مجلة كليّة التربية للعلوم الإنسانيّة

مجلة علمية فصلية محكمة تصدرها كلية التربية للعلوم الانسانية جامعة ذي قار

المجلدالثالث عشر العدد الثالث2023

ISSN:2707-5672

المحتويات

The Figuration of Exile in selected poems by Ezra Pound

Assoc. Prof. Dr. Raid Althagafy

rhthagafi@uqu.edu.sa

**Dept. of English- Allieth University College- Allieth University College
Umm Al Qura University, SA**

Abstract

The expatriate poet Ezra Pound is unequivocally one of the most influential poets of the twentieth century. In this paper, I argue that Ezra Pound throughout his poetry developed the theme of exile on different levels. Not only throughout the nostalgic reminiscence of such epics, what we observe in poems such as The Seafarer, The Canto I, Cino and Piere Vidal Old is their insistent inclusion of a series of events confronted by his protagonists and Odysseus starting with doubts, self-reluctance, retrospective life, and touches of brooding melancholy, but ending with self-realisation, triumph over such hard circumstances and new-found settlement. This allows such poems to 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 broaden the "exile" usage on such levels; physical; as in The Seafarer, intellectual; as in The Canto I, political; as in Cino and emotional and psychological; as in Piere Vidal Old. Hence, Pound makes powerful poetry out of his reading and out of his own experience of 'exile', combining such different elements contributing to expanding the usage of "exile" which demonstrates his literary learning, as well the range of his fascination with human complexity.

تصوير الاغتراب في شعر عزرا باوند

الأستاذ المساعد رائد حسين عبدرب النبي الثقفي

rhthaqafi@uqu.edu.sa

قسم اللغة الانجليزية- كلية الليث الجامعية- كلية الليث الجامعية
جامعة أم القرى

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

الملخص

يعتبر الشــاعر عزرا باوند أحد أهم شــعراء القرن العشــرين الحداثيين، والذي دفعنا للادعاء بأنه طور فكرة الاغتراب في الشعر على عدة مستويات، ليس فقط النوستالجيا للوطن المرسومة في أشعاره. بل نرى أنه عبر عن ذلك في من خلال اللجوء لنصــوص قديمة، يربطه بها ليس فقط ســعة اطلاعه في الأدب الكلاســيكي الملحمي، بل وجد هذه الأعمال منفذًا للتعبير عن خوالجه وذاتيته وذاكرته، فهذه النصــوص الكلاســيكية 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 المتسم بالزعزعة الروحية وعرفنة الذات. هذا المنظور نقل مفهوم الاغتراب المرتبط سطحيا برحلة الجسد إلى مستويات أعمق للذات البشرية، والتكوين الفكري، والحياة السياسية، والوجدان والضمير.

1. Introduction

The expatriate poet Ezra Pound, arguably, was one of the most influential poets of the twentieth century. He was recognized as such by many, including for example T.S. Eliot who wrote of him, "Ezra Pound is more responsible for the twentieth-century revolution in poetry than any other individual". This is because he renewed the poetic line and broadened "the possibilities of open form" (Froula, 1983, p. x). Pound's distinguished style springs from his wide range of literary reading, which renders his poetry difficult to read. The paradox of Pound's reputation as an important modernist- much praised and studied 'professionally', but little read in popular terms - points not only to his notorious (and often, in the event, overrated) 'difficulty', but specifies that difficulty in terms of his simultaneous centrality and eccentricity in relation to modern literary culture (Kayman, 1986).

The difficulty of Pound's poetry is obviously a result of the combinations of such Biblical, historical, philosophical, political and mythological references, which establish that "elitism" is a connotation with his literature. Hence, his poems are mined pages of intellectual amalgamation of such cultures, which makes them riddles for the general reader whereas for the scholar as an exile from his current moments enabling him or her to wander from culture to culture into the history of the world. His difficulty, according to Kayman, (1986), may be viewed rather as a reflection of the radical nature of his gesture, corresponding to the extremity of the crisis and the radicality of his ambition: no less than a much-needed renaissance for poetry. Such view can only be embraced by the microculture of exile which alienates but simultaneously integrates literary voices.

Pound's poetry does most of the things which great poetry has always done. In language, often of great beauty and compelling music, it explores the relationship

between history and individual consciousness. It finds poetic means to discuss an enormous range of political, economic and historical questions, especially when "exile is the result of contingent political circumstances or self-imposed ideological ones" (Seidel, 1986: 9). It synthesises, as the Italian court poet Dante Alighieri (1265-1321) and others did in their time, an enormous body of knowledge and thought. The subject matters of love, death, power, money and myth, the interaction of past and present, East and West: these are just a few of Pound's dominant themes. He is a poet of both idea and emotion, of the intensely individual and the dazzlingly universal. A polyglot fluent in many languages, his work celebrates and seeks to understand the diversity of human achievement and self-comprehension in many different times and places: to find both the unifying elements and the contrasts in that range of human history to discriminate between the merely ephemeral and that of lasting value. His poetry is rich both in apprehended detail and in schemes of comprehension. His poetry, as pointed out by Byron (2003), ascribes traits of alienation and separateness to the entire character of modernism.

The theme of exile, which is to supposedly be the product of Pound's geographical displacements, on such different levels is a predominant feature in some of Pound's poems, as is echoed in his incomplete masterpiece *The Cantos*, which is different from the original Italian meaning as a "song" as well as from the English lexicon, which means "a chunk of a single long poem". Pound's *The Cantos* is constructed in parts, which reflects the independence of the theme of the whole and it is so difficult to read, though how it is to be sung. To discuss the theme of exile and exiles and discern its development in which Pound poetically confronted the theme of exile, an exploration that was later to find its fulfilment in his masterpiece *The Canto*, I have selected *The Seafarer*, *Cino*, and *Piere Vidal Old* and *The Canto I*.

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

The Seafarer is one of the four surviving poems in Old English. Its lexical and syntactical complexity exemplifies the dreary world of its speaker: "My feet were by frost benumbed/ Chill its chain are; chafing sighs/ hew my heart round and hunger begot/ Mere-weary mood" (lines 9-12). *The Seafarer's* speaker is a wretched solitary outcast whose poem from Anglo-Saxon poetry to modern exile looks for a foreign fastness. Its speaker is an exiled poet with homeless thoughts who after a while settles down (Froula, 1983). However, Pound's translation has aroused many arguments because of its obscurity of language. This has pushed some specialists in Anglo-Saxon to reject it, claiming that Pound's translation is very close to the original text syntactically, phonologically and semantically. However, other critics like Michael Alexander have defended his translation justifying "its poetic qualities" (Alexander, 1998, p.15). In addition, Pound has excluded the last part of the original text from "Mickle is the fear almighty" to "World's elder, eminent creator, in all ages, amen". The reason behind that was that he expected the text "fell in the hands of a monk with literary ambitions" who added the Christian theme as a consolation for the exiled speaker boarding on the stern (Alexander, 1998, p.120). That stimulates another debate regarding Pound's attempt to paganise, (to revoke Christian tenets) the translated text.

Interestingly, Pound develops the theme of exile in *The Seafarer* throughout four stages. Each stage has its own difficulties, advantages, and complications. Greenfield outlined these stages in the following order: "1) the exile's status of ex-communication, 2) the exile's deprivation, 3) the state of mind accompanying exile and 4) movements in or into exile" (Greenfield, 1955, p. 201). We see the first stage depicts the speaker's status of being exiled, alienated and socially disintegrated. Therefore, his voice is throaty because of the powerful sense of

absence, loss and alienation as he says in line 1 to 5:

"May I for my own self song's truth reckon,

Journey jargon, how I in harsh days

Hardship endured oft.

Bitter breast-cares have I abided"

From the quote, the speaker's tone is ponderous as he is about to endure the harsh winter days. He is uncertain and disappointed about what is going to come after. His mind is full of doubts, which makes his future full of challenges. The speaker's status of being exiled is a reflection of the place in which he is living, the U. S. The US has now been exiled from its place of security and power following the terrorist threats and the growth of Russia and China power (Klagge and Tech, 2012). The feeling of insecurity has been cultivated to create exilic perception, hence the concept of exile raises the question of whether it is a sort of punishment or not. This is discursively portrayed in the terms '*harsh days*' and '*hardship endured*' suffered by the speaker in the lines 1-5.

In the second period of the theme, the exile feels deprived, and lacks social support and family as depicted in the dreadful scene by using the heavy alliterative use of the "h" sound. The speaker laments from lines 16 to 19:

"Deprived of my kinsmen;

Hung with hard ice-flakes, where hail-scur flew,

There I heard naught save the harsh sea

And ice-cold wave, at whiles the swan cries"

While the physical location change is the clear aspect of exile, it is considered secondary to the psychological impact one can have in the mental state of mind when lacking or in a worst-case scenario losing family and friend contact and

support. This causes opposing ways of seeing, thinking, and observing the world (see also McCauley, 2016), as displayed in the representations of '*deprived* and *hung'* spokesperson, away from the social integration in lines 16-19.

In the third phase of his exile, his mind is full of ruined memories expressed in a hopeless and helpless voice from line 45 to 48:

"He hath not heart for harping, nor in ring-having

Nor winsomeness to wife, nor world's delight

Nor any whit else save the wave's slash

Yet longing comes upon him to fare forth on the water"

These personal words and correspondence are hopeless reactions to forgotten memories and unstable feelings. We note the timid hope to reestablish connections as a result of being "half-remembered" in the debris of fragmented memories, and lost connection to old relationships

In the last phase of his experience, he proves his triumph, victory, and glory over his self-examinations, which makes him full of pride in his individuality and self-worthiness. He expresses that in the use of the 2nd person pronouns such as "he" and "him" in the following lines to roar," I am a different experiencer from the one who was obsessed by uncertainties and doubts":

"That he will work ere he pass onward

Frame on the fair earth 'gainst foes his malice

Daring ado…….

So that all men shall honour him after

And his laud beyond them remain 'mid the English

Aye, for ever, a lasting life's blast,

Delight mid the doughty"

In *The Seafarer*, it can be said that the theme of exile from human society is developed through a number of characteristic subthemes featuring his acceptance of the new state of life and shown in the shift of the speaker's focus towards a driving ambition of the new community making. This interestingly resonates with the way Edward Said understands the politics of exile. He states:

> [Exile] is the unhealable rift forced between a human being and a native place,   between the self and its true home: its essential sadness can never be surmounted…   Exiles feel, therefore, an urgent need to reconstitute their broken lives, usually by choosing to see themselves as a triumphant ideology or a restored people … [A] state of exile free from this triumphant ideology… is virtually unbearable… Much of the exile's life is taken up with compensating for disorientation loss by creating a new world to rule. (Said, 2000, 173)

What can be summed up about *The Seafarer* is that through the development of the exile theme Pound expresses the speaker's shifting from the sense of loss and alienation to acquaintance and adaptation of his new world soaring in the sky of glory, victory and self-fulfilment saying: life is a voyage, like my voyage ends on the death shores :

"Lordly men are to earth o'ergiven

Nor may he then he the flesh-cover, whose life ceaseth

Nor eat the sweet nor feel the sorry,

Nor stir hand nor think in mid heart,

And though he strew the grave with gold,

His born brothers, their buried bodies,

Be an unlikely treasure hoard".

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

The Canto I of Pound is also a translation episode or "the underworld episode" of the Renaissance scholar Andreas Divus' translation of Homer's *The Odyssey*, described by Pound as "the tale of the tribe":

Lie quiet Divus, I mean, that Andreas Divus

In officina Welcheli, 1538, out of Homer

Pound's translation as in *The Seafarer* has aroused controversy. It is claimed that Pound in *The Cantos* writes in many languages- Anglo-Saxon, Latin, Greek, English- and each language with extreme closeness to the translated translation, which would make Pound's translation a theft of Divus' theft of Homer's *Odyssey*. Others, including Michael Alexander, have defended his translation vindicating that Pound translates the spirit of the work and ignores that the literary work is a philological document (Alexander,1998, p. 73). However, in *The Canto I*, "nekuia" is a voyage to "create and foster an enthusiasm for the intellectual life". It is a text in which Odysseus is symbolised as a knowledge seeker or a quester for the cause of Knowledge. He sacrifices much and undertakes it at any cost. Knowledge for him is that sought in the magnificent dead minds, which if one seeks, he or she has to exile himself or herself from his or her real life as Pound does.

As *The Seafarer* is a literal meaning of "Exile", *The Canto I* depicts the theme of exile from the perspective of seeking Knowledge which reflects Pound's concern about the American Renaissance. The opening lines surprisingly picture the motion of Odyssey in which he involuntarily sets off. "And then went down to the ship" is a striking opening line reflecting the urgent need of Odysseus for exile

due to the lack of knowledge. This makes the reader wonder what happened before. "And" as a conjunctive and "then" as an ordinal held some vital clue to the accelerating mental status, doubts and uncertainties overwhelming the voyager. This makes the action of the start more important than what has already happened. However, this line technically stereotypes intertextuality, linking Pound's translation to Divus' and Homer's Odyssey and shows that art is not real life, which inevitably, (arguably), cannot be understood unless we experience a self-imposed exile to seek knowledge.

> And then went down the ship
>
> Set keel to the breakers, forth on godly sea, and
>
> We set up mast and sail on that swart ship
>
> Bore sheep abroad her and our bodies also,
>
> Heavy with weeping and winds from sternward
>
> Bore us out onward with bellying canvas,
>
> Circe's this craft, the trim-coifed goddess

These opening lines are characterised by heavy alliteration, consonance and assurance. Obviously, "And then went down" vocalises a tight consonance on the "n"s. Amazingly, Pound ends the second run-on line with "and", functioned as a conjunctive but also, as a pivot turning the reader from the starting moment to the central action. In the first two lines, Odysseus' state of preoccupation with bittersweet memories ignores the subject, as himself, which appears in the third line. Pound here plays on the word" Bore" as a passive action and past verb reflecting uncontrollability which means "endured" or "carried" as a gun. Both meanings promptly fit the context so that Odysseus' error- which means "wander" or "stray" is a battle in which he is an instrument in the hand of fate, destiny and desire. It is noticeable that the communal "we" as a subject is an indication of the

speaker's loss of identity, which resides in knowledge. The counterpointed modulation from "s" to "b" to "w" to "c" is a depiction of doubtful moments in the speaker's mind.

However, it is worth raising the following question: does Odysseus' error stop by arriving 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 be interpreted by a knowledge that Odysseus does not seek, the knowledge of religion. "The wretched men" is a Biblical reference, obliging the knowledge seeker to abandon it because it is not such an end which satisfies his endurance of hardship. "Close-webbed mist" is a clue of his doubts and uncertainties. Enduring another Knowledge-seeking journey, the quester explores another place; "Aforesaid by Circe". In this land, the speaker's tune is changed by the entire uncertainties of the new-found settlement. Pound shifts the communal subject "we" to the "I" to refer to him. Does this mean Odysseus' restoration of confidence and compatibility (winnability) of endurance, which gives the present to the actor over the action? His continual error and indulgence to seek knowledge at any price debase his lack of knowledge for which he confronts Tiresias' prediction of the future with solidity even if the price were the loss of his companions.

Nevertheless, the sequence of the verb from the past; "then went", "Bore sheep", "sat we", "came we" to the imperative form shows that the Odysseus gains such knowledge enabling him to shush Andreas Davus;

> Lie quiet Divus, I mean, that Andreas Divus
>
> In officina Welcheli, 1538, out of Homer

By the end of the poem, Odysseus is a Darwinian examinee who represents Pound himself triumphing and curiously achieving his desire of seeking knowledge. This is a product of temporal exile, imprisonment, and lays the groundwork for

Pound's poetry as the poetics of banishment and the politics of exilicness.

4. *Piere Vidal Old*

The character of Pound's Piere Vidal is developed from a legend of the old Occitan troubadour Peire Vidal who combined elegant simplicity with technically demanding metrical forms. It is about this Provencal poet (who *did* exist) who came to be called Lop [wolf] because he fell in unrequited love with a woman called Loba [she-wolf]. He puts on a wolf's skin wandering from mountain to mountain and from valley to valley. Then the shepherds chased him with their dogs and brought him to Loba's house. When she saw him, she ridiculed him and kept him until he recovered from his wounds. However, Pound uses the tenor of this legend to write this poem but with significant changes. He suggests that Vidal was actually mad and thought himself a wolf, leading the wolf pack, hunting the "deer" and attacking the hounds whereas the original chronicler suggests that Vidal consciously played tricks through his cunning (Witemeyer, 1969, p. 91).

Whereas 'Cino' is a poem conveying the feelings and thoughts of an Italian poet during the time of his *political* exile, 'Piere Vidal Old' represents another kind of exile i.e. the exile from human nature and moves the theme to Provence. Exiled from a stable human consciousness, *this* Piere Vidal is metamorphosed into a wolf hunted by shepherds and dogs. "Behold me, Vidal, that was fool of fools / Swift as the king wolf was I and as strong". This reflects the delusive mental state of Vidal resulting in psychological exile and possession by "splendid madness" because of unfulfilled passion." In his old age he looks back on the period of greatest intensity in his life: "And turn my mind upon that splendid madness". This madness is a result of his obsession with Loba which leads him to doubt everything surrounding him, reflected in his powerful rhyme ("gladness"-"sadness", where the 'attraction' exerted by the similarity of sound is challenged

by the 'repulsive force' which the opposition of meaning exerts). "And blame the sun his gladness / And the red sun mocks my sadness". It is a measure of his madness that he believes the sun to shine purely to mock him. In addition to this mental exile, the intensity of Vidal's passion also exiles him from language itself. Looking back on his most memorable encounter with Loba, Vidal says: "Silent my mate came as the night was still/ speech? Words? Faugh! Who talks of words and love". His ability to speak is ended, ironically enough given the traditions of love poetry in which he wrote, by his wild passion for love. As a result, love is seen in terms of death: "Stark, keen, triumphant, till it plays at death / God! She was white then, splendid as some tomb". Therefore, his desire for Loba is imaged as a life taker "Ceased utterly. Well, then I waited, drew / Half-sheathed, then naked its saffron sheath/ Drew full this dagger that doth tremble here" underlying lines such as:

Hot is such love and silent,

Silent as fate is, and as strong until

It faints in taking and in giving all.

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

Pound implicitly uses one of the oldest and most recurrent sexual puns in English poetry, whereby the verb "die" has the sense of having a sexual orgasm. It is repeatedly employed in this sense by Shakespeare and others. There is another important implicit allusion in Pound's poem. A common motif in medieval love poetry was the "love-chase" or "hunt of love", in which the courtship/pursuit of a beloved / desired woman was represented through the extended metaphor of hunting. A famous example is Petrarch's 'Una Candida Cerva' which Pound (a great admirer of Dante) certainly knew. Perhaps the most familiar English version of the theme is Sir Thomas Wyatt's 'Whoso list to hunt' (with which Pound was doubtless also familiar):

Whoso list to hunt, I know where is an hind,

But as for me, alas, I may no more;

The vain travail hath wearied me so sore,

I am of them that furthest come behind.

Yet may I by no means my wearied mind

Draw from the deer, but as she fleeth afore

Fainting I follow; I leave off therefore,

Since in a net I seek to hold the wind.

Who list her hunt, I put him out of doubt,

As well as I, may spend his time in vain.

And graven with diamonds in letters plain,

There is written her fair neck round about,

'Noli me tangere, for Caesar's I am,

And wild for to hold, though I seem tame.'

Wyatt, as a court poet like Vidal, is often assumed to be referring in this poem, to his own feelings for Anne Boleyn and how her relationship with King Henry VIII, makes her unattainable. If we read the poem in this way, then there are clear analogies between the situation it represents and that of Vidal and his desire for Loba, married to the Lord of Penautier. That Wyatt's poem was in Pound's mind is suggested both by the similarity of the underlying situation in the two poems and by Pound's adoption of some of Wyatt's diction, such as 'hind'. Recognising the connection between the two poems allows us to see how Pound's protagonist differs from Wyatt's. Wyatt's is sane and pragmatic, reconciling himself to the

inevitable loss of the woman he desires, whereas Pound's mad lover triumphs in what may be no more than a fantasy of remembered sexual intercourse with the object of his desire. It is striking, too, how Wyatt ends his poem with a beautifully balanced couplet, while Pound's poem ends in fragmentation of form, confusion of mind and collapses into silence rather than really concluding.

One can relate *Piere Vidal Old* to Greenfield's analysis of *The Seafarer*, insofar as Vidal regardless of "the subtle flame run round his veins" finds himself satisfied and proud of his "great madness" as he says: "And every run-way of the wood through that great madness". Pound plays on the word "great" (meaning both "massive/extreme" and "important/heroic") in referring to his experience of agony and torture through Loba's love. Vidal states:

> No man hath heard the glory of my days
>
> No men hath dared and won his dare as I
>
> Such glory of the earth? Or will win
>
> Such battle-guerdon with "prowess high"?

For him the sheer intensity of his emotional experience puts him on a level above those who have succeeded him, the younger men who belong to an "age gone lax": they are "stunted followers" who can only (compared to him) "mask at passions and desire desires", for all that they feel able to mock him.

Vidal is a spokesperson for a commitment to emotional intensity, bought even at the cost of madness and exile. The poem's governing image for that emotional intensity is fire. The moment of consummation (real or imagined) with Loba is described as "hot" and is characterised as "One night, one body, one welding flame". He turns his mockery on those who mock him, declaring: "I mock you by the mighty fires / That burnt me to this ash."

Using dramatic monologue, Pound allows Vidal to both lament and celebrate his

metaphorical exile and, in the process, to affirm the importance of the intense experience, a theme which was to be of central importance in Pound's later poetry, not least the Cantos. Vidal may have been 'burnt' to "ash" by his experience, but he can still insist on the absolute value of the fire, which destroyed him (in the view of the 'normal' world from which he is an exile).

5. *Cino:*

As *Piere Vidal Old*, *Cino* is one of the major poems which Pound included in his volume *Personae*. In it, Pound adopts the persona of Cino da Pistoia (1270-1336/7) who was a noted poet and jurist. In 1307 Cino was exiled from Pistoia for political reasons. He was a friend of Dante, who admired his lyrical poetry, but also criticised his inconsistency in love.

Whereas *The Seafarer* is a free translation of an Anglo-Saxon poem, which Pound adapted to give it the emphasis he desired, in *Cino* Pound imagines (in a very personal manner) the feelings and thoughts of a long-dead poet during the time of his exile – the date and 'location' in the poem's subtitle make this clear. The poem discusses the theme of exile in terms of art and materialism. Readers can here recall "unhealable rift forced between a human being and a native place, between the self and its true home" (Said, 2000). Exiled from the city courts of Italy *Cino* now recognises his own dissatisfaction with the limiting conventions of court poetry in that excessively material world from which he now finds himself exiled; the poet discovers in his wandering life a freedom to write about different and greater subjects in language of greater freedom (this poem mixes levels of diction with a playfulness that breaches the kind of rhetorical decorum demanded of court love poetry). According to Witemeyer, the poem *Cino* concerns the relationships between patron and poet in the medieval ages and this could be true both on an economic level, and in terms of the kind of literary 'confinement' which patronage

placed on the poet (Witemeyer, 1969, p. 97). Pound's *Cino* characterises himself, in the poem's opening lines, as a wanderer. He says:

> Bah! I have sung women in three cities,
>
> But it is all the same
>
> And I will sing of the sun

Pound here depends on the alliterative use of the "s" sound to convey Cino's formerly monotonous lifestyle as well as a dramatic monologue to reveal what has been concealed within himself. The sequence of verb tenses – "have sung", "is" and "will sing" in these opening three lines characterises the whole movement of the poem. His exile may have been forced on him, but in leaving his past behind he is liberated into a different future. The conventions of medieval Italian love poetry are being left behind and he can write about light itself, about Phoebus Apollo, the god of light and the sun, truth and prophecy, healing, poetry and music, rather than flattering ladies for his patron's benefit.

Pound here shifts the theme of exile from the physical to the spiritual. This is implied in the form of Cino's social inferiority and superior intellectuality. Witemeyer adds that the materialistic world surrounding Cino with the ignorant noble ladies who ignore his artistic talent aggravates him (Witemeyer, 1969, p.100). Cino says: They are "Forgetful in their towers of our tuneing/ Once for Wind-runeing" (the use of the plural "our tuneing" suggests that he speaks for all the poets of his age, not just about himself). He means that the women addressed in it do not understand his poetry, except insofar as it is seductive and praises their beauty. These lines reflect how much Cino is annoyed by the women who treat him as no more than a courtly flatterer and soon forget him. He imagines a dialogue between one such woman and the kind of 'political' male figure who surrounds them, in the passage from line 25 to 36:

"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.

Woman and man alike find him a figure of such insignificance that they are confused as to his very name and identity – there was a lesser poet called Cino Polnesi, with whom they muddle him up. Their arrogance and condescension are clear. In lines 4 to13, Cino reveals how material these ladies are:

Lips, words, and you snare them,

Dreams, words, and they are as jewels,

Strange spells of old deity,

Ravens, nights, allurement:

And they are not;

Having become the souls of song.

Eyes, dreams, lips and the night goes.

> Being upon the road once more,
>
> They are not

And how his own art is what makes them "the souls of song", freeing them from their merely material existence, if only they could recognise this.

The speaker in *Cino,* as the exiled poet, is nostalgically expressing the memories of his former loves in a pattern of broken speech:

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

Finally, however, through his harsh spiritual exile Cino moves, by the end of the poem, to a mood expressed through peaceful scenery, which alludes to his new-found Eden-like bliss and anticipates a kind of spiritual settlement achieved through the power of his exiled song:

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

6. Conclusion:

Ezra Pound develops the theme of exile in *The Seafarer, The Canto I, Cino and Piere Vidal Old* throughout a series of events confronted by his protagonists and Odysseus starting with doubts, self-reluctance, retrospective life and touches of melancholy, but ending with self-realisation, triumph over such hard circumstances and new-found settlement. Pound attempts to broaden the "exile" usage in such levels; physical; as in *The Seafarer*, intellectual; as in *The Canto I*, political; as in *Cino* and emotional and psychological; as in *Piere Vidal Old*.

Pound's exile is a space of literary creativity and resistance to religious, economic and social restrictions he has been suffering. Hence, Pound makes powerful poems out of his reading and out of his own experience of 'exile', combining such different elements contributing to expanding the usage of "exile" which demonstrates his literary learning, as well the range of his fascination with human complexity. Pound's status as an outsider also serves as a metaphor to describe his [the poet's] vision of the role of the modern intellectual, who needs a critical, detached perspective from which to examine his culture.

References

Alexander, M. (1998.) *The Poetic Achievement of Ezra Pound*. Edinburgh; Edinburgh University Press

Byron, M. (2011). "*this thing that has a code + not a core". the texts of pound's pis..., Sillages critiques*. Centre de recherches " Texte et critique du texte ". Available at: https://journals.openedition.org/sillagescritiques/4147#quotation (Accessed: February 1, 2023).

Froula, C. (1983). *A Guide to Ezra Pound's Selected Poems*. New York: New directions

Greenfield, B. (1955). The Formulaic Expression of the Theme of Exile in Anglo-Saxon Poetry. *Speculum*. Vol.30, No.2 (April, 1955), pp. 200-206

Kayman, M. (1986). *THE MODERNISM OF EZRA POUND*. London: Macmillan.

Klagge, J. Tech, V. (2012). U. S. Power After 9/11: The Metaphor of Exile. *SPECTRA*. 2(1): 51-58.

McCauley, C. (2016). *Language, Memory, and Exile in the Writing of Milan*

Kundera. Portland: Portland State University

Pound, E. (1968). *Collected Shorter Poems* (2nd ed.). London: Faber.

Said, E. (2000) *Reflections on Exile and Other Literary and Cultural Essays*. London: Granta Books.

Seidel, Michael. *Exile and the Narrative Imagination*. New Haven: Yale University Press, 1986.

Witemeyer, H. (1969). *The Poetry of Ezra Pound: Forms and Renewal, 1908-1920*. Berkeley: University of California Press.