "'Time to Translate Modernism into a Contemporary Idiom': Pedagogy, Poetics, and Bob Perelman's Pound," *Shofar: An Interdisciplinary Journal of Jewish Studies* 27, no. 3 (2009): 16–29, 29.
- 4 Piette, Adam, "Pound's 'The Garden' as Modernist Imitation: Samain, Lowell, H.D.," *Translation and Literature* 17, no. 1 (2008): 21–46, 22–23.
- 5 Pound, Ezra, "I Gather the Limbs of Osiris," *Selected Prose 1909–1965*, ed. William Cookson (London: Faber and Faber, 1973), 34.
- 6 Végső, Roland, "The Mother Tongues of Modernity: Modernism, Transnationalism, Translation," *Journal of Modern Literature* 33, no. 2 (2010): 24–46, 30.
- 7 See, for example, many of the discussions about Pound's *Homage to Sextus Propertius*; specifically, W.G. Hale's review of *Propertius* and Steven J. Willett's "Reassessing Pound's *Homage to Sextus Propertius*" in *Syllecta Classica* 16 (2005): 173–220.
- 8 For more information on Pound's incarceration, see Part Four: St. Elizabeths, 1946–1958 in the third volume of David A. Moody's biography of Pound, *Ezra Pound: Poet, Volume III: The Tragic Years: 1939–1972* (2015).
- 9 See the third volume in Moody's biography, *Ezra Pound: Poet, Volume III: The Tragic Years: 1939–1972* (2015).
- 10 Kimpel, Ben D., and Eaves, Duncan, "More on Pound's Prison Experience," *American Literature* 53, no. 1 (1981): 470–474.

- 11 Pound, Ezra, and Rudd Fleming, *Elektra* (Princeton: Princeton UP, 1989), xiii.
- 12 Hooley, D.M., "No Mellow Glory: Pound's 'Elektra,'" *Arion: A Journal of Humanities and the Classics*, Third Series, 1, no. 2 (Spring 1991): 244–254, 245.
- 13 Ibid., 245.
- 14 Ibid., 245.
- 15 Ibid., 246.
- 16 Ibid., 246.
- 17 Robinson, Fred C., "'The Magic of the North': Pound's Anglo-Saxon Studies and 'The Seafarer,'" *The Yale Review* 71 (1981–82): 199–223, 220.
- 18 Pound, Ezra, *Translations* (New York: New Directions, 1963), 12.
- 19 Ibid., 11.
- 20 Ibid., 11.
- 21 Stergiopoulou, Katerina, "And a Good Job"?: Elektrifying English at St. Elizabeths," *Journal of Modern Literature* 39, no. 1 (Fall 2015): 87–111, 89.
- 22 Pound, Ezra, *The Selected Letters of Ezra Pound 1907–1941* (New York: New Directions, 1971), 89.
- 23 Ibid., 94.
- 24 Ibid., 92. Pound also cites Eliot's quote in a December 30, 1934 letter to W.H.D. Rouse.
- 25 Ibid., 94.
- 26 Pound and Fleming, *Elektra*, xi.
- 27 Pound, Ezra, *Guide to Kulchur* (New York: New Directions, 1970), 92.
- 28 Ibid., 92.
- 29 Ibid., 92.
- 30 Stergiopoulou, "Elektrifying English," 89.
- 31 Pound, *Letters*, 92.
- 32 Pound, *Kulchur*, 93.
- 33 Ibid., 93.
- 34 Ibid., 93.
- 35 Stergiopoulou, "Elektrifying English," 91.
- 36 Pound, Ezra, *Literary Essays of Ezra Pound* (New York: New Directions, 1968), 25.
- 37 Stergiopoulou, "Elektrifying English," 92.
- 38 Pound, Ezra, *Ezra Pound: Poems & Translations* (New York: Library of America, 2003), 995.
- 39 Ibid., 995.
- 40 Sophocles, *Ajax. Elektra. Oedipus Tyrannus*, ed. and tr. by Hugh Lloyd-Jones, Loeb Classical Library 20 (Cambridge: Harvard UP, 1994), 168.
- 41 Pound and Fleming, *Elektra*, 103.
- 42 Ibid., 103.
- 43 Hooley, "No Mellow Glory," 251.
- 44 Pound, *Poems & Translations*, 1049.
- 45 Ibid., 1047.
- 46 Stergiopoulou, "Elektrifying English," 97. Though what Stergiopoulou fails to mention is that Pound's early Chinese translations were composed from the notes that Fenollosa had made, which were in Japanese.
- 47 Sieburth, Richard, "Traditore-traduttore: Translation and Treason at St. Elizabeths," *TS* (28 Nov. 2005): 5.

- 48 Stergiopoulou, "Elektrifying English," 97.
- 49 Ibid., 97.
- 50 Pound, *Poems & Translations*, 999.
- 51 Sophocles, *Electra*, 176.
- 52 Ibid., 999.
- 53 Stergiopoulou, "Elektrifying English," 108.
- 54 For more information on Pound's masculine poetics, see Sheri Benning's encyclopedia entries on "Sexuality" and "Sexuality: Misogyny" in *Ezra Pound Encyclopedia*, eds. Demetres P. Tryphonopoulos and Stephen Adams (Santa Barbara: Greenwood Publishing Group, 2005), 269–273.
- 55 Pound and Fleming, *Elektra*, 44.
- 56 Ibid., 8.
- 57 Halberstam, Jack, *The Queer Art of Failure* (Durham: Duke UP, 2011), 2.
- 58 Halberstam, *Queer Art*, 88.
- 59 Montgomery, H.C., "Some Later Uses of the Greek Tragic Chorus," *The Classical Journal* 38, no. 3 (December 1942): 148–160.
- 60 Halberstam, *Queer Art*, 2.
- 61 Pound and Fleming, *Elektra*, 43.
- 62 Ibid., 70.
- 63 Halberstam, *Queer Art*, 126–127.
- 64 Pound and Fleming, *Elektra*, 9.
- 65 Halberstam, 129.
- 66 Ibid., 129.
- 67 Ibid., 129.
- 68 Pound and Fleming, *Elektra*, 7–8.
- 69 Ibid., 15.
- 70 Ibid., 15.
- 71 Sophocles, *Electra*, 184.
- 72 Ibid., 15.
- 73 Ibid., 17.
- 74 Ibid., 15.
- 75 Bersani, Leo, *Is the Rectum a Grave? and Other Essays* (Chicago: Chicago UP, 2009), 41.
- 76 Pound and Fleming, *Elektra*, 15.
- 77 Ibid., 16.
- 78 Ibid., 16.
- 79 Ibid., 16.
- 80 Ibid., 16.
- 81 Ibid., 18.
- 82 Ibid., 17.
- 83 Ibid., 18.
- 84 Ibid., 18.
- 85 Halberstam, *Queer Art*, 135.
- 86 Pound and Fleming, *Elektra*, 21.
- 87 Ibid., 21.
- 88 Ibid., 21.
- 89 Ibid., 21.
- 90 Ibid., 21.
- 91 Ibid., 18.
- 92 Ibid., 22.
- 93 Ibid., 22.
- 94 Halberstam, *Queer Art*, 135.
- 95 Pound and Fleming, *Elektra*, 22.

- 96 Halberstam, *Queer Art*, 135.
- 97 Ibid., 139.
- 98 Ibid., 135.
- 99 Pound and Fleming, *Elektra*, 18.
- 100 Ibid., 63.
- 101 Ibid., 63.
- 102 Halberstam, *Queer Art*, 140.
- 103 Pound and Fleming, *Elektra*, 15.
- 104 Ibid., 45.
- 105 Ibid., 80.
- 106 Ibid., 85.
- 107 Ibid., 83.
- 108 Ibid., 103.
- 109 Pound and Fleming, *Elektra*, 85.
- 110 Ibid., 88.
- 111 Halberstam, *Queer Art*, 140.
- 112 Ibid., 144.
- 113 Ibid., 144.
- 114 Mori served as a political officer for the Meiji government for fourteen years, before serving as a lecturer at Tokyo University. Although his work is not familiar to western audiences (and even, some would argue, in his native Japan), he was a preeminent kanshi poet during the Meiji era. Despite the conflicts between China and Japan at the end of the nineteenth century, Mori promoted (and helped revive) kanshi, the Sino-Japanese style of poetry that emerged from the Heian period.
- 115 Billings, Timothy, editor's introduction to *Cathay: A Critical Edition*, ed. Timothy Billings (New York: Fordham UP, 2019), 15–32, 18.
- 116 Ibid., 19.
- 117 Moody, David A., *Ezra Pound: Poet Vol. 1: The Young Genius 1885–1920* (Oxford: Oxford UP, 2007), 272–273.
- 118 See Wai-lim Yip, *Ezra Pound's Cathay* (Princeton: Princeton UP, 1969); Hugh Kenner, *The Pound Era* (New York: New Directions, 1973); Annie Chapple, "Ezra Pound's 'Cathay': Compilation from the Fenollosa Notebooks," *Paideuma* 17, nos. 2–3 (1988): 9–46; and Huang Yunte, *Transpacific Displacement: Ethnography, Translation, and Intertextual Travel in Twentieth-Century American Literature* (Berkeley: U of California P, 2001).
- 119 Billings, "Editor's Introduction" in *Cathay: A Critical Edition*, 15–32.
- 120 Yip, *Ezra Pound's Cathay*, 84, 88.
- 121 Billings, "Editor's Introduction," *Cathay: A Critical Edition*, 17–18.
- 122 Ibid., 18.
- 123 Ibid., 18.
- 124 Kenner, Hugh, *The Pound Era* (Berkeley: U of California P, 1973), 220.
- 125 Ibid., 198.
- 126 Billings, editor's introduction to *Cathay: A Critical Edition*, 19–20.
- 127 Ibid., 21.
- 128 Ibid., 3.
- 129 Halberstam, *The Queer Art of Failure*, 16.
- 130 Eliot, T.S., Introduction to the 1928 Edition of *Selected Poems* (London: Faber, 1928), 14.
- 131 Pound, Ezra, "The City of Choan," CATHAY: setting typescript, n.d., Beinecke Rare Book & Manuscript Library, Yale University Library, Ezra Pound Papers, 1885–1972, Box: 80, Folder: 3542.

- 132 Ibid., 80:3542.
- 133 Ibid., 80:3542.
- 134 Ibid., 80:3542.
- 135 Billings, editor's introduction to *Cathay: A Critical Edition*, 241.
- 136 Ibid., 241.
- 137 Halberstam, *Queer Art*, 3.
- 138 Saussy, Haun, forward to *Cathay: A Critical Edition* (New York: Fordham UP, 2019), xi–xvii, xv.
- 139 Halberstam, *Queer Art*, 3.
- 140 Saussy, forward to *Cathay: A Critical Edition*, xv.
- 141 Yip, *Ezra Pound's Cathay*, 164.
- 142 Pound, *Cathay: A Critical Edition*, 109.
- 143 Kenner, *The Pound Era*, 204.
- 144 Pound, Ezra, "The River Song," CATHAY: setting typescript, n.d., Beinecke Rare Book & Manuscript Library, Yale University Library, Ezra Pound Papers, 1885–1972, Box: 80, Folder: 3542.
- 145 Ibid., 80:3542.
- 146 For an understanding of some of these sinological discussions, refer to the talk given by Arthur Waley to the China Society from 1919 which was later published in the *Asiatic Review*. The conversations following his Waley's talk are also of particular interest.
- 147 Or, at least, without such a framework of which Pound was aware, since he did, as Billings shows, misinterpret many of Fenollosa's notes.
- 148 Halberstam, *Queer Art*, 12.
- 149 In "Separation on the River Kiang," Pound keeps the word *kiang*, which means "river," so the title becomes "Separation on the River River," rather than "Separation on the Yangtze River." The poet again employs the word, *kiang*, in the poem's last line, but if translated into English, it's not as much of a glaring mistake as it is in the title.
- 150 Pound, Ezra, "Taking Leave of a Friend," CATHAY: setting typescript, n.d., Beinecke Rare Book & Manuscript Library, Yale University Library, Ezra Pound Papers, 1885–1972, Box: 80, Folder: 3542.
- 151 Pound, Ezra, "Four Poems of Departure," CATHAY: setting typescript, n.d., Beinecke Rare Book & Manuscript Library, Yale University Library, Ezra Pound Papers, 1885–1972, Box: 80, Folder: 3542.
- 152 The final line in the poem tells us that only the Yangtze is seen flowing; Hao-jan is no longer there.
- 153 Pound, *Cathay: A Critical Edition*, 222.
- 154 Halberstam, *Queer Art*, 12.
- 155 Moody, *The Young Genius*, 269.
- 156 Yao, *Languages of Modernism*, 30.
- 157 In particular, see Helen M. Dennis's essay, "Pound, Women and Gender," *The Cambridge Companion to Ezra Pound*, ed. Ira B. Nadel (Cambridge: Cambridge UP, 1999), 264–283.
- 158 Yip, *Ezra Pound's Cathay*, 128.
- 159 He added four more poems after his first draft, which included only fourteen poems; these four poems all addressed war in some capacity.
- 160 Moody, *The Young Genius*, 278.
- 161 Ibid., 278.
- 162 Parallels between Pound's life and the poem cannot be made: he did not fight during the Great War, though once the United States declared war (two years after *Cathay* was published), Pound sent his name in to the American Embassy in London and was told that volunteers were not

- wanted. In June 1917, he filed a form for foreigners to volunteer for National Service in a coal-mine or agriculture, but the Board “decided that he had neither the ‘manual’ nor the ‘clerical’ skills that were needed” (Moody, *The Young Genius*, 328).
- 163 Despite Pound’s incorrect attribution to Mei Sheng. Billings tells us that the poem probably dated “to the Eastern Han dynasty (25–220), [and] was one of a series of highly influential series of ‘Nineteen Ancient Poems’ collected in the canonical sixth-century anthology *Wen Xuan* 文選 (*Selections of Refined Literature*) compiled by the young crown prince Xiao Tong 蕭統 (501–531) of the Liang dynasty, and annotated by Li Shan 李善 (630–689) of the early Tang dynasty” (Pound, *Cathay: A Critical Edition*, 93).
- 164 Yip, *Ezra Pound’s Cathay*, 130–131.
- 165 *Ibid.*, 71.
- 166 Giles, Herbert Allen, *A History of Chinese Literature* (New York: D. Appleton and Company, 1901), 97.
- 167 Pound, Ezra, “The Beautiful Toilet,” CATHAY: setting typescript, n.d., Beinecke Rare Book & Manuscript Library, Yale University Library, Ezra Pound Papers, 1885–1972, Box: 80, Folder: 3542.
- 168 Cheng Yu-yu 鄭毓瑜, *Wenben fengjing: Ziwo yu kongjian de xianghu dingyi* 文本風景：自我與空間的相互定義 (*The Poet in Text in Landscape: Mutual Definition of Self and Landscape*) (Maitian chuban Rye Field Publications, 2005), 16.
- 169 In Yip’s translation, he just leaves and never returns; whereas in Giles’s, he simply does not “mind his own”—a rather polite way of phrasing the situation.
- 170 It could be argued that this last statement is what inspired Pound to play up the playboy’s drinking.
- 171 See Peter Boodberg’s “Cedules from a Berkeley Workshop in Asiatic Philology (With a Postscript by S.H. Chen)” (Self-published, 1955), 1–39, 6–7.
- 172 Such as blue-green; blue (of sky, stone, etc.); green (of grass, plants, mountain, etc.) blue-green-colored items; black (of hair, cloth, silk thread etc.); luxuriant; lush; exuberant; young; adolescent; east; spring; green grass; ripening crops.
- 173 Giles used this term, singing girl, a rendition with which Pound would have been familiar.
- 174 Also known as sing-song girls or flower girls.
- 175 Yip, *Ezra Pound’s Cathay*, 137.
- 176 Yao, *Languages of Modernism*, 41–42.
- 177 See Chapter II in Luce Irigaray’s *An Ethics of Sexual Difference*, trs. Carolyn Burke and Gillian C. Gill (Ithaca: Cornell UP, 1993).
- 178 Watson, Burton, *Chinese Lyricism: Shih Poetry from the Second to the Twelfth Century* (New York: Columbia UP, 1971), 113–114.
- 179 Robertson, Maureen, “Voicing the Feminine: Constructions of the Gendered Subject in Lyric Poetry by Women of Medieval and Late Imperial China,” *Late Imperial China* 13, no. 1 (June 1992): 63–110, 69.
- 180 Varsano, Paula, *Tracking the Banished Immortal: The Poetry of Li Bo and Its Critical Reception* (Honolulu: U of Hawai’i P, 2003), 207.
- 181 Chang, Kang-i Sun, Haun Saussy, Charles Yim-Tze Kwong, *Women Writers of Traditional China: An Anthology of Poetry and Criticism* (Redwood City: Stanford UP, 1999), 17–18.
- 182 Yao, *Languages of Modernism*, 37.
- 183 See Timothy Billings’s footnote for the note in *Cathay: A Critical Edition*, 136.

- 184 Pound, Ezra, "The Jewel Stairs' Grievance," CATHAY: setting typescript, n.d., Beinecke Rare Book & Manuscript Library, Yale University Library, Ezra Pound Papers, 1885–1972, Box: 80, Folder: 3542.
- 185 Pound, *Cathay: A Critical Edition*, 137.
- 186 Pound, "The Jewel Stairs' Grievance," 80:3542.
- 187 Yao, *Languages of Modernism*, 30.
- 188 Both "The Tree" and its cousin, "A Girl," portray an erasure of the female body, drawing on myths of Daphne, Baucis, and Philemon.
- 189 Steiner, George, *After Babel: Aspects of Language and Translation* (Oxford: Oxford UP, 1975), 41.
- 190 Chamberlain, Lori, "Gender and the Metaphorics of Translation," *The Translation Studies Reader*, 3rd Edition, ed. Lawrence Venuti (New York: Routledge, 2012), 254–268, 262.
- 191 Yip, as apparent from his rendition, employs the passive voice in the second line.
- 192 Yip, *Ezra Pound's Cathay*, 199.
- 193 Pound, *Cathay: A Critical Edition*, 126.
- 194 Pound, Ezra, "The River-Merchant's Wife: A Letter," CATHAY: setting typescript, n.d., Beinecke Rare Book & Manuscript Library, Yale University Library, Ezra Pound Papers, 1885–1972, Box: 80, Folder: 3542.
- 195 Ibid.
- 196 Ibid.
- 197 Ibid.
- 198 Ibid.
- 199 Ibid.
- 200 Yao, *Languages of Modernism*, 37.
- 201 Butler, Judith, *Gender Trouble: Feminism and the Subversion of Identity* (Routledge, 1990), 33.
- 202 Though, to be clear, many of the opponents of Irigaray's theories around strategic essentialism have now been placated by Irigaray's and her supporter's explanations of defending essentialist view as a strategy. These supporters asserted that Irigaray was not advocating a return to a lost female body that preexists patriarchy. Instead, she was employing her strategy of mimesis, in which women's bodies are viewed as multiple and dispersed, speaking from a position in a playful manner that suggests that this "view stems from a masculine economy that values identity and unity (e.g. the penis or the Phallus) and excludes women as the other (e.g. lack, dispersed, or "nothing to see")" (Donovan). For more information, see Cheah, Pheng and Elizabeth Grosz. "The Future of Sexual Difference: An Interview with Judith Butler and Drucilla Cornell." *Diacritics* 28, no. 1 (1998): 19–41. Sarah K. Donovan's overview of Luce Irigaray on the Internet Encyclopedia of Philosophy (IEP) at <http://www.iep.utm.edu/irigaray/#SH4a> is also useful.
- 203 Butler, Judith, *Gender Trouble* (New York: Routledge, 1990), 43–44.
- 204 Muñoz, José Esteban, *Cruising Utopia: The Then and There of Queer Futurity* (New York: NYU Press, 2009), 1.
- 205 Ibid., 26.
- 206 Ibid., 26.
- 207 Ibid., 27.
- 208 Ibid., 27.
- 209 Pound, "The Jewel Stairs' Grievance," 80:3542.
- 210 Muñoz, *Cruising Utopia*, 26. His emphasis.
- 211 Ibid., 26.
- 212 Ibid., 27.

- 213 Pound, "The Jewel Stairs' Grievance," 80:3542.
- 214 Muñoz, *Cruising Utopia*, 30.
- 215 Ibid., 30.
- 216 Ibid., 99.
- 217 Ibid., 106.
- 218 Halberstam, *The Queer Art of Failure*, 4.
- 219 Muñoz, *Cruising Utopia*, 16.
- 220 Pound, Ezra, "The River-Merchant's Wife," 80:3542.
- 221 Ibid., 80:3542.
 - 1 Jones, Leroi, "Langston Hughes' *Tambourines to Glory*," *Jazz Review* 2 (June 1959): 33–34, 33.
 - 2 Baraka, Amira, Foreword to *The Big Sea*, by Langston Hughes (New York: Thunder's Mouth, 1986), 33.
 - 3 Obama, Barack, "Remarks by the President at the 50th Anniversary of the Selma to Montgomery Marches," <https://obamawhitehouse.archives.gov/the-press-office/2015/03/07/remarks-president-50th-anniversary-selma-montgomery-marches>.
 - 4 Hughes, Langston, *Translations: Federico Garcia Lorca, Nicolas Guillen, and Jacques Roumain*, ed. Dellita Martin-Ogunsola (Columbia: U of Missouri P, 2003), 14.
 - 5 Kutzinski, Vera M., *The Worlds of Langston Hughes: Modernism and Translation in the Americas* (Ithaca: Cornell UP, 2012), 289.
 - 6 Meschonnic, Henri, *Ethics and Politics of Translating*, tr. Pier-Pascale Boulanger (Amsterdam: John Benjamins Publishing Company, 2011), 59.
 - 7 Ibid., 59.
 - 8 Ibid., 61.
 - 9 See work by Ryan Kernan, John Patrick Leary, Geri Augusto, Monika Kaup, Kate Baldwin, etc.
 - 10 See William Scott's "Motivos of Translation: Nicolás Guillén and Langston Hughes," and Edwards's *Practice of Diaspora*, 59–68.
 - 11 Kutzinski, *The Worlds of Langston Hughes*, 7.
 - 12 Ibid., 8.
 - 13 Hughes, *The Translations*, 1.
 - 14 Kutzinski, *The Worlds of Langston Hughes*, 2.
 - 15 Ibid., 10.
 - 16 Such as Anne Coussey, Zora Neale Hurston, Si-Lan Chen, Natasha, and Elsie Roxborough.
 - 17 Rampersad, Arnold, *The Life of Langston Hughes*, vol. 2, 1941–1967, *I Dream a World* (Oxford: Oxford UP, 2002), 61.
 - 18 Kutzinski, *The Worlds of Langston Hughes*, 10.
 - 19 Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton: Princeton UP, 2006), 6.
 - 20 Kutzinski, *The Worlds of Langston Hughes*, 10.
 - 21 Rampersad, *The Life of Langston Hughes*, vol. 2, 178.
 - 22 I differentiate the African-inspired music of the *son* from the poems in Guillén's *Motivos de son*, which I refer to as *poemas son* or *son poems*.
 - 23 Augier, Angel and Joseph M. Bernstein, "The Cuban Poetry of Nicolas Guillen," *Phylon* (1940–1956) 12, no. 1 (1st Qtr., 1951): 29–36.
 - 24 Guillén, Nicolás, "Conversación con Langston Hughes," *Langston Hughes in the Hispanic World and Haiti*, ed. Edward J. Mullen (Hamden: Archon Books, 1977), 172.
 - 25 Rampersad, *The Life of Langston Hughes*, vol. 2, 179.
 - 26 Kernan, Ryan, "Langston Hughes's Cuban Contacts: Translation, Complementary Conversation, and Inter-American Dialogue," *Langston Hughes Review* (January 1, 2010): 16.

- 27 Hughes, Langston, "My Adventures as a Social Poet," *Phylon* (1940–1956) 8, no. 3 (3rd Qtr., 1947): 205–212, 212.
- 28 *Ibid.*, 212.
- 29 Hughes, *The Translations*, 7.
- 30 Matheus, John, "Langston Hughes as Translator," *CLA Journal* 11, no. 4 (June 1968): 325–326.
- 31 Hughes, *The Translations*, 7.
- 32 Hughes, Langston, "Yesterday Somebody Called Me Black," *Cuba Libre*, drafts, holographs, typescript, carbon and mimeograph, corrected, Beinecke Rare Book & Manuscript Library, Yale University Library, LHP, JWJ MSS 29, Box 424, Folder 9430.
- 33 Walcott, Rinaldo, *Queer Returns: Essays on Multiculturalism, Diaspora, and Black Studies* (London: Insomniac Press, 2017), 23.
- 34 *Ibid.*, 23.
- 35 Walcott, Rinaldo, "Outside in Black Studies: Reading from a Queer Place in the Diaspora," *Black Queer Studies*, eds. E. Patrick Johnson and Mae G. Henderson (Durham: Duke UP, 2005), 90–105, 99.
- 36 Hughes, *The Translations*, 81.
- 37 Hughes, Langston, "Hughes to Anderson September 29, 1948, 'Saturday,'" Anderson and Richie: The Ward Richie Press Correspondence with Caroline Anderson, Beinecke Rare Book & Manuscript Library, Yale University Library, LHP, JWJ MSS 26, Box 7, Folder 160.
- 38 Hughes, Langston, *Cuba Libre*, drafts, holographs, typescript, carbon and mimeograph, corrected, Beinecke Rare Book & Manuscript Library, Yale University Library, LHP, JWJ MSS 29, Box 424, Folder 9430.
- 39 Muñoz, José Esteban, *Cruising Utopia: The Then and There of Queer Futurity* (New York: NYU Press, 2009), 100.
- 40 Connor, Peter, "Reading Literature in Translation," *Blackwell Companions to Literature and Culture: Companion to Translation Studies*, eds. Sandra Bermann and Catherine Porter (Somerset: Wiley-Blackwell, 2014), 425–437, 425.
- 41 Freeman, Elizabeth, *Time Binds: Queer Temporalities, Queer Histories* (Durham: Duke UP, 2010), 11.
- 42 *Ibid.*, 11.
- 43 *Ibid.*, 11.
- 44 Guillén, Nicolás, *Motivos de son* (La Habana: Imprenta y Papelería de Rambla, Bouza y Cía., 1930), 10.
- 45 Hughes, *The Translations*, 81.
- 46 Muñoz, *Cruising Utopia*, 111.
- 47 Kutzinski, *The Worlds of Langston Hughes*, 159.
- 48 An outcome of this is Hughes's tiresome endeavor to depict the identities and communities referenced in the poems as holistically as possible. For example, Guillén's *son* poems incorporate elements of Afro-Cuban rhythms and lexicon, and Hughes tries to honor these elements in his translation. This attention to detail, beyond the semantic and metrical components of the poem, forecasts the ethnopoetics of Jerome Rothenberg's Native American translations in the late 1960s.
- 49 Kutzinski, *The Worlds of Langston Hughes*, 161.
- 50 Spurlin, William, "Queering Translation," *Blackwell Companions to Literature and Culture: A Companion to Translation Studies*, eds. Sandra Bermann and Catherine Porter (Somerset: Wiley-Blackwell, 2014), 298–309, 299–300.
- 51 "The Poetry Bulletin: Review of *Cuba Libre*," *Tiger's Eye* (Westport: March 1, 1949), 116.

- 52 Hughes, Langston, "High Brown," *Cuba Libre*, drafts, holographs, type-script, carbon and mimeograph, corrected, Beinecke Rare Book & Manuscript Library, Yale University Library, LHP, JWJ MSS 29, Box 424, Folder 9430.
- 53 Ibid., 424:9430.
- 54 Ibid., 424:9430.
- 55 Matheus, John F. "Langston Hughes as Translator." *Langston Hughes, Black Genius: A Critical Evaluation*, ed. Therman B. O'Daniel (New York: William Morrow, 1971), 165.
- 56 Kaup, Monika, "'Our America' That is Not One: Transnational Black Atlantic Disclosures in Nicolás Guillén and Langston Hughes," *Discourse* 22, no. 3 (Fall 2000): 87–113, 91.
- 57 Ibid., 91.
- 58 Walcott, "Outside in Black Studies," 97.
- 59 Ibid., 99.
- 60 Which includes "Don't Know No English," "Last Night Somebody Called Me Darky," "Thick-Lipped Cullud Boy," "High Brown," "No Sirrie!," "High-Priced Now," "Pass On By," "Curujey," and "My Gal."
- 61 Smart, Ian I., "Nicolas Guillén's 'Son' Poem: An African Contribution to Contemporary Caribbean Poetics," *CLA Journal* 23, no. 3 (1980): 352–363, 356.
- 62 Ibid., 356.
- 63 Ibid., 355.
- 64 Ibid., 355.
- 65 Hughes, *The Translations*, 83.
- 66 Ibid., 83.
- 67 Ibid., 83.
- 68 Ibid., 83.
- 69 Walcott, *Queer Returns*, 23.
- 70 Smart, "Nicolas Guillén's 'Son' Poem," 355.
- 71 Smart cites Fernando Ortiz, "Los últimos versos mulatos," *Revista Mine-stre Cubana* 35, no. 3 (Mayo-Junio, 1935): 321–336, and the other articles of this particular series under the same title published in 37, no. 2 (Marzo-Abril 1936): 218–227; and 37, no. 3 (Mayo-Junio 1936): 439–443.
- 72 Smart, "Nicolas Guillén's 'Son' Poem," 355.
- 73 Alegria, Carmen, and Robert Chrisman, "Langston Hughes: Six Letters to Nicolás Guillén," tr. Carmen Alegria, *The Black Scholar* 16, no. 4, Black Literature 85 (July/August 1985): 54–60, 56.
- 74 Guillén, *Motivos de son*, 5.
- 75 Ibid., 5.
- 76 Hughes, *The Translations*, 82.
- 77 Walcott, *Queer Returns*, 49.
- 78 Hughes, *The Translations*, 89.
- 79 Ibid., 89.
- 80 Walcott, *Queer Returns*, 61.
- 81 Ibid., 142.
- 82 Guillén, Nicolas, *Sóngoro cosongo* (Buenos Aires: Editorial Pleamar, 1947), 27.
- 83 Guillén, Nicolas, *Obra poética Vol 1: 1922–1958, Compilación por Angel Augier* (La Habana: Editorial Letras Cubanas, 1980), 102.
- 84 Ibid., 102.
- 85 Ibid., 102.
- 86 Hughes, *The Translations*, 108.
- 87 Ibid., 108.

- 88 Hughes, *The Translations*, 108.
- 89 Walcott, *Queer Returns*, 49.
- 90 Tapscott, Stephen, *Twentieth-Century Latin American Poetry: A Bilingual Anthology* (Austin: U of Texas P, 1996), 176.
- 91 Hughes, *The Translations*, 264.
- 92 Guillén, *Obra poética*, 103 (my italics).
- 93 Benítez-Rojo, Antonio, "Nicolás Guillén: Sugar Mill and Poetry," *The Repeating Island: The Caribbean and the Postmodern Perspective*, trans. James E. Maraniss (Durham: Duke UP, 1992), 112–149, 126. See also Kut-zinski, *Sugar's Secrets*, 163; "Re-Reading Nicolás Guillén," 163; and the essays on Guillén in *Callaloo's* special edition on the Cuban poet; Chris-man, "Nicolás Guillén, Langston Hughes," 812; Ellis, *Cuba's Nicolás Guillén*, 201.
- 94 Kaup, "Black Atlantic Disclosures," 99.
- 95 Hughes, *The Translations*, 121.
- 96 Alegría and Chrisman, "Six Letters," 57.
- 97 Walcott, *Queer Returns*, 133.
- 98 Lefevere, André, "Composing the Other," *Post-colonial Translation: Theory and Practice*, eds. Susan Bassnett and Harish Trivedi (London: Routledge, 1999), 75–94, 75–76.
- 99 Augusto, Geri, "Language Should Not Keep Us Apart! Reflections towards a Black Transnational Praxis of Translation," *Callaloo* 37, no. 2 (Summer 2014): 632–647, 634.
- 100 Lefevere, "Composing the Other," 75–76.
- 101 Augusto, "Black Transnational Praxis," 634.
- 102 Hughes, *The Translations*, 82.
- 103 Kaup, "Black Atlantic Disclosures," 96.
- 104 Walcott, *Queer Returns*, 133.
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- 5 See Even-Zohar's "The Position of Translated Literature within the Literary Polysystem," *The Translation Studies Reader: Third Edition*, ed. Lawrence Venuti (Routledge, 2012), 162–167.
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- 148 Furr, Derek, "Total Translation: Navajo Song and the Story of US Modernism," *Jacket2* (March 2, 2017). Accessed April 12, 2019.
- 149 Ibid.
- 150 This approach to the creative source differs greatly from Pound's notions of the male genital fluids that channel through the brain in order to engender artistic production. Thus, H.D. manages to take her male counterparts to task regarding the source of creativity; she resists the phallogocentrism that drives their theories on literary production.
- 151 Homer, *Odyssey*, Volume I: Books 1–12, tr. A. T. Murray, revised by George E. Dimock, Loeb Classical Library 104 (Cambridge, MA: Harvard UP, 1919), 12.
- 152 Ibid., 12.
- 153 H.D., *Notes on Thought and Vision & The Wise Sappho*, 20.
- 154 Ibid., 50.
- 155 Ibid., 21–22.
- 156 Ibid., 22.
- 157 Yao miscalculates the number of lines from the original text here.
- 158 Homer, *Odyssey*, 12.
- 159 H.D., *Collected Poems*, 94.
- 160 Which I characterize as an expression in the *presence* of a particular feature, rather than the absence from that feature.

- 161 H.D., *Bid Me to Live*, ed. Caroline Zilboorg (Gainesville: UP of Florida, 2015), 163.
- 162 Ibid., 163.
- 163 Benjamin, Walter, "The Translator's Task," *The Translation Studies Reader*, ed. Lawrence Venuti (New York: Routledge: 2012), 75–83, 77.
- 164 H.D., *Bid Me to Live*, 163.
- 165 H.D., *Helen in Egypt* (New York: New Directions, 1974), 1.
- 166 Said, Edward W., *Culture and Imperialism* (New York: Vintage, 1993), 51.
- 167 Ibid., 79.
- 168 H.D., *Collected Poems*, 95.
- 169 Homer, *Odyssey*, 14.
- 170 Ibid., 14.
- 171 Ibid., 18.
- 172 H.D., *Collected Poems*, 97.
- 173 Homer, *Odyssey*, 18.
- 174 H.D., *Collected Poems*, 97.
- 175 Homer, *Odyssey*, 18.
- 176 Sedgwick, Eve Kosofsky, *Tendencies* (Durham: Duke UP, 1993), 35.
- 177 Homer, *Odyssey*, 12.
- 178 Yao, *Languages of Modernism*, 104.
- 179 Homer, *Odyssey*, 12.
- 180 H.D. *Collected Poems*, 94.
- 181 Yao, *Languages of Modernism*, 104.
- 182 H.D., *Notes on Thought and Vision & The Wise Sappho*, 45.
- 183 Pound, *Literary Essays*, 3.
- 184 Yao, *Languages of Modernism*, 103.
- 185 Beach, Christopher, *The Cambridge Introduction to Twentieth-Century American Poetry* (Cambridge: Cambridge UP, 2003), 49.
- 186 Ibid., 103.
- 187 Buck, Claire, *H.D. and Freud: Bisexuality and a Feminine Discourse* (New York: St. Martin's Press, 1991), 164.
- 188 H.D., *Collected Poems*, 95.
- 189 Roberts, Michèle, "Introduction," *Rearranging the World: A Contemporary Anthology of Literature in Translation*, ed. Josephine Balmer (Norwich: British Centre for Literary Translation, 2001), xiii–xviii, xvi.
- 190 This is not to say that bisexual-identifying people are constantly attracted to new people, with desires as capricious as the direction of the wind. Instead, bisexuality in and of itself is fluid, and as such, cannot be constrained to any particular monosexual attraction.
- 191 H.D., *Collected Poems*, 98.
- 192 Ibid., 98.
- 193 Yao, *Languages of Modernism*, 105.
- 194 H.D., *Collected Poems*, 98.
- 195 Homer, *Odyssey*, 18.
- 196 Ibid., 98.
- 197 Ibid., 98.
- 198 Spurlin, "Queering Translation," 298–309, 299–300.
- 199 See Chamberlain, Lori, "Gender and the Metaphorics of Translation," *The Translation Studies Reader*, 3rd Edition, ed. Lawrence Venuti (New York: Routledge, 2012), 254–268, 262.
- 200 Ibid., 302.

- 201 Ibid., 302.
- 202 Gregory, "H.D. and Translation," 151.
- 203 Yao, *Languages of Modernism*, 85.
- 204 Besides, some of Pound's own translations, like *Homage*, make liberal use of the ways in which translations operate, so it's peculiar why Poundians celebrate his liberal translations as radical, transforming the ways in which translations are conceived, produced and reproduced, as well as propagated throughout the twentieth and twenty-first centuries.
- 205 Göransson, Johannes, "Translation Wounds," *Deformation Zone: On Translation* (New York: Ugly Duckling Presse, 2012), 6.
- 206 Steiner, George, *After Babel: Aspects of Language and Translation* (New York: Oxford UP, 1975), 28.
- 207 Ibid., 18.
- 208 H.D., *Notes on Thought and Vision & The Wise Sappho*, 68.
- 209 Steiner, *After Babel*, 45.
- 210 Ibid., 48.
- 211 Ibid., 312
- 212 Ibid., 436
- 213 Ibid., 436.
- 214 She used Henry Thornton Wharton's translations.
- 215 For more on the Sapphic influence on H.D., see Diana Collecott's *H.D. and Sapphic Modernism 1910–1950* (Cambridge: Cambridge UP, 1999) and Eileen Gregory's *H.D. and Hellenism: Classic Lines* (Cambridge: Cambridge UP, 1997).
- 216 Of course, Harold Bloom's *The Anxiety of Influence: A Theory of Poetry* (1973) addresses this issue at length.
- 217 H.D., *Collected Poems*, 181.
- 218 Ibid., 182.
- 219 Gubar, Susan, "Sapphistries," *Signs* 10, no. 1 (Autumn 1984): 43–62, 47.
- 220 H.D., *Collected Poems*, 147.
- 221 Collecott, *H.D. and Sapphic Modernism*, 15.
- 222 Gregory, *H.D. and Hellenism*, 148.
- 223 DuPlessis, Rachel, *H.D.: The Career of That Struggle* (Bloomington: Indiana UP, 1986), 23.
- 224 Gregory, *H.D. and Hellenism*, 148.
- 225 Ibid., 149 (her italics).
- 226 Göransson, "Translation Wounds," 1.
- 227 Tiffany, Daniel, *Radio Corpse: Imagism and the Cryptaesthetic of Ezra Pound* (Cambridge: Harvard UP, 1998), 189.
- 228 Göransson, "Translation Wounds," 1.
- 229 Ibid., 1.
- 230 Hawkey, Christian, *Ventrakl* (New York: Ugly Duckling Presse, 2010), 6.
- 231 Ibid., 6.
- 232 Ibid., 6.
- 233 Göransson, "Translation Wounds," 5.
- 234 Ibid., 6.
- 235 Muñoz, *Cruising Utopia*, 41.
- 236 Derrida, Jacques, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, trans. Peggy Kamuf (New York: Routledge, 1994), 51.
- 237 Muñoz, *Cruising Utopia*, 46.
- 238 I distinguish ghosts from what is known as poltergeists. "A ghost or other supernatural being supposedly responsible for unexplained physi-

cal disturbances such as loud noises and the movement of objects” (OED, “poltergeist”).

- 239 Muñoz, *Cruising Utopia*, 45.
240 Gregory, *H.D. and Hellenism*, 152.
241 H.D., *Collected Poems*, 131.
242 See Gregory, *H.D. and Hellenism*, 152. Gregory asks, “What precisely does it signify to entitle a poem, for instance, ‘Fragment 113 / “Neither honey nor bee for me”—Sappho”? The title insists on textuality—Sappho represented as a textual fragment, within a numbered sequence of fragments, within a specific edition (Bergk) and a specific translation (Wharton).”
243 H.D., *Collected Poems*, 132.
244 Ibid., 131.
245 Gregory, *H.D. and Hellenism*, 152.
246 Ibid., 152.
247 Meschonnic, Henri, *Ethics and Politics of Translation* (Amsterdam: John Benjamins Publishing Company, 2011).
248 Braidotti, Rosi, *Metamorphoses: Towards a Materialist Theory of Becoming* (Malden: Polity, 2002), 2.
249 McSweeney, Joyelle, and Johannes Göransson, *Deformation Zone: On Translation* (New York: Ugly Duckling Presse, 2012), 2.
250 Sappho, Alcaeus, *Greek Lyric, Volume I: Sappho and Alcaeus*, ed. and tr. David A. Campbell, Loeb Classical Library 142 (Cambridge: Harvard UP, 1982), 158.
251 H.D., *Collected Poems*, 131.
252 Or if it is, which is to say, if it has not been destroyed, we have not yet discovered it.
253 McSweeney, “Translation, the Slavish Mould,” 25.
254 I take issue with McSweeney’s “extant materials” comment. Granted, she draws parallels between art and translation, the former deriving all of its production from physical materials. Once more, H.D.’s fragments defy the logic ascribed to what does and does not constitute a translation. One of the primary issues that I contest with H.D. critics (as well as Pound, Hughes, etc.) is that they approach translations as byproducts of the literature, rather than the other way around. By this I mean that they envision translation as a limitation of the literature that has preceded it, constrained by the boundaries of the source text. Even more liberal analyses of translation, like Beckmann’s and McSweeney’s view it as “one body saturating another” or “of one medium entering another’s space.”
255 H.D., *Collected Poems*, 165.
256 Ibid., 168.
257 Meschonnic, *Ethics and Politics*, 58.
258 Ibid., 58.
259 Ibid., 59.
260 Ibid., 59.
261 Braidotti, *Metamorphoses*, 2.
262 H.D., *Collected Poems*, 174.
263 Braidotti, *Metamorphoses*, 8.
264 Ibid., 264.
265 Ibid., 265.
266 Grosz, Elizabeth, *Becoming Undone: Darwinian Reflections on Life, Politics, and Art* (Durham: Duke UP, 2011), 43.
267 See her poems “Priapus,” “Chorus of the Women of Chalkis” and “Orchard.”

- 1 Yao, Steven G., *Translation and the Languages of Modernism: Gender, Politics, Language* (New York: Palgrave, 2002), 234.
- 2 Ibid., 234.
- 3 Mao, Douglas, and Rebecca L. Walkowitz, "The New Modernist Studies," *PMLA* 123, no. 3 (2008): 737–748.
- 4 Referring to Pound as a racist, a sexist, or an anti-Semite, for example, does not do much for advancing critical thought around his work or Modernism. These labels reduce the artist without really exploring and bringing to light the relevance of race in and around Pound's work. It also risks alienating future readers and eclipsing potentially innovative ideas regarding his work.
- 5 Some critics like Barbara Foley advocate that the Harlem Renaissance should be renamed as the New Negro Movement. See Adam McKible and Suzanne W. Churchill, "Introduction: In Conversation: The Harlem Renaissance and the New Modernist Studies," *Modernism/Modernity* 20, no. 3 (2013): 427–431.
- 6 Göransson, Johannes, *Transgressive Circulation: Essays on Translation* (Las Cruces: Noemi Press, 2018), 46.
- 7 One particular essay comes to mind: Steven J. Willett's "Reassessing Ezra Pound's *Homage to Sextus Propertius*," *Syllecta Classica* 16 (2005): 173–220.
- 8 Göransson, *Transgressive Circulation*, 46.
- 9 As I have indicated throughout this book, Yao's book is one of the first to analyze Modernist translation through lenses of cultural studies and identity politics.
- 10 Göransson, *Transgressive Circulation*, 12.
- 11 Ibid., 54.
- 12 Bakhtin, Mikhail, *The Dialogic Imagination: Four Essays* (Austin: U of Texas P, 1983), 271.
- 13 Pierre Zoberman, "'Homme' peut-il vouloir dire 'Femme'?": Gender and Translation in Seventeenth-Century French Moral Literature," *Comparative Literature Studies* 51, no. 2 (2014): 231–252. Sergey Tyulenev, "Strategies of Translating Sexualities as Part of the Secularization of Eighteenth- and Early Nineteenth-Century Russia," *Comparative Literature Studies* 51, no. 2 (2014): 253–276. Elizabeth Richmond-Garza, "Translation is Blind: Reflections on Narcissus and the Possibility of a Queer Echo," *Comparative Literature Studies* 51, no. 2 (2014): 277–297.
- 14 All of translation, naturally, involves bodies—authors, translators, texts. What queering translation emphasizes is the primacy of those bodies and their racial, gendered, sexual, and differently abled identities.
- 15 Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (Bloomington: U of Indiana P, 1994), 19.
- 16 Christina Crosby and Lisa Duggan and Roderick Ferguson and Kevin Floyd et al., "Queer Studies, Materialism, and Crisis: A Roundtable Discussion," *GLQ: A Journal of Lesbian and Gay Studies* 18, no. 1 (2012): 127–147, 129.
- 17 William Spurlin, "Queering Translation," *Blackwell Companions to Literature and Culture: Companion to Translation Studies*, eds. Sandra Bermann and Catherine Porter (Somerset: Wiley-Blackwell, 2014), 298–309, 307.