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A Century of Oz Lit in China: A Critical Overview (1906–2008)

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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 *ruoxiao minzu wenxue* (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, "our first successful novelist,"[2] 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 "American spy novelist."[6] 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, 紫绒冠 ("The Purple Velvet Crown"),[7] was first published in the monthly *xinxin xiaoshuo* (*New New Fiction*) on 12 May 1907.[8]

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 "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."[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. "Banjo" 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 *maodun* (*Contradiction*) monthly in 1934 (Vol. 3, Combined Issues 3 and 4, 1 June 1934), in what was known as *ruoxiao minzu wenxue zhuanhao* (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 minzu* (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 yayi* (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 Collection*[16] 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]

Revolutionary Efforts in New China (1953–1976)

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* (*aodaliya lianbang*), 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 Penton, 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 leftwing 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.

From 1953 to 1976, translated Australian writers include James Aldridge (1953, 1955, 1958 and two titles in 1959), Frank Hardy (1954, 1957 and 1962), Wilfred Burchett (1956), Russell Braddon (1956), Dymphna Cusack (1957), Mona Brand (1957), Ralph De Boissiere (1958 and 1964), Jack Lindsay (1958),[25] Katharine Susannah Prichard (1959), Judah Waten (1959) and Henry Lawson (1960).[26]

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 *dayangzhou wenxue 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 are 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. Wongar (Sreten Božiū No. 2, 1984); Charles Harpur, Adam Lindsay Gordon, Mary Gilmore, Kenneth Slessor, David Campbell, Nancy Cato, 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 disasporic 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 *aodaliya mingzhu 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 *qige xiao taoqi* (*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 Boissière, 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

and Li Cunxin, they are the only Asian Australian writers honored with Chinese translations.[60]

Aboriginal Australian writing is a marginal but growing area in China. One of the earliest books translated is by Sreten Božiū (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.[61] 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.[62] 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,"[63] and Li's book is retitled in Chinese *Dancing Across the Globe: the legend from a country teenager to a giant ballet dancer*.[64] 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*.[65]

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."[66]

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).[67] 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:[68]

Author (Translator)	**Title**	**Date of Publication in English**
Thomas Keneally (Zhou Xiaojin)	*Three Cheers for the Paraclete*	1968
Tim Winton (Huang Yuanshen)	*Shallows*	1984
Archie Weller (Zhou Xiaojin)	*The Day of the Dog*	1984
Elizabeth Jolly (Zou Nan'nan)	*The Well*	1986
David Malouf (Long Maozhong)	*The Great World*	1990
Christopher Koch (Si Yaolong)	*Highways to a War*	1996
Peter Carey (Peng Qinglong)	*Jack Maggs*	1997
Thea Astley (Xu Kai, Wang Hui)	*Drylands*	1999
Frank Moorhouse (Zhang Tao, Jie Wei)	*Dark Palace*	2000
Brian Castro (Wang Guanglin and Zou Nan'nan)	*Shanghai Dancing*	2003

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.[69] According to a Chinese report, his is a work of "condensed weight, permeated with philosophical thinking."[70] Perhaps, in the not too distant future, wool, iron ore and Oz Lit will be the three major exports to China. You never know.

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NOTES

[1] See Nick Jose, "Australian Literature Inside and Out: Barry Andrews Memorial Address", at: http://www.nla.gov.au/openpublish/index.php/jasal/issue/current , accessed 4 October2009.

[2] See AustLit: http://www.austlit.edu.au/run?ex=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".

[3] Yang Kai, 中国近代报刊中的翻译小说研究 (Review of Translated Novels Published in Modern Chinese Newspapers & Magazines [1872–1911]), unpublished PhD thesis in Chinese submitted in 2006 at East China Normal University (22). Yang notes that nearly all the translators translated spy fiction from overseas.

[4] These contain "盗马", "The Great Derby Swindle", "珠宫会","A Royal Affair "双尸记", "Till Death Do Us Part", "断袖" and "情姬" "For Love of Her," Yang Kai, 2006. [Please note that the English titles are Ouyang Yu's guesswork].

[5] Yang Kai. 2006: 30.

[6] Zhao Jian, 晚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]

[11] Ouyang Yu, "Book-digging to China", *Southerly*, No. 3. 2007: 163–69.

[12] Song Binghui, 弱小民族文学的译介与20世纪中国文学的民族意识 (National Literatures of Weak-power and the National Consciousness of Chinese Literature), unpublished PhD thesis, in Chinese, Fudan University: 2004. According to the author, 16 nations with 24 works were featured in the issue (2004: 32); in the thesis no specific Australian title is mentioned and *aodaliya* (Australia) is mentioned only twice (2004: 24, 2004: 32).

[13] Song Binghui. 2004: 3.

[14] Song Binghui. 2004: 8.

[15] Song Binghui. 2004: 3.

[16] This magazine went through a number of name changes, from *dayangzhou wenxue congshu* (Oceanic literary book collection) (No. 1, 1982), to *dayangzhou wenxue congkan* (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 congshu* (Oceanic literary book collection).

[17] See Han Yi and Fu Li (eds.), *African and Australian Myths* (feizhou aozhou shenhua). Xi'an: Shanxi Normal UP, 1992.

[18] See Wang Cangbai, Huang Jing et al. *Brief Biographies of Elite Overseas Chinese in the World: the Oceanic and African Volume* (shijie huaren jingying zhuanlüe: dayangzhou yu feizhou juan). Nanchang: Baihuazhou Literature and Arts Publishing House, 1995. Please note all Chinese titles in pinyin have been translated into English by the author of this paper.

[19] 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 mingzhu daodu: deguo, aodili, xibanya, yidali, jieke, danmai, nuowei, aodaliya, ladingmeizhou, yazhou ji qita ouzhou diqu). Taipei: Huawenwang Company Third Publishing Business Department, 2000.

[20] Li Jinlong (ed.) *National Encyclopaedia of Geography: Kenya, Congo-Brazzaville, Congo-Kinshasa, Zambia, Zimbabwe, Madagascar, South Africa, Seychelles, other African countries, Australia, Papua New Guinea* (guojia dili baike: kenniya, gangguo [bu], gangguo [jin], zanbiya, jinbabuwei, madajiasijia, nanfei, sasheer, feizhou qita guojia, aodaliya, babuyaxinjineiya). Hohhot: Yuanfang Publishing House, 2005.

[21] There are other political works published in Chinese translation in this period, such as Rupert Lockwood, *America Invades Australia* (meiguo qinru aodaliya) [trans. Du Jiang]. Beijing: World Knowledge Publishing House, 1955; *Australian Communist Party's Anti-Chinese Remarks* (aodaliya gongchandang fanhua yanlun). [trans. not given]. Beijing: World Knowledge Publishing House, 1965; and Gordon Greenwood, *Australia: a Social and Political History* (aodaliya shehui zhengzhi shi). [trans. Beijing Editing and Translating Society]. Beijing: Shangwu Yinshu Guan, 1960. Note that this book is classified as "neibu duwu", an internal reader based on the original English version by Angus and Robertson published in 1955.

[22] See C. K. Tokarev, *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.

[23] All quotations from C. K. Tokarev, *The Australian Federation*, 1953 are translated into English by Ouyang Yu. A Chinese-written book of exactly the same title quickly followed in 1956 but it contains no section on Australian literature. See Yan Qinshang (ed./author). *The Australian Federation* (aodaliya lianbang). Beijing: Chinese Youth Publishing House, 1956.

[24] See "Chinese translation of foreign works (1951–1965)" (zhongguo fanyi waiguo wenxue zuopin: 1951–1965), at: http://blog.sina.com.cn/s/blog_4189a61b0100cc4h.html accessed 17 February 2009.

[25] She is today still listed as a "British" writer. See the detail at: www.dushu.com/book/10656759 accessed 20 February 2009.

[26] 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.

[27] Peter C. Pugsley. "Manufacturing the Canon: Australia in the Chinese Literature Imagination": 92, online, accessed 16 February 2009. Even after the founding of the People's Republic, foreign literature continued to be translated, writers including Conrad (1951), Jack London (1951), Balzac (1951), Thomas Hardy (1954), Mark Twain (1955), and a host of writers from Soviet Union, Bulgaria, Korea and Brazil. See "Chinese translation of foreign works (1951–1965)" (zhongguo fanyi waiguo wenxue zuopin: 1951–1965), at: http://blog.sina.com.cn/s/blog_4189a61b0100cc4h.html accessed 17 February 2009.

[28] Feng Jinxin (translator). "Post-translation Script" (yi hou ji) in Mona Brand. *Better a Millstone* (ning ke shuan zhe moshi). Beijing: China Drama Publishing House, 1957: 92.

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

[30] Maurice Strandgaard, "Letter to Associate Professor Ma Zuyi" (zhi ma zuyi fu jiaoshou de xin), *Oceanic Literary Book Collection*, No. 2, 1982: 323.

[31] Seed funding was derided by a Chinese professor in the early days as indicating that the "seed" (the amount) was too little to really mean much.

[32] For example, *Oceanic Literature* (No. 1, 1998) acknowledges funding from ACC.

[33] Please refer to a PDF file list of ASC centres in China 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.

[34] 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.

[35] 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" (aodaliya yanjiu zhongxin zai zhongguo de xingcheng, fazhan he xianzhuang).

[36] Translated and published in Chinese in 1998.

[37] See Ni Weihong. "The Circumstantial Straw: on Patrick White and his fiction." PhD 1994, English language and literature and Australian Studies, Beijing Foreign Languages University.

[38] 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.

[39] See Wang Rui. "Self-Translation in Poetry Translation–Case Studies on the Self-Translation of Bian Zhilin and Ouyang Yu" MA in English, English Department, Wuhan University, 2006 (that compares self-translations by Ouyang Yu and Bian Zhilin), and Huang Dan. "A Voyage of Two Rivers: A Comparative Study of *Waiting* and *The Eastern Slope Chronicle*".

[40] See Huang Yuanshen. *A History of Australian Literature* (aodaliya wenxue shi). Shanghai: Shanghai Foreign Literature Education P, 1997: 274.

[41] See Huang Yuanshen. *A Unique Literature: a critical view of Australian literary works* (aodaliya wenxue lun). Chongqing: Chongqing Publishing House, 1995: 50.

[42] See Zhu Jiongqiang, Xu Renwang and et al [trans]. Patrick White, *The Eye of the Storm* (fengbao yan). Guilin: Lijiang Publishing House, 1986.

[43] 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* (aodaliya wenxue lunji). Beijing: Foreign Language Teaching and Research Publishing House, 1994: 142.

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

[45] These are *The Eye of the Storm* (1986), *The Tree of Man* (1990), *Riders in the Chariot* (1997), *Voss* (1991 and 2000), *A Fringe of Leaves* (1997) and *Flaws in the Glass* (1998).

[46] I must qualify this by saying that, at the time of writing, 18 MA theses have been produced on McCullough. See Zhou Shujuan MA 2002, Shandong University, "A Legend of Love and Fate: An analysis of the theme of *The Thorn Birds*"; Zhang Xiaohui, MA, 2003, Southwest Normal University, "A Historical Scroll of Pursuit of Belief and Struggle against the Fate: a comparative study of *A History of the Heart* and *The Thorn Birds*"; Liu Lan, MA, 2005, Harbin University of Engineering, "The Scarlet Letter on the Bosom and the Thorn in the Breast: A Comparison of the Themes of *The Scarlet Letter* and *The Thorn Birds*"; Cui Xiuhua, MA 2005, Tianjin Normal University, "A feminist study of *The Thorn Birds*"; Hong Changchun, MA thesis in English 2006, Anhui University, "Love shackled by religion: a comparative study on *The Scarlet Letter* and *The Thorn Birds*"; Zhou Juqun, MA, Anhui University, "The Birds Broken Wings, the Candles, *The Thorn Birds*: Researching the Intellectuals' Images in the New Ages Novels and Commenting on the Authors and Critics"; Lu Qiong, MA 2006, Harbin University of Engineering, "Women pursuing the thorns: an analysis of the characters in *The Thorn Birds*"; Ma Weilian, MA thesis in English 2006, North-China University of Electric Power, "Love is a thorn bird: a trial analysis of the image of Ralph in *The Thorn Birds*, from the position of Freud's personality structure"; Wan Pei, MA 2006, Shandong University, "*The Thorn Birds* and biblical prototypes"; San Dan, MA 2006, Inner Mongolia University, "A Study of Female Consciousness in *The Thorn Birds*"; He Jianwei, MA 2007, Department of Comparative Literature and World Literature, Lanzhou University, "Research on the Relationship of *The Thorn Birds* and *The Bible*"; Wang Yumei, MA 2007, Nanchang University, "A symphony of fight against fate: on the women characters in *The Thorn Birds*"; Wang Chunxia, MA 2008, Wuhan University of Technology, "Penetrating the Chinese Version of *The Thorn Birds* from the Translator's Consideration for Target Readership"; Li Cui, MA 2009, Harbin Engineering University, "On the collective unconsciousness of four characters in *The Thorn Birds*"; Tang Lirong, MA 2009, Hunan University, "A View of *The Thorn Birds* translated by Zeng Hu from the points of view of Lefevere's manipulation theory"; Wang Yanfei, MA 2009, Hebei Normal University, "Interpreting characters in *The Thorn Birds* with the Jungian theories"; Zhang Lili, MA 2009, Shanxi University, "Place, Characters and Structure" (on *The Thorn* Birds));and Zang Ruiting, MA 2010, Northwest University, "An interpretation of similarities in feminine consciousness of *The Thorn Birds* and *Gone*

with the Wind". Many more academic articles have been published, including Zhang Ying's, "Reconstruction of Contemporary Feminine Images in *The Touch*: an analysis of Nail Kinross's Independence and Self-hood", *Anhui Literature* , No. 4, 2009: 176–80.

[47] These are *The Thorn Birds* (1983), *The Story of Troy* (2000), *The Touch* (2006), *Morgan's Run* (2006) and *Julia Caesar* (2006).

[48] See Hou Yong (annotated), Colleen McCullough. *The Thorn Birds* (jingji niao). Beijing: Foreign Language Teaching and Research Publishing House, 1994. [in English as teaching material]

[49] This is Colleen McCullough, *The Thorn Birds* (jingji niao) (The Decade Classic Collection Celebration Edition) (shi zhounian diancang jinian ban) [trans. Zeng Hu]. Nanjing: Yilin Publishing House, 2008.

[50] Xi Yu Ting. "Foreword", in Colin Thiele. *Storm Boy* (title translated as *xiao fengyu* or *Little Wind and Rain*). Beijing: People's Literature P, 1979: 1–2.

[51] Published twice, in 1985 by Jiangsu Children's Publishing House and in 2004 by People's Literature P.

[52] Anon. "Author's Brief Biography". David Martin, *The Chinese Boy* (title translated as *taojin lei* or Gold-digging Tears) [trans. Li Zhiliang]. Beijing: Chinese Writers Union P, 1984: no page number.

[53] Huang Yuanshen and Chen Shilong. "Foreword" (qianyan), in Alan Marshall. *I Can Jump Puddles* (wo neng tiao guo shuiwa) [trans. Huang Yuanshen and Chen Shilong]. Beijing: People's Literature P, 2004: 2.

[54] This post-translation commentary tradition is kept alive in translation of serious literature. For example, in my published translation of Germaine Greer's *The Female Eunuch* and *The Whole Woman*, as well as that of David Malouf's *Fly Away, Peter*, I express my views of these books and I discuss the issues related to translation.

[55] The actual date is 1894.

[56] See Li Yiqun (trans), Ethel Turner. *Seven Little Australians* (title translated as *qi ge xiao taoqi* or *Seven Little Naughty Things*). Beijing: Chinese Literature P, 1996: back flap page.

[57] Both Abdullah and Gollschevsky are cited in Hu Wenzhong. *A Chinese Perspective on Australian Literature* (aodaliya wenxue lunji). Beijing: Foreign Language Teaching and Research Publishing House, 1994: 175, but no dates of their publication in China are given. Gollschevsky was not found at the Austlit website (20 February 2009).

[58] See http://en.wikipedia.org/wiki/David_Malouf accessed 20 February 2009.

[59] Another early writer in this genre was Don'o Kim (Kim Dong-ho) with *My Name is Tian* 1969, *Password* 1975, and *The Chinaman*(1984).

[60] I have both poetry and short fiction written in Chinese, as well as literary translation, published in China, a most recent example being 33 Chinese poems, published in *shige* EMS *zhoukan* (Poetry EMS Weekly), No. 78, 12-2, 2010: 1–32.

[61] See Sreten Božić and Alan Marshall. *Australian Fairytales and Legends* (aozhou shenhua yu chuanshuo) [trans. Li Gengxin]. Beijing: Beijing Language Institute P, 1987. Božić, writing as B. Wongar, claimed more connection with Indigenous Australians than he really had.

[62] Jointly published by Beijing-based International Culture Publishing Corporation and Jacaranda P, in 1988.

[63] See Lin Ming. "A battle under the icy sky and on the snowed ground (bing tian xue di li de jiaoliang)", in Reilly, Matthew. *Ice Station* (bing zhan) [trans. Wu Nansong, Liu Xiaoli and Jin Bing]. Nanjing. Yilin Publishing House, 2001: 1–5.

[64] See Li Cunxin. *Mao's Last Dancer* (wu bian quanqiu: cong xiangcun shaonian dao balei juxing de chuanqi) [trans. Wang Xiaoyu]. Shanghai: Wenhui Publishing House. 2007: the cover.

[65] See Phyllis McDuff. *A Story Dreamt Long Ago* (bi jia suo mima, meaning *The Picasso Code*) [trans. Zhou Ying]. Shantou: Shantou UP, 2008.

[66] Sun Shaozhen (ed). *The Thorn Birds (Fast Readings in 100 Famous Literary Works in the World (98): The Thorn Birds* (shijie baibu wenxue mingzhu sudu: jingji niao [98]). Fuzhou: Haixia Literature and Art Publishing House, 2002.

[67] All translated by Zhang Shaoyang.

[68] The project is titled in Chinese "aodaliya wenxue mingzhu fanyi xiangmu" (Australian Literary Masterpiece Translation Project). See the Chinese news and photos at: http://www.shift.edu.cn/home/siftasc/documents/translationworks.html. [Translators' names from Professor Wang's essay have been added to this table: Ed.]

[69] See a blog on this: http://www.boomerangbooks.com.au/blog/tag/oe-kenzaburo accessed 24 February 2009.

[70] See Sun Xiaoning. "The 21st Century Annual Best Foreign Fiction' expanding into new languages" ("21 shiji niandu zuijia waiguo xiaoshuo jiang' kuochong xin yuzhong"), 21 January 2009. accessed 24 February 2009.

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