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A MEETING POINT:

FAR EASTERN POETRY IN *ANTHOLOGIE DE L'AMOUR ASIATIQUE*

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The paper aims at introducing and presenting a general introduction of the anthology of Asian love poetry compiled by a French researcher of the Middle East Adolphe-Marie Thalasso (1858?–1919) «*Anthologie de l'Amour Asiatique*» (Paris, 1906), as well as at giving an outline and basic analysis of the representations of the poetry of the Far East. Covering a vast region from Afghanistan to South-East Asia, this is the first poetry collection presenting so many literary traditions. The reference base makes Thalasso's anthology a concise encyclopedia of the related research. Basing on the comparison of Thalasso's translations with the originals and other translations, an attempt is made to trace the translation sources (with a focus on Chinese and Korean literature parts). The paper will analyze the general character of the contents and the features of the introductory notes to make a conclusion on the impact of the anthology in relation with the specifics of the time, also touching upon the issue of the early translations of Asian poetry as a phenomenon. Refs 19.

Keywords: early translations of Asian poetry, poetical anthologies, Asian poetry collections, «*Anthologie de l'Amour Asiatique*», A.-M. Thalasso, Chinese poetry, Korean poetry, “Namhun Taepyeong-ga”, Judith Gautier “*Le livre de Jade*”.

ТОЧКА СОПРИКОСНОВЕНИЯ:

ДАЛЬНЕВОСТОЧНАЯ ПОЭЗИЯ В «ANTHOLOGIE DE L'AMOUR ASIATIQUE»

ИССЛЕДОВАТЕЛЯ БЛИЖНЕГО ВОСТОКА А.-М. ТАЛАССО

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Целью статьи является введение в научный оборот антологии любовной поэзии Востока, составленной французским специалистом по Ближнему Востоку А.-М. Талассо «*Anthologie de l'Amour Asiatique* (Afghanistan — Altai — Anatolie — Annam — Arabie — Armenie — Belouchistan — Birmanie — Cambodge — Chine — Circassie — Corée — Daghestan — Georgie — Hindoustan — Japon — Kafiristan — kazacks — Khurdistan — Kirghiss — Mandchourie — Mongolie — Nepaul — Perse — Siam — Syrie — Tatares — Thibet et Turkestan)», которая увидела свет в Париже в 1906 г., а также общее описание антологии и краткий анализ ее разделов, посвященных дальневосточной поэзии. Антология представляет собой уникальное собрание текстов в переводе на французский язык, которое знакомит читателей с широким диапазоном литературных традиций Азии, опираясь на доступные в начале XX в. труды. Книга прежде не исследовалась и пока остается малоизвестной востоковедческой науке.

В первой части статьи сведена доступная информация о составителе антологии — исследователе исполнительского искусства Турции и Ирана, а также рассматриваются возможные предпосылки к ее созданию. Создание антологии приходится на период времени, который характеризуется, в частности, двумя тенденциями: появление исследовательских работ о Востоке и издание переводов восточной поэзии, подготовленных невостоковедами. Антология объединяет эти две тенденции, резюмируя представленные в научной литературе сведения и одновременно являясь результатом труда специалиста по только одному из представленных в сборнике регионов. Подробнее в статье описаны разделы, посвященные поэзии Китая, Кореи, Маньчжурии, Монголии, а также Юго-Восточной Азии.

Вторая часть статьи посвящена анализу особенностей антологии. Рассмотрение вводных комментариев к каждому разделу показало, что они ставят целью ввести переведенные тексты

в исторический и культурный контекст, отражают стремление составителя привлечь читательский интерес, а также его исследовательский подход. Далее на основании анализа ссылающегося аппарата и отдельных текстов, а также сопоставления с другими переводами (например, выполненными Юдифь Готье) делается попытка выявить возможные источники, которыми пользовался Талассо при работе над переводом (на примере китайской и корейской поэзии). Анализируются комментарии составителя, которые дополняют общие сведения о поэзии каждого региона, например сравнения с античной литературой или параллели между разными литературными традициями Азии.

Также в статье рассматривается роль антологии в дальнейшей популяризации восточной поэзии: она послужила основой для англоязычного сборника любовной поэзии Востока, вдохновила французских композиторов на сочинение музыки к отдельным переводам. Высказывается предположение о возможном обращении к переводам Талассо русского поэта К. Д. Бальмонта. В связи с этим в статье затрагивается вопрос о значимости популярных переводов восточной поэзии, подготовленных неспециалистами в данной области, приводятся отдельные критические мнения.

В заключении определяется значение самой антологии Талассо, представляющей собой краткую энциклопедию любовной поэзии Востока и истории ее изучения до начала XX в. Делается вывод о ее значении как книги, обращенной к максимально широкой читательской аудитории и тем самым не преследующей целью академическую точность переводов. Библиогр. 19 назв.

Ключевые слова: ранние переводы поэзии Востока, поэтические антологии, сборники восточной поэзии, "Anthologie de l'Amour Asiatique", А.-М. Талассо, китайская поэзия, корейская поэзия, «Намхун тхэпхён-га», Юдифь Готье "Le livre de Jade".

The paper aims at a general introduction of a poetical anthology of Asian love poetry by a French researcher of the Middle East — Adolphe-Marie Thalasso (1857?–1919) "Anthologie de l'Amour Asiatique (Afganistan — Altai — Anatolie — Annam — Arabie — Armenie — Belouchistan — Birmanie — Cambodge — Chine — Circassie — Corée — Daghestan — Georgie — Hindoustan — Japon — Kafiristan — kazacks — Khurdistan — Kirghiss — Mandchourie — Mongolie — Nepaul — Perse — Siam — Syrie — Tatares — Thibet et Turkestan)", which was published in 1906 in Paris and contains 400 pages [1]. As the title suggests, the anthology comprises love poetry examples of various regions and peoples. This is a unique collection, which represents poetical traditions covering Asia in a whole and bases on majority of the sources available at the time. At the same time, no specific research has been carried out on this book, and it remains mostly unknown to Asian studies academia, namely in the field of studies on the Far East.

With this regard, the main objective of this paper is to introduce this valuable work to wider academic circles, to bring attention to it as an informative source shedding light on the history of Asian studies on the break of the 19–20th centuries, Asian literature related translation efforts of the time and their impact on the western readership, as well as some other specific areas in the field.

The parts that represent the poetry of the Far East serve the main subject of the paper, with the focus on the Chinese and Korean parts as an informative example that can lay the basis for general conclusions on the character of the anthology.

General prerequisites. The idea of a book introducing Asian verse to a general public corresponds with the tendencies of the time. Thus, to speak of the state of familiarity of western public with Asian literature, the period of time when anthology saw the light, was marked by two general phenomena. First, this is appearing of various research works on literature of Asia accompanied with translations. Primarily they deal with a certain part of the Asiatic region and introduce texts of a certain culture. Another phenomenon of the

period is a translation activity by men of letters who were not necessarily specialists in Oriental studies, therefore they did not use original texts for their translations. At the same time, these are their translations that were presented to a wide readers' audience and gained some degree of popularity. One of the typical examples is the famous "Le Livre de Jade" [2] by Judith Gautier (1845–1917) whose translation of Chinese poetry was a result of her cooperation with a Chinese poet Din Dun-ling¹ whom she dedicated this collection to.

The "Anthologie de l'Amour Asiatique" joins these two phenomena together as its compiler was a specialist in only one of the regions covered by the book. In some sense, the anthology may be considered as one of those collections of translations, but at the same time, even its title shows its prominent difference as the collection deals with a much vaster region and introduces a much wider scope of the texts. What served the source for such a wide range of material, how was it used etc., — these are some of the questions the paper will concentrate on.

On the compiler. Adolphe-Marie Thalasso, a greek by origin, was born in Constantinople. The dates of his birth differ in various references, some state he was born around 1855–1857 [5], some mention 1857 [6], in the Internet references for library sources 1858 is mentioned². As far as we can judge, not much is reported on him in academic literature. Most of the available references introduce him as a researcher of the Middle East. His activities show, that this is the field his academic priorities concentrated in. Pektas Ali in his paper "L'Art Ottoman" sheds light on history of Turkish painting" writes that Thalasso spent the second half of the 19th century and the first years of the 20th century travelling back and forth between Istanbul and Paris. He also states that "though not much is known about his lost biography, his research on Ottoman art of painting and theater is considered a fundamental source for further research in these fields" [5]. Istanbul, his birthplace became the center of his activities. Since 1885 he was publishing a journal «Revue Orientale» there [6]. A widely known editor, he also did an academic research, and his authorship of several research works on art, music and theater of the Ottoman Empire brought him recognition in the field of Turkological studies [5]. Besides, he made a research on Iranian theater, which he published in a French magazine "La Revue théâtrale". Some of his writings on the topic have been recently translated in to Persian³. The "Anthologie de l'Amour Asiatique" is one of the main results of his longstanding tangency with Asia.

1. General description of the anthology

The anthology comprises lyrical poems of the regions/peoples listed in the anthology title, altogether twenty-nine, all in French translation. The number of poems introduced for each region ranges from just two or three to more than ten. Introductory notes with a reference information are given to every part. They explain the general specifics of literature, namely poetry, and sometimes of language and culture of the region represented in the section, in many cases, with a comment on the translated texts and their authors.

No regional principal is applied at all for the arrangement of the parts of the book, the regions being placed in alphabetical order. Logically enough, the most detailed descrip-

¹ For more details about life and activity of Judith Gautier, see the works of Pauline Yu [3; 4].

² www.gallica.bnf.fr.

³ "Persian Theater. Iranian Play" translated by Faezen Abdi cf. www.ibna.ir/vdcg779qwak9vz45jra.html (available in 03.2014).

tion is attained to the region of original academic interest of the compiler, so parts representing poetry of the Middle East are lengthy compared to those relating to other parts of Asia. To give an example, the general introduction to the part relating to Afghanistan consists of five pages, and the part altogether comprises twenty-five pages while the whole part on Korea, including texts, fits in five pages, the part about Caucasus — in seven.

There is a preface for the book written by A.-M. Thalasso that contains a general introduction for the contents. The anthology is presented as the first collection that contains translations of Asian love poetry. This phrase implies the objectives Thalasso had for the compilation of the anthology. He explains that the translations of Asian poetry he has been publishing in his “Revue Orientale” anthology served the origin for the collection. However, the information for the introductory parts is borrowed from the aforementioned works on the literature of each region. These works are usually referred to in the main body of the note, in some cases — are listed prior to the note text. As a rule, the second variant is used for the literatures that have been studied to a greater extent, and there are several sources the introduction bases on (e.g. Japanese literature). At the same time, Thalasso does not usually use quotations from these books, and does not specify his references. Often there is no reference at all.

According to the classification Thalasso presents in the introduction to the anthology, there are three main sources of influence on the love songs in Asian culture: Hebraic, Chinese and Sanscrit. This notion is followed by the comment to each of the traditions.

Leaving the detailed description of the anthology and the analysis of the motivation to compile it for another occasion, we are going to look at the part containing poetry of the Far East.

AN OUTLINE OF THE PARTS CONTAINING POETRY OF THE FAR EAST

Chine (Chinese poetry).

The Chinese poetry chapter has a lengthy introduction with a reference to the above-mentioned book by Judith Gautier as well as the “Poésies de l'époque des Tchang” by Hervé Saint-Denis, “La Poésie chinoise du XIV au XIX siècle” by Imbault-Huart and “La Bibliographie Chinoise” by Cordier. The general outline of the history of Chinese poetry starts with a note on the characteristics of love poetry in Chinese culture with a special emphasis made on Tang. Then Ming is determined as a period of decline of the poetry, its ‘decadence’.

For the period of Qin, the compiler states that the only contemporary poet, i.e. Tseng Kouo-Fan (contemporary spelling: Zeng Guo-fan) (1811–1872) is worth mentioning, though he does not include any poems of his in the anthology. At the same time, one piece by another contemporary man, Tin-Tun-Ling (contemp.: Din Dun-ling), the person Judith Gautier worked with, is represented. The content of the introductory note is based on the works Thalasso refers to. Manchurian poetry is put in a separate section.

The general outline of the Chinese poetry is followed by the translations, and some of the texts are also introduced separately. First, this is Chi-king (contemp.: Shi-jing), presented through its short introduction and characteristic (though its structure is not mentioned). A special influence it made on the Tang poetry, which is explained with a reference to the article by M. Lion Charpentier published in the “Revue Orientale”. There is one text “A La Porte Occidentale” (‘At the Western gate’) included. The parallel structure of the lines is conveyed in the translation, and the lines are rhymed.

The next group is two poems by Li-Tai-Pé (Li Tai-bo): “Le Cri des Corbeaux (I) a l’approche de la nuit” (“A Cry of Crows at night”) and “Sur les Bords de Jo-Yeh” (“At the banks of Zho-yeh”). The style of the introductory note gives out the attempt of the compiler to draw the readers’ attention. For instance, twice when telling about Li Bo’s addiction to wine he uses ‘period’ as if intriguing the readers. E. g.: “great love to independence and to ... a bottle” [3, p. 160]. A comment on the different perception of a crow in Chinese and in Western cultures is worth attention as an example of an analytical approach and an attempt of a comparative research.

This part is followed by several examples of the following poets’ works: Du Fu, Tchang-Tsi, Ouang-Tchang-Ling, Tsé-Tié and Tin-Tun-Ling (Thalasso’s spelling). The first three of them are introduced with a note given prior to the poetic texts, though, unlike the note on Li Bo, the notes on them do not contain any reference.

Mandchourie (Manchurian poetry).

The introduction to the poems starts with the introduction of the language followed by the explanation about the origin of Manchurian literary texts as translated excerpts of Chinese, Mongolian and Tibetan literature. Thalasso finds them paradoxical and teaching ways to preserve one’s emotion. There are three texts presented to the readers, all anonymous popular songs holding the titles that speak of their contents, e. g. “Le Secret des Coeurs” (“Secret of the Hearts”), “Le Feu et l’Amour” (“Fire and love”).

Corée (Korean poetry).

Korean poetry is introduced through its relation with Chinese literary tradition followed by the information on the Korean language. A comment is given on the source of the original text chosen for the Korean section: this is “Nam houn htai hpyeng ga” (“Nam-hun taepyeong-ga” — “Songs of the Great Peace at South Wind” [7] — a poetical anthology first publishes in 1863, which was especially popular in the break of the centuries among wide readers’ circles).

There are three texts chosen to illustrate Korean love poetry: short verses “Les Larmes” (“Tears”), “Le Songe” (“Contemplation”), “Le Séparation” (“Separation”). Thalasso mentions only one reference for the Korean part in the anthology — the work by Maurice Courant “Bibliographie Coréenne” (1895). The contents of the introductory note mostly correlate with the respective part of this work, in which Courant comments on Korean literature.

Mongolie (Mongolian poetry) section is represented in a peculiar way as Thalasso divided it into two parts: eastern (Tatars) and western (Kalmyks). The former is explained through the introduction of Dchangardjis (contemporary spelling: Jangarji — the performers of the Mongolian epos: Jangar), including the performing tradition and presented by two texts: “Le Chant de la Noce” (“A song of Wedding”) and anonymous popular song “Le Miel” (“Honey”). The latter has a short introduction. The comment explains the character of love verse of Kalmyk as ignoring the sentiments and dealing more with war-related topics. The song translated — “Le Miroir” (“A Mirror”) (anonymous) is given along with a recommendation for readers to compare it with a Japanese *tanka* “En regardant la lune” (“Looking at the Moon”) with a similar motif of comparing the moon to a mirror.

Japon (Japanese poetry) has the longest introduction among other parts of the Far Eastern region, and it is exceptional that reference on Japanese literature starts with describing its mythological roots. Besides speaking of Japanese poetry tradition, namely, giving a details introduction of *tanka*, Thalasso especially renders cultural elements, which he finds

important for understanding the context, e.g. *geishas*, *sake*, etc. In the translation part, he introduces fifteen texts of a wide chronological framework starting with *Manyōshū* ("Collection of Ten thousand of leaves" — the oldest existing Japanese poetry collection of the 8th century). Mostly these are texts composed by females, as a comment concerning the female authorship is given to several poems introduced as anonymous.

South-East Asia.

Annam (Annam's poetry). The short note introducing love poetry of Annam is based on the work of "Les Chants et les traditions populaires des Annamities" by G. Dumoutier. There are four popular songs, all anonymous, titled respectively "La Nuit D'Amour" ("Night of love"), "Chanson D'Amour" ("Love songs"), "Le Jardin Des Bambous" ("Bamboo forest"), and "Couplet Populaire" ("Popular couplet").

Birmanie (Burmese poetry). There is no information, what source served a reference for the note on the Burmese literature. The note speaks on the types of the texts written in Burmese and their relation with such languages as Sanscrit, Pali, Tibetan, introduces some of the books. As in many cases above, Thalasso also comments on the character of love poetry in Burmese culture. In this case, he also introduces the pieces chosen for the anthology: works of Asmapour and Megdan. The comments on these poets of the 19th century are given separately from the general introductory note.

Cambodge (Cambodian poetry). Cambodian love poetry is represented by two pieces. The introductory note refers to the 'Poesie amorous au Siam' and includes Thalasso's comments.

Siam (Siamese poetry). The introduction for the songs of Siam refers to the 'Chansons es fêtes du Laos' by Pierre-Lefevre Portalis. The section contains five texts all titled and all anonymous.

2. Analysis of the general character of the "Anthologie de L'Amour Asiatique"

Introductory notes. Basing on the examined part, it is possible to trace a general character of the way the material is represented in the anthology. Vast reference given throughout the book proves that Adolphe Thalasso uses most of the existing works on Asian literature and culture written in French. Depending on the available data, different parts of the anthology are introduced differently. The introductory notes are always an attempt to put the translated texts in a context, giving comments on the cultural background, religious tradition, often concerning also the language and history. Basic notes on literature, performing tradition and related musical instruments with comments on representative names are given for a better understanding of the translated texts. In some cases, Thalasso writes in detail on the metrical features, biographical data of the authors, while in some other cases the information may be rather vague.

Translation sources. As was mentioned above, the reference style is not consistent for different sections. In some cases, the reference is given in footnotes, in some cases — is mentioned in the body of the introductory part. At the same time, it is not an exception when it is left for the readers to guess where the information was borrowed from. The same may be said regarding the translations. As a Turkologist, Thalasso definitely used available translations, but mostly he does not comment on what exact source served the base for the translations in each case. For an example, we will take a closer look at the case with Chinese and Korean poetry.

It is uncertain what works among the referred ones served the basis for the translation in the Chinese literature part. In the preface for the anthology, Thalasso writes that the work of Judith Gautier is the ideal of translation for him. He addresses it with superlatives: "Ah! What a marvellous book!" [1, p. 25]. At the same time, the analysis of the translations allows to suggest that most likely he did not use her work for preparing his translations, as there are some differences in presenting the material. First, this is a different spelling, e. g. *Che-King* in "Le Livre de Jade" and *Chi-King* in the anthology. Second, this is the title of the poem by Li Bo: while it is "Au Bord de la Riviere" in the Gautier's translation, Thalasso specifies the name of the river: "Sue le Bord du Jo-Yeh". Second, as the comparison of the texts shows, his translations are more detailed.

This inclines to think that the compiler based his translation on the translations in some other books he refers to, or Gautier's variant was not the basic one he used. Besides, the choice of the authors Thalasso presents in his anthology is, to some extent, complementary to the poems chosen by Judith Gautier.

In case of the Korean poetry part, there is no comment on the source of the translation. The analysis shows that all three included texts stand for a fragment of a *gasa*-poem "Spring sleep" (*Chunmyeon-gok*). While *gasa*-poems traditionally do not have a division into stanzas, and this poem is not an exception, Thalasso split the fragment into three parts and gave each part a title so that it looks like three separate poems. The titles Thalasso uses correspond with the contents of each fragment, but owing to their romantic sentiment remind more of a European lyrical poetry title "Les Larmes" ("Tears"), "Le Songe" ("Contemplation"), "Le Séparation" ("Separation").

Despite the fact that this poem was introduced to western readers as early as in the break of the 19–20 centuries, by the beginning of the 21st century it still has not been published in a foreign language as a full text. Unlike most of the Chinese texts in the anthology, this poem remains unknown abroad. Partly it may be explained by the fact that due to the absence of reference to the original text and new titles, the translated fragments did not actually introduce the poem to the public as it is. The following fact speaks for this suggestion. Thus, some Korean research works mention that there are three poetic texts introduced in Thalasso's "Anthologie...", but interpret them as three different examples of short vernacular verse *sijo* [8], i. e. do not associate them with the original poem. Besides, the fact of the existence of such translation is not known well enough yet. E. g., the paper examining first French translations of Korean poetry [9] does not mention it.

At the same time, the textual analysis of the translation gives reasons to conclude that it is based on the translation by Maurice Courant [10], whose book "Bibliographie coréenne" is referred to in the introductory note⁴. The fact that there are some inconsistencies with the original text found in Courant's variant as well, speaks for this assumption. At the same time, translation by Thalasso differs from that by Courant. Thalasso uses rhymes, while the Courant's translation is not rhymed [10, p. 240–244]. The original poem is not rhymed as well, meaning that it was specific for Thalasso's approach to make the texts look more poetic for a European reader.

The compiler's comments. Another feature of the anthology is the comments added by the compiler on the character of the texts and the literary tradition of each region. Some

⁴ Noteworthy, the same part of Courant's work was used for the three-volumed reference "Description of Korea" published in Russia in 1900 [11, p. 24–25]. In the literature related part informing the readers on the tradition of vernacular poetry, the comments and translations by Courant are also used and referred to.

comparison of love poetry traditions belonging to the different regions are worth mentioning, as well. As an example, in order to introduce a special character of Manchurian love poems Thalasso writes that they are even more reserved than Tibetan love poetry which “has always ignored the impulses of heart” [1, p. 279]. Or he compares a Japanese anonymous song with a tradition of Kafirstan⁵.

Some comparisons overcome the framework of the Asian region. In many cases, Thalasso sets parallels with a western tradition, which is more familiar to European readers, mostly with the tradition of Ancient Greece. The same attempt is characteristic for “Le Livre de Jade”, but the comments in the “Anthologie...” are different from those of Gautier. She tends to give a specific comparison of authors, giving such names as Sapho etc. Thalasso uses comparisons of a more general character, e.g. associations between Cambodian poetry and the poetry of Ancient Greece.

Impact of the anthology. Together with “Le Livre de Jade” the translations of the anthology served the base for the English version of Asian love poetry, i.e. the collection published in 1918 by Mathers E. Powys (1892–1939) under the title “Coloured stars: versions of fifty Asian love lyrics”. The compiler writes: “If readers care to turn to Anthologie de L’Amour Asiatique, compiled by Adolphe Thalasso, the late editor of the Revue Orientale in Constantinople, they will find a full and clear study of Asia’s love poetry and see also how much I owe to this erudite and stimulating authority. M. Thalasso’s work first showed me beauty and interest in the songs of almost unknown literatures. In some instances I have translated directly and only from his book” [12, p. 7]. Not only the part which is related to the Middle East was used for this collection, but also the Far Eastern translations, as well.

It is a known fact that Gautier’s translations served the base for a Russian translation of Chinese poetry by Nikolai Gumilyov⁶. A suggestion may be made that the translations of Thalasso were used for another Russian translation, i.e. the translation of four Chinese poems by Constantine Balmont. All four Chinese poems in his translation in the collection “Zovy drevnosti, Gimny, Pesni i zamysly drevnikh” (“Calls of Ancient times, Hymns, Songs and Conceptions of Ancient People”) [15] are found in the Thalasso’s anthology under similar titles: “At the Dawn Gate (Che-King)” (Russian: «У врат закатных» (Чи-Кинг), “Nenuphars (Chang-chang-ling)” (Russian: «Ненюфары» (Чанг-чанг-линг), “At the water level (Thu-fu)” (Russian: «В уровень с водой» (Тху-фу) and “At the night dusk (Cry of a crow) (Li-tai-pe)” (Russian: «Пред сумраком ночи (Крик воронов)» (Ли-тай-пе)). Besides, French was the language, which Balmont learned at school, and one of the earliest foreign languages that he was studying among over ten languages he had proficiency in [16, p. 16].

The translations by Thalasso served the base for musical pieces created by French composers. Thus, in 1911, the texts “Le Jardin des bambous” (Annam) and “Les Roses” (Abou-Yschaacq) became songs by Rene Lenomard [17]. In 1920 Gabriel Grovlez composed melodies for two Chinese poems “A la Porte Occidentale” (Chi-King) and “Le Fleur de Pêcher” (Tsé-Tié) [18].

⁵ Japanese poetry is introduced on the pp. 232–248.

⁶ For more information about this fact see: [13; 14].

3. The Anthology and an issue of translation

The early attempts of Asian poetry translation are recognized⁷, and at the same time some of them are accused in imperfection, approximation etc. owing to the lack of professional knowledge of the translators. Thus, Pauline Yu shows that Judith Gautier was not fluent in Chinese, and her cooperation with Din Du-ling could have been going through the process of miscommunication and misunderstandings [3, p. 220–221]. Meanwhile, these were the first translation experiences, which presented Asian poetical word to western readers, and formed the first impression for many of them. Thalasso used the results of his colleagues' activity, worked with them, corrected rhythm and style, prepared his own translations. To suit the taste of western readers he added rhyme in the cases when the original poem was not rhymed, or he composed titles for not titled poems, the titles which were in line with the western literary tradition. The same purpose, i. e. to make the book more accessible for wide public influenced the style of the introductory notes for literatures of the regions presented in the anthology.

Conclusion

The anthology saw the light in the period of time when the countries of Asia were getting familiar to westerners. The book of Thalasso draws the line for this experience, which had been made by his compatriots by that time. He also uses the works of those who made this impact for more than one country/culture. As an example, Thalasso refers to the works of J.-S. Rosny, known as the author of the first western translation of a representative work of Korean prose "Story of Chunhyang" (*Chunhyang-jeon*)⁸. Thalasso's anthology is a resume of what had been said about Asian poetry by that time in French. Besides, the "Anthologie..." helps to understand which pieces of Asian literature were considered the most valuable by the French researchers. In a historical perspective, the choice of works as the most representative for a certain region may not coincide with contemporary perception.

To conclude, we may say that this is the first poetry collection, which was based on such a vast regional basis. As a specialist on the Middle East, Adolphe Thalasso demonstrates a specific vision on the poetical word of the Far Eastern region — this gives an impulse for untypical comparisons and parallels. Still, Thalasso was an Orientalist in general, which formed a special approach, that, in turn, resulted in this book. The "Anthologie..." may be called a concise encyclopedia on Asian love poetry. It addresses a wide readers' audience, therefore, at times not aiming at an academic certainty.

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⁷ As an example of such recognition, see: [19].

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