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## الجانب الاخر من اللغة: المناورة الأدبية

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### الملخص

يعتبر الشاعر عزرا باوند أحد أهم شعراء القرن العشرين الحداثيين، والذي دفعنا للدعاء بأنه طور فكرة الاغتراب في الشعر على عدة مستويات، ليس فقط النوستالوجيا للوطن المرسومة في أشعاره. بل نرى أنه عبر عن ذلك في من خلال اللجوء لنصوص قديمة، يربطه بها ليس فقط سعة اطلاعه في الأدب الكلاسيكي المحمي، بل وجد هذه الأعمال منفذاً للتعبير عن خواجه وذاتيته وذاكرته، فهذه النصوص الكلاسيكية تشمل البحار The Seafarer والنشيد The Canto وتشينو Cino وبيير فيدال Piere Vidal Old وأبطالها – سواءً في النصوص الأصلية أو نصوص باوند التجسيدية – بدؤوا رحلة الاغتراب والمنفى عبر مراحل ابتدأت بالشك والممانعة والحياة الرجعية والسوداوية وانتهت بالإدراك والانتصار على الذات، ما أكد عليه باوند في نصوصه المستلهمة من تلك الأعمال هو علاقة الماضي والوعي الفردي في تشكيل تضاريس الهوية الذاتية للفرد – وللمثقف على وجه الخصوص – في هذاالعالم الحديث المنسجم بالزرعزة الروحية وعرفنة الذات. هذا المنظور نقل مفهوم الاغتراب المرتبط سطحيا برحلة الجسد إلى مستويات أعمق للذات البشرية، والتكوين الفكري، والحياة السياسية، والوجدان والضمير.

الكلمات المفتاحية: الاغتراب، عزرا باوند، شعر القرن العشرين، الحداثة، الشعر

### معلومات البحث

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## Beyond the border of language: Literary manipulation

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### Abstract

*Ezra Pound is unequivocally one of the most significant literary figures of the twentieth century. In this paper, I argue that Ezra Pound in the selected poems contributed to the evolution of artistic expression through the experimentation of the theme of exile. His motto 'make it new' is effectively employed to navigate through the labyrinth of the exiled voice and to transmute its original 'impulse' through the act of translation or the embodied persona. The selected poems for this paper namely: The Seafarer, The Canto I, Cino and Piere Vidal Old forecast the distinctive approach which is derived from Pound's extensive engagement with literary texts but more importantly emphasize that the spirit of their speakers mediates the text itself which he translates from other languages. Therefore, time via the prism of memory (two entangled areas in the modernist technique of stream of consciousness) become unpunctuated yet fragmented and these poems explore a temporal relationship between embracing, yet half-remembered, history and alienated individual consciousness in the modern world. Therefore, Pound through the selected poems attempts to use exile on different scales in The Seafarer, The Canto I, Cino and Piere Vidal Old. Therefore, Pound creates impactful poetry from both his own experience of 'exile' as well as his extensive knowledge of classical literatures and historical figures which allow for the expansion on the concept of 'exile'.*

**Keywords:** alienation, Ezra Pound, twentieth century poetry, modernity, poetry

## 1. Introduction

In his haughty reply to the motto of the famous Poetry Magazine by the American transcendentalist poet Walt Whitman's remark that "To have great poetry, there must be great audiences, too", Ezra Pound claims that the responsibility of the artist, and in this case the poet is to be able to create a transnational community of audiences exiled from the spatiotemporal limitations imposed on them by culture and literature. He writes: "It is true that the great artist always has a great audience, even in his life time; but it is not the *vulgo* but the spirits of irony and of destiny and of humor, the great authors of the past, sitting beside him." (Smith, 1975, p. 377). Here, what Pound endeavors is to lead his readers to encounter a poetic voice characterized by temporal fluidity and the absence of determinate identity. One of the voices he employs is the one of the exiles which helps him as a modernist to break from the established traditions of poetry and culture in its entirety. This allows some of his prominent contemporaries to recognize the exilic revolution he was bringing to poetry. T.S. recognizes the significant role Ezra Pound in the transformative development of poetry in the twentieth century. This lies in his revitalization of the poetic lines and the expansion of the "the possibilities of open form" (Froula, 1983, p. x). Poetry for Pound, therefore, is not a place of poetic traditionalism, but a space of exilic practices in which the multiplicity of voices replaces the temporally determined ones.

Therefore, the premise of this article is to forecast the distinctive approach which is derived from his extensive engagement with literary texts and his experience of exile (see Swift, 2017) but also emphasize the way in which the spirit of these voices mediates the text itself which he translates from other languages. Pound believes that the priority of poetic techniques and the importance of technical knowledge are not enough to transmit what he would call "impulse" through the act of translation. In a short missive (September 1913) addressed to the founding publisher and editor of Poetry Magazine Harriet Monroe, he argues:

There's no use in a strong impulse if it is all or nearly all lost in bungling transmission and technique. This obnoxious word that I'm always brandishing about means nothing but a transmission of the impulse intact. It means that you not only get the thing off your own chest, but that you get it into some one else's. (Pound, 1971, p. 23)

This quotation suggests that Pound always puts the technique in service of the intensity and "impulse". Professor Landon Hammer in his Modern Poetry lectures claims that Pound never uses quotation marks and footnotes in his poetry in a way that he wants his readers to have immediate access to the cultures and voices he is drawing from (Hammer, 2012). He aims that the technique intensely mediates the experiences of his speakers in the original texts without being compromised in the act of translation. This possibly explains the paradox of Pound's stature as a highly regarded figure in modernist literature, much studied and appreciated by academics, but comparatively less consumed by the general readership. Furthermore, it does not only emphasize the occasionally exaggerated reputation for being difficult but also underscores this complexity by highlighting his simultaneous prominence and idiosyncrasy in the contemporary literary landscape.

This all leads us to the research question of this articles: to what extend is the theme of exile important to Pound's access to the 'impulse' of his speakers? To address such a question, latent assumptions would forcibly emerge to be considered in his life. In 1908, Pound decided to move abroad to pursue a doctoral research fellowship whose topic was on the playwright and poet Lope de Vega (1562-1632) in the Spanish Golden Age. But there was another derive for him and other American expatriates subscribing to what Gertrude Stein would call the circle of the Lost Generation writers. The spirit of what they wrote including Pound's was plagued by the rejection of American post World War I values. What characterized this period was that the intellectual and cultural rebellion against the established moral and ethical values that distinctively shaped the resilience of the American spirit. Therefore, the decision made by these writers was to seek a self-imposed exile of different forms: physical, cultural, and emotional to flee American capitalism and social traditions. Much of this antagonism would take a form of fascist extremism and ant-Semitic views in Pound's political thinking he expressed in poetry and prose (Stock, 2011). Interestingly, this became a stimulus for the evolution of Pound's poetry. He rather immersed himself in the culture and language of historically remote ages as he used the Provençal and medieval themes to express his own unique commentary through poetics. As Richard Sieburth writes in the introduction to Ezra Pound's *The Spirit of Romance*: the "poet must turn away both from Latin and from his mother tongue in order to accede to the ideal deracination of literary eloquence, could only have occurred to someone who, like Dante, had been forced into exile – a lesson not lost on lifelong expatriate Pound" (Pound, 2003, p. viii). Therefore, Pound's poetic conscious is mused by the historical archetypes, revealing the deep effect of the past on the collective human experience making elitism connotes his writings.

Henceforth, the microculture of exile became an engine for Pound's quest for self-rediscovery and identity. The fluidity of time and memory is what eliminates the punctuation of the flow of history and inspiration (For the aspects of time and space in Pound's *The Cantos*, see Xie, 2023). For him, there are no culturally individuated forms and languages but rather a collective form of memory that collides languages and forms. In a Hegelian framework, memory is the repository of the past ideas and experiences that influence the expansion of thought. That is why the theme of exile is essentially linked to memory and past but more importantly detect the continuation of the past to the present. The past, therefore, is continuously available and history is in a flow state and that is what transcend the poetic immediacy beyond time and place giving the supremacy of integrated voices across temporalities (See Longenbach, 2014). Pound's slogan "make it new" which famously became a motto for modernism describes his historical mission to revive the past in a living way: an attempt to exile someone from his/her cultural designations and literary tradition to a more fluid voice grounded in the modernist milieu.

Pound's poetry achieves many of the aims that have been accomplished by great poets. The employed poetic language is characterized great beauty and captivating musicality to delve into the connection between history and individual consciousness. Pound's poetry displays an array of political, economic, and historical inquiries, particularly when "exile is the result of contingent political circumstances or self-imposed ideological ones" (Seidel, 1986, p. 9). Much

like the Italian court poet Dante Alighieri (1265-1321) and others did in their respective time, Pound's oeuvre incorporates a vast repository of knowledge and intellectual inquiry. Therefore, he stands as a literary figure of both intellectual depth as well as emotional intensity, oscillating between the historical collective and the temporal individual. His knowledge of many languages grants him access to a wide range of human experiences and achievements that survives the delimitations of geographies and cultures. His poetry is more about understanding the tapestry of human history to distinguish between the simply transient and one of enduring value. His poetic writing, as aptly observed by Byron (2003), attributes a sense of alienation and separateness to the essence of modernism. It is simply a segment that covets the merits of historical survival and literary revival in which the identity of its speaker is not subject to the cultural conformity and editorial taste. It is now the endeavor of the article to explore the theme of exile in the following selected poems of *The Seafarer*, *Cino*, and *Piere Vidal Old* and *The Canto I*.

## 2. *The Seafarer* and the Four Stages of Exile:

*The Seafarer* is originally one of the four extant poems in Old English from the Anglo-Saxon. Pound connects the readers to the world of the poem transmitting the 'impulse' of its speaker. He uses the lexical and syntactical complexity to exemplify the somber and desolate world he lives as shown in lines (9-12). In it, *The Seafarer's* speaker is a forlorn outsider and his journey through the poem spans the continuum from the realm of Anglo-Saxon poetry to a contemporary interpretation of exile. In fact, the speaker represents an exiled poet with no home, but eventually over time, finds a sense of settlement and resolution (Froula, 1983). However, what is interesting about Pound's translation which of course has aroused many arguments due to its obscurity of language is that he does not use the beautiful sonorous forms characteristic of late nineteenth-century poetry. He does not use the regular meter of the iambic pentameter to show a sense of recollection and dreaminess. He rather revives the dead Old English alliterative verse but in a modern equivalence. In this poetic form, syllables are not counted, but stresses. Transmitting the impulse of the speaker is what created two camps around Pound's translation of the Anglo-Saxon *The Seafarer*: some experts in Anglo-Saxon literature discredited Pound's translation for its close adherence to the actual text and others such as Michael Alexander praised its poetic value and artistic merits (Alexander, 1998, p. 15, 120). But this leads to an overlooked paradox those two camps failed to identify is that despite the fact Pound was a modernist and experimentalist poet, he uses archaic poetic form. Both the paganization of the text alongside the use of alliteration underscore Pound's overarching objective to cultivate affinities with alternative modes of expression that stand in contrast to all the aspects of nineteenth-century poetry which are characterized by the preponderance of poetic diction, romantic sentiments, and smooth musicality.

Interestingly, the voice of the speaker in Pound's *The Seafarer* is developed throughout the four stages of exile as outlined by Greenfield in his study of the theme of exile in Anglo-Saxon poetry particularly in *Beowulf* and *Christ and Satan* (Greenfield, 1955). The accompanying elements of the exile state are the sense of ostracization, the sense of loss, the role of psychological mind and the transition into and within the state of exile (Greenfield, 1955, p.

201). In the initial stage, the speaker's status is depicted as one of exile, alienation, and social disintegration. Therefore, the timbre of the speaker's voice resonates with the profound feelings of despair as shown in lines (1-5). It is conveyed by a tone characterized by ponderousness matching the sluggishness of the harsh winter days. The repeated long "i" sounds in each line foresees the heavy thoughts and the doubts running through the speaker's mind. As Bucknell points out, the sound rather than the meaning is clearly mapped "in an attempt to make sounds cross or intersect each other, as though they are temporal frontiers capable of a kind of simultaneous presence" (Bucknell, 2001, p. 61). The deliberate nurturing of uncertainty and insecurity gives rise to an exilic viewpoint, to pose the question of whether or not exile is perceived as form of punitive measure. The representation of temporary timidity in phrases such as '*harsh days*' and '*hardship endured*' is enhanced by the enjambment that shows the discursiveness of the speaker's thoughts and anxieties.

In the subsequent phase, the exile experiences a powerful sense of deprivation, and the lacks social support and family. This is poignantly depicted in the frightful imagery that utilizes the extensive use of alliteration with the "h" sound as shown in lines (16-19).

While a physical dis/location represents the overt facet of exile, it is often rendered subservient to the profound psychological effect that may follow from the dearth, or in worst cases, the loss of familial and social connection and support. This causes opposing ways of seeing, thinking, and observing the world (see also McCauley, 2016), as shown in the representations of '*deprived* and *hung*' that spokesperson, away from the social integration in lines 16-19. The imagery "hung with hard ice-flakes" conveys a dual message: it represents the speaker's current solitude and inescapable restrictions, while also suggesting the precarious nature of this solitude, hinting at imminent release that would send him/her into exile.

In the third stage, the mental landscape is overtaken by a shattered voice that carries an air of despair and helplessness as expressed in lines (45-48).

These intimate words and correspondence reflect the futile responses to faded memories and fluctuating emotions. We note the tentative aspiration to rebuild relationships as a result of being "half-remembered" in the debris of fragmented memories, and the dissolution of prior connections.

In the concluding phase of the speaker's journey, he accomplishes a sense of triumph, victory, and personal glory over his self-examinations, which results in an enhanced sense of pride in his individuality and self-worthiness. The newfound self is represented by the use of the second-person pronouns such as "he" and "him" in the following lines to underscore his/her emphatic declaration of his total transformation to be comfortable with his new state of wellbeing.

In the poem, it can be said the thematic exploration of exile from human society is shown through series of discernible subthemes. They are featured in the speaker's gradual acceptance of their altered state of life as shown in the transition from individual politics of the individual to the one of the groups sparking an aspiration to the establishment of a communal identity. Remarkably, The thematic configuration of exile in *The Seafarer* parallels with Edward Said's complex analysis of the politics of exile. He argues that exile crates an irreversible division

between the individual and their homeland, causing an intrinsic grief that cannot be overcome. Exiles often seek to rebuild their shattered lives by embracing triumphant ideologies or recovering around restored identities. However, living in a state lacking such triumphant narratives becomes nearly intolerable which catastrophically leads to the fruitless pursuit of constructing a new world to inhabit (Said, 2000, 173). In essence, *The Seafarer* displays a nuanced exploration of the theme of exile in which the speaker's voice constantly shifts. Pound deftly conveys such constant transformation from a profound sense of loss and despair to a process of adaptation and acclimatization within a new world of glory, victory and self-fulfillment. In doing so, the speaker proclaims that life is comparable to a voyage, akin to my odyssey's end at the shore of mortality.

### 3. *The Canto I: An Exile to Seek Knowledge:*

Pound's *Cantos* diverges from both the original Italian meaning of the word which encompasses the dual meaning of "song" and a segment of a longer poem in English. Pound's work comprises of distinct parts, illustrating the thematic autonomy of the entire piece, yet it remains challenging to read, akin to the complexity of a musical composition. In *The Canto I*, Pound translates "the underworld episode" of the Renaissance scholar Andreas Divus' who translated Homer's *The Odyssey*. In it, Divus's translation is eclipsed by Pound's who claims that Divus has been only his muse saying that I have been only using the Latin translation of Divus but his voice is lost to the original one of Homer's. He presides over the Latin translation and brings in a transcendental source of authority to claim that he invokes speech from the dead to make the traditional language new. He says: "the tale of the tribe":

Lie quiet Divus, I mean, that Andreas Divus

In officina Welcheli, 1538, out of Homer

Despite the similarity of his approach of translating this poem to the one of *The Seafarer*, we hear in it a community of exiled voices that seek to identify with each other through intellectualism rather than the language. It is a community to link voices across time. Yet, in *Canto I*, the term "nekuia" represents a journey aimed at cultivating and nurturing a passion for intellectual pursuits. The use of multiple languages shows the cultural and intellectual adaptability and fluidity, and language is no longer restricted to the original context but constantly and dynamically evolving and being repurposed.

It is a narrative where Odysseus symbolizes a seeker or pursuer of knowledge. He endures great detriments and is committed to pursuing knowledge regardless the challenges he encounters. Knowledge is what can be sought in the great intellects of historical figure, and those who aspire to achieve it should be distancing themselves from the ordinary and the momentary, a route exemplified by Pound's own choice of self-imposed exile. The delving into the ancient past reflects the displacement and transformation in a form of cultural exile.

*The Seafarer* serves as a literal representation of "Exile," while *Canto I* delves into the theme of exile through the lens of an insatiable pursuit of knowledge, reflecting Pound's deep engagement with the American Renaissance. The opening lines of *Canto I* evoke the journey



of Odysseus as he embarks on his quest, emphasizing his urgent desire for knowledge. By commencing with action, Pound prompts readers to ponder the events leading up to this moment, signaling the protagonist's inner turmoil and uncertainties. This intertextual reference to Homer's *Odyssey* underscores the connection between Pound's translation and its literary predecessors, highlighting the enduring significance of art across different epochs.

Therefore, these initial lines are marked by prominent literary devices such as alliteration and consonance, creating a sense of assurance. Pound skillfully utilizes the repetition of the "n" sound in "And then went down," while also employing "and" as a pivot to transition the reader from the introduction to the main action. In these lines, Odysseus' preoccupation with nostalgic memories precedes the mention of himself in the third line. Pound cleverly utilizes the word "Bore" to convey a sense of passive action, reflecting Odysseus' endurance or carrying of burdens, fitting seamlessly within the context of his struggle against fate and desire. The communal "we" suggests a loss of individual identity, intertwined with the pursuit of knowledge. The modulation of sounds from "s" to "b" to "w" to "c" captures the speaker's moments of doubt and uncertainty. Odysseus's quest for meaning and identity is driven by the error he suffers from and of course is not simply eliminated by his arrival at the Kimmerish land: the land of "peopled cities", "covered with close-webbed mist" and "unpierced ever with glitter of sun-rays"? This land could imply a type of knowledge that Odysseus is not actively pursuing: the knowledge of religion. The reference to "The wretched men" holds Scriptural connotations, that underscore the moral and/or spiritual quandaries faced by all the voices in the poem and redemption through knowledge is what they seek. Embarking on another journey, Odysseus undergoes an entire process of transformation due to the pervasive uncertainties and the newfound settlement. Ostensibly, Pound devises the singular "I" instead of the communal subject "we" signifying a shift in focus to Odysseus. This shift suggests that Odysseus restores his confidence and a sense of control over his endurance, and therefore his agency over his destinies. Odysseus's persistence to seek knowledge at any cost emphasizes his insatiability for knowledge even if it is at the cost of losing his companions. He demonstrates his unwavering to heed Tiresias's prophetic warning about the future, showing his resolute resolve, even in the face of adversity.

Nevertheless, the arrangement of the verb tenses employed transitioning from the past; "then went", "Bore sheep", "sat we", "came we" to the imperative form strongly suggests the speaker's authority making the speaker and certainly Pound himself confident enough to silence the translation of Andreas Divus and communicate the impulse of the original text. In the closing verse of the poem, Odysseus emerges as a figurative of the triumphant spirit of Pound himself who is able to distance the element of time from the energy of the text he composes. This achievement is inherently linked to the experience of is a temporal exile, setting the stage for Pound's poetic exploration of banishment and the intricate political dimensions of exilic existence.

### *Piere Vidal Old*

Pound's characterization of Piere Vidal is inspired by the legend of the troubadour poet Peire Vidal from the medieval Occitan tradition who himself experienced exile and in response

became renowned for his unique ability to effortlessly combine elegant simplicity with intricate and technically compelling metrical forms. The narrative revolves around the historical Provençal poet whose life was attested to the epithet “Lop” (meaning ‘wolf’ in Occitan), as a result of his unfortunate experience of unreciprocated love for a woman named Loba (meaning “she-wolf” in Occitan). He therefore decided to adopt the guise of a wolf wandering across mountains and valleys. Subsequently, he was hunted, captured and delivered to Loba’s house. However, Pound utilizes the essence of this legend as the basis for writing this poem, albeit with significant modifications. He proposes Vidal may have been afflicted by form of insanity madness perceiving himself as a wolf, leading the pack, hunting “deer” and engaging in confrontations with the hounds. As Witemeyer argues, this interpretation departs from the original account suggesting that Vidal consciously and cannily employed clever stratagems deliberately (Witemeyer, 1969, p. 91).

Dissimilar to the experience of exile in ‘Cino’ that is cast over the emotions and reflections of an Italian poet enduring *political* exile, ‘Piere Vidal Old’ ventured into a different realm of psychic exile that transcends not the geographical displacement but the human consciousness that culminated in the zoomorphism of Piere Vidal. This offers a glimpse into Vidal’s delusional mental state induced by a fervent passion he calls “splendid madness”. In his later years once he soberly “turn[s] [his] mind upon that splendid madness”, he binarizes every facets of his reality with once of delusion and doubt that is poetically accentuated by the powerful rhyme scheme “gladness”- “sadness”. It is not however only the allure of the auditory similarity of the two words, but the contrasting forces of attraction and repulsion induced by their opposing meanings: “And blame the sun his gladness / And the red sun mocks my sadness”. As emblematic of the intricate web of emotions Vidal undergoes, he condemns the sun for its gladness represented by its luminous rays that in turn taunts him with its sadness, capturing the complex interplay of emotions and perceptions that saturates this exploration of exile, passion and human psyche.

Furthermore, Vidal's fervent passion also alienates him from the realm of language. Reflecting on his profound encounter with Loba, Vidal expresses disdain for speech and words, highlighting his prioritization of love over conventional forms of communication: "Silent my mate came as the night was still / speech? Words? Faugh! Who talks of words and love." Ironically, his overwhelming ardor for love suppresses his ability to articulate through language, a key element of traditional love poetry: "Stark, keen, triumphant, till it plays at death / God! She was white then, splendid as some tomb." Consequentially, love becomes entangled with the notion of mortality depicting Loba as a Grim Reaper (a personification of death). Pound deftly employs the frequently recurring sexual innuendos in English poetry: “Well, then I waited, drew / Half-sheathed, then naked its saffron sheath/ Drew full this dagger that doth tremble here”. The term "die" is frequently used to signify the experience of a sexual orgasm, a usage found in the works of Shakespeare and other writers. The use of a highly suggestive language such as the phallic symbolism of the “dagger” and the yonic symbolism of the “saffron sheath” (adding a layer of sensuality and eroticism to its description) illustrates the human psyche transcends its sense of exile, finding its last dwelling place of physical intimacy where

the two symbolic elements intertwine closely with each other.

Moreover, there is an additional significant yet implicit allusion to the common motif of “love-chase” or “hunt of love” frequently devised in Medieval love poetry. In it, the courtship/pursuit of a beloved / desired woman was metaphorically portrayed as hunting sports. Pound was certainly familiar with this motif especially in Petrarch’s poem ‘Una Candida Cerva’, a work that Pound as a huge admirer of Dante would have been aware of. His profound fascination with medieval love poetry was what made him seek its revival in fresh light. As Dennis argues, Pound wanted to rewrite, as Dennis argues, “the Renaissance moment, the moment when Continental culture is introduced into a somewhat insular post-medieval English, the moment when medieval versification meets hendecasyllabics and prosody is pressurized to be innovative and inventive” (Dennis, 1993, p.34). Hence, he was undoubtedly familiar with Wyatt’s ‘Whoso list to hunt’, a poem in which the speaker’s capture of a hind (a female deer) typifies the courtship between the men and the women of the court.

Wyatt, akin to the poet and even the speaker Vidal in Pound’s translation, is often interpreted as expressing his own emotions towards Anne Boleyn in this poem, depicting her relationship with King Henry VIII as placing her beyond his grasp. There are clear parallels that can be drawn between the depicted situation and Vidal’s ardency for the married Loba. The notion that Wyatt’s poem influenced Pound is supported by the similarity in the underlying situations depicted in both poems and the use of Wyatt’s diction, including the term ‘hind.’ Recognizing the connection between the two poems provides insight into the differing portrayals of Pound’s protagonist compared to Wyatt’s. Wyatt’s protagonist appears rational and realistic, accepting the inevitable loss of the woman he desires, while Pound’s ardent lover seems to indulge in a fantasy of remembered sexual intimacy with his desired object. It is noteworthy that Wyatt concludes his poem with a finely crafted couplet (signifying the intactness and wholeness of its speaker’s ardent voice), while Pound’s poem ends on a note of fragmentation of form, mental confusion and collapses into intermittent silences and ellipses. In this perspective, the utter depth of Vidal’s intense passion and emotional encounter hoists himself into a high stool, especially for those individuals belonging to a time period characterized as the “age gone lax”: they are but “stunted followers” who “mask at passions and desire desires”, yet their passionate skill is pale in comparison.

Eventually, Vidal is emblematic of a relentless pursuit of a subjectivity that transcends the temporal and geographical restrictions, even if it entails the price of madness and exile. The recurrent imagery employed to show such force is ‘fire’ signifying not all-consuming force but the moment of intimacy characterized as “hot” and he and she are galvanized into “One night, one body, one welding flame”. Redirecting his derision to these individuals, he proclaims: “I mock you by the mighty fires / That burnt me to this ash.”

Through the utility of dramatic monologue, Pound grants him the chance to both dirge and simultaneously express joy allowed by his zoomorphic exile. In doing so, he realizes the profound impact of such journey that lightens inexorable pursuit of Loba. Vidal may have been reduced to “ash” by his experience, but he can still insist on the unequivocal value of the fire, that consumes even if makes him an outcast from the anthroposphere.

#### 4. *Cino*:

Pound's collection *Personae* features *Cino*. In it, Pound uses the character of Cino da Pistoia (1270-1336/7), known as Cino Cini, who was an Italian noted poet and troubadour. His life and work are frequently associated with the theme of exile due to his involvement with the political conflicts of his time resulting in his exile from his homeland. As a member of the Dolce Stil Novo movement, he placed a premium in love poetry on intense feelings expressed in a clear language: something he criticized his friend Dante, despite his admiration for his lyrical poetry, for his inconsistency in matters of love and the language of his poetry which is characterized by obscurity and complexity.

Whereas *The Seafarer* represents a liberal adaptation of an Anglo-Saxon poem, in which Pound emphasizes the impulse of its speaker transcending time and place, *Cino* takes more personal and imaginative approach rather than a reliance of a previous text. In *Cino*, Pound sinks into the spirit and musings of a deceased poet in a period of exile. The context of art and court is what marks the poem's exploration of exile in, inviting readers to recall what has been quoted earlier by Said that the temporal liminality becomes "unhealable rift forced between a human being and a native place, between the self and its true home" (see p. 5). Having been exiled from the court, the speaker Cino realizes his own discontent with the confining traditions of courtly poetry due to his allowing him to discover in his wandering life a force of liberation to explore diverse subjects in language of greater freedom other than his creative submission to the constraints of the courtly love poetry.

In line with Witemeyer's viewpoint, *Cino* explores the intricate dynamics between patron and poet during the medieval period. This multilayered exploration incorporates the impact of the economic privilege the poet enjoys yet instantaneously detracts his creativity due to the literary constraints crippling the poet to freely create. (Witemeyer, 1969, p. 97). Within this context of Pound's *Cino*, the speaker introduces himself in the initial lines of the poem as a wanderer. The speaker describes himself as follows:

Bah! I have sung women in three cities,

But it is all the same

And I will sing of the sun

In this passage, Pound purposefully employs the alliteration of the "s" sound to portray Cino's initially droning existence alongside the effective usability of the dramatic monologue to unveil the obscured facade of his persona. The sequentaility of verb tenses within the opening three lines, including "have sung", "is" and "will sing" principally sets the trajectorial and liminal temporalities within the life of the speaker. Time becomes instantly encapsulatable that the speaker due to exile can freely move empowering him to be independent of the conventions of medieval Italian love poetry exploring a wide range of subjects including light rather than the flirtatiousness and the coquetry of the court women servicing his patron.

The sense the geographical displacement no longer holds significance in Cino's dialectics of exile. Here, Pound links a sense of estrangement and alienation to his former courtly life in

which he has grappled with a pervasive sense of social inferiority despite his uncontested intellectual prowess. Cino articulates: those court women are “Forgetful in their towers of our tuneing/ Once for Wind-runeing” (the deployment of the plural possessive pronoun “our tuneing” extends to sentiments representing a collective experience of poets from his time. Those women are incapable of grasping the deeper essence of his poetry but superficially and naively perceive it as a seductive instrument that acknowledges their dazzling beauty. Cino’s growing exasperation with those ‘saucy’ women remain exilic liberation. In a passage, he envisions an imaginary conversation between one such woman and one of his patrons talking about him:

"Cino?" "Oh, eh, Cino Polnesi  
The singer is't you mean?"  
"Ah yes, passed once our way,  
A saucy fellow, but . . .  
(Oh they are all one these vagabonds),  
Peste! 'tis his own songs?  
Or some other's that he sings?  
But \*you\*, My Lord, how with your city?"  
My you "My Lord," God's pity!  
And all I knew were out, My Lord, you  
Were Lack-land Cino, e'en as I am,  
O Sinistro.

The courtly populace reduces Cino’s pronounced perception to insignificance and that engenders a state of bewilderment in which he is conflated with a lesser-known poet who happens to accidentally bear the same name Cino Polnesi, causing amplified ambiguity surrounding his esteemed individuality and a dismissive posture on his literary endeavors. Their deliberate mistake clearly showcases their arrogance and condescension cast upon not only him but all the courtly poets whose poetry only serves their trivialities and fickleness as illuminated in lines (4 to13).

It is imperative to observe that Cino’s poetry is alone what transformed these degraded individuals into what he refers to as “the souls of song”, liberating them from the confines of their reduced carnality to a being of esteem and allurements that suffice to their augmented significance for the court.

The link of Cino Polnesi to a poetic persona of an individual seeking self-imposed exile whose retrospective sense of nostalgia and remorse is what forces him to revisit such recollections indicates the spectrum of his metamorphosis. Upon visiting of the memories of his former loves, the dilated articulateness and poetic prowess of the now (liberated) poet declines to intermittent

silences, and lacunas:

I will sing of the sun.  
....eh? ...they mostly had grey eyes,  
But it is all one, I will sing of the sun.

The mental landscape the poem concludes with shows the faraway transition Cino undergoes. The final imagery of the idyllic landscapes symbolizing Cino's newfound state of bliss redolent of Eden foreshadows the psychological liberation that the poet now enjoys, and the power of his exiled song is emblematic of his attained spiritual resolution:

I will sing of the white birds  
In the blue waters of heavens,  
The clouds that are spray to its sea.

## 5. Conclusion:

Through *The Seafarer*, *The Canto I*, *Cino and Piere Vidal Old*, Pound masterfully explores the theme of exile across a various dimensions. The personae of these protagonists are contested throughout a sequence of events in which the archetypal figure starts with doubts, self-reluctance, retrospection and melancholy, and ends with eventual self-realization, triumph over adversity and self-rediscovery. Pound's thematic exploration of exile encompasses physical, intellectual, political, emotional, and psychological façades. He transmutes the concept of exile into a realm of literary creativity and more importantly a way to navigate his resistance against religious, economic, and social forces that he had suffered to end up dying in a mental asylum. Exile is the way towards emancipation and the multiple voices in these poems remain the best way for the incarcerated Pound to assert the intactness of his mind and soul over the shackled body.

Pound's poetic prowess is apparent in his ability to combine diverse elements out of his readings and personal familiarity with exile, linking such diverse components resulting into broadening the scope of "exile" as a thematic device to highlight the homogeneity of the human experience across time. However, the unaltered conveyance of the original impulse of the exiled personae in his work comes to accomplish Pound's modernist views that literature is embedded in originality and innovation rather than the stagnant imitation of inherently material representation of realities. Therefore, this way to explore the theme of exile embodies the modernist spirit that encourages the emergence of unique voices and contributes to the progress of artistic expression.

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