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Oriental Philology in the Service of Bettering Man: Rudolf Dvořák's
Czech Translation of the *Daodejing*..... 17
Olga Lomová

Abstract The article introduces the first Czech Sinological translation of the *Daodejing* published by Rudolf Dvořák (1860–1920) in 1920. It explores Dvořák's understanding of Chinese philosophy, in particular the *Daodejing*, in terms of traditional Oriental studies and rigorous philological work, and at the same time as a response to the particular historically determined personal experience of the scholar. Analysis of Dvořák's relevant publications, his translation strategy, and his interpretation of the 'teachings of Laozi' presented both in the translated text and in accompanying commentary and other writings about Chinese thought reveal how an accomplished philologist and scholar aiming for objectivity eventually projected his own concerns and the concerns of his time into his 'scientifically objective' research.

Keywords Rudolf Dvořák · *Daodejing* · Confucius · Oriental philology · Czech national revival · Sinology

China and Yiddish: Contacts between Cultures..... 37
Irene Eber

Abstract One would not expect Central European Yiddish speakers to be readers of Chinese history and thought. Yet this is precisely what happened in the 1920s. For reasons that still await further exploration, Yiddish writers at the time began writing about Chinese history, thought, and literature. There was obviously a readership, though no doubt a limited one, out there. The Yiddish writers' interests ranged widely over political and social issues as well as cultural ones. The thought of Confucius, for example, was attractive for being grounded in a realistic tradition. Parallel to several Yiddish writers' interest in China was some Chinese writers' interest in Jews and their current literature. In the 1920s and as part of the current 'literary revolution' of the time major Chinese literary figures translated both dramatic works and short stories of Yiddish writers into Chinese. Thus

transculturalism functioned both ways and their interest in each other reflected issues that concerned them at the time.

Keywords Yiddish language · Chinese history · Confucius · Daoism

Ye Chucang and the *Juewu* (Awakening; 1919–32) Supplement
to *Minguo ribao* (Republican Daily)..... 49
Sun Hantian

Abstract As an editor-in-chief of *Minguo ribao*, since the founding of the newspaper, Ye Chucang had a great influence on this newspaper and its supplement. In 1916, he helped the journal recover from its financial problems and supported the development of *Juewu* together with Shao Lizi. In 1925, however, he changed his political opinion in both *Minguo ribao* and *Juewu*, and subsequently the achievements of the journal and its supplement culminated in their disappearance.

Keywords China, 20th c., Journals and Newspapers, *Minguo ribao* 民國日報 (1916–1932), Supplement *Juewu* 覺悟 (1919–1932) · Political History, Right-Wing in GMD · Ye Chucang 葉楚傖 (1887–1946) · Shao Lizi 邵力子 (1882–1967)

Fresh Ghosts—Walkabout in Australia with Lu Xun..... 73
Jon E. Kowallis

Abstract *Fresh Ghosts* (*Xin Gui* 新鬼), a modern Australian opera sung in English by a diasporic Chinese troupe with a title borrowed from a classical-style poem written in mourning for slain writers in 1931 by Lu Xun was staged in 1997 in Melbourne and Sydney. It unexpectedly played to sell-out audiences. The plot was loosely derived from Lu Xun's short story *Medicine* (*Tao* 藥). The author of this paper has examined critical reaction to the opera in the Australian media and concludes that although diasporic Chinese intellectuals were quick to interpret the play as an allegory to the events of June 1989, the Australians struggled to read it (and other works of Lu Xun) as a means to gain a broader understanding of China.

Keywords Lu Xun · Glen Perry · Julian Yu · Contemporary Australian opera · Chinese Australian literature · Fresh Ghosts.

Qian Mu's View on Intuition..... 93
Gad C. Isay

Abstract Around the year 1948, Qian Mu 錢穆 (1895–1990) wrote his interpretation and commentary on the *Zhuangzi* 莊子 and at the same time he authored his *Quiet Thoughts at the Lake* (*Hushang xiansilu* 湖上閒思錄). In the latter he discussed intuition in a comparative perspective and identified it with the mind of the people of the East. He referred—at times openly and sometimes with no indication—to contemporary views and debates. Regarding intuition, he differentiates between the thought that uses the language of speaking and recording on the one hand, and wordless thought, on the other. He identifies the former with the intellect or reason, and the latter with intuition. Unlike the intellect, intuition is to him a medium that lacks any division and is direct, deep, and immeasurable. Intuition, Qian argues, defines the primordial state out of which the intellect evolved. From this perspective he analyzes the Confucian terms of ‘all things are one body’ and ‘inborn capacity’. My discussion of Qian Mu’s view of intuition contextualizes his view of intuition with his larger concern with the modern change of Chinese culture and his predominant preoccupation with the notion of balance.

Keywords Intuition, Intellect · Filial Piety · Language, Wordlessness · Inborn Capacity · Oneness · Balance · Value · Spirituality · Culture.

Chinese Dream Captured on Paper: Drawings by
Jaroslav Slovák..... 105
Lucie Olívová

Abstract The drawings made by Jaroslav Slovák, a graduate from the Central Academy of Arts, Beijing, in 1958, describe in a realistic yet highly aesthetic manner the Chinese landscape and towns as they were at the time. Hidden from the public for 60 years, the drawings have been recently compiled and evaluated. Apart from introducing them, this article looks back on the situation of foreign students in the new China, and on Slovák’s situation in particular.

Keywords Jaroslav Slovák · Central Academy of Arts · foreign students’ exchange · China in 1950s

Two Tungusic Etymologies..... 125
Alexander Vovin

Abstract This article deals with two Tungusic etymologies. One discusses the origin of one of the types of verbal negation that I trace to Korean, and another is dedicated to establishing the Chukchi-Koryak origin of Tungusic *kēta* ‘Siberian salmon’, that was consequently borrowed by Russia as *kema* ‘Siberian salmon’ I hope that the modest data presented here will contribute to our fuller understanding of the ethnolinguistic history of North-East Asia.

Keywords Tungusic · Manchu, Jurchen · Middle Korean, Old Korean · Chukchi-Koryak