

Thinkingdom

Foreign Rights

Autumn 2024

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SUBMARINES IN THE NIGHT

《夜晚的潜水艇》

Short Stories, 2020, Imaginist, 224 pages.

Full English translation available soon.

Rights Sold:

- Complex Chinese (Ryefield)
- English (UK/ANZ: Honford Star, US: Riverhead)
- Italian (Quodlibet)
- Japanese (Astra House Japan)
- Spanish (Aristas Martínez)

- ◎ More than 300.000 copies sold
- ◎ PageOne Bookstore Literary Award, Spring 2021
- ◎ One Way Street Bookstore Book Award, 2020
- ◎ Asia Weekly 10 Best Fiction Books of 2020
- ◎ Douban Best Chinese Literary Fiction of 2020
- ◎ Blancpain-Imaginist Literary Prize, 2021



陈春成

CHEN CHUNCHENG

Chen Chuncheng was born in Ningde, Fujian in 1990. He was a landscape engineer when he began to publish fiction online in 2017. His short story "The Musicians" was listed as one of the 10 best short stories in 2019 by the prestigious Chinese literary magazine *Harvest*. His debut short story collection *Submarines in the Night* (2020) has been a critical success, garnering the inaugural PageOne Literary Award and the Blancpain-Imaginist Literary Prize in 2021. Chen Chuncheng currently lives in Quan-zhou, Fujian, where he works at the local botanical garden.

**"Perhaps everything, I reckon,
connects with one another in ways unknown to us."**

A collection of nine short stories delving into the unbearable weight of norms, the excess of imagination, and the fierceness of art, interweaving the speculative genre with Chinese folklore.

These stories turn the spotlight on characters who throw themselves into the suicidal beauty of art-making and becoming. A young painter-to-be, caught by a daydreaming compulsion, pictures his bedroom as a submarine every night. A group of Buddhist monks are convinced that the best way to save a splendid calligraphic work from the turmoil of the Cultural Revolution, is to keep it out of sight once and for all. After three thousand years of slumber, a man wakes up to find that the entire universe will be at stake if he loses memories about a canonical novel. After serving at the Office of Music Censorship in Leningrad for decades, an officer finds himself deeply attracted to the illicit music submitted by a mysterious author, the revelation of whose identity will forever change the officer's life.

Effortlessly swinging from ruminations on craftsmanship to satires about efficiency and stability, these stories remind any reader of the sheer pleasure of encountering a lyrical language and genuinely inventive narratives. Elegantly summoned and revived, the sensibility of classical Chinese literature seeps through these pages, gesturing toward how alternative ways of being can be radically imagined and lived.

Chen Chuncheng writes in a clear and elegant way rarely found among the younger generation of writers. These stories bring about a happy marriage between world literature and the classical canon. His writing feels neat and tidy, and yet it relentlessly probes into all kinds of crises: totalitarianism, paranoia, the end of history, memory loss, distressing evenings, uncanny dreams, and the ever-deferred redemption.

— **David Wang, Professor of Chinese Literature, Harvard University**

Chen Chuncheng is a surprise. What makes his writing stand out is how it strikes the balance between lightness and rigorousness - highly imaginative, yet rigorous in engaging with the reality.

— **Yu Hua**

A book of short stories by one of the most powerful voices in contemporary Chinese literature. Here you'll find surprising tales, such as one about a company that trims clouds for advertising purposes, or the hidden garden where a young woman reminisces about the happiest day of her life. All these stories share an invisible thread: Borges. How could you not read it?

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YEAR OF WONDERS

《奇迹之年》

Short Stories, 2021, Shanghai 99 Readers, 260 pages.
English sample available soon.

Rights Sold:

- Italian (Palingenia)

© PageOne Bookstore Literary Award, Fall 2021



东来

DONG LAI

Dong Lai (b.1990, Jingdezhen, China) received the First Prize of the Douban Writing Contest for her novel *Escaping the Heat Island* in 2019. She is the author of the short story collections *Deep in the River* (2019) and *Year of Wonders* (2021). *Year of Wonders* won the PageOne Literary Award in 2021. Prior to becoming a freelance writer, Dong Lai worked in journalism and advertisement.

A kaleidoscopic survey of life in contemporary China, delving into topics such as loneliness, alienation, belonging and the nostalgia of what gets lost with development.

Dong Lai is representative of a new generation of writers that refuse to just paint away individual struggles with loss, dislocation and anxiety during China's period of intense growth. With *Year Of Wonders* she offers a kaleidoscopic survey of life in contemporary China, delving into topics such as loneliness, alienation, belonging and the nostalgia of what gets lost with development.

Amid the feverish pursuit of psychic powers during the 1980s, a child finds himself unexpectedly gifted with the talent of bending metal cutlery by simply staring at it, only to see his supernatural power suddenly disappear on December 21st 2012, the day the end of the world was predicted. A millionaire writes an epic play for a lover who never reads it. Two veterinarians, while wandering around to perform pet euthanasia, gradually lose the ability to recognize human faces. A mesmerizing fictional city looms on the horizon as a young couple goes for a long walk around a city they do not recognize anymore. When a high schooler turns his back on a potentially bright future with a senseless act of violence, everyone desperately strives to understand what lies beneath his impulsive murder of the only person who could have empathized with him.

Each story in this collection confronts readers with a definite sense of disenchantment in a unique, unforgettable outlook, shaking the boundaries between reality and fiction. With incredibly rich sensual details and surprisingly diverse narrating voices, Dong Lai timely and powerfully calls back a world that was once full of wonders and magic, and yet vanished without a trace before anyone could fully grasp the profound implications of such a loss.

A plurality of temporalities operates in her language ... A young writer with multiple selves, who opens herself up for suspension, leaps forward to the possibility of language, and pays homage to the vanishing.

— Hu Sang, poet

Borderless writing ... Capturing the collective memories that have once existed with such sharpness but faded away into the mist too soon.

— Committee of the PageOne Bookstore Literary Award

PEACOCK BODHI

《孔雀菩提》

Short Stories, 2023, Thinkingdom, 272 pages. English sample available soon.



◎ Longlisted for the Blancpain-Imaginist Literature Prize, 2024

◎ People's Literature Newcomer Award, 2024

◎ Douban Chinese Literature Award, 2023



焦典 JIAO DIAN

Jiao Dian, born in Yunnan in 1996, is currently pursuing a PhD in literary creation at Beijing Normal University. Her novels and poetry have been published in *Harvest*, *People's Literature*, *October*, *Chinese Literature Selections*, and other literary journals. She has won several awards, including the sole Gold Prize at the inaugural “Beijing Normal University-Oxford” Youth Literary Star Award, the Short Fiction Prize at the 6th Youth Literature Award, and the 2020 China “Stars” Annual Young Poet Award.

A powerful collection of short stories that delves into the complex intersections of feminism, environmental challenges, modernity, and the generational divide in contemporary China, set against the vibrant backdrop of the country's southwestern border.

A powerful collection of short stories that explores the complex intersections of feminism, environmental challenges, modernity, and the generational divide in contemporary China, set in Yunnan—a border region renowned for its magnificent natural scenery, abundant resources, and cultural and ethnic richness. Through the lens of rural life and mystical elements, led by witchy female protagonists, *Peacock Bodhi* presents tales of women confronting harsh realities such as human trafficking and enduring inequalities, as well as their quest for identity in a world increasingly alienating by its modernity.

Yuen, an elderly shaman who claims to smell wild elephants at night and uses cracked eggs in mystical rituals to locate the missing; Chunshui, a resilient motorcyclist who navigates the turmoil of domestic violence while rescuing women trapped in the mountains due to human trafficking; Li Hou'er, a policewoman, ventures deep into the mountains searching for a missing woman, only to discover a hidden community of women who have found refuge from various forms of abuse in the isolation of the remote wilderness. Meanwhile Li, having lost her sense of purpose after the tragic death of her daughter and her husband's departure, becomes inexplicably drawn to the news of a herd of elephants who mysteriously leave their natural habitat for an unknown destination.

Jiao Dian's stories are steeped in the rich natural landscapes of Yunnan, where ancient rituals, witchcraft, and environmental decay collide, offering both peril and solace. This collection invites readers to witness the struggles of a younger generation caught between the pull of tradition and the harsh realities of a changing environment, all while highlighting the enduring resilience of the human spirit amidst a rapidly transforming society.

Jiao Dian's understanding of the novel crafting makes me both proud and envious. Although she hasn't been writing for long, her talent is already shining through. *Peacock Bodhi* is as splendid as a peacock and as simple as an ostrich; as lively as a little monkey and as weighty as an elephant. In the dense forests, border towns, and mountain villages, her characters live as freely as fish in water. There is pain, joy, love, hatred, unsolvable problems, and glimmers of hope.

— Mo Yan, Writer, Nobel Prize laureate

THE COLONEL AND THE EUNUCH

《人生海海》

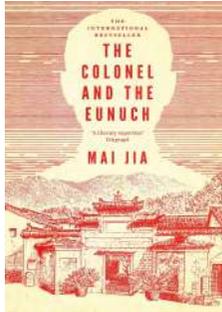
Novel, 2019, Thinkingdom, 345 pages.

Full English translation available.

Rights Sold:

- Complex Chinese (INK)
- English (UK/ANZ: Head of Zeus)

- ◎ Over 3,500,000 copies sold
- ◎ South Literary Award, 2020
- ◎ Shi Nai'An Literary Award, 2020
- ◎ Newweekly Best Book of the Year, 2019
- ◎ Douban Reader's Choice Award, 2019



麦家 MAI JIA

Born in 1964, Mai Jia stands as one of the most accomplished writers in contemporary China. He has been awarded the prestigious Mao Dun Literature Prize, the highest literary honor in the country. With a staggering 12 million copies sold in China alone, his novels have captivated readers and have been translated into over twenty languages.

Notably, Mai Jia's works have garnered such immense popularity that they have been adapted into acclaimed films and television series. Impressively, he takes on the role of screenwriter for these adaptations, resulting in unprecedented success.

Currently, Mai Jia resides in Hangzhou alongside his wife and children.

Mai Jia's new novel in eight years and his most ambitious work to date, this is a coming-of-age story, a family saga, and a searing exploration of what heroism is.

During his childhood in a small village in southern China, nobody ever captured our young narrator's interest like the mysterious Colonel, a former military surgeon, who served the Nationalists during the Sino-Japanese war and the civil war that followed.

The Colonel saved countless lives with his skillful hands and his solid-gold scalpel. Owing to his remarkable intellect and reputation for discretion, he also managed to become a valuable spy, making his way through the erotically-charged underworld and nightlife of urban China at war.

But why does everyone in the village call him—never to his face, of course—"the Eunuch"? One rumor has it that he was gelded by a jealous husband; another says that his castration can only be explained by the Japanese message tattooed across his belly.

What is the true identity of the Colonel? Nobody knows. While he seems happy enough to call it a life and settle down with his superstitious mother and two cats, nobody seems willing to let it go.

Amidst China's tumultuous modern history, our young narrator tries to piece together who the Colonel really is. During the Cultural Revolution, forced by the Red Guard teenagers, a secret surfaces that will shatter both the Colonel and the narrator's family and prompting the narrator to flee the country. Upon his return, two decades later, he finds the Colonel's derangement—stemmed from the public humiliation he suffered during the Cultural Revolution—finally freed him from his haunting past and a final revelation arrives like a punch in the gut.

Mai Jia takes many risks, repeatedly writing himself into what seem to be impossible situations, which makes us fear for him. But the fact that he finally manages to dance away from all the risks makes us admire his writing skills even more.

— Mo Yan, Nobel Prize laureate

Mai Jia's masterpiece; it's both perfectly representative of his work, while also being completely different. I think the term "hypnagogia" – that transitional state between dreams and reality – might be the best one to describe the book.

— Wong Kar-wai, film director and producer

The novel's disgraced Colonel is emblematic of our parents' generation. *The Colonel* and *the Eunuch* is a cello sonata for our fathers.

— Su Tong, winner of the Mao Dun Literature Prize

GOLDEN AGE

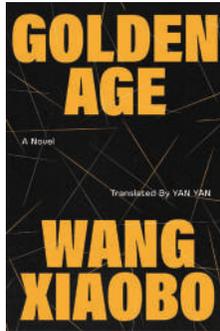
《黄金时代》

Novel, 2021, Thinkingdom, 244 pages.

Full English translation available.

Rights Sold:

- Arabic (Bayt Alhwkma)
- Danish (Korridor)
- English (Astra House-US, Penguin Classics-UK&BC)
- German (Matthes & Seitz)
- Hebrew (Modan)
- Italian (Carbonio)
- Japanese (Bensei Publishing Inc.)
- Korean (Changbi)
- Polish (P.I.W.)
- Portuguese (Tordesilhas-Brazil)
- Romanian (Alice Books)
- Serbian (Blum Serbia)
- Spanish (Galaxia Gutenberg)



王小波

WANG XIAOBO

Wang Xiaobo was born in Beijing in 1952. During the Cultural Revolution, as millions of urban youths, he was sent to Yunnan province to learn from the farmers and then to Shandong province, where he served as a community teacher. He pursued an undergraduate degree at Renmin University of China in Beijing in 1978. In 1984, he moved to the U.S. and received a master's degree from University of Pittsburgh. Coming back to China in 1988, he worked as a lecturer until 1992 when he resigned to become a full-time writer. He died in 1997 at the age of 44.

A leading literary icon in the 90s China, Wang Xiaobo's cerebral and sarcastic narratives are regarded as a vivid reflection on the failures of individuals, as well as the enormous political, social, and personal changes in 20th century China.

Like Gary Shteyngart or Michel Houellebecq, Wang Xiaobo is a Chinese literary icon whose satire forces us to reconsider the ironies of history.

Golden Age chronicles the vicissitudes and the sexual awakening of Wang Er, a young, educated man who, like millions of Chinese youths during the Cultural Revolution, was sent to the rural province of Yunnan for his reeducation. There he tediously spends his days, between the dull tasks of taking the buffalo out to graze, and the quarrels and foolish accusations among his colleagues in the production team. When he meets the young nurse Chen Qingyang, sex becomes Wang Er's way out from tedium and humiliation.

Accused of adultery, Chen and Wang are arrested by the local authorities and forced to write a confession for their crimes but instead, Wang takes it upon himself to write a modernist literary tract, exposing the absurdity and arbitrariness surrounding him. Twenty years later, when Wang and Chen run into each other in Beijing by chance, both reckon that, despite all the sufferings and the painful epiphany of the banality of their existence, those years in Yunnan were indeed their *Golden Age*.

What makes this novel both hilarious and important is Xiaobo's use of the awkwardness of sex as a metaphor for all that occurred during the Cultural Revolution. This achievement was revolutionary and places *Golden Age* in the great pantheon of novels that highlight the freedom and authenticity of human nature.

Both subversive and hilarious ... so enjoyable.

— **Chris Allnutt, *Financial Times***

Admired for his cynicism, irony, humor, readers and critics around the world now widely regard Wang Xiaobo as one of the most important modern Chinese authors ... His [writing is] considered crucial to understanding China's recent past.

— **Ian Johnson, *New York Review of Books***

Startlingly funny, darkly profound, *Golden Age* is one of the most memorable novels published in Chinese language in the past hundred years, and it will still be read a hundred years from now.

— **Yiyun Li**

Like a Chinese Kurt Vonnegut. By turns lyrical and satirical, Wang Xiaobo's sexual comedies set during the Chinese Cultural Revolution are as improbable as that genre sounds. His long overdue publication in English comes as a gift. *Golden Age* is funny and brave and profound.

— **Chris Kraus**

Fills the reader with aching poignancy, and yet makes them want to laugh out loud.

— **Jung Chang, author of *Wild Swans***

WENCHENG

《文城》

Novel, 2021, Thinkingdom, 352 pages.

Full English translation available.

Rights Sold:

Arabic (Sefsafa), Complex Chinese (Rye Field Publishing), Czech (Verzons), Dutch (De Geus), English language (WEL - Europa Editions), French (Actes Sud), German (Matthes & Seitz), Hungarian (Helikon), Indonesian (Gramedia), Italian (Feltrinelli), Japanese (Chuokoron Shinsha), Korean (Prunsoop), Mongolian (Nepko), Myanmar (Wut Yee), Polish (P.I.W.), Spanish (Seix Barral), Thai (Nanmeebooks), Turkish (Jaguar), Vietnamese (Coral Books), TV rights.

Yu Hua's International Awards:

1998 Premio Grinzane Cavour for *To Live*, Italy

2002 James Joyce Award, Ireland

2004 Ordre des Arts et des Lettres of France

2008 Shortlisted for the Man Asian Literary Prize for *Brothers*, UK

2008 Prix Courier International du Meilleur Livre Étranger for *Brothers*, France

2014 Premio Letterario Giuseppe Acerbi for *To Live*, Italy

2018 Ivo Andrić Prize for Literature for *To Live*, Serbia

2022 Yasnaya Polyana Literary Award for *Brothers*, Russia



余华

YU HUA

Yu Hua is one of the best-known Chinese writers. Born in 1960, he belongs to the generation of avantgarde writers who transformed the landscape of modern Chinese literature after the Cultural Revolution in the 1980s.

He is the author of six novels, several collections of short stories and essays to date. His works have been translated into more than thirty languages.



[Fiction / Novel](#)

Spanning twenty eventful years in Chinese history, a searing story of a man who drifts across the mainland, in search of a lost city and an impossible love. A heartwarming epic from one of the most influential writers in China.

Sometime around the end of the Qing Dynasty, early 20th century, a young woman named Xiaomei finds shelter at the home of the wealthy bachelor Lin Xiangfu. Without ever revealing much of her background, Xiaomei ends up staying with Lin and bearing a daughter before disappearing just as mysteriously as she came. Lin's relentless quest to find Xiaomei takes him hundreds of miles from home, through unbearable heartbreak and hardship, as he searches for "Wencheng", the supposed town of Xiaomei's origins.

Taking his baby daughter with him, Lin makes halt in Xizhen in the midst of a blizzard, begging the town's nursing mothers to feed her. He recognizes the local's accent as Xiaomei's and decides to settle down and start a woodworking business with a resident he befriends named Chen Yongliang. As his daughter grows up, Lin grows his fortune while gaining influence and respect in the area. The early years of the Republic, however, engender power struggles and chaos, and it falls to Lin and Chen to help protect Xizhen from the unspeakable violence of the warlord One-Ax Zhang.

After a gruesome crescendo, the novel switches gears to recount the story of Xiaomei, filling in gaps and providing a lyrical counterpoint to the merciless bloodshed of the previous chapters. While Lin and Xiaomei never meet again, the novel ends with the image of their graves side-by-side. Wencheng was always a fictitious city. It always promised the true love Lin Xiangfu was seeking while he was actually writing a very different tragedy for his life.

Besides his unwavering pursuit of love, the novel develops around a vibrant tapestry of characters: bandits who both take lives and offer salvation, wardlords who enslave and liberate, prostitutes and fortune tellers who deceive and assist. The story of Wencheng reveals the intricate essence of this precarious era in a small town, raising universal questions about the meaning of home, the nature of friendship and the weight of history in people's destinies.

DREAMING IN MANDARIN

《我用中文做了场梦》

Memoir-Essays 2024, Thinkingdom, 288 pages.

English sample available.

◎ Longlisted for the Blancpain-Imaginist Literature Prize, 2024

◎ People's Literature Newcomer Award, 2024

◎ Douban Chinese Literature Award, 2023



亚历

ALESSANDRO CESCHI

Alessandro Ceschi, born in Padua, Italy in 1993, began his writing career in primary school, selling handwritten football newspapers. While studying, he worked as a sports journalist, which took him to China to cover the 2014 Youth Olympics. Inspired by the trip, he moved to Beijing after graduating, where he learned Mandarin, taught Italian, and appeared in phone ads and war films. In 2022, his writing on the life during Shanghai's lockdown won first prize in a nonfiction contest by the online magazine *Sixth Tone*. This piece was also published in German by the Swiss weekly *WOZ* and in Italian by the website *China File*. He later contributed to various Chinese publications and gained a following on Chinese social media. *Dreaming in Mandarin* is his first book, and impressively, he wrote it in Chinese.

[Non-fiction / Memoir-Essays](#)

In 2016, an Italian fresh graduate leaves the streets of Rome and moves to China. *Dreaming in Mandarin* is his personal journey filled with sharp observations, humor, and warmth, making you cry or laugh your way through.

Alessandro Ceschi's journey from Rome to Beijing was anything but planned. In the summer of 2016, freshly graduated and unemployed, he ran into an online article about the rapidly growing Chinese film industry. A filmmaker himself, he thought that Beijing could be a promising alternative to the stagnant Italian economy. In less than a month, he had moved to China.

That was the beginning of his Chinese life, in which he even had a new name – *Yali*. He went to the Beijing Film Academy, got to know and work with young creatives from all over China and studied Mandarin by watching Chinese dramas on the subway. To make ends meet, he did a bit of everything, from teaching Italian to working as an extra in a propaganda war movie. As he learned to go with the flow, often changing cities and jobs, he never lost his natural role of an observer, using humor to navigate life in a foreign country.

If you try hard enough, can you become one with Chinese society? Can this place become your home? Or will you always be considered an outsider?

Alessandro tried to find answers to these questions as he discussed the price of vegetables with the cleaning lady in his dormitory, or as he made friends over Chinese liquor and translation apps. In Shanghai, he opened his living room to everyone, hosting the weekly *Writing Club* where Chinese young people came to share their pieces of writing while snacking on Italian cold cuts. The desire to belong in a foreign country sometimes led to frustration, until suddenly it was all worth it.

During the Covid years, Alessandro wandered across China, as he hopelessly tried to run faster than lockdowns – they always managed to find him. He once slept in a park, and once got stuck on an island. On a long distance train, he met a middle aged man who invited him to spend Chinese New Year together in his hometown. In the age of Health Codes and PCR tests, Alessandro looked for warmth and humanity wherever he could find it.

Dreaming in Mandarin is his personal journal, chronicling his experiences in China from 2016 to 2022. Written with sincerity and humor, it reflects on identity and belonging while trying to find one's place in the world.

OUTSIDER

《洋盘：迈阿密青年和上海小笼包》

Memoir-Essays, 2023, Thinkingdom, 304 pages.

Full English version available.



沈恺伟

CHRISTOPHER ST. CAVISH

Christopher St. Cavish was born in Florida in 1980. After several years as a chef in Miami, Palm Beach and New York, he moved to Asia in 2005 to cook and then began writing full-time in 2007. In 2023, he was named the Best Food Writer in China (2023 by Food & Wine Magazine (China edition). He has written for numerous food-related platforms, both internationally and within China, including The Los Angeles Times, Serious Eats and the cult favorite Lucky Peach, and been profiled for various projects, including 2015's Shanghai Soup Dumpling Index, by numerous outlets in China and abroad. He lives in Shanghai.

A memoir of a young American's twenty years in China, full of humor, sorrow, history and identity.

Christopher St. Cavish arrived in China almost two decades ago as a young chef. Over the next twenty years, life became less of an adventure and more of an exploration of the country he stumbled into, including the surprise discovery of his family's deep roots in China.

A cross-country motorcycle trip shortly after his arrival gave him an opportunity to write instead of cook, telling the stories of an accidental entrepreneur riding the wave of China's craft beer discovery, a hardworking produce vendor known for helping introduce the avocado into the country, and a tour of a massive MSG factory in the Shanghai suburbs. In this book of outsider observation, he also trains his eye on the odd social codes foreigners in China form within their "bubble", what happens when foreigners die in China, and the travails of being a "B-class" foreigner during China's push for an "A-class" economy.

Ultimately, he finds some solace in diving into his roots, which stretch back to a missionary ancestor who arrived in China in the 1860s and stayed until his death, nearly sixty years later, a story recreated through historical church records and missionary documents.

Written with a deep affection for China, this candid exploration of what it means to live as a foreigner in China is both moving and compelling. Chris St. Cavish draws striking parallels between the highs and lows of his own adventures and those of his great-great-grandfather, an American methodist missionary who came to Beijing in the late 19th century ... At times confessional, at times historical or picaresque, it's a tale, skilfully told, of love and loss, and of obsessive research that involves pulling noodles, milking camels and eating peacocks—all told through a fascinating cast of characters.

—Fuchsia Dunlop, author of *Shark's Fin and Sichuan Pepper*

LOST SATELLITES: A Journey Deep into Central Asia

《失落的卫星：深入中亚大陆的旅程》

Memoir/Travel, 2020, Thinkingdom, 416 pages.
English Sample available.



- ◎ Over 150,000 copies sold
- ◎ Honorable Mention, International True Story Award, 2019
- ◎ Douban Best Chinese Non-Fiction of 2021
- ◎ One Way Street Bookstore Award, 2021
- ◎ Fangsuo Bookstore Culture Book of the Year, 2021



刘子超

LIU ZICHAO

Liu Zichao, born in 1984, graduated from the Department of Chinese Language and Literature at Peking University. He was a journalist for *Southern People Weekly* and *GQ*. Regarded as one of the most promising non-fiction writers in China, he has published travelogues including *Arrival Before Midnight: A Central European Odyssey* (2015), *Chasing the Monsoon: Dispatches from India and Southeast Asia* (2019), *Among the Stans: A Central Asian Journey* (2020). He is also the translator of literary works such as *Thrilling Cities* by Ian Fleming, *A Moveable Feast* by Ernest Hemingway, and *The Long Goodbye* by Raymond Chandler, among others.

A deep journey into the hearland of Central Asia, *Lost Satellites* is not just a travelogue; it's a profound exploration of a world at the crossroads of history and modernity.

For nine years, Liu Zichao traveled deep into the mystical hinterland of the Eurasian continent: Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan, and Turkmenistan. Following the steps of Xuan Zang, a seventh-century Chinese Monk who authored the epoch-making *Great Tang Dynasty Record of the Western Regions*, he wanders in between this borderland of globalization and superpowers, embarking on an exploration in search of the past and the future.

Drifting through Pamir's no-man's land, visiting the nuclear explosion test sites in Kurchatov, and treading the abandoned battlefields of the Tajik Civil War, Liu Zichao directs his gaze toward isolated places with the fervent heart of an explorer. Along the journey, he meets people across cultures and societies: a Tashkent princess who fled to the US in pursuit of becoming the "Lady Gaga of Central Asia," the offspring of North Korean exiles who can no longer speak the language of their ancestors, a Tajiki youth who eagerly learns Chinese in the hope of a brighter future in China. Through these encounters, he witnesses and feels the heartbeats of Central Asia's history of modernization. Combining historical and cultural references to the vestiges of the Soviet time, he ponders over the Soviet Union under the umbrella of socialism, leaving indelible marks on this land.

Drenched in the scents of carrot mutton stew, dazed after bowls of hot Kumis, through Liu Zichao's evocative narration, we savor the taste of unique charisma carried in the heart of Central Asia. Like a star derailing from its orbit, as he witnesses it, this land lingers on ambiguity and loneliness, sticking to buoyancy and strength, echoing the very paradox of this world.

Unlike most travel authors, Zichao Liu does not try to speak to the very important people and does not pretend to know it all. Instead, he speaks to the men and women on his way, asking simple questions and getting unusual answers. All this gives his work a touch of authenticity and sincerity which is hardly to beat.

— Margrit Sprecher, jury of True Story Award 2019

Zichao has a pleasingly spare and direct prose style, a unique sense of humor, and a curious and adventurous spirit. In this book, he has led us to a Central Asian heartland that is at once mysterious and surprisingly intimate. Zichao is a keen observer of human nature and a gifted writer, someone we are certain to hear more from in the coming years.

— Jon Lee Anderson, author of *The Fall of Baghdad* and *Che Guevara*

PLEASURE OF THINKING: ESSAYS

《我的精神家园》

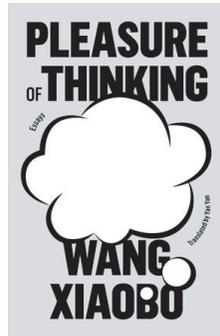
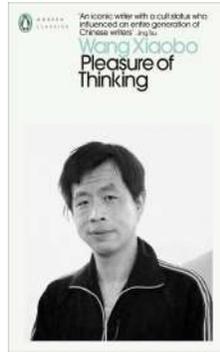
Essays, 2017, Thinkingdom, 208 pages.

Full English translation available.

Rights Sold:

- English (Astra House-US, Penguin Classics-UK&BC)

- German (Matthes & Seitz)



王小波

WANG XIAOBO

Wang Xiaobo was born in Beijing in 1952. During the Cultural Revolution, as millions of urban youths, he was sent to Yunnan province to learn from the farmers and then to Shandong province, where he served as a community teacher. He pursued an undergraduate degree at Renmin University of China in Beijing in 1978. In 1984, he moved to the U.S. and received a master's degree from University of Pittsburgh. Coming back to China in 1988, he worked as a lecturer until 1992 when he resigned to become a full-time writer. He died in 1997 at the age of 44.

A leading literary icon in the 90s China, Wang Xiaobo's cerebral and sarcastic narratives are regarded as a vivid reflection on the failures of individuals, as well as the enormous political, social, and personal changes in 20th century China.

A collection of the most representative non-fiction pieces on the importance of critical thought from one of the foremost Chinese intellectuals.

This collection of essays comprising some of Wang Xiaobo's best-known pieces offers insight into the author's time studying in the United States. From his personal take on the intellectual and social situations in modern China to musings about the future of the internet and science fiction cinema, Wang Xiaobo prods his readers, in a gentle, humorous way, to think about what it means to think.

In between, he questions the social sciences and offers his own understanding of how they should be practiced. Several pieces focus on literature, with notable essays devoted to Italo Calvino, Bertrand Russell, and Ernest Hemingway, whom Wang admired greatly. Other pieces are more personal in nature, ranging from vignettes on life in the United States, to a meditation on getting mugged, to the consideration of the question: why do I write? Like his fiction, Wang's nonfiction is never about one thing in particular, often juxtaposing and drawing parallels among disparate discourses. But taken together, his essays and fiction all coalesce toward a sort of intellectual optimism that brilliantly anticipates Chinese thought in the 21st century.

A companion to *Golden Age*, *Pleasure of Thinking* by Wang Xiaobo contains essays, travelogs, book reviews, and more. As well known in China for his essays as for his novellas, Wang's nonfiction pieces offer a key to understanding his at times enigmatic fiction. His central thesis—the importance of independent and critical thinking—is accessible and thought-provoking to readers of all backgrounds.

An ironist, in the vein of Kurt Vonnegut, with a piercing eye for the intrusion of politics into private life... Long after his death, of a heart attack, at the age of forty-four, Wang's views still circulate among fans like a secret handshake.

— **Evan Osnos, *New Yorker***

Consistently insightful and often charming ... A wide-ranging, humorous, often sharp collection.

— **Kirkus Reviews**

MOONLIGHT RESTS ON MY LEFT PALM

《月光落在左手上》

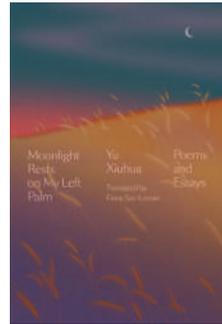
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余秀华

YU XIUHUA

Yu Xiuhua (b.1976) grew up in an impoverished family in rural Hubei, China. Born with cerebral palsy, she was unable to attend college or find work. While trapped in an arranged marriage, she began to write poetry in 1998 and gained wide recognition in 2014 when her poem "Crossing Half of China to Fuck You" became an online sensation. Her poetry collection *Moonlight Rests on My Left Palm* (2015) sold over 300,000 copies, breaking the record for Chinese poetry titles in the past two decades. Yu received the Peasant Literature Award in 2016. *Still Tomorrow*, an award-winning documentary film about her life and poetry, was released to critical acclaim the same year. In 2018, she was awarded the Hubei Literary Prize.

In defiance of the stigma attached to her disability, her status as a divorced single mother, and as a peasant in rural China, Yu Xiuhua found her voice in poetry. Starting in the late 90s, writing has become a vehicle for her to explore and share her reflections on homesickness, family and ancestry, as well as the reality of disability in the context of a body's urges and desires.

In 2014, Yu's poem "Crossing Half of China to Fuck You" blew open the doors to the world of contemporary Chinese poetry. She became an Internet sensation, finding a devoted following among young readers who enthusiastically welcomed her fresh, bold, confessional voice into the literary canon.

The rhythm of Yu's writing rises and falls with the seasons, capturing the physical toil of farming, the textures of leaves and grasses, and the light contained in a raindrop or dancing on a rock. Yet, her relationship with the nature goes further than one of admiration, trust, and peace – Yu also reflects on the suffocating impossibility and frustration around her and the limitations of the body.

This collection includes more than fifty poems, sectioned by eight lyrical essays. Thematically organized, these essays and poems are in conversation with each other around subjects that include love, nostalgia, mortality, the natural world, and writing itself.

The ruminative essays, rendered in elegant but somewhat mannered prose, offer context and insight on her life and poetry... The poems, which compress her thoughts into daring and disconcerting forms, are another matter... The multiplicity, therefore, becomes essential, as the poems are rarely frozen in a single feeling. Yu renders her life in a way that is irreducible.

— **Chris Littlewood, *The Washington Post***

The poet's language rises out of the natural, tinged by elemental soil and light.

— **Yusef Komunyakaa, winner of the Pulitzer Prize for Poetry**

Yu Xiuhua's writing is steeped in the imagination... Many of the poems included in this work are moving precisely because of how they register the limits of the imagination, rather than its transformative capacities... Rejecting the poetics of metaphor, lines like [Yu's] call on us to look closely, listen carefully, and notice the world around us.

— **Rebecca Ruth Gould, *Harriet Books, the Poetry Foundation***

Yu finds the numinous in the very dust and air of Hengdian...Sze-Lorrain's translation successfully evokes Yu's transcendental connection to the world around her, from the grass at her feet to the sky above her.

— **Anne Henochoicz, *Los Angeles Review of Books***

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