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A century of Oz lit in China: A critical overview (1906-2008)

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Publication Details
THIS PAPER SEeks TO EXAMINE THE DISseMINATION, RECEPTION and perception of Australian literature in China from 1906 to 2008 by providing a historical background for its first arrival in China as a literature undistinguished from English or American literature, then as part of a 鈥斬xiao min鈥逡 wenchu (weak and small nation literature) in the early 1930s, its rise as interest grew in Communist and proletarian writings in the 1950s and 1960s, and its spread and growth from the end of the Cultural Revolution in 1976 across all genres, culminating in its present unprecedented flourishing.

EARLIEST AUSTRALIAN ARRIVALS IN CHINA (1906–1907)

In a conference paper in 2008, Nicholas Jose pointed out that Australian literature arrived in China as early as 1921, when Mao Dun selected four Australian poems by Mary Gilmore, Hugh McCrae and Roderic Quinn for publication in a Chinese magazine.1 My recent discovery, though, pre-dates this by 15 years. Guy Newell Boothby, 鈥斗our first successful novelist,鈥 ocas and indeed probably the first Australian crime novelist to be introduced in China as a result of the mainland Chinese fad at that time for zhentan xiaoshuo (spy fiction),3 had five short stories published under the general title of 巴黎五大奇案 (Five Strange Cases in Paris),4 published in yueyue xiaoshuo (The All-Story Monthly) from 1 November 1906 to 28 March 1907,5 even though he was wrongly described as an 鈥斯merican spy novelist鈥。 Almost at the same time, another successful Australian novelist of the day, British-born Fergus Hume, author of The Mystery of a Hansom Cab, was also translated into Chinese. His story, 紫絨冠 (鈥斬he Purple Velvet Crown”),6 was first published in the monthly xinxin xiaoshuo (New New Fiction) on 12 May 1907.5

It is interesting to note that Hume’s story was translated by two people, Lan Yan and Chao Ren,9 a normal practice of the day, and in the story, the translators even inserted a commentary comparing English law with Chinese law, writing 鈥斗As England is a monarchy, by law one can’t just arrest anyone on suspicion, unlike the great Oriental totalitarian empire where the government can use its power to put innocent people in prison.鈥”10

AUSTRALIAN LITERATURE: PART OF THE LITERATURE FROM “THE WEAK AND SMALL NATIONS” (THE 1920S AND 1930S)

Apart from the three Australian poets translated into Chinese in 1921, whom Nicholas Jose mentioned in his paper, another poet who found his way to China was Adam Lindsay Gordon, as Yu Dafu noted in his diary on 18 August 1927.11 So, too, did A. B. 鈥斷Banjo鈥 Paterson.

In a PhD thesis written in Chinese, submitted in 2003 in China, it emerges for the first time that Australian literature, along with literatures from Peru, Poland, Denmark, Czechoslovakia, Hungary, Lithuania, Romania, Malaysia, Finland, Bulgaria, Korea, Spain, Portugal and Estonia, was published in the maodian (Contradiction) monthly in 1934 (Vol. 3, Combined Issues 3 and 4, 1 June 1934), in what was known as ruoxiao min鈥oined xianzhuan (Special Issue on Literatures from the Weak and Small Nations).12

In his intriguing study of “weak literatures” versus “strong literatures” (often known as Western literatures and European literatures),13 Song Binghui defines ruoxiao min鈥oined (weak and small nations) as a concept that stemmed from Chen Duxiu’s proposition in 1921 based on his 1904 distinction between the nations “bullied by foreign countries” and the world powers, a concept that argues for China’s identification with the weak and small literatures in its conscious attempt at nation building.14 Because of its geographical isolation and its nature of bei zaiyi (being suppressed) and bei zhebi (being concealed),15 Australia’s literature was categorized with other weak and small nations.

Indeed, the marginalization of Australia and its literature and the way they were lumped together with the countries and literature of Oceania and Africa is a subject that would potentially make an interesting study on its own. It is evident in such magazines as Oceanic Literary Book Collection16 that publishes both Australian writings and Oceanic writings, a literary magazine based from 1979 at the Oceanic Studies Center at Anhui University; and in such books as African and Australian Myths;17 Brief Biographies of Elite Overseas Chinese in the World: the Oceanic and African Volume;18 Guided Readings in Famous World Literary Works: Volume II, in which Australian works are put on a par with works from Latin America, for example.19 In the National Encyclopaedia of Geography, too, Australia shares the same pages as African countries.20
Some of the earliest Australian writings that found their way via Russia into Chinese translation in the new, post-1949 China were political and literary, as well as politically literary. I have a copy of The Australian Federation (ao di lian bang), by a Russian writer C. K. Tokarev, published in China in 1953.21 A chapter on Australian literature mentions names like Henry Clarence Kendall, Adam Lindsay Gordon, Marcus Andrew Clarke, Tom Collins, Henry Lawson, Andrew Barton Paterson, Bernard O’Dowd, Christopher Brennan, Barnard Eldershaw (Marjorie Barnard and Flora Eldershaw), Louis Becke, Aeneas Gunn, Barbara Baynton, Xavier Herbert, Brian彭顿, Vance Palmer, Henry Handel Richardson, Steele Rudd (Arthur Hoe Davis), and Katharine Susannah Prichard.22 Some of its curious comments include the observations that “in the beginning Australian literature was a mere sick imitation of English literature” (65); Tom Collins’s Such is Life “reflects Australian reality in a realist manner” (66); “the greatest literary master” was Henry Lawson (66); A. B. Paterson was a “reactionary Australian hack poet under the system of private ownership” (67); Christopher Brennan was “a singer of decadent sentiments” (67); Henry Handel Richardson committed the “naturalist’s error of attributing the fate of her characters to heredity” (69); and “the most outstanding Australian realist writer” was Katharine Susannah Prichard (70).23

Arguably, this earliest introduction via Russia paved the way for subsequent focus on and interest in progressive and leftist Australian writings. In addition, China was itself a newly established Communist state keen on forging its own identity by absorbing cultural material from like-minded writers around the world, particularly the communist world. A list of works translated into Chinese from 1951 to 1965 reveals writers from the Soviet Union, Bulgaria, Korea, Brazil, Hungary, Romania, Japan, India, Czechoslovakia, Poland, Vietnam, Italy, Denmark, Africa, Mexico, Honduras, Canada, Algeria and Albania,24 their work outweighing that from the UK, USA and Western Europe.


Contrary to Peter Pugsley’s claim about the “limited number of relevant [critical] texts from the 1950s to the close of the 1970s” in China about Australian literature,27 the “relevant texts” were there right from the beginning of the period, but they existed in very different forms, for example in yi hou ji (Post-translation Script), an art form and a form of critique unique to Chinese literary translation. For example, in the yi hou ji added to Mona Brand’s play, Better a Millstone, the translator cites by way of commentary the facts that she is a “progressive Australian writer”; her play, Here under Heaven, among others, was about “racist prejudice” and was “highly praised by the audience”; her play, Strangers in the Land, was performed in London, Australia, Soviet Union, Democratic Republic of Germany, Czechoslovakia, Hungary and India; and her Better a Millstone was “very popular” with the audience when staged in Sydney.28

Australian Studies-Centered Days (1979–2008)

In 1979, when the first Australian Studies Center (ASC) was founded at Anhui University, it was called dayang hou xuexue yanjiushi (Oceanic Studies Research Office). Clearly, to make it worthwhile, Australia had to be subsumed under a more inclusive title; so it was placed in the Oceanic Literary Magazine with others such as New Zealand, Cook Islands, Fiji, Solomon Islands (No. 2, 1982), Samoa (No. 2, 1983), Papua New Guinea, Vanuatu, Micronesia, Western Samoa and Tonga, (No. 1, 1985). Writers and genres introduced were diverse; they include Judah Waten, K. S. Prichard, James Tack, Kath Walker, Michael Wilding, Judy Forsyth, Vance Palmer, Louis Essen, Barbara Baynton, A. D. Hope, Collin Johnson, Maurice Strandgaard,29 Margaret T. South (No. 2, 1982); Steele Rudd, Frank Hardy, Manning Clark (two short stories), John Morrison, Barry Oakley, B. Wonger (Sreten Božić: No. 2, 1984); Charles Harpur, Adam Lindsay Gordon, Mary Gilmore, Kenneth Slessor, David Campbell, Nancy Caro, James McAuley, Ian Templeman, Michael Dugan, Michael Dransfield, Julian Croft, Syd Harrex (No. 1, 1985); Dal Stivens, Henry Lawson, Elizabeth Jolley, Peter Carey and Peter Goldsworthy (No. 1, 1998). It is interesting to note a letter by Strandgaard, translated into Chinese, in which he refers to a “recent” interview in The Age, and to the subsequent “large batch of poems by the ruling middle-class academics” in this magazine. Works by members of the “poor working class like me are hardly ever given to you,” he complains.30 But apparently, the suppressed poetic voice of this migrant was not lost on Chinese academics.

As more ASCs were established across the nation, with “seed funding”31 from the Australia-China Council,32 Australian literature looked better than before. Now there are about twenty-eight ASCs in China.33 A number of universities where the ASCs were based began to teach Australian literature, such as Anhui University (1979), Beijing Foreign Languages University (1983),34 East China Normal University (1985), Suzhou University (1991), Sun Yat-Sen University (1994) and Wuhan University (2005).35 At ECNU, for example, my MA thesis on Christina Stead’s The Man Who Loved Children was submitted in 1989.36 At Beijing Foreign Languages University, Ni Weihong submitted her PhD thesis, possibly the first on Australian literature in China, in 1994.37 My own involvement at Wuhan University’s ASC, offering two courses in creative writing and Chinese diasporic writings,38 has led to the successful submission of two MA theses partly related to Australia.39

The White and “Wheat” (mai) Industries in China

White is Patrick White but who is Wheat? It is Colleen McCullough, whose surname translates into mai ka luo in
Chinese, mai meaning “wheat”! Ever since White won the Nobel Prize for Literature in 1973, his work has been translated and studied in China as if the prize were the sole justification for doing so. From 1973, in Huang Yuanshen's words, “foreign literary critics treated Australian literature with increased respect,"40 and the period from the 1960s to his death in 1990 could be called “the White Age.”41 Let’s stick to this claim for the moment even if it is questionable, to say the least. Since White’s The Eye of the Storm was first translated and published in Chinese in 1986,42 China has witnessed and literally lived through a huai te shidai (White Age), whipped up by the celebrity of the prize.43 China’s White Age, from the end of the Cultural Revolution in 1976 to 2008, saw the publication of 12 academic theses on White alone nationwide, including five PhDs (four of which were entirely produced at ECNU under Huang Yuanshen’s supervision), eight MAs, 88 academic articles,44 six translated titles,45 including two titles published twice, Voss (1991 and 2000) and A Fringe of Leaves (1994 and 1997), one White biography (2000), and numerous newspaper and popular magazine articles. This placed White ahead of any other Australian writer, except “Wheat” (mai ka luo or McCullough).

In every respect except academically,46 Colleen McCullough beats Patrick White in China. Her work reached China three years ahead of White’s, with the first release of the Chinese translation of The Thorn Birds in 1983. Five novels have been published, including three in the same year, 2006;47 two MA theses and 24 academic articles have been written. Her single most influential book is The Thorn Birds, of which 195,000 copies were printed in 1983, and which was compared on its cover to Gone with the Wind. A further 30,000 copies were printed in a different version in 1990, and a reprint of 10,000 followed in 1997. It was annotated and published in English as teaching material for Chinese students to learn English.48 The Thorn Birds alone attracts 250 published academic articles. And, to cap it all, a diancang ban (Classic Collection Edition), was recently released, making it tempting, based solely on market performance, to call this the McCullough Age.49

NEW TRENDS AND DEVELOPMENTS (IN THE 21ST CENTURY)

In the new era of globalized China, there is more need for a diverse range of Australian writings than just White or “Wheat.” Indeed, in China in the 21st century there is a plethora of Australian literary works. These are mainly in three growing areas: children’s literature, multicultural literature (including Aboriginal writing as well as migrant writing), and popular literature including romance, thrillers and biographies.

Children’s literature

The earliest instances of Australian children’s literature in China are found in books like Storm Boy by Colin Thiele, translated in Chinese as little wind rain. According to Xi Yu Ting, whose translation was published in 1979 in China, he was given a copy of the book, which was reprinted 12 times between 1963 and 1976 by an Australian friend when he visited Australia in 1978. He was so impressed with the “industrious, brave, selfless, honest, simple and good people” it portrayed that he translated it.50 This was followed by Chinese translations in 1983 of David Martin’s Chinese Boy and Alan Marshall’s I Can Jump Puddles in 1985.51 In a brief author’s biography in Chinese, Martin is presented as one “who has friendly feelings towards Chinese people and is opposed to the wrong views held of Chinese people by some Westerners” and as “a serious realist writer whose works are worth introducing to Chinese readers.”52 On the other hand, Alan Marshall is, in the translator’s words, unique in that “he made it his own task to dig for morality in the depths of the human heart and to sing of human power and courage” at a time when Western fiction “was full of deformed characters and twisted hearts” and when modernist writers commonly depicted “emptiness, despair and helplessness.”53

In 1996, Seven Little Australians by Ethel Turner was published in Chinese translation as part of qige xiao taoqi congshu (Famous Australian Literary Masterpieces Series), with a grant from the Australia-China Council. It has no translator’s prefaces or post-translation commentaries,54 but the back flap draws attention to the book having had 50 reprints since its first publication in “1893”,55 sales of over 2 million copies, and translations in more than a dozen foreign languages.56 Significantly, “Australians” in the title disappears from the Chinese translation, which is called I Can Jump Puddles (Seven Little Naughty Things). Obviously, one nation’s identity is another nation’s irrelevance.

Multicultural literature

From its earliest days in China, Australian literature was multicultural, and coming from a nation of immigrants, it dealt with migration, if not always saying so. Many names come to mind: Rolf Boldrewood, a migrant from London in 1831; Marcus Clarke, a migrant from London in 1863; Henry Lawson, with a Norwegian father and an Australian mother, and first introduced to China in 1978 with a collection of short stories; Patrick White, born in London to Australian parents; Mena Abdullah, an Indian Australian; E.A. Gollschevsky;57 Morris Lurie, with Polish-Jewish parentage; Ralph de Boisissière, from Trinidad & Tobago; David Martin, originally from Hungary; Judah Waten, of Russian-Jewish parentage; Elizabeth Kata, with Scottish parents and married to a Japanese man; Alexander Buzo, whose father was Albanian and whose mother was Australian; David Malouf, with a Lebanese-Christian father and an English-Jewish mother of Portuguese descent;58 and Alex Miller, who migrated from London in 1952.

Brian Castro, whose background is Chinese, Portuguese, and British, was among the first-published Australian writers of fiction born in Asian countries, or whose parents were.59 From the 1990s, some of their work appeared in China, beginning with Brian Castro’s Birds of Passage and After China, and followed by Love and Vertigo by Hsu-Ming Teo (published in Chinese in 2003). Together with Lillian Ng
Aboriginal Australian writing is a marginal but growing area in China. One of the earliest books translated is by Sreten Božić (B. Wongar) and Alan Marshall, Aboriginal Myths, whose title in Chinese, Australian Fairytales and Legends, reveals a lack of awareness on the part of the translator and publisher of the significance of the original title in English. Shortly after, in 1988, Kath Walker in China, a bilingual collection in English and Chinese of the poetry of Aboriginal writer Kath Walker (Oodgeroo Noonuccal) was published in China. The other Aboriginal writer translated into Chinese is Kim Scott, with his Benang from the Heart, translated as xinzhong de mingtian (Tomorrow at Heart, 2003). I understand that Alexis Wright’s Carpentaria is being translated.

**Popular Australian writing**

Since the turn of the century, China has become one of the largest consumers of Australian bestselling romance, thrillers and autobiographies as well as biographies: for example, The Song of Troy (Colleen McCullough 2000); Ice Station (Matthew Reilly 2001); I Am the Messenger (Markus Zusak 2008); and Mao’s Last Dancer (Li Cunxin 2007). Reilly’s Ice Station is recommended to Chinese readers as “unputdownable as if one is glued to the book [. . .] despite its lovely little errors,” and Li’s book is retitled in Chinese Dancing Across the Globe: the legend from a country teenager to a giant ballet dancer. Similarly, a Chinese publisher sought to enhance the attraction of A Story Dreamt Long Ago (2008) by Australian popular author Phyllis McDuff by retitling it The Picasso Code to align its title in Chinese with the Da Vinci Code. Perhaps the best way to popularize Australian literature is to convert a good story into a simplified text aimed at juvenile readers, which is exactly what Sun Shaozhen did with an edited version of The Thorn Birds that looks more like a textbook than a novel. Its contents are arranged in “Characters,” “Scenes,” “Dialogues” and “Commentaries,” in keeping with the format of the general series “Fast Readings in 100 World Literary Masterpieces.”

**POETRY SLOWLY GETTING THERE (THE 1990S AND THE 2010S)**

Australian poetry is not big in China, although a small number of collections have been published, mainly in the 1990s, including 100 Famous Australian Poems (1992), Selected Australian Lyrical Poems (1992), and Australia New Zealand Anthology of Poetry (1993). Collections of individual poets include Selected Poems of Robert Gray (1998), Kevin Hart: New and Selected Poems (1999), Poems by Hart: Brief Comments and Selected Translations (2006) and The Kangaroo Farm: Selected Poems by Martin Harrison (2008). The first decade of the 21st century saw the publication of only one translated collection, Contemporary Australian Poetry in Chinese Translation (2007), with 100 Australian poets included, jointly edited by John Kinsella and Ouyang Yu, and translated into Chinese by Ouyang Yu. Other Australian poems are scattered in various anthologies and magazines, too many to list here.

**CONCLUSION**

A century on we have now come full circle, from Boothby to McCullough, and from the four poets to the 100 poets included in the recent anthology. Australian literature in China looks better than ever, going from strength to strength, like baihua qifang (a hundred flowers blooming). More of the MFA-winning books have been published in Chinese translation than ever before: The Ancestor Game (1995), Tirra Lirra by the River (1996), Oscar and Lucinda (1998), Benang from the Heart (2003), Eucalyptus (2006) and Journey to the Stone Country (2007). Thus far, there is no danger of good work being eclipsed by popular Oz Lit flooding the Chinese market. In fact, the Australian Literary Translation Project was launched in 2007 at the Shanghai Institute of Foreign Trade, with financial support from Australia, to translate the following ten works into Chinese, all of which, excluding the Frank Moorhouse, are now published:

<table>
<thead>
<tr>
<th>Author (Translator)</th>
<th>Title</th>
<th>Date of Publication in English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Keneally (Zhou Xiaojin)</td>
<td>Three Cheers for the Paraclete</td>
<td>1968</td>
</tr>
<tr>
<td>Tim Winton (Huang Yuanshen)</td>
<td>Shallows</td>
<td>1984</td>
</tr>
<tr>
<td>Archie Weller (Zhou Xiaoqin)</td>
<td>The Day of the Dog</td>
<td>1984</td>
</tr>
<tr>
<td>Elizabeth Jolly (Zou Nan’nan)</td>
<td>The Well</td>
<td>1986</td>
</tr>
<tr>
<td>David Malouf (Long Maoshong)</td>
<td>The Great World</td>
<td>1990</td>
</tr>
<tr>
<td>Christopher Koch (Si Yaolong)</td>
<td>Highways to a War</td>
<td>1996</td>
</tr>
<tr>
<td>Peter Carey (Peng Qinglong)</td>
<td>Jack Maggs</td>
<td>1997</td>
</tr>
<tr>
<td>Thea Astley (Xu Kai, Wang Hui)</td>
<td>Drylands</td>
<td>1999</td>
</tr>
<tr>
<td>Frank Moorhouse (Zhang Tao, Jie Wei)</td>
<td>Dark Palace</td>
<td>2000</td>
</tr>
<tr>
<td>Brian Castro (Wang Guanglin and Zou Nan’nan)</td>
<td>Shanghai Dancing</td>
<td>2003</td>
</tr>
</tbody>
</table>
Chinese awards are now also being given to Australian writers. In 2009, Alex Miller became the first Australian writer to receive a Chinese literary award for his novel The Landscape of Farewell, in the Annual Best Foreign Novels, 21st Century Award in Beijing. According to a Chinese report, his is a work of “condensed weight, permeated with philosophical thinking.” Perhaps, in the not too distant future, wool, iron ore and Oz Lit will be the three major exports to China. You never know.

ACKNOWLEDGMENT

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NOTES


2 See AustLit: http://www.austlit.edu.au/runex=ShowAgent&agentid=A%23x%2c, accessed 5 June 2009, where the reference has it that H. A. Lindsay wrote about Boothby for the Bulletin in 1960, as “Our First Successful Novelist”.


6 Zhao Jian, 明清翻译小说文体新变及其影响 (New Changes in the Literary Style of the Late-Qing Translated Fiction as well as Their Influences) [Ouyang Yu, English translation], unpublished PhD thesis, Fudan University, 2007: 34. Guy Boothby is also noted as an “American” in Yang Kai. 2006: 22.

7 No matching English title is found in Austlit.

8 Yang Kai. 2006: 34.

9 Yang Kai. 2006: 34.

10 Quoted in Yang Kai. 2006:34. [Ouyang Yu, English translation]


13 Song Binghui. 2004: 8.

14 Song Binghui. 2004: 3.

15 This magazine went through a number of name changes, from dayangzhou wenxue congku (Oceanic literary book collection) (No. 1, 1982), to dayangzhou wenxue conghu (Oceanic literary magazine) (No. 2, 1984) and, finally, to dayangzhou wenxue (Oceanic literature, 1999), although there is some confusion with the naming as No. 1, 1985 of this magazine still calls itself dayangzhou wenxue conghu (Oceanic literary book collection).


18 See Fang Zhou (ed.) Guided Readings in Famous World Literary Works: Volume II: Germany, Austria, Spain, Italy, Czech, Denmark, Norway, Australia, Latin America, Asia and Other European Regions (shijie wenxue mingbo duihua du: deguo, ao, xibanya, yidali, jieke, danmai, nuowei, aodaliya, ladingmeizhou, yazhou ji qita ouzhou diqu). Taipei: Huarenwen Company Third Publishing Business Department, 2000.

19 Li Jinlong (ed.) The Australian Federation (aodaliya lianbang) [trans. Dang Fengde, Ding Wenan and Luo Wanhua], Beijing: People’s P, 1953. Note that this book was translated into Chinese from Russian.


25 She is today still listed as a “British” writer. See the detail at: www.dushu.com/book/10656759 accessed 20 February 2009.
Based on Peter C. Pugsley, “Manufacturing the Canon: Australia in the Chinese Literature Imagination”: 90, online, accessed 16 February 2009, with my addition of Cusack and Brand’s plays.


He was not found on Austlit website as at 17 February 2009.

Maurice Strandgaard, “Letter to Associate Professor Ma Zuyi” (chi ma zuyi fujiaoshou de xin), Oceanic Literary Book Collection, No. 2, 1982: 323.

Seed funding was derided by a Chinese professor in the early days as indicating that the “seed” (the amount) was too little to really amount much.

For example, Oceanic Literature (No. 1, 1998) acknowledges funding from ACC.

Please refer to a PDF file list of ASC centres in Chinese, at http://seis.bfsu.edu.cn/aomeeting/CASA/, accessed 17 February 2000. Some centres are missing from the list, such as the ASC centre (2005) in the English Department, School of Foreign Language and Literature, Wuhan University, and the ASC centre at Xihua University, Sichuan.

Beijing Foreign Languages University claims theirs is the “first” in China. See this at: http://www.bfsu.edu.cn/rsch/10_q.htm accessed 18 February 2009.

Information based on an unpublished paper jointly written (between 2006 and 2009) by Huang Dan and Ouyang Yu, "Formation, development and current status of Australian Studies Centres in China" (aodiya yanjiu zhongxin zai zhongguo de xingcheng, fazhan he xianzhuang).


Writers introduced in this course include Brian Castro, Ouyang Yu, Fang Xiangshu, Li Cunxin, Beth Yahp, Lilian Ng, Ding Xiaoqi, Leslie Zhao and Mabel Lee.


White refused to go to Stockholm to receive the prize and Sartre rejected it. White remarked in a letter to Hu Wenzhong, “Some people are deluded into thinking that anyone who has won the Nobel Prize has a kind of magic in them.” Quoted in Hu Wenzhong, “The White I know”, A Chinese Perspective on Australian Literature (aodiya wenxue lunji). Beijing: Foreign Language Teaching and Research Publishing House, 1994: 142.

Based on a search, conducted in Chinese under the subheading of “huiti” (theme) at the CNKI website, one of the largest knowledge websites in China. The search in English returned 44 items.


Ouyang Yu originally came from China and has published 57 books of fiction, non-fiction, poetry, literary criticism and literary translation in both Chinese and English.