

BOOK REVIEWS

YUYING, Yang (杨玉英): 马立安·高利克的汉学研究 [Marián Gálík's Sinological Studies]. Beijing: Xueyuan Publishing House, 2015, 489 pp. ISBN: 978-7-5077-4821-5

Over the past decades, many sinological books have been translated into Chinese, among which some books were published in series, such as “Modern Sinological Masterworks Series” (近代海外汉学名著丛刊) (chief editor Zheng Peikai (郑培凯), Shanxi People's Publishing House), “Overseas Chinese Studies Series” (海外中国研究丛书) (chief editor Liu Dong (刘东), Jiangsu People's Publishing House), “Collection of Translations of Overseas Studies on Modern Chinese Literature” (海外中国现代文学译丛) (chief editor Ji Jin (季进), Shanghai SDX Bookstore). Accordingly, studies on overseas sinology have been paid increasingly more attention, among which the most important books were published as “Sinological History Series” (列国汉学史书系) edited by Yan Chunde (阎纯德) and Wu Zhiliang (吴志良). The series includes studies on sinological history of various countries and famous sinologists. Professor Yang Yuying's *Marián Gálík's Sinological Studies* was included into the series, which up to this time is by far the most comprehensive research on that field.

As a famous sinologist, Marián Gálík has been widely known by Chinese researchers since the early 1990s, when his Chinese versions of *Milestones in Sino-Western Literary Confrontation, 1898 – 1979* (Peking University Press, 1990, reprinted in 2008) and of *The Genesis of Modern Chinese Literary Criticism, 1917 – 1930* (Social Sciences Academic Press, 1997, reprinted in 2000) were published, which still often appear on the recommended reading lists for graduates and PhD students today. Although Gálík's other book *Studies in Czech and Slovak Sinology* (Xueyuan Publishing House, 2009) was published in Chinese later, more than 100 papers or their shortened versions appeared in Chinese translations between 1981 – 2016. His Chinese versions of *Mao Dun and Modern Chinese Literary Criticism* was already published in 2014. *From Goethe, Nietzsche to Rilke: Studies in Sino-German Interliterary Process, and Influence, Translation, and Parallels. Selected Studies on the Bible in China* are also going to be published in Chinese in the near future. Compared to Gálík's sinological studies over 60 years, these books and papers only represent his major accomplishments. It is difficult to introduce Gálík's sinological studies as a whole to Chinese readers, and Yang Yuying was the right scholar for this job. As the translator of *Mao Dun and Modern Chinese Literary Criticism* and some of his papers, she has developed a deep friendship with Gálík. She met him several times in Jinan, Leshan, Chengdu and Peking between 2010 and 2015, she got plenty of research materials from him by post and during their interviews, and was well informed of his life and work.

Marián Gálík's Sinological Studies consists of five chapters. Chapter one is the translation of his paper “My Journey through the Sixty Years of International Literary

Sinology, 1953 – 2012”, which traced his studies on modern Chinese literature in different periods in the context of Western sinology. Gálík began to study modern Chinese literature when he entered the Department of Philology, Charles University in Prague in 1953. He studied at Peking University from 1958 to 1960, and got chances to contact great writers of modern China like Mao Dun, Lao She, and got help from some famous researchers like Wu Zuxiang, Wang Yao, Ge Baoquan, Feng Zhi, Yan Jiayan and Ye Ziming. During the 1960s, when Prague School of Sinology entered its golden time, Gálík spent most of his time on translating modern Chinese works into Slovak, and on writing his thesis on Mao Dun’s literary criticism. In the second half of the 1970s, he was deprived of his rights to attend academic conferences abroad because of his criticism of the ultra-left cultural policies in China. It turned out that Gálík was right on this issue. He published his English versions of *Milestones in Sino-Western Literary Confrontation, 1898 – 1979* and of *The Genesis of Modern Chinese Literary Criticism, 1917 – 1930* in the 1980s, which brought him reputation in the field of Western sinology, and indicated his main research field, that is, exploring modern Chinese literary works and criticism from a comparative perspective. Actually, this is the weakest section of studies on modern Chinese literature in China due to researchers’ lack of foreign language abilities. This is why his studies are still instructive and inspiring in China today. Since the late 1980s, he has attended a lot of international conferences on sinology, and convened several international conferences in Slovakia which changed the situation of organising conferences of sinology without Chinese researchers in those years by inviting some scholars from mainland China and Hong Kong. It is also a great contribution that he has made to Western sinology.

Chapter two is about Gálík’s studies on Lu Xun, including Lu Xun’s thoughts in his youth, Lu Xun’s literary criticism and Lu Xun’s creative confrontation with Vsevolod Garshin, Leonid Andreev and Friedrich Nietzsche. Gálík explored young Lu Xun’s thoughts, especially the writer’s individualism and spirit of resistance. As to the influence of foreign literature on Lu Xun’s *Call to Arms*, researchers generally emphasise the influence of Nikolai Gogol and Nietzsche. His contribution to this issue is that he found how Lu Xun created short stories with inspiration from the Russian decadent literature of late 19th century.

In chapter three Yang Yuying examined Guo Moruo’s early thoughts especially his pantheism in the complex relationship with Confucianism, Consciousness-Only, Taoism, ancient Greek philosophy, philosophy of India and modern European philosophy. He also pointed out how Guo Moruo turned towards Marxism-Leninism gradually in the mid-1920s. On this basis, he discussed the relationship between Guo Moruo’s *The Goddesses* and the poems of Rabindranath Tagore, Walt Whitman and Johann Wolfgang von Goethe. Moreover, he analysed the influence of Greek, Roman and Egyptian mythology on Guo Moruo’s poetic creations which had not been brought to researchers’ attention. Rather than simply pointing out these influences, Gálík tried to present the complexity of the research object, as he rightly argued that the world of *The Goddesses* is far more complex than what had been described before. Similarly, he explored the

complexity of Guo Moruo's literary criticism, and its conversion from Aestheticism and Impressionism to Expressionism and Proletarian Criticism.

The theme of chapter four is Gálík's research on Mao Dun. He began his research career with Mao Dun's works and literary criticism which has played an important role in his studies. To some degree, the literary views of Mao Dun and Lu Xun are the criteria by which he understands and evaluates modern Chinese literature, just as he wrote in *The Genesis of Modern Chinese Literary Criticism, 1917 – 1930*: Lu Xun and Mao Dun "are clearly aware of artistic characteristics of each literary work, and never ignore the obligations of literature and art to society". Gálík saw some common changes in thoughts of modern Chinese intellectuals from Mao Dun: generally speaking, from domestic philosophy to social Darwinism and some European philosophy, and then to Marxism-Leninism. These changes could also be seen from Mao Dun's literary criticism, such as the attitude to Nietzsche in different periods, the choice between Zola's Naturalism and Tolstoy's Realism. Gálík made significant contributions to studies on Mao Dun by revealing the mythopoeic vision in Mao Dun's novels, such as *Midnight*, *The Rainbow* and *Revenge of Samson*. *Mao Dun and Modern Chinese Literary Criticism* (Hua Mulan Culture Publishing House) was published in Chinese in Taipei and translated by Yang Yuying, in the series of 60 books as the only one Western book on the occasion of 80 years of Mao Dun's studies.

Yang Yuying puts the rest of Gálík's studies on modern Chinese literature into chapter five which includes: Chinese writers' researches on foreign literature like the interests of Zhang Wentian and Feng Zhi in Goethe's *Faust*; the spread and reception of Chinese literature like Tang Poetry, the works of Lao She and Bing Xin in Bohemia, Slovakia, Poland and Hungary; the reception of foreign culture in modern China like the *Bible*, the works of Vladimir Mayakovsky, Dante and Rilke, and Nietzsche's philosophy; some comparative studies between Chinese and Western literature on topics like exoticism, melancholy, deviant love and violence; reflections on new issues of studies on modern Chinese literature. Most of these studies are new and original, for example, Zhang Wentian has seldom been noticed by Chinese researchers because of his role as a politician.

As the content of chapter five shows, Gálík has a broad interest in modern Chinese literature, and his sinological studies cover a wide range of issues which are hard to be included in one book. Although Yang Yuying's book has nearly 500 pages in length, it still missed some important studies of Gálík, for example the studies on Liang Qichao, Wang Guowei, Cao Yu, Hong Shen, He Qifang, Feng Zhi, Ba Jin, Lao She, Hu Shi, Zhou Zuoren, Chen Duxiu, Cheng Fangwu, Yu Dafu, Qu Qiubai, Feng Naichao, Liang Shiqiu, and also on less important men of letters as Deng Zhongxia, Yun Daiying, Xiao Chunü, Jiang Guangci, Qian Xingcun and Li Chuli which consist of the main content of *Milestones in Sino-Western Literary Confrontation, 1898 – 1979* and *The Genesis of Modern Chinese Literary Criticism, 1917 – 1930*. Since Gálík's studies on *Hongloumeng* were all written and published in German, these are also not analysed in the book under review.

Nevertheless, the four appendices and the bibliography can help readers to know more about Gálík's sinological studies and their influence on overseas sinology and studies in China. In my opinion, Yang Yuying provides a detailed and excellent content analysis of his sinological studies, but she seldom discusses the research methods and standpoints. It would be better, if she could make an appropriate evaluation of Gálík's studies in the context of relative research status in China and in foreign countries. Of course, this is a real challenge to a researcher's knowledge. It is no doubt that this difficult job needs more researchers to join, while Yang Yuying's book has already built a firm foundation for it.

Zhang Yong