

The Translation, Dissemination, and Evolution of Poetry from the High Tang Dynasty in France

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Abstract: *The 17th to 18th centuries marked the beginning of cultural exchange between China and the West, during which Jesuit missionaries played a significant role. They introduced the latest Western thoughts and scientific advancements to China while providing detailed descriptions of China in their letters sent back to Europe. Additionally, they translated many Chinese texts, with French Jesuits contributing the most influential works. Among these translations were various collections of Tang poetry translated into French. In the 19th century, the first collection of Tang poetry in French was published in France. Subsequently, an increasing number of French translators, sinologists, and Chinese scholars became involved in the translation of Tang poetry, enriching the variety of French translations. The translation and dissemination of Tang poetry in France have become an important aspect of Sino-French cultural exchange, garnering attention from numerous scholars. While there have been significant research contributions from scholars in both countries, much of the work has been conducted from a macro view, lacking micro-level studies focused on specific periods of Tang poetry, particularly regarding the poetry of the High Tang period. In light of this, this paper organizes and analyzes different versions of French translations of Tang poetry, primarily selecting works by prominent High Tang poets such as Li Bai, Du Fu, and Wang Wei. Through comparative analysis, the paper aims to explore how the translations reflect the French translators' understanding of High Tang poetry and the cultural concepts behind them.*

Keywords: High Tang poetry, French translation, Sinology.

1. Translation of High Tang Poetry in the 19th and 20th Centuries in France

1.1 The Historical Origins of Sino-French Exchanges

The first direct contact between the West and China began with Marco Polo. He arrived in China during the Yuan Dynasty in the 14th century and recorded many aspects of China in his travelogue. This travelogue is known as "The Travels of Marco Polo" or "The Book of Wonders," dictated by Marco Polo and written in French by Rustichello da Pisa. It is the most important book about China in medieval Europe.

Marco Polo arrived in China by sea. Before him, no European had attempted to enter China via sea routes. There was maritime trade between Europe and Asia, but it only reached as far as India. Between 1549 and 1557, the Portuguese were permitted to establish a trading post in Macau after assisting China in eliminating pirates. After signing a peace agreement with Portugal, Spain also arrived in Macau, marking the beginning of maritime trade between Central Europe and Asia.

Spain and Portugal were only interested in the silk and spice trade. Later, the Dutch and the British joined in, hoping to profit from silk and tea trade as well. Meanwhile, France was unable to engage in Far Eastern trade due to political turmoil and religious wars. King Henry IV and Prime Minister Richelieu had long wished to establish a trading company focused on the Far East, but with little success. As a Catholic country, religion had a significant influence on French royalty. Ultimately, the king decided to send a missionary delegation to China. François Pallu volunteered to be a missionary to China, and after a long journey, he arrived in Fuzhou in 1684. It can be said that France's initial contact with China was established through François and the missionary delegation. At that time, the West was in the Age of Discovery, filled with curiosity about the external world, and Asia was within the

scope of European geographical exploration. This contact was later deepened through the missionary activities of Jesuits in China.

In 1872, French scholar Léon Rousset, who visited China, wrote "A Review of China" based on letters from Jesuit missionaries who had come to China earlier. In his book, he wrote: "This country will become our second homeland, but what kind of country is it? What kind of people live there? How could its rulers agree to build modern warships, allowing their younger generation to witness the power of science [1]?"

The Jesuits, a Catholic religious order made up of missionaries, began their activities in China in 1582. During the reign of Emperor Kangxi, exchanges between China and France reached their peak.

In the latter half of the seventeenth century, France was under the rule of Louis XIV. Early missionaries often depicted China as an ideal country, and Emperor Kangxi was seen as the "philosopher king" ruling over China, which greatly intrigued Louis XIV. He dispatched several Jesuit missionaries to China. Their mission was to learn about the customs, geography, language, culture, and flora and fauna of this mysterious land. Additionally, as representatives of the French king, they were tasked with introducing France to the Chinese emperor and establishing diplomatic relations between the two countries.

In 1685, Louis XIV sent five French Jesuit missionaries to China. These five were also mathematicians from the French Academy of Sciences, founded in 1666. They arrived in Beijing in 1688, marking the first recorded formal contact between China and France. The five Jesuit missionaries were Jean de Fontaney, Jean-François Gerbillon, Joachim Bouvet, Claude de Visdelou, and Louis le Comte. Among them, Bouvet returned to France at the request of Emperor Kangxi to recruit more Jesuit missionaries. After returning to France, he

presented King Louis XIV with forty-nine Chinese works gifted by Kangxi. These works sparked a wave of interest in China.

Another key figure in Sino-French exchanges during this period was Jean-Baptiste Du Halde, who was also sent to China at this time. Born in 1577 in a devout Catholic family in Douai, northern France, he joined the Jesuits at the age of sixteen and devoted himself to studying theology, literature, philosophy, and mathematics. In 1610, he entered mainland China from Macau. Given China's isolationist policies at the time, only the port of Guangzhou was open to foreign trade. Du Halde and two fellow missionaries were able to enter Guangzhou with the help of Portuguese merchants in Macau. After a brief stay in Guangzhou, Du Halde traveled through Jiangxi to Nanjing. At that time, Nanjing was a center for the spread of Catholicism, with many missionaries living there, translating and publishing religious and scientific texts they brought from Europe.

To help Confucian scholars accept Catholicism, the missionaries decided to translate Latin religious texts into Chinese, as "the Chinese have no understanding of letters; their words either end in M or N. Using Latin is simply too difficult for them. We decided to translate our doctrines into Mandarin, which is used in the fifteen provinces of China. This way, even in the absence of a priest, lay believers and Confucian scholars could baptize the dying elderly and children [15]."

In the latter half of the 19th century, many French people visited China, including both missionaries and diplomats, eager to personally verify what they had read in books. Due to the impact of the First Opium War, some French writers, such as Auguste Borget and his work *China and the Chinese* (1842), did not venture beyond Hong Kong and Macau. However, following the signing of the Treaty of Nanking in 1842, which opened five foreign trade ports, France decided to send a diplomatic and scientific mission led by Théodose de Lagrene to China. Upon their return, this group published a variety of books documenting their novel experiences in China, such as Jules Itier's *Diary of a Journey to China, 1843-1846* (published in 1848).

The subsequent decades of Sino-French conflicts (the Second Opium War from 1856 to 1860, the Sino-French War from 1884 to 1885, and the Boxer Rebellion from 1900 to 1901) were recorded by military and diplomatic personnel involved in these events, and published in the media, garnering enthusiastic responses from French readers.

In 1822, Jean-Pierre Abel Remusat established the *Journal Asiatique*. In this journal, readers could learn about the research conducted by sinologists and track progress compared to previous years. He hoped that European sinologists would build a solid foundation in the Chinese language and, in a letter about the dissemination of Chinese literature in Europe, he encouraged and expressed hope that "European sinologists, having established a good foundation in the Chinese language, would strengthen their attention and research on Chinese literature [2]."

At that time, we could say that the exchange of poetry

between China and France was limited to the *Book of Songs* (Shijing). This classic was first disseminated by missionaries and later popularized by sinologists. Tang poetry did not begin to receive attention and study until the late 19th century. The first French readers to encounter Tang poetry owe this to the sinologist Marquis Hervey de Saint Denys and his 1862 publication *Les Poésies de la Dynastie Tang*.

Although many authors who visited China published works, there was very little literature on Chinese poetry. While missionaries would study Chinese poetry and some sinologists translated it in the 19th century, it was not until the work of de Saint Denys that people could truly engage with Chinese poetry.

1.2 Les Poésies de la Dynastie Tang of De Liwen

De Liwen is actually his sinological name; his full name in French is Marie Jean Léon Hervey de Saint-Denys. He was born on May 6, 1822, in Paris and died on November 2, 1892, also in Paris.

From de Saint Denys's works, we can see the breadth of his interests. His translations include poetry, novels, modern prose, ethnography, and Confucian philosophy. This diverse range of literature demonstrates that de Saint Denys was not specialized in just one field. His scholarly knowledge, wide-ranging interests, and proficiency in Chinese drove him to translate and publish various types of literature across different domains.

In the first chapter of *Tang Poetry*, he clearly states that missionaries generally believe that to understand the Chinese people, one must first learn the language, which then allows for understanding their culture, customs, and the ability to study and translate poetry. De Saint Denys had a profound understanding of Chinese language, culture, and history. In some of his poetic annotations, he provides detailed explanations of figures such as governors, emperors, and place names, offering readers historical, cultural, and geographical context for a better understanding of the poems.

First, let us analyse the translation of Wang Changling's *Cailianqu* (采莲曲)

采莲曲 (Chinese version)

其一

吴姬越艳楚王妃，争弄莲舟水湿衣。来时浦口花迎入，采罢江头月送归。

其二

荷叶罗裙一色裁，芙蓉向脸两边开。乱入池中看不见，闻歌始觉有人来。

La chanson des nénuphars (French version)

睡莲歌

Les feuilles des nénuphars et les jupes de gaze légère sont teintées de la même couleur;

睡莲的叶子和轻纱裙被染成了同样的颜色。

Sur les fleurs des nénuphars et sur de riants visages, c'est le même rose qui s'épanouit.

在睡莲的花朵上，在快乐的笑脸上，同样的玫瑰绽放。

Les feuilles et la gaze, les fleurs et les visages s'entremêlent

au milieu du lac; l'œil ne saurait les distinguer.

叶子和纱布、花和脸在湖中央交织在一起; 眼睛无法分辨它们。

Tout à coup l'on entend chanter; alors seulement on reconnaît qu'il se trouve là des jeunes filles.

突然, 你听到了歌声; 直到这时, 你才意识到那里有一些女孩子。

(jadis) les charmantes filles de Wu, et les beautés de Youe, et les favorites du roi Thsou

(以前) 吴地迷人的女孩, 越地的美女, 以及楚王宠爱的妃子

Se jouèrent ainsi parmi les nénupahrs, cueillant des fleurs et mouillant gaiement leurs gracieux vêtements.

她们在睡莲中玩耍, 采摘花朵, 欢快地打湿她们优雅的衣服。

Quand les jeunes filles arrivent à l'entrée du lac, les fleurs lèvent la tête, comme pour recevoir des compagnes,

当女孩们到达湖的入口时, 花儿们抬起头来, 仿佛在迎接同伴们。

Et quand elles s'en retournent, en suivant le cours du fleuve, la blanche lune reconduit.

当她们沿着河道返回时, 白色的月光给她们指路。

These two poems are translations by Delirwen himself, and their most notable feature is that he combined the original poems 'Part One' and 'Part Two' into a single piece, reversing their order, starting with 'Part Two' and then 'Part One.' The specific reason for this treatment is unknown, as he did not elaborate on it. However, the French original reads smoothly without any abruptness; the connection between the two poems is quite natural. The lines 'The lotus leaves and the skirts are of the same color, the hibiscus blooms on both sides of the face' create a backdrop for the subsequent lines 'Chaotically entering the pond' and 'Wu girls are more beautiful than the Chu princess, competing in the lotus boat, wetting their clothes.'

In the second part, he adds the modifier 'joyful' to the word 'face' in the line 'the hibiscus blooms on both sides of the face,' translating it as 'on the lotus flower, on the joyful face, the same roses bloom.' This addition does not affect the understanding of the poem. On the contrary, it highlights the joyous feelings of the girls at the gathering. Although the aesthetic beauty may not match that of the original, the translated poem still reflects the atmosphere of joyful labor through words like 'playing,' 'joyful smiles,' and 'playfully wetting' their clothes.

Another point worth mentioning is that the original line 'the flowers welcome in' is interpreted as 'the flowers lift their heads as if welcoming their companions,' giving the flowers personification and reflecting their joy. Just like the harvesters, the flowers are happy to find their partners.

The last line, 'The white moonlight guides them home,' also personifies the moon. After the work is finished, the moon seems to take them back, embodying a sense of maternal protection. This continues the sentiment of the previous line, 'The flowers greet them,' where the flowers happily welcome them on their way in, and the moon warmly bids them farewell on their way out.

The difference is that the translated poem adds the adjective 'white' to 'moonlight.' This might be a rhythmic consideration, giving this line a fuller sense of rhythm.

1.2.1 Jaeger' Selected Poems from the Tang Dynasty: Three Hundred Poems

Georgette Jaeger, born in 1920, is a Belgian scholar who studies and translates classical Chinese poetry. During high school, Jaeger often audited philosophy and literature courses at the university. In 1940, she was introduced to the Chinese language and developed a great interest in it, which led her to study Chinese language, philosophy, and literature at the Belgian Institute of Sinology in Brussels. She specialized in Tang poetry, assisting her professors in organizing several lectures and speaking at them; on the other hand, she dedicated herself to the translation of Tang poetry. In 1976, Jaeger visited China.

In 1947, she published a book titled "History of China" with Richard Mas in Paris, and in 1977, she published "Chinese Literati: Tang Poets and Their Interactions," a study of Tang poetry. Later, Jaeger published two more works: one is the French translation of "Selected Poems from the Tang Dynasty: Three Hundred Poems" (1987), and the other is "The Tramp Du Fu," a translation of the poetry of Du Fu.

Jaeger's "Selected Poems from the Tang Dynasty: Three Hundred Poems" is divided into two parts: the first part is a preface introducing Tang poetry, and the second part consists of the translations of Tang poetry. The end of the book includes notes, biographies, a geographical index, a chronological table of Chinese history, and a detailed timeline of the Tang Dynasty. In the first part, Jaeger analyzes the differences between Chinese and Western poetic genres, providing annotations on themes such as war, autumn, brotherhood, and drinking, to help readers understand and approach Chinese poetry. She also explains the structure and logical organization of the book, and finally discusses her methods of translating poetry and the difficulties encountered during the translation process.

In the preface, Jaeger first addresses various themes where differences may exist between Chinese and Western poetry, primarily due to cultural differences. Taking war as an example, she notes that in Western poetry, war is often glorified, as expressed in the lines of French poet Charles Péguy: "Those who die in great battles are fortunate" (heureux ceux qui sont morts dans les grandes batailles). While war frequently appears in Chinese poetry, it is rarely glorified and is often viewed as a calamity. Jaeger also provides several other examples in the preface to explain the differences in how Chinese and Western cultures handle poetic themes.

Next, she briefly explained the two translation methods used in compiling this anthology. The methods include 'strictly respecting the original text and providing readers with a range of explanatory notes. While these notes can clarify the meaning of the verses, they cannot imbue the French text with the evocative power of the Chinese text.' In this statement, Jaeger expressed the difficulty of achieving the same vivid transparency in the French text as in the Chinese text. Readers

can understand the verses and the overall poem, but they may not grasp the deeper meanings behind them. In Jaeger's view, the translator's goal is to convey the atmosphere of the poetry.

In her translations, whether of the works of the famous poet Li Bai or those of Liu Changqing and others, she achieved this. These annotated translations reflect the artistic conception of the poetry. Readers can appreciate the exquisite works of the great Tang poets through her translations.

2. The Transmission and Evolution of French Translations of High Tang Poetry: A Case Study of Li Bai's Poetry

2.1 Analysis of Different Translations of JingYeSi

静夜思 (Chinese version)

床前明月光，疑是地上霜。举头望明月，低头思故乡。

French version:

1) 德里文译文:

Pensée dans une nuit tranquille

安静夜晚的思绪

Devant mon lit, la lune jette une clarté très vive,

在我的床前，月亮投射出非常明亮的光线，

Je doute un moment si ce n'est point la gelée blanche qui brille sur le sol.

有那么一刻，我怀疑是白霜在地上闪耀。

Je lève la tête, je contemple la lune brillante;

我抬起头，凝视明亮的月亮；

Je baisse la tête et je pense à mon pays.

我低下头，想起我的故乡。

2) 戈蒂耶译文:

Judith Gautier translates 'on the ground' in the second line as 'wooden floor,' clarifying the material of the house's floor. A wooden floor is generally standard for the homes of the middle class. We can boldly hypothesize that, since this poem is very old, Gautier may have believed that at that time in China, the floors of houses were all made of wood.

A l'auberge

在旅馆

Je me suis, couché dans ce lit d'auberge

我睡在这张旅馆的床上，

La lune, sur le parquet, jetait une lueur blanche

月亮在地上投下了白色的光芒。

Et j'ai d'abord cru qu'il avait neigé sur le parquet

我一开始以为雪落在地板上，

J'ai levé la tête vers la lune claire, et j'ai songé aux pays que je

vais parcourir et aux étrangers qu'il me faudra voir

我抬头看明亮的月亮，想到我要经过的地方和将要看到的陌生人。

Puis j'ai baissé la tête vers le parquet, et j'ai songé à mon pays et aux amis que je ne verrai plus.

然后，我低头看地面，想到了我的故乡和我再也见不到的朋友。

3) 贾热译文:

Pensées nocturnes

夜间思绪

Devant mon lit, j'aperçois un rayon de lune

在我的床前，我看到了一缕月光，

La terre serait-elle couverte de givre?

地上是被霜冻覆盖了吗？

Je lève la tête et regarde la lune

我抬起头，看着月亮，

Je baisse la tête et songe à mon pays natal.

我低下头，想起我的故乡。

4) 科约译文:

Pensées par une nuit calme

一个平静夜晚的思绪

Devant mon lit brille la lune

我的床前闪耀着月光，

Serait-ce sur le sol du givre?

是地上的霜冻吗？

Je lève la tête, contemple la lune

我抬起头，凝望月亮，

Je baisse la tête, pense à mon village natal.

我低下头，想起我的故乡。

After reading the versions of six translators, I find that the different versions are very similar, possibly drawing from each other. In terms of grasping the overall artistic conception of the poem, the translators all interpret the scene as taking place indoors. The key to this understanding lies in the word 'bed.' In the Tang Dynasty, 'bed' referred to a type of sitting furniture, not a sleeping bed. Many scholarly investigations suggest that Li Bai's poem describes an outdoor scene rather than a cramped indoor one. This is why the 'frost' can be associated with it, and why one can see the bright moon upon looking up. The outdoor setting also better matches the grandeur of Li Bai's poetry. Three of the translators simply regarded 'bed' as a sleeping piece of furniture, setting the situation indoors. Among the six translators, only two have translations for a particular line that differ from the others: Jaeger's "Is the ground covered with frost?" and Kojo's "Is it the frost on the ground?" are the only two versions that translate this line as a question. Jaeger's translation predates Kojo's, and Kojo noted in his translation that he was influenced by Cheng Baoyi. Therefore, Kojo's translation may also have been influenced by Jaeger's question format. This is not to question Kojo's scholarship, but some of his translations of Tang poetry do indeed show significant similarities to the works of other translators.

2.2 Analysis of Different Translations of YueXiaDuZhuo

Now let us analyze Li Bai's second poem

月下独酌 (Chinese Version)

花间一壶酒，独酌无相亲。举杯邀明月，对影成三人。

月既不解饮，影徒随我身。暂伴月将影，行乐须及春。

我歌月徘徊，我舞影零乱。醒时同交欢，醉后各分散。

永结无情游，相期邈云汉。

French Version:

1) 戴密微译文:

Libation solitaire au clair de lune

月光下的孤独祭酒

Parmi les fleurs un pot de vin

花间的一碗酒,

Je bois tout seul sans ami

没有朋友,我独自饮酒。

Levant ma coupe, je convie le clair de lune

举起我的杯子,我邀请月光。

Voici mon ombre devant moi: nous sommes trois

我面前是我的影子:我们三人一起。

La lune, hélas, ne sait pas boire

而月亮,唉,不会饮酒。

Et l'ombre en vain me suit

她的影子只是徒然跟着我。

Compagnes d'un instant, ô vous, la lune et l'ombre

月亮和影子,哦,你们是我此刻的同伴。

Par de joyeux ébats, faisons fêtes au printemps

我们快乐地嬉戏,在春天庆祝。

Quand je dance, mon ombre égarée se déforme

我跳舞时,我的影子变形错乱。

Tant que nous veillerons, ensemble égayons-nous

只要我们保持清醒,就让我们一起欢庆吧。

Et, l'ivresse venue, que chacun s'en retourne

醉时,每人各自归去。

Que dure à tout jamais notre liaison sans âme

我们没有灵魂的关系会永远持续。

Retrouvons-nous sur la lointaine voie lactée.

让我们在遥远的银河之上相遇。

2) 贾热译文:

Rêverie solitaire au clair de lune

月光下独自幻想

Parmi les fleurs, une coupe à la main

在花丛中,手中一个杯子,

Je flâne dans la solitude

我在孤独中幻想。

Je lève ma coupe à la santé de la lune

我举杯向月亮祝酒。

Nous sommes trois, la lune, mon ombre et moi

我们三个:月亮、我的影子和我,

Bien que la lune ne boive pas

虽然月亮不喝酒,

Et que mon ombre se borne à me suivre

而我的影子只会跟随我。

Pour l'instant, l'une et l'autre me tiennent compagnie

此刻,他们两个是我的伴侣。

Réjouissons-nous tant que dure le printemps

只要春天还未过来,我们就要欢庆。

Je chante, la lune baguenaude dans le ciel

我唱歌,月亮在天空中行走;

Je danse, mon ombre désordonnée me suit

我跳舞,我凌乱的阴影跟着我。

Veillons ensemble, amusons-nous

让我们保持清醒,尽情欢娱。

Plus tard, l'ivresse nous séparera

酒醉会将我们分开,

Jurons-nous une amitié éternelle

让我们发誓友谊长存,

Qui s'étend jusqu'aux nuages.

一直延续至云端。

3) 程抱一译文:

Buvant seul sous la lune

在月下独自饮酒

Parmi les fleurs un pichet de vin

花中一壶酒,

Seul à boire sans un compagnon

独自饮酒,没有伴侣。

Levant ma coupe, je salue la lune

举起我的杯子,我向月亮致意。

Avec mon ombre, nous sommes trois

加上我的影子,我们三个,

La lune pourtant ne sait point boire

月亮却不会饮酒,

C'est en vain que l'ombre me suit

影子跟随着我,却是徒然。

Honorons cependant ombre et lune:

然而,我们要向影子和月亮致敬:

La joie ne dure qu'un printemps

欢乐只持续一个春天。

Je chante et la lune musarde

我唱歌,月亮走;

Je danse et mon ombre s'ébat

我跳舞,我的影子嬉戏。

Eveillés, nous jouissons l'un de l'autre

清醒时,我们一起欢娱;

Et ivres, chacun va son chemin

酒醉后,每人走上自己的归途。

Retrouvailles sur la voie lactée:

在银河之上重聚:

Ajamais, randonnée sans attaches.

无牵无挂的永恒旅途。

4) 科约译文:

Toast solitaire à la lune

独自向月亮祝酒

Parmi les fleurs, un pot d'alcool

花丛中,一壶酒,

Je lève ma coupe, j'invite la claire lune

我举起杯子,邀请月光。

Je bois seul, sans partenaire

我独自饮酒,没有伴侣。

Avec mon ombre, cela fait trois personnes

加上我的影子,我们三个。

La lune certes ne sait pas boire

月亮自然不会饮酒,

Monombre en vain suit mon corps

而我的影子徒然跟随我的身体。

Pour le moment je m'associe en compères ombre et lune

此刻,我是影子和月亮的老朋友。

La joie ne dure qu'un printemps

欢乐只持续一个春天。

Je chante, la lune, erre
我唱歌, 月亮, 徘徊。
Je danse, mon ombre s'ébat
我跳舞, 我的影子嬉戏。
Une fois dégriséés, nous nous réjouissons
一旦酒醒, 我们感到高兴。
Ivres nous nous séparons
酒醉时, 我们分开。
Ajamais randonnée sans amour
没有爱的永恒旅途,
Retrouvailles sur la voie lactée.
在银河之上重逢。

5) 胡品清译文:

Buvant seul sous la lune
在月下独自饮酒
Parmi les fleurs un flacon de vin
花中一瓶酒,
Je bois seul sans compagnon
我没有同伴, 独自饮酒。
Levant ma coupe, j'invite la lune
举起杯子, 我邀请月亮。
Et avec mon ombre nous voici trois
加上我的影子, 我们三个。
La lune ne sait boire
月亮不会饮酒;
Mon ombre ne fait que me suivre
我的影子只会跟随我。
J'en fais néanmoins mes compagnons d'un instant
不过, 他们是我此刻的同伴。
Pour s'égayé il faut saisir le printemps
要抓住春天, 尽情欢乐。
Je chante, la lune se promène
我唱歌, 月亮徘徊;
Je danse, mon ombre se titube
我跳舞, 我的影子蹒跚摇动。
Sobres nous nous réjouissons ensemble
清醒, 我们一起欢乐;
Quand je suis ivre, nous nous séparons
当我喝醉时, 我们分开。
Que dure à jamais notre liaison insensible
但愿我们冷漠的关系会永远持续,
Nous nous retrouverons sur la voie lactée.
我们将在银河之上重逢。

Regarding Li Bai's second poem, I would like to discuss the translation of the character '邀' (yāo) in '举杯邀明月' (Jǔ bēi yāo míng yuè). '邀' means 'to invite,' which is a common term used across various cultures and does not carry a unique connotation in Chinese culture. The translations by Dai Miwei, Kojo, and Hu Pinqing all choose the French equivalents 'inviter' or 'convier' for 'to invite'; however, Jaeger's and Cheng Baoyi's translations have distinct Chinese characteristics. This is because the French language does not use the respectful term 'saluer' for the moon. Additionally, the term 'à la santé' (toasting) is commonly used at banquets. These two translations align better with the style of Chinese poetry.

From the very beginning of the poem, there are many different translations for '酒壺' (jiǔ hú, wine jug). In French, there are many synonyms for 'wine jug,' but each synonym refers to slightly different items. For example, the translators have rendered it as 'une bouteille de vin' (a bottle of wine), 'un pot d'alcool' (a jug of alcohol), 'un pichet de vin' (a pitcher of wine), and 'une coupe à la main' (a cup in hand). In the underlined French words, we can see that although the original Chinese text remains unchanged, the corresponding quantifiers in French have many variations. This also reflects the complexity of the French language. Specifically, 'flacon' in modern French refers to a container for perfume, such as 'où est le flacon de parfum?' (Where is the bottle of perfume?). To determine which translation is most accurate, we must understand whether the wine container in the text is a bottle, a jug, or a cup."

Subsequently, as we have seen earlier, Jaeger's translation still contains excessive interpretation. In the second line of this poem, '独酌无相亲' (drinking alone with no one to share) is translated by Jaeger as 'I fantasize in solitude,' which only covers half of the original meaning. In the fourth line, '对影成三人' (the shadow forms three people), Jaeger is the only one to convey the specific meaning of 'three people: the moon, my shadow, and me.' From the perspective of French syntax, this translation is neither clumsy nor incorrect. However, while the French translation is relatively smooth, this line has not been correctly translated.

In the last line of the poem, most translators rendered '相期邈云汉' (we are destined to meet in the vast sky) differently: Jaeger translates it as 'continuing all the way to the clouds' and 'at this moment, the moon waits for me in the sky.' In French, the two sentences have similar meanings, but that is not the case in the original poem. Kojo's translation of this line is very similar to Cheng Baoyi's; for example, in the eighth line, '行乐须及春' (enjoyment must be seized in spring), Kojo translates it as 'joy lasts only one spring' (La joie ne dure qu'un printemps), while Cheng Baoyi also translates it as 'joy lasts only one spring' (La joie ne dure qu'un printemps). In the tenth line, Kojo's translation is 'I dance, my shadow plays' (Je danse, mon ombre s'ébat), while Cheng Baoyi's translation is 'I dance, my shadow plays' (Je danse et mon ombre s'ébat). It can be seen that both translations are completely identical in both French and Chinese.

3. The Influence of High Tang Poetry on French Poetry

3.1 French Translators' Understanding of High Tang Poetry and Poets

As demonstrated in previous chapters, Deriven has a profound understanding of the rules of Chinese poetry. Regarding each poet, it is evident from my readings that Deriven has also conducted considerable research on ancient Chinese poets. For instance, he not only wrote a six-page article about the life of Li Bai but also composed a comprehensive biography of the poet. In this biography, first-time readers can gain detailed insights into Li Bai's living environment and its influence on his poetry.

Similarly, Deriven dedicated an entire nine-page introduction to the life of Du Fu. Like Li Bai, Deriven drew from the work of Father Qian Deming, "Recollections of the Chinese," to provide readers with a detailed biography of Du Fu. In contrast, other authors offer only brief introductions to Wang Wei, indicating that readers merely know he is a poet who lived a more comfortable life compared to the other two. Li Bai and Du Fu are described with only basic information, while most other poets receive just a few sentences, at most a page of introduction. Thus, it is clear from the preface of Deriven's book that he possesses a deep understanding of the lives and works of the poets he translates.

Regarding Gautier's understanding of the poets and their works, it can be said that she provides a brief introduction to the poets in "Yu Shu," while emphasizing the importance of the poetry itself and its rules. She mentions that the poets' works are splendid and diverse, making it difficult to outline them all, and that readers do not need to understand everything to appreciate their poetry. For instance, she states, "Introducing Chinese poetry, with its complex rules and intricate details, would take too much time; however, fortunately, we do not need to be fully versed to understand and appreciate these works and to feel their charm."

Gautier briefly introduces both Li Bai and Du Fu, but it is regrettable that she does not provide their birth and death dates, preventing readers from grasping the specific eras in which they lived. In her introduction to Li Bai, Gautier discusses his adventures and his love of wine as a means of escaping life's hardships. When introducing Du Fu, she points out several differences between the two poets. Li Bai focuses more on imagination, while Du Fu emphasizes reality. Gautier believes that Du Fu's realism is more approachable and easier for non-specialist readers and sinologists to translate: "With fewer oddities and wonders, Du Fu's poetry, like that of his close friend Li Bai (whom Du Fu referred to as 'teacher'), possesses extraordinary artistic conception and imagery, but is easier to translate, more natural and clear, and demonstrates empathy, warmth, and rich emotion in the face of human suffering."

Unfortunately, Gautier only provides brief introductions for Li Bai, Du Fu, and the Song Dynasty poet Li Qingzhao, the latter receiving more pages of coverage. Finally, in Gautier's works, we learn that much of her knowledge comes from the Chinese language teacher hired by her father, Théophile Gautier. However, after reading Gautier's work, I noticed that there are many traces of Deriven's influence in the introductions and analyses of Du Fu and Li Bai, despite Deriven's works being published prior to Gautier's. There are many similarities between their writings, suggesting that Gautier's work is heavily influenced by Deriven.

Gautier's work is a collection of selected poems, so it naturally includes translations of different poets' works. As readers, we hope that the translator will provide an introduction for each poet. Unfortunately, in Gautier's collection, three of the poets mentioned do not receive any introduction. This collection could have served as a reference for sinologists and readers, which is regrettable. In the preface, Dai Miwei outlines all the basic knowledge that new readers of Chinese poetry need to know. He introduces any knowledge that helps understand the

rules of poetry across different dynasties in a highly meticulous manner. Thus, it is evident that Dai Miwei not only has a deep understanding of the Chinese language but also possesses extensive knowledge of various rules of Chinese poetry over the centuries.

At the end of the translation anthology, Jaeger provides a brief introduction of one to three paragraphs for each poet mentioned in the book. Like Jaeger, Cheng Baoyi also offers brief introductions for each poet at the end of the book, with only the biographical notes on Bai Juyi, Du Fu, and Li Bai being longer than those of the other poets. In contrast, Kojo and Hu Pinqing do not provide any biographical introductions for the poets; they only offer translations of the poems, leaving readers to seek additional information on their own if they wish to learn more.

From the analysis of the differences in French translations of the works of high Tang poets such as Li Bai, Du Fu, and Wang Wei, it can be seen that most of the translators mentioned in this paper possess varying degrees of understanding of the Chinese language and poetry. Gaining a broader understanding of these translators' knowledge of Chinese culture would be significant. Unfortunately, resources in this area are limited, and I am unable to delve deeper into the translators' knowledge of Chinese culture.

3.2 The Current State of Research and Dissemination of High Tang Poetry in France

Compared to the last century, French readers' interest in Tang poetry has decreased in the new century, with greater popularity for translations of Chinese thought and philosophy. Although some anthologies of Tang poetry continue to be published, their numbers are relatively small. Below are some French books related to Tang poetry:

First, there are works related to Li Bai: *Les Poésies de Li Bai* published in 2003; *Histoires sous la Lune de Li Bai* and *Poèmes des Exilés du Paradis* published in 2004. For Wang Wei, there is *La Saison Bleue: Œuvres de Wang Wei en tant que Poète et Peintre* published in 2004; *Poèmes Pastoraux* published in 2007; and *La Plénitude dans les Cieux* published in 2008. Works related to Du Fu include *Poèmes de Du Fu: Calligraphie* published in 2003 and *Poèmes de la Jeunesse de Du Fu* published in 2015.

Additionally, some anthologies of Tang poetry have been published: *Les Plus Beaux Poèmes Lyriques de la Dynastie Tang* published in 2000; *Entre Source et Nuages: Voix des Poètes Chinois d'Hier et d'Aujourd'hui* published in 2002; *Neige sur la Montagne du Lotus: Chansons et Vers de la Chine Ancienne* published in 2006; and *Sélection de Poésie et Peinture de la Dynastie Tang* and *Poésie Chinoise de la Dynastie Tang* published in 2009.

The declining interest in Tang poetry can be attributed to the unfamiliarity of ancient society reflected in classical poetry for modern readers, as well as a growing fascination with Chinese thought and philosophy over poetry. From my personal perspective, another reason is the gradual decline of the poetry tradition in France. Literary enthusiasts are more inclined to read novels, resulting in fewer poetry readers and a

diminished appreciation for this literary style. While classical French poetry may be an exception, it is primarily due to school requirements.

In summary, the habit of reading poetry among the French is weakening, and this has affected the reading of Chinese poetry, including Tang poetry. Although there are still some enthusiasts of Chinese poetry, they are few, mainly consisting of Chinese language teachers, translators, or sinologists.

Regarding research, papers related to Tang poetry primarily explore comparative studies of translations, poetic rules such as parallelism, and the social history behind the poems. The twenty-first century is the age of the Internet, making access to various information much easier. The Internet has also become an important medium for literature, allowing well-known and emerging writers to promote their works online, with many literary programs available on the web.

Literary enthusiasts can listen to missed programs, discuss their literary interests on blogs, and seek out various works. Tang poetry continues to receive attention and dissemination through this medium. As mentioned, there has been a decrease in published books related to Tang poetry compared to the twentieth century, which is partly due to changing reader interests and habits. For Chinese poetry, this may not necessarily be a bad thing. When we go to bookstores, we usually know what we want to buy, rather than wandering in front of unfamiliar literary genres. In contrast to bookstores, readers are more likely to encounter Chinese poetry online.

For example, in 2020, French writer and Nobel laureate Le Clézio published a new book titled *Le Chemin de la Poésie*. This book has been translated into Chinese and contains Le Clézio's reflections on reading Tang poetry. He was subsequently invited to participate in the well-known French literary television program *Lagrande Librairie* to share his experiences with Tang poetry. After watching this episode, a viewer wrote a blog post introducing the book and Tang poetry. Many online users read this article, and one commenter noted that they previously knew little about Tang poetry, but the article sparked their interest.

This example illustrates that although Tang poetry is currently receiving less attention in France and fewer related publications exist, in the Internet age, books are not the only avenue for literary translation and dissemination. There are many French-language websites dedicated to Chinese history, culture, and literature. This new form of dissemination for Tang poetry is a topic worth noting and exploring.

Furthermore, despite living in an age where information is readily accessible, China still appears to many French people as a foreign and exotic country. This allure, combined with the richness of classical Chinese literature, ensures that Tang poetry will continue to be read and disseminated.

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