

Chinese Science Fiction Literature

Can it do for China what K-Pop and Manga do for Korea and Japan?

NICKLAS JUNKER

ASIA IN FOCUS

There has been little success with exporting Chinese culture abroad, despite considerable efforts made by the Chinese government. Chinese science fiction (sci-fi) has attracted increasing global attention and may be an important cultural tool to express a Chinese narrative abroad. Previous research has focused on Chinese sci-fi as a national literary product to be consumed within Chinese borders, but little has been written on Chinese sci-fi as a transnational product to be consumed globally. In this paper I examine the role of Chinese sci-fi literature as a transnational cultural tool from a bottom-up perspective. I attempt to understand the current role and function of Chinese sci-fi in the Sinosphere by looking into cultural flows within the sci-fi community and examining the routes of this transnational and transcultural voyage. The findings show that Chinese sci-fi is becoming globalised reaching consumers all over the world yet still maintaining its regional context. Thus, this paper contributes to an enhanced understanding of how Chinese sci-fi literature can create a positive and powerful image of China from the bottom-up.

Keywords: Chinese science fiction literature, cultural flows, scapes, transnational movement, Ken Liu

To date, China's cultural narrative abroad has been portrayed from a top-down perspective, often dictated by the Chinese government, and it is considered as part of China's soft power. Governments or higher powers selectively choose cultural products to be consumed by the population in order to portray the version of cultural identity they wish to export. There has been on-going criticism of China's most important soft power flagship, the Confucian institutes, and therefore the export of Chinese culture has not been very successful (Kluver, 2014; Lahtinen, 2015; Thung, 2017; Yagya, 2017). Japanese manga and Korean K-pop are both examples of cultural movements that have successfully exported their country's culture abroad. Both manga and K-pop are products that are consumed globally and by individuals who initially may not have had a particular interest in Japanese or Korean culture. In the beginning, the consumers may have been interested in manga or K-pop culture, but by association they are then exposed to the country's culture which can lead to greater cultural awareness and interest.

Science fiction (sci-fi) literature is a global genre and presents characteristics shared by different cultural and linguistic traditions (Ianuzzi, 2015). Research into Chinese sci-fi has predominately focused on it as a new genre with regards to its literary history. Isaacson (2013) stresses the importance of Chinese sci-fi as a new genre dealing with questions of nationality and he relates the emergence of Chinese sci-fi to the European colonial project. Thieret (2015) diverges from this perspective and connects Chinese sci-fi with the modern Chinese utopian tradition, arguing that Chinese sci-fi articulates the hope of a more just society. This is in line with Song (2015), however Song also relates Chinese sci-fi to dystopia. Han (2013) suggests that Chinese sci-fi is a response to modernization.

These findings are important with regard to the understanding of Chinese sci-fi and its role in Chinese literature and Chinese society. They show how closely connected Chinese sci-fi has been

to different political movements and the state sponsored visions of China since the late Qing era in the early twentieth century to the present day. However, Chinese sci-fi has not yet been discussed as a potentially powerful cultural agent, which can travel beyond its local national roots, to be disseminated and consumed on a global scale. In the present paper, Chinese sci-fi (*kexue huanxiang* 科学幻想) is defined as a genre of literature that concerns itself with the hypothetical future social and technological developments in the Sinosphere.

In order to find out what makes Chinese sci-fi part of a transnational culture, I look at Chinese sci-fi as an on-going cultural movement that is shared and consumed by a community of people from different locations in East Asia as well as globally. To trace the flow of products and how they are being promoted, I draw on Arjun Appadurai's five dimensions of global cultural flows: ethnoscaapes, mediascaapes, technoscaapes, financescaapes, and ideoscaapes respectively (Appadurai, 1996). An important notion in Appadurai's framework is the use of these different scapes to explore cultural flows in the globalization process. Ethnoscape refers to the scape of moving groups and individuals such as refugees, guest workers and tourists. Technoscape refers to the global configuration of technology, both mechanical and informational. Financescape refers to the movement of global capital, via stock exchanges and currency markets for instance. These scapes belong together and are inseparable as they act as a constraint on movement both within themselves and on mediascaapes and ideoscaapes, which convey what we think about the first three scapes. Mediascape refers to the electronic distribution of information, such as newspapers, television stations and film, and the images created by these media. Finally, ideoscape refers to the ideologies of states, such as the Confucian institutes, democracy and freedom. The different scapes might be slightly adjusted to fit into one's own research topic. In this article, ideoscape refers to influential and powerful people rather than states

and governments, and ethnoscape (in the last section) refers to cultural differences in the sci-fi landscape rather than the movement of individuals.

A landscape does not look the same from different angles and “[t]he suffix *-scape* allows us to point to the fluid, irregular shapes of these landscapes, shapes that characterize international capital as deeply as they do international clothing style.” (Appadurai, 1996, p.33). Landscapes are perspectival constructs and “the individual actor is the last locus of this perspectival set of landscapes, for these landscapes are eventually navigated by agents who both experience and constitute larger formations, in part from their own sense of what these landscapes offer.” (Appadurai, 1996, p.33). This perspective puts the *angle* of a person’s viewpoint into globalizing dynamics, and highlights that facts and factors are not entirely historically given and generated by impersonal macro-forces. Using Appadurai’s framework to trace cultural flows in a global context contributes towards explaining whether Chinese sci-fi can successfully export Chinese cultural products abroad, by creating a convincing narrative of *Chineseness* that supports a positive and powerful image of China on a global stage.

The Chinese sci-fi scape from a bird’s eye view

Similar to Japanese manga or Korean K-pop, Chinese sci-fi may have the ability to be a transnational cultural movement from a bottom-up perspective – whereby *individuals* have easy access to and choose to consume cultural products – and create a positive image of Chineseness. Economically, Chinese sci-fi is a successful industry and the global sci-fi community is turning its attention towards China, as The Hugo Awards clearly show. The Hugo Awards are a set of literary awards given annually for the best science fiction or fantasy works published in English or translated into English, and for achievements made in the previous year. Two Chinese writers have recently won The Hugo Awards, the “best known literary award for science fiction writing” (Jordison, 2008): Liu Cixin (刘慈欣)

for Best Novel in 2015 and Hao Jingfang (郝景芳) for Best Novelette in 2016. In this section, I trace some of the cultural flows that are emerging from Chinese sci-fi, and discuss some of the Chinese writers of sci-fi that appear on a transnational level.

The Ethnoscape and the Moving Individual

A moving individual crosses borders and changes the ethnoscape, and as such, the moving individual is an agent of cultural flows. An ethnoscape therefore describes not only the movement of individuals, it also describes the movement of cultures within and across different landscapes. An important moving individual regarding Chinese sci-fi is Ken Liu.

In November 2017, the annual Singapore Writers Festival hosted literary talents from all over the world. The Singapore Writers Festival is one of Asia’s premier literary events and has hosted literati such as Carol Ann Duffy, Michael Cunningham, Tash Aw, Neil Gaiman and Nobel Prize winner, Gao Xingjian. One of the writers headlining the Singapore Writers Festival in 2017 was the highly acclaimed writer and translator of sci-fi, Ken Liu. Liu was born in 1976 in Lanzhou, China and emigrated with his parents to the United States at age eleven when his mother, a pharmaceutical chemist, was completing postdoctoral work at Stanford University (Berry, 2016). Liu started to write sci-fi in the early 2000s and has since received numerous awards (Liu, 2018). His short story, *The Paper Menagerie*, was the first work of fiction to win the Nebula award (which annually recognize the best works of science fiction or fantasy published in the United States), the Hugo, and the World Fantasy Award (a set of awards given each year for the best fantasy fiction published during the previous calendar year) in 2011, 2012, and 2012 respectively. Ken Liu’s short story, *Mono no aware*, won the 2013 Hugo and his novella, *The Man Who Ended History: A Documentary*, was also nominated for a Hugo in 2012. In 2017, it was announced that Liu would be writing an official Star Wars novel called *The Legends of Luke Skywalker*. Despite writing in English and growing up in the

United States Liu is considered, by media covering sci-fi and the sci-fi community, to be one of the most important figures in promoting Chinese sci-fi literature across the world (Kidd, 2016; Gong Haiying, 2018). His media presence greatly exceeds other Chinese sci-fi authors – a search on *Ken Liu* on Google, for instance, generates 25,600,000 search results, while a search on *Liu Cixin* generates only 807,000 (as of December 2018).

Highlighting the global nature of the Chinese sci-fi community, Liu recently headlined the seventh Open Book Festival (2018) in Cape Town, South Africa. Liu further attended, among many other literary events, the Texas Book Festival in 2016 and New York's Book Riot Live festival in 2016. After headlining the Singapore Writers Festival in 2017, Liu travelled to Hong Kong to attend the Hong Kong International Literary Festival.

Liu is considered one of the most interesting sci-fi writers globally. He is a bestselling author and his works are being sold to and read by a growing audience. Despite being an author in his own right, Liu is perhaps more acknowledged for translating the literary work of Liu Cixin (刘慈欣), who is arguably the most famous Chinese author of sci-fi worldwide.

The Financescape and the Bestselling Author

Economically, Liu Cixin has been a great success. He was born in 1963 in Yangquan, Shanxi and he published his first sci-fi short story, *The Longest Fall* (*Diqiu Dapao* 地球大炮), in 1998. His first novel, *The Devil's Bricks* (*Mogui Jimu* 魔鬼积木), was published in 2002, and he swiftly shot to prominence in China. His great breakthrough, however, came with his most famous novel, *The Three-Body Problem* (*San Ti* 三体), published first in serialized form in the Chinese sci-fi magazine *Science Fiction World* (*Kehuan Shijie* 科幻世界) in 2006, and then as a book in 2008. The novel is the first part of a trilogy, *Remembrance of Earth's Past* (*Diqiu Wangshi* 地球往事); however, readers habitually refer to the trilogy as the *Three-Body* (*San Ti* 三体). The novel and its two successors became a huge

success in China. Each novel sold over 500,000 copies and far exceeded the sales of any modern Chinese sci-fi novel since the genre appeared late in the Qing dynasty (Amy Qin, 2014). The trilogy drew wide attention to the small sci-fi market in China, and, as Liu Cixin says in his own words:

At the time of the *Three-Body's* publication, China's science fiction market was anxious and depressed. The long marginalization of science fiction as a genre led to a small and insular readership. [...] it surprised everyone when the book gained widespread interest in China and stimulated much debate. The amount of ink and pixels that have been spilled on account of *Three-Body* is unprecedented for a science fiction novel.

(Liu, C., 2014)

The first novel in the trilogy, *The Three-Body Problem* (*San Ti* 三体), hit the English-speaking market in November 2014. The translation from Chinese into English was made by Ken Liu and was highly acclaimed as noted above. In a short period of time, the book sold more than 110,000 copies and the global sales revenue reached over two million US dollars (Beijing review, 2016). In 2015, *The Three-Body Problem* won the Hugo Award for Best Novel. Liu Cixin was the first Asian writer to receive the award, and *The Three-Body Problem* was the first translated work ever to receive the award for Best Novel. The book has been translated into thirteen different languages and the German translation won the Kurd Laßwitz Preis in 2017 for Best Foreign SF Work Published in German.

The Ideoscape and some Influential Voices

The ideoscape, the opinion of powerful and influential individuals regarding different cultural products, can greatly influence individuals' thoughts about products. The market is in tune with the impact of the ideoscape – individuals sometimes even have the term *influencer* on their business

card. As for Chinese sci-fi, the former president of the United States, Barack Obama, mentioned the trilogy by Liu Cixin as a definitive book of his presidency in an interview with *The New York Times*:

[...] just wildly imaginative, really interesting. [...] The scope of it was immense. So that was fun to read, partly because my day-to-day problems with Congress seem fairly petty — not something to worry about. Aliens are about to invade.

(Kakutani, 2017)

The Three-Body Problem also appeared on Mark Zuckerberg's Facebook reading list, *A Year of Books*, in October 2015 (Zuckerberg, 2015). Zuckerberg, the co-founder of Facebook, has been ranked by *Time Magazine* (Grossman, 2010) as one of the most influential people in the world.

The increasing global attention on and appreciation of Chinese sci-fi has resulted in a greater market demand for sci-fi literature originating from China. Two young female writers, Hao Jingfang (郝景芳) and Jia Xia (夏笳), soon met this demand and both of the authors' works have been translated into English by Ken Liu. In his international travels to literary events, Ken Liu has both discussed and promoted these authors, and they have both also benefited greatly from the technoscape and mediascape as outlined below.

The Technoscape, the Mediascape and the Innovative

The technoscape enables Chinese sci-fi to be spread easily and quickly within the global sci-fi community. In particular, short stories are being translated rapidly into different languages and they are available on the internet in different magazines that specialize in sci-fi. This is tightly connected to the mediascape and, as the media reports more on Chinese sci-fi, the attention on the literature grows. Two authors in particular have gained widespread attention in the mediascape.

Hao Jingfang (郝景芳) was born in Tianjin in

1984 and considers herself to be a part-time writer. She has written two full-length sci-fi novels and various short stories. In 2016, Hao Jingfang received the Hugo Award for Best Novelette for *Folding Beijing* (*Beijing Zhedie* 北京折叠). Hao Jingfang was the first Chinese woman to receive the award; amongst other nominees for the prize was the American author Stephen King. The story is to be adapted into a film, directed by Korean-American, Josh Kim.

An interesting observation of Hao Jingfang's work is the way she uses the internet to promote and distribute her literary products. The short stories have been translated into English and are easily accessible on the internet, which allows for national and international distribution and consumption of the work within the sci-fi and wider literary community. The wide accessibility of the work highlights the transnational cultural Chinese sci-fi movement from a bottom-up perspective. In an interview, Hao Jingfang stated that "A fair number of Chinese SF writers provide readers with glimpses of the present Chinese society, especially young people's daily anxieties and the social issues that penetrate people's quotidian lives." (Zong, E. Y., 2018).

In 2017 Hao Jingfang, together with five other authors, released an interactive story online in which the readers have the possibility to guide themselves to nearly 50 different endings (Denton, 2017). The story has not yet been translated into English, but this new way to approach storytelling clearly shows how innovative and conscious Hao Jingfang is regarding technology and media.

Xia Jia (夏笳) is another writer who has gained much attention in the sci-fi scape. Xia Jia was born in 1984 in Xi'an. She has won numerous awards for her sci-fi works, among them five Galaxy Awards and six Chinese Nebula Awards. Questioned in an interview about "what made Chinese sci-fi Chinese?", Xia Jia responded:

Science fiction's creative inspirations—massive machinery, new modes of transportation, global travel, space exploration—are the fruits of

industrialization, urbanization, and globalization, processes with roots in modern capitalism. But when the genre was first introduced via translation to China at the beginning of the twentieth century, it was mostly treated as fantasies and dreams of modernity, material that could be woven into the construction of a “Chinese Dream.”

(Jia, X., 2014)

Xia Jia’s stories have been published in all major sci-fi journals and magazines globally and some of her works have been translated into Japanese, Czech, Polish and Italian.

Chinese sci-fi in the Global Community

The scapes briefly explored in the previous section clearly show that there is an on-going cultural movement regarding Chinese sci-fi on a transnational level, and “the movement of goods, ideas, cultural products and finance” (Iwabuchi et al, 2004, p.2) is affecting the framing of that transnational cultural traffic. A change of direction, when it comes to cultural flows, has taken place over the last few years and the change is in many ways noteworthy. As a popular culture product being consumed globally, the products have so far mostly been produced in the Anglosphere, and “the predominant cultural/moral interests in popular culture and its consumption are often focused on American imports” (Chua Beng Huat, 2004, p.202). It is evident that Chinese sci-fi is on the verge of being globalized, and the change in direction started with Ken Liu’s translation of *The Three-Body Problem* into English in 2014, a translation that brought Chinese sci-fi to international attention.

Sci-fi is acknowledged as a global genre with global characteristics (Ianzuzzi, 2015) and the rise of Chinese sci-fi over the last few years indicates that it is being globalized as we speak. Globalization is, however, mostly seen in a Western context and mostly applies to Western homogenization when theorized (see Appadurai, 1996). Technology

and media are usually considered extremely important agents regarding globalization and as Appadurai (1996) argues, globalization is not equal to homogenization; on the contrary, it brings regionalization with it as well.

I approach globalization from a regional viewpoint and regard culture as a concept of difference (Appadurai 1996, Frey and Spakowski 2016). If culture *is* a concept of difference, how is this difference being portrayed in Chinese sci-fi? As stated previously, Liu Cixin is the most influential writer of Chinese sci-fi on a global scale. I therefore present how a short analysis of his best-selling novel *The Three-Body Problem* is useful in understanding how East Asian or Chinese identity that is being presented in modern Chinese sci-fi can relate to the global community through the sharing of concepts and ideas that are characteristic of sci-fi.

Liu Cixin was sent by his parents to his ancestral home in Luoshan County, Henan, during the Cultural Revolution. This was an extremely turbulent time in modern Chinese history and Liu Cixin considers the Cultural Revolution to be a major influence in his life (Lanning, 2017). The story of *The Three-Body Problem* is set in the context of the Cultural Revolution and clearly portrays the trauma of this historical period. Part one of the novel is called ‘Silent Spring’, and the first chapter of part one is called ‘The Madness Years: China, 1967’. Those few words indicate a strong connection to modern Chinese history. For a Chinese reader, they act as markers and immediately put the story into a particular context, namely the turbulent years of the Cultural Revolution. In an interview, Liu Cixin stated:

The Cultural Revolution provides the necessary background for the story. The tale I wanted to tell demanded a protagonist who gave up all hope in humanity and human nature. I think the only episode in modern Chinese history capable of generating such a response is the Cultural Revolution. It was such a dark and absurd time that even dystopias like 1984 seem lacking in

imagination in comparison.

(Grassman, 2016)

Anglo-American science fiction creates identity by drawing heavily on Anglo-American history – the war of independence, sixties psychedelia, the Wild West and such – which in turn creates a sense of ‘We-ness’ among Anglo-American readers that is hard to access for those who are not part of Anglo-American history. However, Anglo-American history has in many ways been globalized by the sheer power of the Anglo-American movement of goods, ideas, cultural products and finance. Liu Cixin draws heavily on modern Chinese history in *The Three-Body Problem*, thereby creating a sense of We-ness among Chinese readers. The Anglo-American world is not (and neither are other worlds) part of that history, hence it can be seen as an act of regionalization on a global scale.

Lei was a typical political cadre of the time, so he possessed an extremely keen sense for politics and saw everything through an ideological lens.

(Liu and Liu, 2016, p. 308)

Liu Cixin is repeatedly using We-ness markers throughout the novel. A Chinese reader can easily decode both the meaning in the quotation above, and the connotations that follow. A Chinese reader is included in and fully aware of Liu Cixin’s textual references. A common Anglo-American reader is not necessarily familiar with the contexts in use, particularly not “the tenor of discourse [...] [which] refers to who is taking part, to the nature of the participants, their statuses and roles.” (Halliday and Hasan, 1989, p.12). Nevertheless, there is a common We-ness globally in being a consumer of sci-fi; sci-fi is a global genre with a strong identity that has characteristics shared by different cultural and linguistic traditions. We-ness is multi-layered and, in the case of Chinese sci-fi, We-ness can be considered from a regional point of view that

includes and unifies regional readers. The sense of We-ness gradually expands, including and unifying more and more readers and, in the end, will include and unify all readers of sci-fi on a global scale. Sci-fi as a genre makes this expansion of We-ness possible. The strong Chinese identity and the common cultural characteristics that are portrayed in Chinese sci-fi promote its success in functioning as a transnational cultural movement. Chinese sci-fi is a powerful cultural agent from a bottom-up perspective and this analysis shows that it can successfully create a positive image of Chineseness abroad.

Conclusion

Chinese sci-fi is a growing success and there is an ongoing cultural movement regarding Chinese sci-fi on a transnational level. The greatest influence of literary cultural flow has come from the Anglosphere. However, as this paper has shown, a notable change that was initiated by Chinese sci-fi has taken place over the last few years regarding the direction of both products and ideas within sci-fi. The change started with Ken Liu’s translation of Liu Cixin’s *The Three-Body Problem* into English in 2014. The translation gained global attention and paved the way for other Chinese authors of sci-fi to be known beyond Chinese borders. The mediascape and the technoscape have contributed to the globalization of Chinese sci-fi, and the different scapes have enabled Chinese sci-fi to be regionalized in the context of globalization. To date, most of the research into Chinese sci-fi has focused on its role within China rather than as a cultural tool that has the ability to make a large global impact. Appadurai’s (1996) framework of cultural flows enables Chinese sci-fi to be researched in a transnational context. As a popular culture product being consumed globally, Chinese sci-fi brings Chinese culture to readers who are first and foremost interested in high quality sci-fi. The flow of Chinese sci-fi embodies aspects of Chinese history, culture and daily life, and can therefore be considered a cultural agent

that reaches consumers globally from the bottom up. Future studies in this area could reveal how this transnational movement has increased the reader's awareness of China and Chinese cultures.

Nicklas Junker is a PhD student at the Department of Asian, Middle Eastern and Turkish Studies at the University of Stockholm. His research interests are Chinese and Hong Kong literature.

Email: bobrose@hotmail.se

References

- Amy Q. (2014, November 10). In a Topsy-Turvy world, China Warms to Sci-Fi. *The New York Times*. Retrieved from <https://www.nytimes.com/2014/11/11/books/liu-cixins-the-three-body-problem-is-published-in-us.html>
- Appadurai, A. (1996). *Modernity at large: cultural dimensions of globalization*. Minneapolis: University of Minnesota Press.
- Berry, M. (2016, March 8). Ken Liu's output is as amazing as his stories. *The Boston Globe*. Retrieved from <https://www.bostonglobe.com/lifestyle/2016/03/08/ken-liu-output-amazing-his-stories/hEuQL3lgPBJHncdjbQdPAJ/story.html>
- Chua B. H. (2004). Conceptualizing an East Asian popular culture. *Inter-Asia Cultural Studies*, 5(2), 200–221. doi:10.1080/1464937042000236711
- Denton, K. (2017, March 8). Hao Jingfang releases interactive fiction. *Modern Chinese Literature and Culture Resource Center*. Retrieved from <https://u.osu.edu/mclc/2017/03/08/hao-jingfang-release-interactive-fiction/>
- Beijing Review. (2016). Chinese Sci-Fi Novel International Bestseller. *Beijing Review*. Retrieved from http://www.bjreview.com/Lifestyle/201605/t20160527_800057991.html
- Frey, M., & Spakowski, N. (Eds.). (2016). *Asianisms: regionalist interactions and Asian integration*. Singapore: NUS Press.
- Gong H. (2018). Brave New World of Chinese sci-fi. *Pressreader*. Retrieved from <https://www.pressreader.com/china/china-pictorial-english/20180708/282209421630792>
- Grassman, P. (2016, August 19). The Three-Body Problem and beyond – a Q&A with Liu Cixin. *Nature Future Conditional*. Retrieved from <http://blogs.nature.com/futureconditional/2016/08/19/the-three-body-problem-and-beyond-a-qa-with-liu-cixin/>
- Halliday, M.A.K. & Hasan, R. (1989). *Language, context, and text: aspects of language in a social-semiotic perspective*. (2. ed.) Oxford: Oxford Univ. Press.
- Han, S. (2013). Chinese Science Fiction: A Response to Modernization. *Science Fiction Studies*, 40(1), 15-21. doi:10.5621/sciefictstud.40.1.0015
- Iannuzzi, G. (2015). The Translation of East Asian Science Fiction in Italy: An Essay on Chinese and Japanese Science Fiction, Anthological Practices and Publishing Strategies Beyond the Anglo-American Canon. In *Aspects of science fiction since the 1980s: China, Italy, Japan, Korea*. Dublin: Nuova Trauben. pp. 85–108.
- Isaacson, N. (2013). Science Fiction for the Nation: Tales of the Moon Colony and the Birth of Modern Chinese Fiction. *Science - Fiction Studies*, 40, 33–54. doi:10.5621/sciefictstud.40.1.0033
- Iwabuchi, K., Muecke, S., & Thomas, M. (Eds.). (2004). Introduction: Siting Asian Cultural Flows. In *Rogue flows: trans-Asian cultural traffic* (pp. 1–10). Hong Kong: Hong Kong University Press.
- Jordison, S. (2008, August 7). An International Contest We Can Win. *The Guardian*. Retrieved from <https://web.archive.org/web/20090729220341/http://www.guardian.co.uk/books/booksblog/2008/aug/07/aninternationalcontestweca>
- Kakutani, M. (2017, January 16). Transcript: President Obama on What Books Mean to Him. *The New York Times*. Retrieved from <https://www.nytimes.com/2017/01/16/books/transcript-president-obama-on-what-books-mean-to-him.html>
- Kidd, J. (2016, November 17). How novelist Ken Liu is bringing Chinese sci-fi to the Western world. Retrieved from <https://www.scmp.com/magazines/post-magazine/books/article/2046108/how-sci-fi-translator-ken-liu-helps-chinese-writers>
- Kluser, R. (2014). The Sage as Strategy: Nodes, Networks, and the Quest for Geopolitical Power in the Confucius Institute. *Communication Culture and Critique*, 7(2), 192–209.
- Lahtinen, A. (2015). China's Soft Power: Challenges of Confucianism and Confucius Institutes. *Journal of Comparative Asian Development*, 14(2), 200–226. doi: 10.1080/15339114.2015.1059055
- Lanning, K. E. (2017). In the Author's Universe: Interview with Sci-Fi Author Cixin Liu. *Futurism*. Retrieved from <https://futurism.media/in-the-authors-universe-interview-with-sci-fi-author-cixin-liu>
- Liu, C., and Liu, K. (2016). *Three-body problem*. London: Head of Zeus.

- Liu, K. (2018). *About*. Retrieved from <https://kenliu.name/>
- Zong E. Y. (2018, May 12). Chinese Science Fiction Beyond Politics — An Interview with Hao Jingfang, Author of *Folding Beijing* Translated by Emily Yu Zong. *Mascara*. Retrieved from <http://mascarareview.com/chinese-science-fiction-beyond-politics-an-interview-with-hao-jingfang-author-of-folding-beijing-translated-by-emily-yu-zong/>
- Open Book Festival (2018). Retrieved from <http://openbookfestival.co.za/>
- Song, M. (2015). After 1989: The new wave of Chinese science fiction. *China Perspectives*, 1, 7–13.
- Thieret, A. (2015). Society and Utopia in Liu Cixin. *China Perspectives*, 1, 33–39.
- Thung J. L. (2017). Confucius Institute at Universitas Al Azhar, Jakarta. The unseen power of China. *Journal of the Humanities of Indonesia*, 18(1), 148–182. doi:10.17510/wacana.v18i1.576
- Grossman, L. (2010, December 15). Person of the Year 2010. *Time Magazine*. Retrieved from <http://content.time.com/time/person-of-the-year/2010/>
- Liu, C. (2014, May 7). The Worst of All Possible Universes and the Best of All Possible Earths: *Three Body* and Chinese Science Fiction. *Tor. Com*. Retrieved from <https://www.tor.com/2014/05/07/the-worst-of-all-possible-universes-and-the-best-of-all-possible-earths-three-body-and-chinese-science-fiction/>
- Jia, X. (2014, July 22). What makes Chinese Science Fiction Chinese? *Tor. Com*. Retrieved from <https://www.tor.com/author/xia-jia/>
- Yagya, V.; Li M. (2015). The Confucius Institute: A “Soft Power” Factor in China’s Foreign Policy in the 21st Century. *International Affairs: A Russian Journal of World Politics, Diplomacy & International Relations*, 61(5), 115–123.
- Zuckerberg, M. (2015, October 1). A Year of Books. *Facebook*. Retrieved from <https://de-de.facebook.com/zuck/posts/10102434874214351>