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LEUNG PING-KWAN (1949–2013)

Andrea Riemenschmitter, University of Zurich



Roast Chestnuts in Zurich

I've just come back from Zurich
it was very cold but nice all the same coming out of the station
you see seagulls wheeling above the river
the town with nearby mountains and church steeples
as pretty as a postcard along the street
you walk into an advertisement for chocolates and watches
but see gentlemen's and ladies' clothing neatly
framed between refined crowded restaurants
the main dish was pungent early winter game
venison with sweet chestnuts and braised red cabbage
in the narrow slanting streets colourfully dressed carnival musicians
masked or with faces painted drove away stern winter with their discordant
brasses
eager to welcome the eternal spring of the posters

The next day I went up the hill to see the art museum
then strolled over sloping lawns past
moss-covered sleepy-eyed stone statues
come from who knows where through distant time and space
Islamic architecture keeps me company as I sit here
I can see the lake in the valley but not the faraway snowy peaks
many things have happened the musician who found refuge here
had a passionate love affair with someone or other
a wealthy baron collected culture from foreign lands
ideal figures came together and separated I am fortunate
here before an incomplete Buddha statue
I imagine the many paths he had to walk
before he could have such a magnanimous smile

No crossing the lake by boat not the right season
and no thought of climbing up the snow-capped mountains
I just hurried back happy to be seeing my friends
on my way walked over the remains of a Roman baths
dusk gradually turned into a night of ten thousand lights
a refuge for countless exiles
one writer spent his last years in this attic

a revolutionary lived next door on the first floor facing the street
 Dadaists presented their nihilistic entertainments
 amid beautiful riverside scenery yet dissatisfied
 expecting many things to happen that never did
 thousands of contradictions blended in the aesthetics of neutrality
 as in a pot of yoghurt

Would you like orange raspberry or grape
 there are so many things I haven't seen yet
 leave them for later I needn't have everything
 let others write about snow-capped mountains and swans
 I don't mind that we didn't have the time
 to try all the cheeses the fondues to put on
 all the finery the hundreds of shop windows
 mean nothing to me with a million things to choose from
 all I bought was a bag of roast chestnuts from a stand
 the crisp shells and sweet kernels are like the local scenery of my hometown
 out of so many things all I chose
 was a small bag of chestnuts one by
 one I slowly ate them up

13 November 1998; English translation: Helen Wallimann

The celebrated professor of Chinese and Comparative Literature, poet, author and honorary doctor of the University of Zurich, Leung Ping-kwan 梁秉鈞, also known by his pen name Ye Si 也斯, passed away on January 5, 2013 at the age of 63 after four years of battling lung cancer. As a writer, a scholar of film and literature, and a cultural historian, Leung Ping-kwan – through his poems, essays, novels and international exhibition projects as well as through his teaching and research – has played a decisive role in shaping Hong Kong's city culture. As an active artist at Swiss cultural festivals and poetry readings, as an advisor for Pro Helvetia's China projects, and also as a visiting professor at the University of Zurich's Institute of East Asian Studies, Leung Ping-kwan has rendered outstanding services to the promotion of intercultural dialogue between Switzerland and China.

A Life for the Arts

Leung Ping-kwan was born in 1949, the year of the foundation of the People's Republic of China. Soon after his birth he moved together with his parents and grandparents to the then British Crown Colony of Hong Kong. His grandfather had held a position in the nationalist Guomindang government and had decided to flee on Mao Zedong's accession to power. The family members, who after the flight were reduced to earning a living as factory workers and homeworkers, brought with them to Hong Kong their 'portable home' (Rushdie) in the form of memorized classical texts. During their work, the boy's mother and his aunt introduced him to poetry by means of reciting games, and his grandfather recounted tales about famous scholars from his hometown. At school, Leung also came into contact with modern literary forms, but at the same time he felt constrained by the dogmatic conventional approach of the school literature lessons. Wide-ranging forays into the city, visits to the cinema and an appetite for an unusually broad variety of readings which also included novels published in installments in the local press all had a lasting influence on him and laid the foundations for his later eclectic handling of the communication media and literary genres, and also of the various idioms used in Hong Kong. In his poems, essays and novels the local mixture of Cantonese, Mandarin and English takes on an aesthetically convincing form.

Leung Ping-kwan's writing career began in the sixties with the publication of poems under the pen name Ye Si. Soon he also became known for his literary columns. He was already writing for Hong Kong newspapers and journals when he went to the U.S.A. to study Comparative Literature. Since his return from the U.S.A., he has lived and worked in Hong Kong where, besides his artistic commitments, he held the Chair of Professor in Comparative Literature at Lingnan University since 2003. In addition, Leung was a prolific translator and critic who has introduced important works of world literature to the sinophone world. He was a pioneer in engaging with Eastern European literature, American underground literature, and the fiction of Latin American writers like Gabriel Garcia Marquez and Julio Cortázar, whom he introduced to a broad Chinese readership. He wrote about the stories of Kenzaburō Ōe and, with the support of the Japan Foundation, was a visiting professor at Tokyo University in 2003. In his essays and poems, he did not only write about the city of Hong Kong but also about other metropolises, such as Berlin, Prague, Vienna, Warsaw, Zurich, Tokyo, Seoul, Taipei, and Beijing.

In San Diego, Leung studied under Yip Wai-lim, himself a poet and close to the Beat Generation around Gary Snyder. Under Yip's influence, Leung moved from his early imagist poetry to a specific postmodern mode that endeavours to link seeming opposites and thus captures the conflicts of multi-culturally positioned subjectivities in a mood of serene contemplation. At the same time the poems register the danger of estrangement following the accelerated transformation of contemporary cityscapes. Leung Ping-kwan engaged in a dialogue with the world as much in his writings as in his function as a cosmopolitan intellectual. While experimenting with postmodernist innovations, he also positioned himself within a spirit of creative renewal, so that old, almost forgotten elements from Chinese traditions could simultaneously be revived and accumulate new meanings. In his literary oeuvre he described a world in flux and challenged established certainties. Reflecting on contemporary every-day life in a hyper-urbanised place like Hong Kong, his poetic articulations underscored the hybrid, palimpsest-like aspects of globalisation. Leung observed the city and its inhabitants, but also buildings and streets as they developed and disappeared, as a testimony of our time. In his works they appear as indicators of transience as well as of a transition to new forms of urban life. To him, Hong Kong, but also Macau, were not only possible 'hometowns' that are forever alienating themselves from themselves, but also more generally places that testified to the transformation of modern townscapes in accordance with their historical political allegiances.

The media and the city provided the unifying element in Leung Ping-kwan's work, but not only from an artistic point of view: by assuming the role of an ethnographer who, in his poetic texts, endeavoured to save the idiosyncrasies of vanishing urban configurations, the poet revealed the transitory and the mass media as tools for the accumulation of individuality through the city's poets and creative artists. Despite the contemporary world's growing awareness of living in an era of existential crises of unprecedented dimensions, Leung Ping-kwan looked at this changing world with forgiving humour. Being a cosmopolitan, he knew how to convert even seemingly harrowing scenarios of change (e.g. the 1989 Tian'anmen Incident, the 1997 handover and the SARS crisis) into a play of masks and transformations. In so doing he opened up unexpected perspectives on things supposedly familiar or routinely overlooked. One of the themes he repeatedly returned to was Hong Kong's intermediary position between East and West – a legacy of its colonial history. For him, urban writing was not confined to a particular literary form. Rather it was the ability to tolerate a diversity of

voices and the coexistence – which sometimes becomes entanglement or confluence – of different sets of values in place of a single, all-explanatory truth.

Leung Ping-kwan's aesthetic approach is characterized by unconventional interdisciplinary border crossings. Both as a prose writer and as a poet, he was a master of the art of setting out from the smallest things to get a view of the larger picture. And yet he never betrayed his object for the sake of the apparently bigger idea. His poems are always based on something concrete, their subjects arise from specific events, encounters or dialogues. For example, in his 'Food-Scape' project Leung Ping-kwan placed eating at the heart of a cycle of poems and photographs. Thus he discovered the particularity of Hong Kong culture in a local drink made up of tea and coffee combined and known as 'Yin-Yeung' (mandarin duck couple – a Chinese metaphor for a happy marriage). He compared this with a love marriage and asked if this kind of combination acquired a new identity and future. He also devoted a poem to the New Year's stew 'Pun-Choi', the special dish from the villages in the New Territories. The many ingredients combined in this stew found their lyrical complement in an artistic montage of snatches of private conversation together with speeches by politicians, in flash-forwards and flashbacks. In food and its preparation, Leung Ping-kwan found a starting point for his literary encounters with familiar and unfamiliar cultures and cities. Fruit, vegetables, shellfish and legumes lead him in an unmediated sensorial way through the places he visited. He was a post-modern explorer; on his many travels he picked up pictures and ideas for his writing. He first visited Berlin in 1990. At that time, in the wake of the bloody repression of the student movement on Tian'anmen Square in Beijing, he was particularly interested in Eastern Europe and the changes that Solidarność and Perestroika had brought.

Leung Ping-kwan has published numerous volumes of poetry including bilingual editions like *City at the End of Time* (repr. 2012), *Clothink* (1998), *Foodscape* (1997), and the anthology *Travelling with a Bitter Melon* (2002) which has been translated into several languages. His novels and short stories include titles like *Postcards from Prague* (2000), *Cities of Memory*, *Cities of Fabrication* (1994), *Three Fish* (1998) and, most recently, *Postcolonial Affairs of Food and the Heart* (repr. 2012). He was three times awarded the Hong Kong Bi-annual Literary Award: in 1991 for the best work of fiction in Chinese, in 1997 for the best work of poetry in Chinese, and again in 2011 for the best work of fiction in Chinese. In 2012 he was nominated author of the year by the Hong Kong Trade Development Council on occasion of the Hong Kong Book Fair. He has often been invited to Europe as an Artist in Residence and reflected this

experience in both his fictional writing and poetic creation. More recently, he spent several months in Berlin (1998), Heidelberg (2001), and France (2006 and 2007).

In 1970, Leung graduated from Hong Kong Baptist College with a BA in English and Chinese Literature. From 1978 to 1984, he pursued further studies in the U.S.A. at the University of California in San Diego, getting an MA in Comparative Literature in 1981 and then his PhD in Comparative Literature in 1984. From 1975 on he taught continuously at universities in San Diego and Hong Kong. Numerous guest lectureships testify to his commitment to teaching. In May and June 2004 he was a visiting professor at the University of Zurich and together with students of the Institute of East Asian Studies translated Swiss mountain legends into Chinese. The outcome of this ‘joint venture’ was *Legends from the Swiss Alps* (2009), printed in Hong Kong with the support of Swissnex and successfully presented at international book fairs and other events. From this collaboration resulted another project called ‘Wednesday Stories’, a monthly event at which a well-know Hong Kong storyteller joins up with an ever-growing public to exchange urban legends and thus cultivate an oral form of Hong Kong urban history.

His rich academic oeuvre includes publications on the literature, cinema and urban culture of Hong Kong, among them the monographs *Hong Kong Culture* (1995) and *Hong Kong Literature and Cinema* (2005). He organised international co-productions and events with a large number of artists, photographers, fashion designers and other creative artists. His exhibition projects ‘Food and the City’ and ‘East West Matters’, for example, were shown in Hong Kong, Shenzhen, Frankfurt, Bern, and Honolulu.

The Poet who defined Hong Kong and enchanted the World

His great commitment for a transnational awareness of modern and contemporary Chinese literature has also always involved cooperation with renowned colleagues from the PR of China and from Taiwan. Not only did he continually promote young talented poets from a broad diversity of regional backgrounds; he also campaigned worldwide for the recognition of a modern literature that is both regional and transnational, but that at present still tends to be ignored in China *and* in the West for not being sufficiently ‘Chinese’. Several scientific

monographs and special issues of academic journals treating his work have been published. Because of his great dedication to the promotion of a live, innovative cultural scene Leung Ping-kwan will be commemorated lovingly as well as respectfully by his artist colleagues in Hong Kong, the People's Republic of China, Taiwan, and in international academic as well as creative circles.

The Herald Tribune praised Leung Ping-kwan as the poet

who told Hong Kong's own story through homely images of food, buildings, traffic, fish and much else, in poems with names like 'Papaya' or 'In an Old Colonial Building'. He spoke of how a city functions, of what is lost as it develops so rapidly. Of the human spirit that wanders, looking for its home, while finding welcome overseas. P.K. was both profoundly local and international; he was as likely to be reading something by a Czech writer as a Chinese poet. He studied in San Diego and traveled widely, liking Berlin especially. There, in the strange tale of East-West division and unification, he found echoes of Hong Kong's own fractured identity and tumultuous political changes.

A very special friend

The first poem of Ping-kwan that I translated for a reading event at the Museum Rietberg in 2004 describes his experience as a visitor to Zurich in 1998, dating from November 13. He was there on November 11, the ritual beginning of the yearly carnival, and noticed several groups of masked "Guggen" musicians besides the view of majestic snow mountains, the picturesque lake with its white swans and the famous Bahnhofstrasse. Many details of his excursion found their place in the poem, but the main focus is a handful of roasted chestnuts, the taste of which apparently was the key to his memory of a long collection of chance vistas and reflections on life in the 1990s as well as back in history up to war times, when the Dada group, Richard Wagner and political refugees from Eastern Europe were contributing a generous share of the city's cultural life.

In 1998, I did not know Ping-kwan. But only a year or two later I met him in Heidelberg, where he was a visiting professor. Before he left Europe to return to Hong Kong, his family came over from Vancouver for a short vacation, and I was introduced to all of them as if we had been friends for a lifetime. Since then Ping-kwan and his friends became a precious presence in my life. He taught Hong Kong literature and film courses at the University of Zurich, participated in many of our workshops and conferences, offered poetry readings, advised Pro Helvetia in their Sino-Swiss cultural exchange program, and was never too tired

to discuss plans about joint creative, research or teaching projects. I became a regular guest at Lingnan University and would meet his students and friends there, or was taken out for art events, literary salons, and many of the historical dining locations that play such a significant role in his literary works.

In the late spring of 2004, he enthusiastically followed my invitation to Braunwald, a village high up in the Swiss mountains, to co-teach a seminar on urban culture and nature. There, he would try to figure out with my students how to translate Alpine legends into Chinese, offering evening lectures on the urban desire for nature as addressed in Hong Kong martial arts movies, watching these movies together with us and, when we went on hiking tours, happily sharing with everyone the cold, rainy weather and the simplest of meals in remote mountain huts. I remember best one farmer who had prepared as a hikers' lunch a large pot of vegetable soup, served with sausages and bread. As our students started to ask for a second helping, the pot was sent out to us with an invitation to finish the soup. Everyone worked in a concentrated, serious way over long, intense hours; later we all agreed that this kind of learning was superior to whatever classroom activity in town. Students of this class would not fail to visit Ping-kwan whenever they traveled through Hong Kong, and neither would anybody else who knew him do, as far as I can tell. When he some time later advised another class of mine on the translation of his new novel *Postcolonial Affairs of Food and the Heart*, we once took him out for dinner in an ancient, elegant guild house. He enjoyed tasting every bit of this traditional Swiss menu. Just as happily, he received a jar of home-made jam from one of the students, whose mother had made it from the fruits of the mountains in her home village. According to him, rare, precious flavors could be harvested even at the most modest, unlikely places, such as a mountainous substitute classroom, or a small noodle shop at the street corner of a residential area.

How, between his countless appointments with colleagues, friends, and admirers in Hong Kong and elsewhere, as artist-in-residence or scholar at the most sought-after international universities and research centers, did he find the time to look for those seemingly simple yet extraordinarily profound words to capture the complexities of life as a post-colonial intellectual, cosmopolitan traveler and hyperurban resident in so many volumes of intriguing poems, essays, novels, academic essays? When did he prepare his teaching, research work, and administrative work as a director of his renowned center for intercultural research? And how could he be forever cheerful and lively even well after the illness and its therapies were consuming more than the better part of his life energy? How

did he manage almost single-handedly to transform a hectic, commercial place like Hong Kong into an affectionate, high cultural abode?

Ping-kwan never for a single moment forfeited his love for this world and its strange ways. It will forever remain his secret exactly how he made it a better place for everyone who knew him. But he left us a key: his oeuvre will continue to make us listen to the world carefully, just as he used to do personally as long as he was still with us. From now on, he will dwell in our hearts and memories; may we, privileged to have been close to him for whatever distressingly transient a time, now give back to the world at least a modest part of what he so generously offered to us!

Major Awards and Honours

- 2012 Honorary Doctoral Degree in Literature (presented by the University of Zürich, Switzerland) on April 28, 2012.
- 2012 Author of the Year, Hong Kong Book Fair (organized by the Hong Kong Trade Development Council).
- 2011 Hong Kong Bi-annual Literary Award 2011 for best work of fiction in Chinese (organized by the Urban Council of Hong Kong), 2009–2011 (*Postcolonial Affairs of Food and the Heart*).
- 2011 Hong Kong Arts Development Awards 2010 – Literary Arts, presented by the Hong Kong Arts Development Council in April, 2011.
- 1997 Fourth Bi-annual Literary Award 1997 for best work of poetry in Chinese (organized by Urban Council of Hong Kong), 1995–1996 (*Selected Poems of Leung Ping-kwan*).
- 1992 Writer of the Year Award 1992 (presented by the Hong Kong Artists' Guild).
- 1992 First Bi-annual Literary Award 1992 for best work of fiction in Chinese (organized by the Urban Council of Hong Kong), 1989–1990 (*Postcards from Prague*).

Publications

A. Creative Writing

1. Books in Chinese

- 2009 後殖民食物與愛情 [Postcolonial Affairs of Food and the Heart]. Hong Kong: Oxford University Press; reprint: Oxford University Press 2012.
- 2009 越界的行程 [Journeys across Borders: Selected Stories]. Hong Kong and Singapore: Ming Pao Monthly and Ching Nan Publication.

Prose

- 1972 灰鴿早晨的話 [Grey Pigeon Mornings]. Taipei: Yu -shi 幼獅.
- 1978 神話午餐 [Myths and Lunches]. Taipei: Hung-fan 洪範.
- 1981 街巷人物 [Landscapes and Portraits]. Reprint; Hong Kong: Oxford University Press, 2002.
- 1987 山光水影 [Lights and Shadows]. Reprint; Hong Kong: Oxford University Press, 2002.
- 1988 城市筆記 [City Notes]. Taipei: Dongdai 東大.
- 1991 昆明的除夕 [New Year's Eve in Kunming]. Hong Kong: Break-through; reprint: Oxford University Press, 2002.
- 1996 越界書簡 [Letters Across Borders]. Hong Kong: Youth Literary Bookstore 青文.
- 2000 越界的月亮 [Moon Across Borders]. Hangzhou: Zhejiang Literary Press 浙江文藝.
- 2002 在柏林走路 [Walking in Berlin]. Hong Kong: Oxford University Press.
- 2002 新果自然來 [New Fruits from Taiwan]. Hong Kong: Oxford University Press.
- 2005 也斯的香港 [Hong Kong in the Eyes of Ye Si]. Hong Kong: Joint Publication 三聯.
- 2011 人間滋味 [Tastes of the Floating World]. Hong Kong: Enrich Publishing 天窗.
- 2011 也斯看香港 [Hong Kong in the Eyes of Ye Si]. Guangzhou: Huacheng Press.
- 2012 書與城市 [Books and the City]. Beijing: Zhejiang University Publishing 浙江大學出版社.

Poetry

- 1979 雷聲與蟬鳴 [The Thunderbolt and the Cicada Song]. Hong Kong: The Thumb Press 大拇指.
- 1985 遊詩 [The Journeys]. Hong Kong: Institute for the Promotion of Chinese Culture.
- 1995 遊離的詩 [A Poetry of Moving Signs]. Hong Kong: Oxford University Press.
- 1996 博物館 [Museum Pieces]. Hong Kong: Hong Kong Arts Centre 香港藝術中心.
- 2000 東西 [East West Matters]. Hong Kong: Oxford University Press.
- 2007 蔬菜的政治 [Vegetable Politics]. Hong Kong: Oxford University Press.
- 2012 東西 [East-West]. Beijing: Chinese Drama Publishing 中國戲劇出版社.

Fiction

- 1979 養龍人師門 [Shih-man the Dragon-keeper]. Taipei: Min-chun 民眾; reprint; Hong Kong: Oxford University Press, 2002.
- 1982 剪紙 [Paper Cutouts]. Reprint; Hong Kong: Oxford University Press, 2002.
- 1987 島和大陸 [Islands and Continents]. Reprint; Hong Kong: Oxford University Press, 2002.
- 1988 三魚集 [Three Fish]. Hong Kong: Tianyuan 田園.
- 1994 記憶的城市, 虛構的城市 [Cities of Memory, Cities of Fabrication]. Hong Kong: Oxford University Press.
- 1996 煩惱娃娃的旅程 [Journey of the Trouble Dolls]. Quilin: Lijiang Publications 瀛江.
- 2000 布拉格的明信片 [Postcards from Prague]. Hong Kong: Chuangjian, 1990; reprint: Hong Kong, Youth Book Store 青文, 2000.

Selected Works

- 1989 梁秉鈞卷 [Selected Works of Leung Ping-kwan]. Hong Kong: Joint Publishing Co. 三聯.
- 1994 尋找空間 [Searching for Space: Selected Stories]. Beijing: Beijing People's University Press 中國人民大學.
- 1995 浮藻 [Floating Weeds: Selected Poems] Beijing: Zhongguo Wenlian 中國文聯.

- 1995 半途:梁秉鈞詩選 [Midway: Selected Poems] Hong Kong: Writers' Association Publication 作聯.

2. Books in English

- 1992 *City at the End of Time* 形象香港 [Bilingual edition of poetry co-edited and co-translated with Gordon T. Osing]. Hong Kong: Department of Comparative Literature, University of Hong Kong & Twilight Books; re-edited by Esther M. K. Cheung, Hong Kong: Hong Kong University Press, 2012.
- 1997 *Foodscape* 食事地域誌. [Bilingual edition of poetry translated by Martha Cheung]. Hong Kong: The Original Photograph Club Limited.
- 1998 *Clothink* 衣想. [Bilingual edition of poetry translated by John Minford and others]. Hong Kong: Youth Literary Bookstore.
- 2002 *Travelling With a Bitter Melon* 帶一枚苦瓜旅行 [Selected poems: 1973–1998, edited by Martha Cheung], Hong Kong: Asia, 2000¹.
- 2007 *Islands and Continents* [Selected stories, edited by John Minford, translated by Brian Holton and others]. Hong Kong: Hong Kong University Press.
- 2009 *Shifting Borders* [Selected poems about Macau, HK and the Pearl River Delta, translated by Kit Kelen and others]. Macau: ASM.
- 2010 *Amblings* [Selected poems on art and places, translated by Kit Kelen and others]. Macau: ASM.

3. Books in French

- 2001 *Iles et Continents* [Selected stories, edited and translated by Annie Curien]. Paris: Gallimard.
- 2006 *Deci delà des choses* [Selected poems, edited and translated by Annie Curien]. Paris: You Feng.
- 2010 *Artichaut* [poem by P. K. Leung, painting by Paul Magendie]. Edition Nihil Obstat.
- 2012 *En ces jours instables* [poems translated by Camille Loivier]. Hong Kong: MCCM Creations.

Articles, Stories and Poems in French translation

- 2001 “Ville monstre et autres poèmes [7 poems and an interview].” *Poesie* 88/2001: 56–78.

- 2001 “Engager le passé [Engaging the Past].” In: Annie CURIEN / JIN Siyan (eds.): *Littérature chinoise*, 11/2001. Paris: Editions de la Maison des sciences de l’homme, pp. 91–97.
- 2004 “Nourriture et identité culturelle.” Trad. Emilie Huang. In: *Hong Kong Approches Littéraires*, Jan.–Mar. 2004. Paris: Editions You-feng Libraire Editeur, pp. 53–67.
- 2004 “Chercher son chemin à Kyôto.” In: *ALIBIS Dialogues littéraires franco-chinois* 3/2004. Paris: Éditions de la Maison des sciences de l’homme. pp. 17–34.
- 2004 “L’écriture en décalage de temps.” In: *Écrire au présent*, 3/2004. Paris: Éditions de la Maison des sciences de l’homme. 31–37.
- 2006 “La montre de poche de Tante Li.” Trad. Annie Curien. In: Annie CURIEN / Francis MIZIO: *L’horloge et le dragon, nouvelles contemporaines de Hong Kong*. Paris: Éditions Caractères, pp. 51–68.

4. Books in German

- 2000 *Seltsame Geschichten von Vögeln und Blumen* [selection of poems translated by Wolfgang Kubin]. Hong Kong: Goethe Institute. Auch: *Sprache im technischen Zeitalter* No. 152 (December 1999): 495–505.
- 2000 *Von Politik und den Früchten des Feldes* [selection of poems translated by Wolfgang Kubin]. Berlin: Deutscher Akademischer Austauschdienst.
- 2009 *Von Jade und Holz* [poems translated by Wolfgang Kubin]. Klagenfurt/Celovec: Drava Verlag.
- 2012 *Sichtbares und Verborgenes Gedichte* [The Visible and the Invisible, poems translated by Andrea Riemenschmitter and Helen Wallimann], Hong Kong: MCCM Creations.

5. Books in Japanese

- 2011 也斯詩集. Sadako Ikegami 池上貞子 (ed.). Tokyo 東京: 思潮社.

6. Books in Portuguese

- 2012 *Mapa Refeito* [poems trans. Beatriz Brasil]. Macau: Publicado pela Associação de Estória em Macau.

7. Stories, poems and essays (in various foreign languages)

- 1991 "Auntie Li's Pocket Watch." In: Michael S. DUKE (ed.): *Worlds of Modern Chinese Fiction*. New York and London: M.E. Sharpe, 311–318.
- 1993 "Six Poems." *Positions* 1:1 (Spring): 18–23.
- 1993 "Unterwegs. Gedichte [seven poems in German translation]." *Minima Sinica* 2 (1991): 105–119.
- 1994 "The Leaf on the Edge," "Distinguished Leaves" and "Street-Lamp and the Tin Leaf." *Talisman: A Journal of Contemporary Poetry and Poetics*, 12 (Spring): 173–174.
- 1994 "Morning in a Foreign Land." *Poetry Canada* 14:3 (May): 22.
- 1994 "Four Poems in English, Dutch and French translation." Brussel Kunsten Festival des Arts, May.
- 1994 "Two Poems in Yugoslavian translation." In: *Antologija Savremene Kineske Poezije*. Beograd: Filip Visnjic, pp. 202–206.
- 1994 "Transcendence and the Fax Machine." In: David Der-Wei WANG with Jeanne TAI (ed.): *Running Wild: New Chinese Writers*. New York: Columbia University Press, 13–20.
- 1995 "Thirteen poems translated and selected." In: Andrew PARKIN (ed.): *From the Bluest Part of the Harbour: Poems from Hong Kong*. Hong Kong, Oxford and New York: Oxford University Press, pp. 21–43.
- 1996 "Vier Postkarten aus Prag [Postcards from Prague]." German transl. by Beate Rusch. *Du, Die Zeitschrift der Kultur* no. 9 (Sept.): 8–9.
- 1997 "Bilder von Hongkong, – Tiger Balm Garden [two poems translated by German poet Joachim Sartorius]." *Frankfurter Allgemeine Zeitung* 30 May, Nr. 122: 41.
- 1997 "Cities of Memory, Cities of Fabrication (excerpts)." English transl. by Richard Sheung. *RENDITIONS*, no. 47/48: 93–104.
- 1997 "Pun Choi on New Year's Eve (poem) and Cities of Memory, Cities of Fabrication (excerpts)." Japanese translation. *The Subarn Monthly* (July): 184–203.
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C. Editorship und Co-editorship

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- 1991 劉索拉小說選 [Co-editor: Contemporary Chinese Writing: Selected Stories by Liu So la]. Hong Kong: Breakthrough Ltd.
- 1996–2001 文化視野叢書 [Cultural Perspectives Series. 20 books on Cultural Studies and Creative Writing by contemporary Hong Kong Writers]. Hong Kong: Youth Literary Bookstore.
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