



Book List

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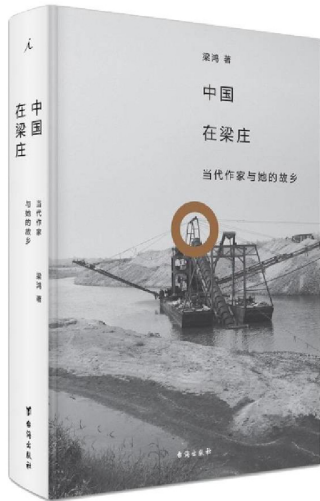
PAPER REPUBLIC is dedicated to the translation, publication and promotion of Chinese literature abroad. We do this in several ways: through an online database of Chinese literature and translation, through the translation and publication of short stories and essays, both online and in magazine form, and by providing consulting services to publishers in China and abroad who are interested in forming partnerships. We also run the Beijing Publishing Fellowship.

Starting in 2017 we expanded into the publication of full length translations of Chinese novels and nonfiction. Our first round of projects include two novels, a work of nonfiction, an essay collection, and two short story collections. We believe that these six titles, each in its own way, represent the best of what contemporary Chinese writing has to offer.

We have acquired world English rights for each title, and English translations are underway, in some cases complete. Once manuscripts are complete, we'll be looking for publishing partners in English-language territories, and can also facilitate translation rights for other languages.

We hope you'll find these introductions intriguing; we welcome you to contact us at info@paper-republic.org for more information.

Paper-Republic.org



- ❖ Four simplified Chinese editions, most recent published in 2016, 336pp.
- ❖ More than 250,000 copies sold so far.
- ❖ Rights sold in France (Phillippe Picquier) and Japan.
- ❖ Full English translation available.



China in One Village

Personal history meets sociology in this microcosm of China's upheavals

Combining personal observation, family history, and social commentary, CHINA IN ONE VILLAGE began when Liang Hong visited her family village after an absence of more than a decade. What she found was an extended family being slowly torn apart by the tectonic shifts of Chinese society. The book comprises extensive interviews with family members, telling their stories in their own voices, as well as Liang's own observations of the ways in which rural-urban migration are twisting the fabric of Chinese society. By turns fascinating, horrifying and moving, this account is an unparalleled view of the realities of China's modern society, told by those who are living it.

CHINA IN ONE VILLAGE contains eight chapters, each focused on one aspect of social change. Each chapter combines present-day narration by the author as she explores her childhood home, with interviews conducted with family members and other village residents about the past and recent history.

LIANG Hong

A professor of Chinese literature at Renmin University in Beijing, Liang Hong's literary career has spanned criticism, reportage, and fiction. She is known for her scholarly research on 20th century Chinese literature, but true fame came to her with the 2010 publication of CHINA IN ONE VILLAGE (*Zhongguo zai Liangzhuang*), which melds personal history and sociological study, and found an enormous readership, selling over a quarter of a million copies. It was followed in 2013 by LEAVING LIANG VILLAGE, establishing Liang Hong's reputation as a deft observer and chronicler of China's changing society. Since that time Liang Hong has been the recipient of many awards and honors. More recently she has published a collection of short stories, and her first novel is forthcoming end 2017.

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Chapter 1: Where is Liang Village?

The book begins with Liang Hong's return to her childhood home, her memories of leaving, her shock at seeing what's become of the village in her absence. The author's father is the primary interview subject, through whom the author lays out the history of her immediate family, of the Liang clan, and of the village. The hardships and starvation of 1960 provide a sort of "year zero" from which the modern history of the village dates.

Chapter 2: Where Ruins Flourish

A tour of the physical depredations visited upon Liang village over the past several decades, including the collapse of the village structures themselves, the brick kilns that removed so much topsoil from around the village that the whole area is completely vulnerable to floods, and the sand-dredging operations that removed so much sand from local river-bottoms that whirlpools have begun to claim the lives of local swimmers.

Chapter 3: Save the Children

This chapter focuses on two aspects of childhood in Chinese villages: the parenting void (so-called "rearguard" children raised by grandparents) and the collapse of the educational system. A rather horrible criminal case is explored by way of illustration.

Chapter 4: The Youth Who've Left

The fate of the young people who have left the village. The author's older brother serves as one of the focal points of this chapter, as he recounts his early days as a laborer, his literary aspirations (later fulfilled by his sister, the author), and his harrowing experiences in jail. The second half of the chapter focuses on Juxiu, one of the author's childhood friends, and the awkward contrast between her frustrated ideals and the relatively successful careers of her friends who have moved to the city.

Chapter 5: Runtu Grows Up

The village safety networks, both official and informal, is the subject of this chapter. From the slightly-unbalanced Qingli, whose knife is always at the ready, to Kunsheng, whose family has built an impromptu residence in the graveyard, the subjects of this chapter have all been failed by the social, political, or family structures that should have been there to support them.

Chapter 6: Rural Politics Under Attack

The political history of Liang village are the subject of this chapter, as we return to the author's father for a recounting of how he was cast down during the Cultural Revolution, and rehabilitated in the late 70s. This leads into the present day, when the village and county Party officials still have a stronghold on the village, and policy and slogans are as entangled with personal power networks as ever.

Chapter 7: The Trials and Tribulations of the "New Morality"

As the moral strictures of Communism finally lose their relevance, people in the countryside seek new pillars of support. Christianity has had a checkered history in this part of the country; meanwhile the local woman Huan gives birth to a series of girls, hoping for a boy, and struggles to negotiate the competing pressures of traditional morality and economic expediency. This chapter explores the delicate question of fidelity, family responsibility, and the sources of moral cohesion.

Chapter 8: Where Has My Hometown Gone?

An overview of everyone who once lived in the village when the author was there; what's become of them, and where they've gone. Views on how the village might develop in the future, and where hope lies.

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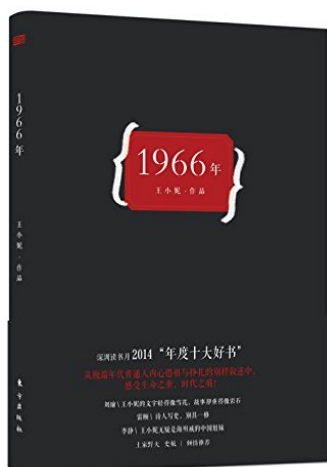
Abandoned village home



Father visiting son at home in the village

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- ❖ Chinese edition published in 2014, 216pp.
- ❖ English translation sample available, translated by Eleanor Goodman



1966

Eleven masterful portraits of human souls in harrowing times

Wang Xiaoni's only foray into fiction is the story collection 1966 – named for the year the Cultural Revolution began, when Wang was 11 years old. Wang Xiaoni's approach to the Cultural Revolution is unique: rather than producing yet more crushing tales of society-wide madness and suffering, she limits her scope to a smaller, human dimension – a child's confusion at her parents' inexplicable fear; the gradual erosion of dignity; the persistence of beauty in terrible times. The effect is remarkable: Wang gives readers an immediate experience of what it felt like to live in those times. And by steering away from the clichéd imagery of the Cultural Revolution, she more accurately conveys the devastation it wreaked on ordinary people. Just as European writers have struggled to portray the human impact of the Holocaust in fiction, Chinese writers often fail to sublimate this most traumatic of

What is so attractive about Wang Xiaoni's poems as translated into English by Eleanor Goodman is her quiet, loving, meditative distance to the mostly anonymous and lonely heroes she clearly knows well. Griffin Poetry Prize judges on SOMETHING CROSSES MY MIND

Wang Xiaoni

Though Wang Xiaoni rarely appears on the rosters of China's prominent writers she is, in her quiet way, one of China's most unique individual voices. She is known to different readerships for different strengths: to lovers of poetry she is one of China's most skilled poets of the personal and political – her collection SOMETHING CROSSES MY MIND was published in English by Zephyr Press in 2014, and won the 2015 Lucien Stryk Translation Prize. To the larger public she is best known for CLASS NOTES, a collection of observations from her years as a university professor, which was enormously popular with students thrilled to hear a voice of understanding. In her short story collection 1966, written over two decades but only published in 2014, she evokes the experience of living through the Cultural Revolution. In all her work she displays a singular ability to inhabit the thoughts and experiences of others, combined with a quiet but fierce sense of justice.

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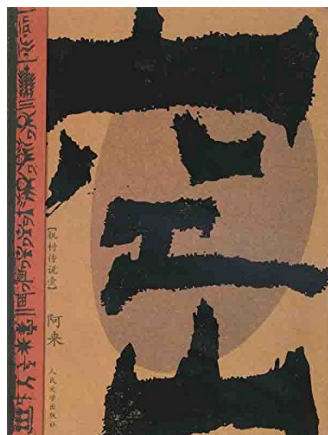
1966

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- ❖ Pushkin in the Boiler *[sample available]*
- ❖ The Man in the Cabbage Cellar *[sample available]*
- ❖ Two Girls Hit Town for a Movie
- ❖ The New Potatoes are In
- ❖ A Message *[sample available]*
- ❖ Up the Chimneystack
- ❖ Badge and Loudspeaker
- ❖ The Stutterer
- ❖ Locomotive: 1966 *[sample available]*
- ❖ Pearl Oysters
- ❖ The Chessboard

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- ❖ Chinese edition published in 2014, 234pp.
- ❖ Full English translation available for the first two volumes
- ❖ Other books in English include RED POPPIES (2002) and THE SONG OF KING GESAR (2013)



Hollow Mountain

Powerful tales of nature, tradition, and the inexorability of history

A set of six linked novellas set in the fictional Tibetan village of Ji, the stories of HOLLOW MOUNTAIN trace the transformation of Tibetan society over the 20th century. Beginning at a time when Ji village was still largely isolated from the world, the early stories are rich with the mythos of Tibetan Buddhism and shamanic tradition. In later stories, the incursions of the People's Liberation Army and later ravages of the Cultural Revolution are portrayed with a directness no other writer has dared. In the final stories, A Lai turns to the consequences of modernization – environmental degradation, and weakening social ties. But against this backdrop, the human aspects of the story are A Lai's true concern: love, revenge, and impotent rage.

[A Lai] has ... effectively mythologized a portion of Tibet's past little known to Western readers and in doing so created a historical novel that's panoramic and intimate at the same time.
New York Times Book Review, on RED POPPIES

A Lai

A Lai was born in the Tibetan area of Sichuan in 1959, and spent his early years in the countryside. Though he writes in Chinese, his Tibetan ethnicity and early exposure to Tibetan society left him with a profound respect for and interest in Tibetan culture, which later became an important recurring theme in his work. A Lai belongs to the generation of writers who came to prominence during the post-Cultural-Revolution cultural resurgence of the 1980s. While he spent a large part of his literary career as editor-in-chief of *Science Fiction World* magazine, A Lai's most important work has centered around the Tibetan countryside, beginning with the novel RED POPPIES, published in English by Houghton Mifflin in 2002. The 2004 publication of HOLLOW MOUNTAIN confirmed his position in China's literary canon.

Synopsis for the first two volumes →

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Vol. I: Scattered in the Wind

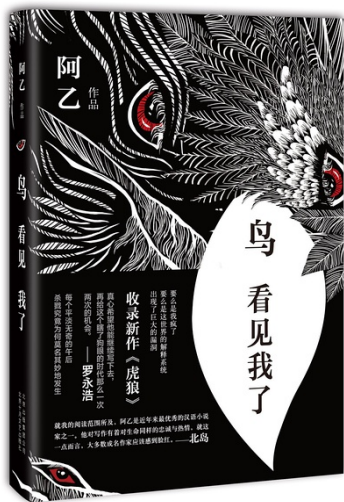
In the decades following the Chinese revolution of 1949, Ji Village gradually comes into contact with the “new society”. While the adults of the village are negotiating new political pressures, the boy Gela finds himself forced to grow up quickly: watched over by a mother who’s not quite all there, and beset by the hatred of a man who blames him for a son’s death. The ostracized, hyper-sensitive boy must find strength from what quarters he can, from both inside and outside the village, from within the traditions of Tibetan life, and from the terrifying new world they all now inhabit.

Vol. II: Celestial Fire

The shaman Dorje was once a pillar of Ji Village. Part wizard, part figurehead, part political fixer, he is expert at negotiating both this world and the next. But as the Cultural Revolution gets underway, he finds that the old rules no longer apply, and the spirits no longer heed him. Meanwhile, Gela’s simple-minded mother Sangdan is finally coming to terms with her son’s death, but her otherworldly aspect begins to unsettle everyone in the village. As a wildfire begins to consume the mountains around Ji Village, both heaven and earth seem ready to crumble.

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- ❖ Eight selected stories
- ❖ Approx. 350pp. English
- ❖ Stories published in Granta and Freeman's magazines
- ❖ English translation sample available



Days of Extremity

Stories of petty crime, deep cruelty, and black humor

By turns absurdly hilarious, baldly shocking, and wryly ironic, A Yi deftly sketches scenes of rural life, death, and crime, drawn from his years of experience as a small-town police officer in the hinterlands of Jiangxi province. His characters, driven by desperation, boredom, or lust (and, very occasionally, a sense of justice), dream of escape, or refuge, or a better life. These stories are drawn from A Yi's three published short-story collections. Sometimes allegorical, sometimes numbingly mundane, A Yi's writing is rife with black humor, existential dread, tenderness, violence, and moments of breathtaking cruelty.

I love this story, it's almost like something out of Beckett...What a beautiful way to carve and shape narrative space. A Yi is such an instinctually gifted writer. He knows exactly what he's doing.

John Freeman, editor of Freeman's magazine, on THE CASE THAT GOT AWAY

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- ❖ The Bird Saw Me [sample available]
- ❖ Days of Extremity
- ❖ The Case That Got Away [sample available]
- ❖ 1988 and a Xiongshi Motorbike
- ❖ The Maggot-Ridden Outsider [sample available]
- ❖ Those Who Vanish From the History of Love
- ❖ An Accidental Murder
- ❖ The Hermit

A Yi

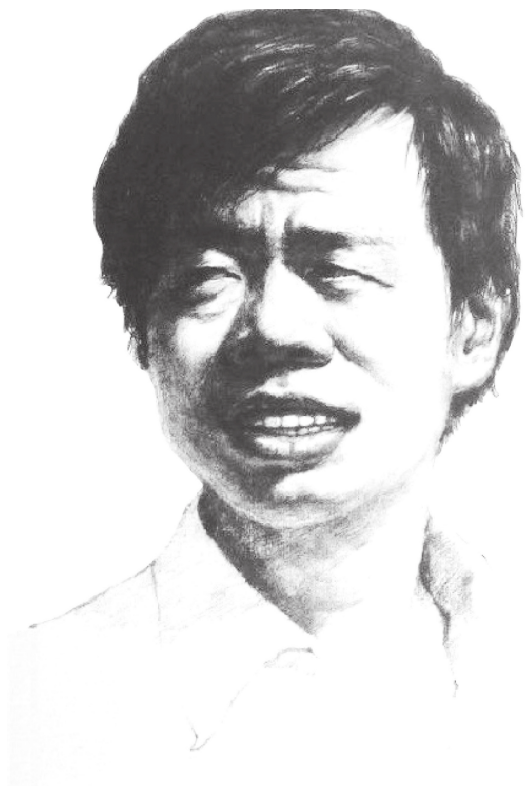
A Yi is a Chinese writer living in Beijing. He worked as a rural police officer before becoming editor in chief of the literary magazine *Chutzpah*. He is the author of two collections of short stories and has published fiction in *Granta* and the *Guardian*. His first novel, *A Perfect Crime*, has been translated into English, Spanish, French and German, among other languages, and his second novel will be published in English in 2018.

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WANG Xiaobo

No contemporary Chinese writer has inspired such dedicated loyalty in his fans as Wang Xiaobo. Nineteen years after his death in 1997, Wang is still beloved in a way that no writer after him has been. His wry, ironic tone and anti-authoritarian attitude have been imitated by many authors, yet never surpassed.

Wang is equally well-known as a novelist and essayist. His fiction is marked by transgressive playfulness, in which humor and sexuality are employed to deflate political pomposity, and as a device for maintaining balance in the face of tragedy and inhumanity. A collection of his novellas, *WANG IN LOVE AND BONDAGE*, was published in English by the State University of NY press in 2007. Wang the essayist recalls Kurt Vonnegut or George Orwell as he skewers the hypocrisies and absurdities of contemporary Chinese society. Clear-thinking, humorous, ironic, he seems to stand outside his own culture as he gently plumbs its depths.



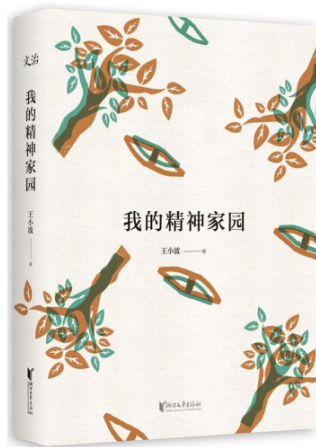
Temple of Longevity

Wang Xiaobo's longest, most thoughtful work of fiction builds upon his usual light irreverence, exploring deeper questions of society and individuality in a novel that is at once dream-like and incisive. As in many of Wang's books, the protagonist is named Wang Er, but this time Wang Er is a historical researcher with a side-line in writing fiction. At the opening of the novel Wang Er has lost his memory, and upon returning to what he assumes is his workplace, he begins to piece together a sense of self based on both the reports of his colleagues, and the writings which he had left behind. With inspiration from Patrick Modiano's *MISSING PERSON*, the unsteady nature of both personal identity and fictional narrative provides Wang Xiaobo with the room to address the most delicate questions of authority in Chinese society, and the legacy of the Cultural Revolution.

- ❖ More than a dozen editions published in the past 20 years
- ❖ Last published in 2016, 366pp.
- ❖ English translation sample available

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My Spiritual Homeland

This collection is a condensation of two earlier essay collections, THE SILENT MAJORITY and THE PLEASURE OF THOUGHT, which include all the essays which Wang published, mostly in newspapers, during his lifetime. Some are light sketches – imagining the effects of Bill Gates’ inventions on Chinese society, or examining the changing strains of Beijing waitresses’ speech – others are deeper explorations of what Wang sees as fundamental flaws of Chinese society: the connections between speech and politics; the need for intellectual independence, and the corrosive aspects of traditional Chinese culture. Educated in part in the United States, Wang speaks of profoundly Chinese issues in a voice that will be instantly accessible to international readers.

- ❖ Winner of a PEN translation grant
- ❖ More than a dozen editions published in the past 20 years
- ❖ Last published in 2017, 219pp.
- ❖ English translation sample available

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