Wittgenstein's Conception of Translation in His Later Philosophy of Language as an Approach to Cummings's Untranslatable Concrete Poetry

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Abstract—E.E. Cummings's concrete poetry raises the canonical problem of poetic untranslatability. It is commonly accepted that a poem is constituted as a unity of form and content, and any change in the form of a poem results in the loss of the poetic value and, eventually, translation failure. Two basic approaches have been proposed regarding the untranslatability of Cummings's concrete poetry: mimicry and equivalence of effect. However, the former is impractical, and the latter is an indirect one. This paper proposes employing Wittgenstein's conception of translation in his later philosophy of language to solve the question of the untranslatability of Cummings's concrete poetry. By analysing three of Cummings's concrete poems 'r-p-o-p-h-e-s-s-a-g-r', 'mOOn Over tOwns mOOn', and 'Buffalo Bill's', this study suggests that poetry is translatable in the sense that the same language-game in the source text (ST) can be played in the target text (TT) by reconstruction or invention.

Index Terms—untranslatability, concrete poetry, language-game, Wittgenstein, E.E. Cummings

I. INTRODUCTION

E.E. Cummings's concrete poetry raises the canonical problem of poetic untranslatability. Poetic untranslatability has long been a subject of debate (Glavaničová & Kosterec, 2021; Hulatt, 2016; Lamarque, 2009a, 2009b; Lepore, 2009). In this debate, the key idea in favour of poetic untranslatability is that a poem, as a unity of content and form, would lose its poetic value if the form were changed in translation from one language to another, as Robert Frost says 'poetry is what gets lost in translation' (quoted from Robinson, 2010, p. 25). In the same vein, it is perceived that Cummings's concrete poems cannot be translated into Chinese due to their 'unreproducible' physical features (Guo & Huang, 1998; Xu & Yang, 2005).

In this background, this paper conducts a case study and proposes employing Wittgenstein's conception of translation in his later philosophy of language to discuss whether Cummings's concrete poetry can be translated into Chinese. This paper argues that a poem is not impossible to translate because to translate a poem is not to recapture its unity of content and form in another language. The later Wittgenstein's conception of translation, which goes against conceiving translation in that way, allows translators much freedom to shift the untranslatable into translatable.

II. TRANSLATION PROBLEMS IN CUMMINGS'S CONCRETE POETRY

Concrete poetry, also called poem-pictures, implies that a concrete poem is simultaneously a picture in a poem and a poem in a picture. Generally, Cummings's concrete poems refer to those in which he utilises the visual potential of language, as Cummings writes in a letter: 'not all of my poems are to be read aloud – some, like *the 3* you mention, are to be seen and not heard' (Cummings, 1969, p. 267). To simplify, the following working definition is given: Cummings's concrete poetry means those which include expressions in unconventional uses in visual aspects or using the technique of 'graphological deviation' (cf. Leech, 1969, pp. 47-48).

According to Levenston (1992), the graphological elements of language can be classified into four groups: spelling, punctuation, typography and layout. Previous studies have indicated that graphological deviations or unconventional uses of the four types all occur in Cummings's concrete poetry. For example, Gomez-Jiménez (2015, 2017a, 2017b) describes unconventionally spelt words, as well as unconventionally used punctuation marks and capital letters in Cummings's poetry. Tartakovsky (2009) has discussed various uses of parentheses in Cummings's concrete poetry. Cureton (1968) has investigated the visual form of 'No thanks'. Yu (2008) has analysed the visual metaphor of such concrete poems as 'l (a', 'r-p-o-p-h-e-s-s-a-g-r', concerning the shape, capital letters, and space. With reference to these studies, the types of language in graphologically deviational way in Cummings's poetry are shown in Table 1.

TABLE 1
TYPES OF GRAPHOLOGICAL DEVIATION IN CUMMINGS'S POETRY

Types	Realization	Examples
Spelling	Substitution	woild [world] (CP 249[1])
	Transposition	radarwleschin [Charles Darwin] (CP 356)
	Insertion	ballll [ball] (CP 411)
	Omission	prgress [progress] (CP 419)
Punctuation	Substitution	exeunt ax:by;c [exeunt: a, x, b, y, c] (CP 88)
	Insertion	i( )t [it] (CP 473)
	Omission	oride lesgo eckshun [all right, let's go, action!] (CP 505)
Typography (Capitalisation)	Initial letter	in Just (CP 29)
	Middle letter	balloonMan (CP 29)
	Final letter	rounD (CP 765)
	Combined letters	UnBroken (CP 339)
	All letters	PPEGORHRASS [grasshopper] (CP423)
Layout	Wrapping line	as pale twilight trem-/bles/into/Darkness [/: wrapping line] (CP 928)
	Null line	l(a/ /le/af/fa/ /ll/ /s)/one/l/ /iness [loneliness (a leaf falls)] (CP 713)
	Condensation	onetwothreefourfive [one two three four five] (CP 98)
	Spacing	Far and wee (CP 29)

In the view of reproducing the unity of content and form, three types of expressions cannot be translated into Chinese:
(1) expressions which involve unconventional morphology, including words with unconventional spelling, words internally split or separated by inserting punctuation marks, spacing, wrapping lines, etc.;
(2) expressions which involve unconventional upper- or/and lower-case letter(s); and
(3) expressions using condensing words.

For the first type, Chinese, as a hieroglyphic language, lacks a system of the morphology of alphabetical languages, and Cummings's technique for dealing with the internal structure within a word, as in the case of 'woild' and 'i( )t', cannot be employed in the same way with Chinese. For the second type, Chinese is not an alphabetic language, and there is no equivalent form for a word containing a capitalised letter, such as 'rounD'. For the third type, in general, Chinese characters in a sentence are composed in a line without spaces between them, so it is not possible to condense characters. Addressing issues of these expressions is key to solving the question of the untranslatability of Cummings's concrete poetry.

III. TWO BASIC APPROACHES: MIMICRY AND EQUIVALENCE OF EFFECT

In translation studies, two basic approaches are applicable to translating a concrete poem: mimicry, in which the translator attempts to creatively imitate the unity of form and content of the ST, and equivalence of effect, in which the translator aims to reproduce the same effect in the TT as in the ST.

Mimicry is one of the most direct approaches, but unfortunately, it cannot achieve the desired result. Consider the following case. In 'Buffalo Bill's' (CP 98; see Table 2), Cummings condenses several words into one expression (the dash area in ST). To mimic the graphic form, the translator, Ye (2003, pp. 140-141; see Table 2) broadens the space between Chinese characters except '一二三四五　只野鸽子' and hence creates 'relatively' condensed characters. Undoubtedly, the strategy is problematic: first, the tempo of the TT is slower than it is in the ST because of its loose texture, and second, 'onetwothreefourfive pigeonsjustlikethat' presents a visual metaphor of the rapidity of gunfire (Webster, 2001, p. 108), but '一二三四五　只野鸽子' in the conventional Chinese written form fails to reproduce the equivalent effect. The case suggests that mimicking the form of a poem does not necessarily reproduce the equivalent effect in another language. Hence, this approach is impractical.

TABLE 2
'BUFFALO BILL'S' AND YE HONG'S TRANSLATION

ST	TT

Buffalo Bill's
defunct
        who used to
        ride a watersmooth-silver
               stallion
and break onetwothreefourfive pigeonsjustlikethat
             Jesus
he was a handsome man
          and what I want to know is
how you like your blueeyed boy
Mister Death
	野 牛 彼 尔
	逝 世 了
	      他 惯 于
	      骑 一 匹 水 滑 银 光
	           良种马
	并 连 连 击 下 　 一二三四五 　 只野鸽子
	          耶稣啊
	他 是 个 帅 家 伙
	        而 我 想 知 道 的 是
	你 可 喜 欢 你 这 个 蓝 眼 睛 男 童
	死 神 先 生

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[1] CP: *E.E. Cummings Complete Poems*. The numeral: page number.

The other is the equivalence of effect which can be traced to Nida's (1964) 'functional equivalence' and the principle of equivalent effect. Recently, Bassnett (2020, p. 19) claims 'What might be more applicable to the translation of concrete poetry therefore is a more functionalist approach, asking what the original is doing and then seeking an equivalent effect'. It is undeniable that the approach has the potential to turn untranslatable concrete poems into translatable because in this way a poem's formal features no longer matter for its translatability. For example, Lee and Chan (2018) have adopted a functionalist stance to translate several Chinese concrete poems into English. However, the approach would be attacked for the same reasons as Nida's functional equivalence: the equivalent effect is subjective (Munday, 2016), and the desired effect is not always achieved (Chesterman, 2016; Wilson, 2016). It is subject to dispute how a translator grasps an effect and reproduces it. In a word, seeking for the same effect is 'too indeterminate a task' (Wilson, 2012, p. 152). Hence, it is an indirect approach.

Is an alternative possible? The two approaches above, which focus on the linguistic form and the effect that the form produces, respectively, take untranslatability as a pure linguistic question. Moreover, 'untranslatability' is a philosophical notion. Hence, philosophy of language could help translate untranslatable poems. In recent studies, Wilson (2016) and Du and Wang (2021) have applied Wittgenstein's later philosophical thought[2] to literary translation, and the latter has translated several of Cummings's poems into Chinese, as well, such as 'l(a' (also in Du, 2007) and 'me up at does'. Following their approach, this paper proposes employing Wittgenstein's later conception of translation to explore the translatability of Cummings' concrete poetry.

IV. Wittgenstein's Conception of Translation in His Later Philosophy of Language

Wittgenstein did not commit himself to building a theory of translation. His philosophical thinking regarding translation summarises from remarks in his writings and deduces from his later conception of language because 'any consistent theory of translation we set up has to build on our conception of language' (Oliveira, 2020, p. 22). Understanding the later Wittgenstein's conception of translation requires understanding his conception of language.

Wittgenstein's later philosophy, as a whole, is often regarded as a refusal to his early philosophy in *Tractatus Logico-Philosophicus*. In *Tractatus*, Wittgenstein put forward the picture theory of language and argues language is meaningful because it represents the world. In his later work *Philosophical Investigation*, Wittgenstein dispels the mist around the language we are familiar with and unveils the patterns of how language works. Wittgenstein observes that varieties of linguistic practices occur in people's everyday life, more than representing the world, such as praying, thanking, asking, lying, apologizing and so on. More than that, in the linguistic world, many words cannot be used to represent things in the world, such as 'beauty', 'yes', 'possibility', etc. Wittgenstein then starts to change his mind about the way of seeing language.

The later Wittgenstein chooses the term 'language-game' to collectively refer to different linguistic practices and points out that the meaning of a word or sentence is its use in the language-game (PI 21, 43; PG 23[3]). What is a language-game? It means a rule-governed activity involving language (PI 31, 534). According to the conception of language-game, grammar determines (or constructs) meaning (PG 23). To understand what a word means is to know how the word is used. For example, one can understand the meaning of the word 'help' shouted by someone in danger if one knows the language-game in which the word is used or how to use the word 'help' in the language-game.

The later Wittgenstein also conceives of translation as a language-game (PI 23). He does not explain what the language-game of translation by giving a definition, but rather examples:

> What is the correct German translation of an English play on words? Maybe a completely different play on words (LWPP I 278[5]);
> How is this joke (e.g.) to be translated (i.e. replaced) by a joke in the other language?" and this problem can be solved; but there was no systematic method of solving it (Z 698[6]).

Based on the remarks above, in view of Wittgenstein's later thought, the goal of translation is to play the same language-game in the ST and the TT (Wilson, 2016, pp. 63, 80). This is not an over-interpreted generalisation. As mentioned before, in Wittgenstein's terms, telling a joke and using a play on words are language-games, and in that sense, translating as replacing is playing the same language-game in the TT as in the ST.

Unfortunately, Wittgenstein has never expounded the procedure and he makes an easily misinterpreted analogy between translating and undertaking a mathematical task (Z 698). The remark suggests not that translation problems are all solved in a pre-determined procedure, but that translating a text resembles trying to work out how to save up for a holiday (Wilson, 2016, p. 80); there is no systematic or fixed method of solving the problem. That is, the same language-game played in the ST can be played in the TT in other ways.

Based on Wittgenstein's conception of translation, the procedure for translating a text is as follows:

(1)   to identify the language-game played in the ST,

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[2] Wittgenstein's philosophical career is generally seen as falling into two parts. His early philosophy culminates with the publication of *Tractatus Logico-Philosophicus* and his later philosophical thinking is mainly reflected in *Philosophical Investigation*.
[3] PG: *Philosophical grammar*. The numeral: section number.
[4] PI: *Philosophical Investigation*. The numeral: section number.
[5] LWPP: *Last Writings on Philosophical Psychology*. The numeral: section number.
[6] Z: *Zettle*. The numeral: section number.

(2)   to clearly describe it, and

(3)   to play the same language-game in the target language.

In detail, the first step is, as Wittgenstein advises, to observe the phenomenon and look for the meaning of a word in its use (PI 43). The second step is to describe the use of a word in the language-game using grammatical remarks. For example, '●', which is a small, coloured round shape, represents (can be seen as) a dot/hole (cf. Krkač, 2012, pp. 5-13). The third step is to use appropriate materials (linguistic or non-linguistic) to play the same language-game as in the ST.

In doing so, the goal of translating a poem shifts from reproducing the equivalent effect to playing the same language-game in the TT as in the ST because 'the (extremely important) effects can look after themselves if the language-games are imitated' (Wilson, 2016, p. 56). Thus, the principle of playing the same game in both the ST and the TT circumvents the problem of indeterminacy inherent in seeking an equivalent effect. The next section demonstrates how to employ this philosophical thought to translate untranslatable expressions in Cummings's poetry.

V. CASE ANALYSIS

This study selects three of Cummings's concrete poems 'r-p-o-p-h-e-s-s-a-g-r' and 'mOOn Over tOwns mOOn' and 'Buffalo Bill's', each of which respectively includes at least one of the three types of untranslatable expressions mentioned in Section II. In the following paragraphs, the three poems are translated into Chinese by employing the later Wittgenstein's conception of translation.

A.   Example 1: 'r-p-o-p-h-e-s-s-a-g-r'

The first example, one of the most famous concrete poems, is titled 'r-p-o-p-h-e-s-s-a-g-r' (CP 423; see Table 3). In this poem, the technique Cummings frequently employs is transposing the letters of the word 'grasshopper', in addition to using unconventional capitalisation and punctuation. If we piece together the scattered letters and punctuation markers, the poem says: 'grasshopper, who, as we look, now upgathering into himself, leaps, arriving to become, rearrangingly, a grasshopper'.

The arrangement in this poem is impossible in Chinese, but to translate this poem, the language-game in it can be played in Chinese. The first two steps are to identify the language-game in it and to describe it grammatically. In this poem, Cummings draws a dynamic picture. In reviewing this poem, readers watch the following: a grasshopper hides in the grass, suddenly leaps in the air, and appears to us (Friedman, 2019, pp. 123-124). This is the language-game played in this poem, and the language-game about transposing the word 'grasshopper' in this poem is described by grammatical remarks:

[Grasshopper]:
    It symbolises a grasshopper drawn in the concrete poem

[r-p-o-p-h-e-s-s-a-g-r/PPEGORHRASS/gRrEaPsPhO]s:
    The transposition of the letters makes them difficult to recognise the word and can be seen as a grasshopper hiding in the grass in different postures.

[r-p-o-p-h-e-s-s-a-g-r]:
    Punctuation markers are inserted and the transposed 'grasshopper' is lengthened by the marker '-', which can be seen as a grasshopper stretching its body.

[PPEGORHRASS]:
    The capitalisation of all letters emphasises the expression more than other lowercase letters; this can be seen as a grasshopper upgathering its body.

[GRrEaPsPhOs]:
    The uppercase and lowercase letters are mixed and lowercase letters are combined into the word 'grass', which can be seen as the grasshopper in the grass recovering from having upgathered its body and returning to the state before it leaps.

The third step is to play the same language-game as in ST. Here one translation is suggested, the revised version of Zou's translation, titled '虫—廿—曰—乍—子—十—皿—虫' (Zou, 2016, p. 115; see Table 3). In this translation, '草蚱蜢' ('grasshopper' in English) is dismantled into seemingly insignificant fragments and by transposing these fragments and inserting punctuation markers, a dynamic picture appears to readers. It is found that the ST and the TT play the same language-game, by comparing the description of ST with the following:

[草蚱蜢]:
    It symbolises a grasshopper drawn in a picture.

[虫-廿-曰-乍-子-十-皿-虫/**曰子乍虫廿皿十**/十乍廿子虫曰皿虫]:

The dismantling and transposition of the fragments of '草蚱蜢' make the three characters difficult to recognise; and they can be seen as a grasshopper hiding in the grass in different postures.

[虫-廿-曰-乍-子-十-皿-虫]:

Punctuation markers are inserted and the dismantled and transposed '草蚱蜢' are lengthened by the punctuation mark '-', which can be seen as a grasshopper stretching its body.

[**曰子乍虫廿皿十**]:

The bolded fragments in '草蚱蜢' are emphasised more than others without being boldfaced, which can be seen as a grasshopper upgathering its body.

[十**乍**廿**子虫**曰**皿虫**]:

The bolded and unbolded fragments are mixed and the unbolded fragments are combined into '草' ('grass' in English), which represents the grasshopper's recovery in the grass after upgathering its body and its return to the state before it leaps.

TABLE 3
'r-p-o-p-h-e-s-s-a-g-r' AND ITS TRANSLATION

ST	TT
r-p-o-p-h-e-s-s-a-g-r	虫—廿—曰—乍—子—十—皿—虫
who	它们
a)s w(e loo)k	此）刻正（在我）们
upnowgath	注视下聚
PPEGORHRASS	**曰子乍虫廿皿虫十**
eringint(o-	合成（为一
aThe):l	一个那个）：腾
eA	**起**
!p	！跳：
S　　　　　a	
(r	跃到
rIvInG　　　-gRrEaPsPhOs)	（了
to	**到了到**了。十**乍**廿**子虫**曰**皿虫**）
rea(be)rran(com)gi(e)ngly	重（变）新（成）组（为）合
,grasshopper;	，草蚱蜢；

The comparison of the grammatical remarks about language-games in ST and TT shows the four types of 'grasshopper' in unconventional uses are translated into Chinese. A question may arise here: are the effect produced in the TT and the ST equivalent? As mentioned before, once the same language-game is played, the effects can look after themselves, that is, one subject would unsurprisingly respond to the ST and the TT in a similar way. For example, in the two expressions 'gRrEaPsPhOs' and '十乍廿子虫曰皿虫', the language-game is representing a picture or a state of affairs, and their effect is thus visual iconicity. In this sense, it could be said that the poem 'r-p-o-p-h-e-s-s-a-g-r' is translatable.

B. Example 2: 'mOOn Over tOwns mOOn'

The second example is titled 'mOOn Over tOwns mOOn' (CP 409; see Table 4). This poem is created primarily by deviating from the rules of capitalisation. In terms of linguistic features, in the first two stanzas, each letter 'o' is capitalised, while the remaining letters are lowercase. In the last stanza, in contrast, while each letter 'o' is lowercase, the other letters are capitalised. This poem is impossible to translate into Chinese at the level of typography.

To translate this poem, the first two steps are still to identify and describe the language-game in it. The content concerns the moon over the town, which gradually becomes smaller, and the moonlight fades. In terms of the form, Cummings draws a picture of a full moon, which is shown floating over towns, 'slowly sprouting spirit' (Friedman, 2019, p. 174). Given this, the language-game is described:

[o/O]
The letter has the shape of roundness and thus symbolises the round moon.

[Capitalised letters (e.g., O)]
Letters are larger than others, which symbolises emphasised objects.

With the goal of playing the same language-game in Chinese, a translation titled '日月月高悬于日月月镇上空' is put forward (see in TABLE 4). The translation substitutes the Chinese character '月' for the letter 'o' and employs the

typographic techniques of boldface and large font to distinguish '月'from the other characters. Moreover, in this translation, '月'is frequently used, and some Chinese characters, namely '明' and '朗', are dismantled into '日'and '月'as well as '良'and '月'respectively. As a result, a picture of the fading '月' can be seen in this translation. The language-game in TT is described as:

[月]
    The character is the ideograph of the moon (which is almost curved though), and thus symbolises the moon.
[Bolded characters with large font (e.g., 月)]
    Characters are bolded and larger than others, which symbolises emphasised objects.

TABLE 4
'MOON OVER TOWNS MOON' AND ITS TRANSLATION

ST	TT
mOOn Over tOwns mOOn whisper less creature huge grO pingness whO perfectly whO flOat newly alOne is dreamest oNLY THE MooN o VER ToWNS SLoWLY SPRoUTING SPIR IT	日**月月**高悬于日**月月**镇上空 暗哑熔夜 生物的良**月** 然探索 **月**是无暇如是的**月** 是轻盈的**月**是崭新孤独的**月**是 如梦如幻的**月** 月**唯有是日**月月 **镇上空的**月 **慢慢地移涌出精** 神

Thus, it is concluded that the same language-game is played in the ST and the TT, and 'mOOn Over tOwns mOOn' is translatable. Although the translation fails to completely replicate the picture drawn in the ST (for example, the moon appears in the same position in the two texts), holistically, the two texts have the same theme: the gradual disappearance of the moon. It should be noted that the fact the theme of ST can be kept in TT depends on the fact the same language-game is played in the TT as in the ST.

C. Example 3: 'Buffalo Bill's'

The third example is 'Buffalo Bill's'. The untranslatability of condensed words in this poem has been discussed in Section II. To address this problem, the first step is to provide an overview of the use of the condensed words 'onetwothreefourfive pigeonsjustlikethat'. This poem describes a man called 'Buffalo Bill' who now is deceased. In this poem, Cummings reports that Buffalo Bill used to be skilled in marksmanship before his death. Graphically, the poet uses a visual metaphor of the rapidity of gunfire and this is the language-game played in this poem. The language-game is described as:

[onetwothreefourfive   pigeonsjustlikethat]:
    1. The layout is a straight line, which represents the trajectory of five bullets fired in succession.
    2. Words are condensed and occupy less space or length than their conventional versions, which represents the short space between bullets, that is, the speed of the gunfire

To translate it, next, how is the same language-game played in Chinese? Unlike in *example 1* and *example 2*, the language-game played in 'Buffalo Bill's' seems to be impossible to reconstruct with Chinese. It should be clear that it is contingently true that a language-game played in one language is reconstructed with another language. For instance, in *example 2*, because Chinese is a hieroglyphic language, the shape of '月' happens to be similar to the moon, and this character can be used in the language-game to symbolise it; if a language does not share the characteristic, however, it is difficult to reconstruct the same language-game. In Wittgenstein's terms, a language-game which occurs in one form of life to which a language corresponds (PI 19) may not occur in that of another. In this situation, is the poem deemed untranslatable?

In PI 122, Wittgenstein notes "a surveyable representation produces precisely that kind of understanding which consists in 'seeing connections'. Hence the importance of finding and inventing *intermediate links*". This remark could inspire a translator to *invent* the same language-game. There is a precedent for this. In translating the concrete poem '孤獨昆蟲學家的早餐桌巾' ('Breakfast Tablecloth of a Solitary Entomologist') into English, Lee and Chan (2018, pp. 196-198) encountered a problem: it is not possible to replicate the idiosyncratic visual aspects of the poem. To solve this,

they have invented a language-game which has never been seen before: they use a non-linguistic material, Microsoft Excel, as the platform for their translation.

Following Lee and Chan, the same language-game played in 'Buffalo Bill's' could be invented in Chinese. Since we need to play the language-game of representing rapid bullets, the technique of the velocity line from comic art is helpful, given that a concrete poem is also a picture. A translation is suggested (see Table 5) in which the strikethrough and double underlines are used as the velocity line to represent the fast movement of an object; italic characters represent the orientation of the object motion, and the Arabic numerals '12345' rather than '一二三四五' represent the condensed words because, visually, Arabic numerals are more compact. In this way, a language-game is invented that is the same as the one played in the ST. Although the translation may look weird because the language-game is too new to be played, it reveals that the problem of translatability of 'Buffalo Bill's' is possible to solve.

TABLE 5
THE TRANSLATION OF 'BUFFALO BILL'S'

TT

野牛比尔
卒
      他曾
      骑着一匹风中毛发如银波荡漾的
   良驹
         连连击中*~~12345~~ 只鸽子*
                                 天呐
他曾如此飒爽英姿
              现在我想
问问你
你是有多喜欢这个蓝眼珠子的小伙儿
死神先生

VI. CONCLUSION AND IMPLICATIONS

This paper explores the translatability of three of Cummings's concrete poems, employing Wittgenstein's conception of translation in his later philosophy of language. The study suggests that three of Cummings's concrete poems can be translated into Chinese in the sense the language-game in each concrete poem can be played with Chinese by reconstruction or invention.

From the case study, there are three implications. First, a poem is commonly perceived as untranslatable due to the misconception of translation and language. From the perspective of Wittgenstein's later philosophy of language, there is nothing behind the language to discover, and as he advises, 'Don't think, but look!' (PI 66). Translating any kind of text means observing how the words operate, describing them grammatically and playing the same language-game in the TT as in the ST.

Second, the goal of playing the same language-game in the TT as in the ST affords a translator significant freedom. In other words, a translator is not invisible in Wittgenstein's conception of translation in his later work. All translations in Section V are tentative. A language-game can be played in multiple ways, resembling the way that the rules governing mah-jong vary from one region to another in China. The translation put forward in this paper for each poem is one of the possibilities. In addition, in this sense of playing the same language-game, a translator cannot be identified as a transport worker of meaning anymore, but a (re)constructor or inventor of a language-game.

Third, the limits of translatability can be explained in a new context. Wittgenstein's conception of translation in his later philosophy of language itself is not an ad-hoc approach to the untranslatability of Cummings's concrete poetry. Given that Wittgenstein's later philosophy is both a reversal and a continuation of his early *Tractus* (Kuusela, 2019), his conception of language and translation would move beyond the limits of translatability based on the principle of equivalence, which presupposes the theory of correspondence or logical atomism. In the view of Wittgenstein's later philosophy of language, a genre corresponds to a language-game. Poetry is the ordinary case of language (Robinson, 2010, p. 59), and in terms of language-game, it shares equal status with other genres such as reports, riddles and philosophy. Every language-game is open and public, and as a result, it is possible to be 'transplanted' into the form of life which the target language corresponds to through reconstruction or invention. In this sense, no text is untranslatable forever.

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