

## Exploration and Embodiment of Nature and Women in Ezra Pound's Selected Poems: "Doria"

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### Abstract

A criticism of ecology of literary works is underscored, which is called *Environmental Concerns: Ecocritical Landmarks, Textmarks, Benchmarks* (Morrison, 2002). Deprived from the concern for the current research, one of Ezra Pound's poems has been winnowed, it is a poem deplete with the milieu of nature and women, and originated from the version of "The Doria", original name is "Δώπλα" is a poem of Desimagistes (1914) of Ezra Pound (Pound, 1957). On the point of weaving this paper, the author adopts the method of description and analysis, among which, the underlying method of ecocriticism is utilized. Through a close reading of the concise and beautiful lines in the poem, a strong ecological concern for women and nature is mentioned. At the same time, Pound has employed description, metaphor and other techniques in this poem to convey the idea of the unity of heaven and human and the integration of nature. The results show that Pound has carried out a lot of conception and thinkings in the description of environmental vision, including the harmony and unity of human and environment including women and nature. On the one hand, his environmental vision is abundant, which is reflected in his realistic living environment and the depiction of nature in his poems. On the other hand, the expression of poetry is perceptual, and the poet integrates the idea of being integrated with nature in his poetry creation, which to a certain extent, evokes contemporary people's attention to the ecological environment, and even their sensitivity to current social and environmental challenges, as well as the connection between nature and literature.

**Keywords:** Environmental Concerns, Pound's Selected Poems, Women and Nature

## Introduction

It seems a universal truth that human beings and natural environment are always intertwining harmoniously. The premise of this article bases on the thinking of ecofeminist concern that humans and nature are symbiotic and cannot live long without depending on each other. Just on account of the thinking above, the author gives rise to the significance of this paper, which attaches great importance to the harmonious and symbiotic tangling between human and nature. The poem "Doria" is for tenor and orchestra, an example of moderation and rapprochement with tonal music which has taken place with Nordheim during the 70's. The poem contains images that can be said to be only partially developed. A thousand varied and atmospheric landscapes roll by, sometimes almost geographical in nature, sometimes more like distant concepts or shadows. The tonal realization is based on a small orchestra and the whole ensemble conveys a dark, bell-like tone. The description of natural elements and human serves as an comprehensive embodiment of women and nature, expressing a yearning for lasting love and memory, especially in the face of inevitable transience moderation and rapprochement with tonal music which took place with Nordheim in the 70's. Unlike the fleeting gaiety of flowers in the natural world, the poet desires to be part of nature, an enduring presence resembling the elemental forces of wind and cliffs. The tone of the poem is solemn and introspective, reflecting the poet's longing for a love that transcends mortality, which can be interpreted as a love for women, men, and everything of the natural environment. Mentioning to the allusions to classical mythology, we can take Orcus and the shadowy flowers as an example, reinforcing the theme of longing for eternity in the nature.

Compared to Pound's other selected poems, this poem is relatively in brief, for lacking in experimental forms. However, it shares the themes of love and memory for women and nature, and the ecological interplay between all human beings and natural world, which can be viewed as an exploration and embodiment of ecofeminist concern being prevalent throughout his poetry. In terms of its writing period, "Doria" is a reflection of the modernist movement's emphasis on fragmentation, subjectivity, and a break from conventional forms, which was first published in Pound's 1912 collection *Ripostes*. Realizing what this piece has accomplished, Pound included it in the anthology *Des Imagistes* (1914). The poem's utilization of elliptical linguistic and evocative imagery grabs the sense of loss and desire that characterized the post-World War I era when Ezra Pound went through.

Ezra Pound (1885-1972), is a pioneering figure in "imagism" of the poetic literature. The reason why he turned a writer is a common question that most people have raised. Pound later gave a statement that as he was a teenager that he determined to become a poet and had a desire to "know more about poetry than any man living" (Baumann et al., 2021). This is a quote from a book named *Cross-Cultural Ezra Pound* (2021) in which he made his initial motivation for writing showcased. This is a reason deplete with ambition why he initially took on writing poetry and resolved to be a poet. He then threw his determination into the different phases of his writing career, later moving from the United States to England, France and Italy, working and portraying his insights into life in his many poems and literary works. He embarked on an ambitious programme of reading and studying poetry from around the world, and he showed great linguistic talent as he studied poetry in the original linguistics rather than in translation (Alexander, 2022).

A multiple number of writers are concerned with cultural ecological issues and thinking throughout the last decades, and Pound is one of the most significant, challenging and controversial literary figures of the twentieth century, whose life is brimming with a great deal of turmoil and instability. Furtherly, Pound is the only child of his family and was born on 30 October 1885 in Hailey, Idaho, and he lived through most of his childhood in Wincott, Pennsylvania, near Philadelphia, whose parents, Homer Loomis Pound and Isabel Weston offered him a traditional middle-class education (Beasley, 2010).

Pound's poetic works display some of his own ideas about life, and of course there are various points of view mentioning politics, economics, and history. The author highlights on the literary aspects of Pound's poetry aiming at exploring the unity and harmony between human and nature, as well as to search for ecological concerns and self-realization in his poetry. As a scholarly poet with great literary and linguistic gifts, he has had the opportunity to express his poetry across cultures. A universally acknowledged poet in the American literary, whose poems reveal his way of thinking, some of them reflecting his awareness of the natural environment and human relevance. In his poems, he presents her awareness of the coexistence of nature and humanity in a way unlike any other poet. Indeed, his work reflects his concerns, his socio-economic, war concerns, which led to his repeated tendency to leave the United States to study and lived in various European countries and to reject certain aspects of American society and culture. "The Doria", is one of Pound's selected poems, a poem that clearly reflects an ecological attitude towards women and nature, and which straddles two cultures: Pound's native country and China, the country of the original source of this distressed poem.

The aim of this study is to explore Pound's epic poem from an ecocultural perspective, and the premise of this paper is based on the acknowledged view that there is no way to maintain the unity of man and nature. The point of this paper, therefore, is to focus on the connection between humanity, and nature as embodied in this poem by Pound. Similarly, the utilization of ecocriticism will undoubtedly contribute to the symbiotic nature of humans and nature in the various natural environments presented in this poem. This paper discusses the relationship between literature and the natural environment and human beings, and there seems to be a need for a further discussion in literature from the perspective of ecological concern.

There is no denying that Pound, a well-known poet and critic, became prominent for his role in developing and creating Imagism. As a perfect response to the Victorian and Georgian poets, Imagism seemed to favor the linguistic phenomenon that the plainer imagery, compact language and strong correspondences should be expressed, the more abundant the context can convey, especially when there is a correspondence between the verbal and musical qualities of the poem and the expressed emotion. Ezra Pound's renowned works include *Personae* (1909), *Ripostes* (1912), *Cathay* (1915), *Hugh Selwyn Mauberley* (1920), and his half-way 120-section epic, the *Cantos*, all of which represent his achievements in his middle and late career life and were successively published during the year 1917 and 1969.

The author selects one of Ezra Pound's poetry in preference, for it displays an embodiment of his ecofeminist concerns through ecocritical lens. Pound is an exiled poet who lived in different places of countries including London, Paris and Rapollo (Italy), and he went

through rollercoaster life experiences and devastation of the two world wars, during which he witnessed the beauty of the geography of different places. It is certain that the multiple culture of regions had instinctively inspired the poet's awareness of the ecological environment. What apparently shows us readers is that the living environment of him and his experience had something close to do with nature.

It is worth mentioning that the inclusion of Pound as a poet concerned with environmental issues and women is undoubtedly convincing and some ample evidence of this can be found and mined in some of his poems. It is not difficult to find ecological issues intertwined with a concern for women, reflecting the symbiotic relationship between man and nature. His utilization of the natural environment is the main source of inspiration, for some of his poems can also be interpreted as a creative subconscious. If we read his poems carefully, we will get a glimpse of his superb writing skills of keeping pace with the times through various depictions of natural things, which can explain why he frequently migrated and lived in different countries but turned out to be looking for a green and ecological living environment as a place to live, which actually is a very good illustration of the poet's preference for and reliance on the natural environment. The poem, "The Doria" reflects his sensitivity to ecology and the environment and his awareness of his ecological concern for women and nature. This paper will examine the poem from the perspective of ecology. It employs ecocriticism as a lens to analyze the poet's vision of the environment as stated in the lines of this poem.

Pound went through the era of two world wars. Though he was born in a rural area in the western part of the United States, he grew up in a middle-class family, and his early years of generous family living conditions gave him the opportunity to have access to travelling some European countries as a teenager. And then he became an adult and moved around in the United Kingdom, like France, Italy, and other countries. It is these experiences that made him realize how much human beings need the environment to hunt for a sense of attachment, a sense of belonging, and it is not difficult to see that his life experiences were influenced by natural environmental factors. Studying the biography of Ezra Pound, we will find that 1/3 of his life was spent in Europe, and the researcher has chosen Doria to study and explore the close connection between ecology and human beings in the poet's works, and to provide an opportunity for readers to try to link his works with environmental issues.

In conclusion, Pound's constant moving, life of wandering from country to country, excellent poems and rich life experiences intensively contribute to moulding himself a great poet, and the poet's excellent poetry can be seen in the unmistakable fact that he won Bollingen Prize for Poetry in 1948 (Hombberger, 2013). The numerous wonderful poems published by Pound, which have provided posterity with immense opportunities to study Pound's poetic works, and the researcher is one of them who are keen on it, but the researcher's paper stands out of the views of other Pound's researchers. Therefore, the author attempts to bridge this gap by analyzing the poem Doria from an perspective of ecofeminist concerns.

### **Literature Review**

"The Doria", of course, is really sharing ecofeminist concern for women and nature in an ecological way as is showcased in the poem. It is commonly acknowledged that in this

particular poem, readers get to be aware of the characteristics of women and nature, which seems to have built a little connection with nature, for what the author draws attention is natural embodiment of scenes and women.

Based on the observations of the the poem the era of 1980s saw an early emergence of research on Doria, a book, *Ezra Pound and the "Image"-Problematic & Technique* (Kayman, 1983) showcases its differential research on images. In analyzing the poem, the researcher analyses that the poem shows the formation of an imagery that is different from ordinary metaphors. The analysis of the theme in the poem (the speaker and the woman Doria) is also exceptional, as if the theme of the poem is infused with a world that has hitherto been regarded as metaphorical. This natural world, which had been a metaphorical distance, now becomes the real scene of the poem. The author therefore analyses the poem as if it were written literally. Whereas "Be in me as" is a metaphorical command, and the expression "Have me in" is metaphorical - yet the scene remains the same (Kayman, 1983).

Another author has conducted a further research on the Pound's poem, "The Doria", published the works, *CASILLO*, (1999). The author of this essay undoubtedly builds a platform for politics and the art of poetry, the author consciously sees poetry as a form of political expression in the use of sensuous and compliant forms, the author expresses a denial of Pound's poetic writing by stating that Pound's intentional creation of ideological myths rejects Pound's over-exaggeration of ideological myths of eternal truths and that Pound's ideological belief had been over-exaggerated. However, this preference may simply mask an unimaginative force, not only a distrust of transparency (CASILLO, 1999).

In *Ezra Pound: A Literary Life*. Springer (2004), Nadel, I has utilized an order in which his literary works are published, giving a general catalogue of publications. The author has a detailed introduction to Pound's family and Pound's life, from childhood to adulthood. In addition, Pound as a exiled writer, whose practice of life in several countries is also mentioned; the most important thing is that Pound's writing career has also been mentioned, and one of the contents of which is his publication of *An Anthology* (1914) , and we all know that "Doria" is exactly from this collection of poetry.

Another scholar, Charles Altieri published *The Lyrical Impulse* (2017), in which the author refers to the poem and upholds the idea that the poem, while expressing intention, expresses the expressive technique of poetic writing, lyricism, which is not a dramatic monologue but refers primarily to an event in the moment, a moment of expression (Altieri, 2017). It makes the point that there are various kinds of lyricism in poetry, at least for modernist poetry. In other words, the essay asks not what lyric is, but what poets are seeking to engage with a genre are detailed actions and reasons. The lyrical expression in this poetry cannot be contained within the distance of irony. As an aspect of the emotional hierarchy inseparable from the idea of genre, it is not just the use of genre. In addition, lyricism also emphasizes that there is a distinctive relationship and musicality to poetry than the study of lyric as a genre. The paper develops two extended examples, in the form of contrasts between two poems in the first Imagist anthology *Des Imagistes* (1914), "Sitalkas" and Ezra "Doria" as examples of what Pound called patterned music, but he rejected the emotional music cultivated by the spirit of Impressionism.

The latest research on “Doria” is *Transcending Boundaries: Sinitic Aesthetics in the Imagism Poetics of Laurence Binyon* by Fenollosa, E., & Pound, E. (2023). In this thesis the author expands on Pound’s scholar Charles Altieri’s interpretation of the unique musicality of Doria, recognizing that its rhythm is created by the change in rhythm from the “e” sound at the beginning to the emphasis on the “a” and “o” sounds in the middle to the “e” sound at the end. In addition, the visual motifs in the poem can be re-evaluated through the lens of Chinese aesthetics. Here, the flower symbolizes the fleeting moment, in contrast to the eternal. The poem succinctly and impressionistically depicts a moment that suggests a desire to preserve fleeting memories using metaphors of natural imagery. In addition to its connection to the Taoist cosmology, the poet’s sentiment is similar to the aesthetics of ukiyo-e, or Chinese characters, 浮世絵, which literally means pictures of the floating world. According to the author, Pound’s innovations in English poetry are also based on a hybrid combination of historical and philosophy meanings, “the strong loneliness of sunless cliffs”. In contemplating nature, the wilderness, the wastelands, and the mountains do not inspire fear; and the human spirit appears so uninhibited and serene (Fenollosa & Pound, 2023).

As a consequence of the previously mentioned critical studies of this short poem, it is clear that none of the researchers intended to analyze this unique and beautiful poem from an ecocritical perspective, despite the fact that it presents elements of nature. Therefore, when we have the access to read this poem, we find that it is constantly being mined, appreciated and analyzed in different fields and in different critical studies. It is quite evident that Pound’s poem will continue to be unearthed, mined and studied by subsequent researchers in different fields in the future as well. The researcher is fortunate enough to come across this poem and as a scholar of linguistics and literature, tries to do some research on this poem and analyses it from the perspective of ecocriticism as a way to fill the academic gap in the field.

### **Ecocriticism as a Lens**

Ecocriticism is an approach to literary criticism that highlights on the study of literature and natural elements as its mission and characteristics (Wu, 2021), and Wu holds the belief that, on the whole, this approach to literary criticism, which is full of ecological concern, helps us to pay attention to the relationship between human society and the natural environment, and to issue appealing and warnings to the current development of society in an ecological direction through literary means. Of course, the level of measurement depends on the examination of the causes of the ecological crisis. Analyzing the relationship between nature and man helps to identify problems related to the ecological crisis. In a way, the interconnection between nature and humans makes humans a complex part of the environment, a smarter player. This perception also leads to a deeper understanding of ecological culture, in which the relationship between humans and the natural environment develops in symbiosis and interconnectedness.

The advent of ecocriticism first appeared in 1978, as Banerjee briefly explains, and the term “ecocriticism”, Banerjee says, was first coined by William Rueckert in 1978. The term “eco-literary criticism” was initially coined as an attempt to shorten the length of the term “ecocriticism”, and only became accepted and recognized in the late 20th century (Banerjee et al., 2020). As a result, people have gradually begun to awaken to the significance of ecological wisdom and the ecological connection between man and nature in this vast

cosmic system. With the development of our society, the progress of human civilization, and the advancement of society and culture, ecocriticism has been taken seriously and given due attention. As ecocriticism shows us, it advocates the application of ecology, the concept of ecology, to the study of literature. William in his article "Literature and Ecology: An Experiment in Ecocriticism", points out that the application of ecocriticism is an advancement in literature (Glotfelty & Fromm, 1996).

This method of literary criticism draws attention to the melting link between human and nature in literature, which takes a geocentric approach to literary research and is very concerned with the long-term stability of the Earth (Glotfelty & Fromm, 1996). In the context of ecocriticism, ecocriticism focuses on the recreation of nature in literature, which is equivalent to the reform of ecological literature, and literary criticism also emphasizes the ecological manipulation of the natural environment, enabling it to play an important role in the literature itself. For example, the use of a particular natural setting in a poem is important in shaping the theme of the poem itself. This may also explain why literary criticism has always emphasized the natural element in literature, no matter how small or unimportant it may seem.

Glotfelty and Fromm (1996), also insists that "human culture is connected to the physical world, affecting it and be affected by it" (p. 19), In other words, a high degree of priority has been given to the fact that throughout the history of human development, and human culture has been seen as an entity directly related to the natural environment, with the two being intertwined and interacting with each other. Moreover, the term interconnectedness has been used to explain this phenomenon. It is believed that the key to understanding ecocriticism lies in understanding the interconnectedness and interdependence between nature and human culture, especially when embedded in the cultural elements of our language and literature, making literary criticism viable (Glotfelty & Fromm, 1996). Consequently, we can read ecocriticism from two different perspectives, on the one hand from the standpoint and perspective of literature, and on the other hand from the perspective of environmental protection, which would be more ecological from the perspective of the natural environment. In fact, its theoretical foothold lies in the negotiation and symbiosis between humans and non-humans. (Glotfelty & Fromm, 1996).

### **Analysis and Discussion**

The poem expresses the poet's reflections on love, or the endurance of human emotions and the current state of our human existence, and his reflections embodies the discovery that in the vastness of the universe, mankind is but a transient being, and in the vastness of nature mankind is but a drop in the ocean. It is a short yet evocative piece that takes one into a cluster of situations, exploring the theme of transience and reflecting further on the enduring elements of nature, as if the poet is reflecting on the infinite longing to stand the test of constant time, as well as constant love. The poet's choice of the title is intimate and highlights the fact that the feminine name "Doria" can be interpreted as an allusion to a person, perhaps a beloved woman. The poet's placement of man and woman in the vastness of nature, making them one with nature, is in line with ecofeminism.

Doria

Be in me as the eternal moods

of the bleak wind, and not  
As transient things are --  
gaiety of flowers.  
Have me in the strong loneliness  
of sunless cliffs  
And of grey waters.  
Let the gods speak softly of us  
In days hereafter,  
The shadowy flowers of Orcus  
Remember thee. (Pound 1957: 45)

Let's read the lines of the poem with expectation, at the beginning of the poem, the poet shows what love in him is, "Be in me as the eternal moods/ of the bleak wind, and not/ As transient things are/gaiety of flowers." in a pleading tone. The poet uses metaphors almost perfectly and combines human emotions with nature. He makes a subtle and silent comparison between the "eternal moods" of wind and the "transient" happy nature of flowers. Through the employment of metaphors and comparison, it can be seen that the poet has longed for a kind of eternal and lasting love, and he doesn't want his love to pass away as a desolate wind, and doesn't want his love to be like a flower, like a flash in the pan. The word "bleak" is understood in a slightly abstract way in this poem, it emphasizes the primitive nature of these natural elements of the wind, the harsh quality of the desolate quality, but its primitive nature is enduring, and the emphasis here is precisely the kind of emotional connection that the poet seeks, and that is an emotional connection that is not afraid of the harshness of life, lasting and eternal, with the earth and the sun and the moon, which is perfectly a demonstration of ecofeminism.

In the following verses, "Have me in the strong loneliness / of sunless cliffs / And of grey waters," the poet again uses metaphors and extends them to other elements of nature "cliffs" and "water", as we ordinary people understand, "cliffs" and "water", are equally enduring symbols of nature, and these natural components are usually considered to be of "loneliness" or "sunless". The two expressions "strong loneliness" and "sunless cliff" represent both tenacity and a tragic beauty, and it is through these two elements of nature that the poet reinterpretes the enduring quality of love he craved. The cliff can withstand the test of a long time, and the water is turbulent and flowing for a long time; "Cliff" and "water" both represent the environment and the eternity of nature, Furtherly, the poet also accepts the loneliness or desolation of relative existence, further showing the poet's desire for a strong and lasting love, this love, in general, is the poet's desire from the love of a beloved woman, which is perfectly integrated with nature and intertwined with ecofeminism.

### Conclusion

Through the analysis of a poem the Doria, deprived from *the Cantos of Ezra Pound* (1975), readers can discover not only the relationship between Pound and poetry, Pound's attitude towards women and nature between the lines of this poem. In addition, from the perspective of man and the environment, it is not difficult to find the close and environmentally friendly connection and entanglement between man and the environment as well as the fusion of man and nature full of ecological aesthetics embodied in this poem, which can be said to be the perfect fusion and unity of man and the environment, man and



nature, and nature and women. This helps us understand why the author take an option of choosing the poet Ezra Pound as one of research objectives and contributes to take an account for why the author chooses this poem to analyze and appreciate from the perspective of ecofeminism, which is also the author's highest level of praise and esteem for this poem. The present study shows that in human life and in literary creation, we should not neglect nature. It is in every aspect, like an active participant in human life. The present study by the researcher also endeavors to provide some crude and unsophisticated insights to explain the relationship between human beings and nature. As the verse says "let the gods speak softly of us", even the Almighty rejoices in the interweaving and interdependence of human beings and nature, and begins to speak softly to the world about everything related to nature and women. The drawback of this paper is that it is centered on only one poem, which is inevitably limited and lacks some persuasive power. However, this paper sincerely suggests that scholars interested in Pounds' poetry should further study the poem and the related selected poems, employing similar or different approaches.

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