



[Edited Transcript]

KAN, Qian (Director of the Online Confucius Institute of the Open University)

Good afternoon, everyone and good evening to people who are in China joining us or morning for other parts of the world. Thank you very much for coming to our 10th session of our modern Chinese literature online book club. We've been running it for the last two years.

In today's session, we're going to discuss Yuan Ling's short story, *The Nursing Home Rightist*. (老院的右派) and this work is translated by Jack Hargreaves. Jack jokingly described himself as Yorkshire extraction and his literary work has been recognised by English PEN and PEN/Heim and his translation work has appeared in many magazines and publications, so *adda* for example, is an online magazine and a lot of his translations appear there. I won't go through each one, but his introduction is on our [website](#). Quite a few of his translations will be published very soon, and you can see the titles of some of them, including *Winter Pasture* and another interesting one that has caught my eyes is the Chinese novel *I Deliver Parcels in Beijing* by Hu Anyan, which will be published in October 2025.

He's also been teaching translation at many universities such as Leeds, Aberdeen, SOAS and also in Hong Kong Baptist University, and he teaches some summer courses as well and writes for the [China Books Review](#).

[Nicky Harman](#) translates fiction from Chinese into English and several of her translations have been recipients of an [English PEN Translates](#) award, and she also won the 2020 [Special Book Award of China](#). She's a trustee of [Paper Republic.org](#).

[Emily Jones](#) is a founding trustee of *Paper Republic*, a charity which promotes Chinese literature in English translation. Her publications include novels such as [Black Holes](#) by [He Jiahong](#), and there are many short stories and poetry she's translated.

Welcome and thank you both again for running this session.

Nicky Harman

I'm going to say something about Paper Republic. One of the things I want to say about Paper Republic is to highlight our series of short stories and short pieces, and today's short story comes from our series [Read Paper Republic](#).

Paper Republic started in about 2008 and it started as a kind of meeting in cafes in Beijing, between translators to talk about their work. In 2009, it got an [Arts Council England](#) grant to develop its database of translators and authors and its news pages. And really, it sounds like a very long time ago - it will be coming up to its 20th anniversary soon - but that is the way we've gone on the major.

The major things that we are doing at the moment are the [Read Paper Republic](#) series and I'd encourage anyone to go on our website and take a look at all the series that we've done and the many, many short pieces and short stories we've had translators translate and we've published them online and also the

The other thing is our [newsletter](#). If you'd like to have drop into your inbox, all the most exciting news about translated work from Chinese, please go to the front page of www.paper-republic.org and subscribe to the newsletter, which comes out every couple of months, and there's a new one just out.

There are many other aspects to Paper Republic, but do go to the website and have a browse.

Over to Emily.

Emily Jones

Hi everyone and thanks for joining. Today we are mostly thinking about Yuan Ling, who was born in the early '70s in Pingli in Shaanxi, and grew up in a relatively impoverished background and so as talks about himself as bringing a slight outsider's perspective on to modern Chinese society. He started off his career in journalism, moved into writing, and has written quite a bit. Two of his short stories are translated by us on behalf of Paper Republic, both by Jack, and are available on the [Paper Republic website](#).

His writing is really interesting and has this quite everyday, quite sparse, flat style. I'm not sure if 'flat' sounds unflattering - I don't mean to be unflattering - just simple, very simple,

leaves a lot of space for you to infill your own meaning and I'll be interested to hear if you agree with that when we open up to discussion.

You can see here this quote that's on this page is really interesting because he writes a lot of non-fiction and the essay that we have today is non-fiction. He talked a lot about not really caring too much about the distinction between non-fiction and fiction and how we actually maybe need to move beyond these boundaries and think about truth and think about how we're thought-provoking in different ways, which I think is a really interesting thought to start this session.

So, that's Yuan Ling. The story itself, [The Nursing Home Rightist](#). Before I go into the background of the story itself, I just want to talk a little bit about how it came to be in translation. So, we at Paper Republic were really fortunate to work with [Dandu/One Way Street](#) (单读) magazine a few years ago in 2019 and 2020. We ran two series of our *Read Paper Republic* stories - or in this instance non-fiction essays. All of the stories that are in what's called [China Dispatches 1 and China Dispatches 2](#) on our website are from this collaboration with the [LA Review of Books](#) and *One Way Street* magazine. They're all really interesting in their different ways, and I would encourage you to go and have a look. They give a really fascinating insight into different parts of Chinese society.

The story that we're looking at today is set in Beijing and before I let Jack say a few words, Wu Qi is the managing editor of one way St and he did a really full length interview that was published in the [Granta 169: China](#) issue recently. We are lucky enough to get and have an [excerpt of that interview](#) on our website. Again, that is something that I would encourage you all to look at because *One Way Street* magazine is so interesting in the way that it brings literary non-fiction, and I would say the best of literary non-fiction, really readable, highly engaging, different topics, really different perspectives on life, and I'm very grateful to Wu Qi for helping us fund the translation of these non-fiction essays.

So, I'm going to go back to ask Jack if he wants to talk about *The Nursing Home Rightist* and give a précis of the story, or if he'd rather I did that for him.

NH

Jack Hargreaves

I'm happy to do that. Thanks, Emily. *The Nursing Home Rightist*, in a word or three. Yuan Ling - a sort of reportage writer - chose to visit this 'rightist' who is now in a nursing home. He's a 'rightist' by label alone, obviously, and this rightist, this person, Zhou Peitong, started a translation many years ago and never finished it. I suppose this piece documents the last few days, weeks of this man's life with lots of reflections on his life beforehand. So, why he ended up labelled a rightist, why he's in the health situation he is now - he has one leg that's paralysed - and how he came to translate this book that now, in his final years still, seems to

represent potentially some hope, or it's definitely a kind of light in a life that has become somewhat uneventful and probably quite painful.

That's the piece. It's not the jolliest of pieces to say the least, but I'm not sure how often Yuan Ling does do jolly in his writing. He's definitely one of the foremost documenters of modern Chinese society and culture. He's written some really fascinating things about a really broad range of topics. It's not his most recent book now, actually, but his last book but-one is a sort of history of the [Han River](#), - the Han being in a sense, the font of the Han peoples. He traces the river's history, its connection with Chinese culture at large, what it represents today, the river, both on a practical infrastructure level and then also symbolically. His most [recent book](#), which I know there are a few samples of online, is his documenting time spent with some migrant worker writers in the slum towns of China and how they've organised writers' collectives and really started to make a name for themselves from outside of the mainstream literary industry. There are some really big names among them now, one of them who is maybe on her 4th book is [Fan Yusu](#). She's enormous now and is really widely read and loved. Yuan Ling has been documenting these sorts of marginal characters.

Emily Jones

I'm going to open up to discussion and to questions and ideas and comments that you might have on the story. We have these questions up here about as prompts.

Jack Hargreaves

While you do that, it was fun revisiting this. This is one of my first translations that were self-published in the English language speaking world as opposed to doing on the Chinese side and then winding up on a shelf, collecting dust somewhere, and this is one of my first interactions with Paper Republic, so it's been such a joy to come back to this despite the topic of the story. So yeah, on a personal note, it's nice to return to it in this way.

Nicky Harman 18:35

I mean, my reaction to it is also quite personal. I think the beautiful thing about the story is that it need not be set in China. That actually it tells us - it talks to us - about what it's like as an elderly person with unfulfilled ambitions, interests. You're looking back, but maybe you'll never get to do those things. And on the other hand, he did translate most of the book, so that was, to a degree successful. I mean, I just think it's lovely the way it describes the experience of being old, which in some ways is full of regrets in other ways, you know, he could feel that he had achieved something, and it's a bit sad and it's a bit lonely, but it's not

entirely sad. And, of course, the background is important. It happened in China. That was how his leg got mashed up because he'd been put to work as a rightist and so on, but there are universal themes here. The other thing I think that strikes me is that for people who are quite elderly in China, they could have come across western influences, western films, in particular Western literature, novels and so on, at some time in their youth. China has been, quite surprisingly, amazingly cosmopolitan for a number of years, and so it's really interesting that that film, that novel, grabbed this guy's attention. I've come across this in other writers who are either very old or have already died, that there was a lot going on in Chinese society in the 1930s and '40s, which brought films - even the '50s and the '60s - which brought films over and translated novels. I think this is really interesting. It's not all gloom and doom; there's something very lyrical about it.

Emily Jones

Nicky, I agree, and I what I really like about it is the way it talks about how brilliant he was. And you know, this idea of this, this amazing metaphor that he had, a word that he used to describe the sun and it's just simply mentioned, but it gives you a feeling that this man was really brilliant actually and because it's mentioned quite early, it carries you through some of the sadder notes later on, I feel. I think this idea - and it's all in a couple of paragraphs where there's lots of mentions of other famous writers - you get a sense of, actually this guy was pretty important, he's pretty brilliant. He might not have ever become a [Ba Jin](#) 巴金, but he was great, and that helps give this sense of him. Even though a lot of what's described then is all the sad and horrible things that happen, you still get a sense of who he was and the stuff that he really intellectually cared about, and then that's a bit that makes him come to life later on as well when he gets to talk about his book.

Jack Hargreaves

I like to imagine that that instinct is still very much there for him, and when Yuan Ling - unfortunately, this is after Zhou Peitong has passed - but when he returns to the nursing home and he sees the men sitting together, all the residents sitting together with the sun shining through the gate, they all look like soft piles of clothes, or clothes hanging there just because they're so huddled up against the chill. But I feel maybe he was sitting there with them in previous times and probably still full of a few zingers and some great lines and insights and definitely some stories to tell. And I feel with the way that he lights up when the stories, when the book is mentioned, again, he still really exists in that sphere, at least personally, regardless of whether circumstance allowed him to live out his literary ambitions in the wider world. He's just really unfortunate that they didn't. In a in another age he might have really flourished.

KAN, Qian

I also would like to come in. I really like Nicky's perspective that this could be universal, but on the other hand, also when you think about a lot of rightists sent to the labour camps many of them actually weren't crushed; they used that time to write books. So that depiction of him in the boiler, trying to do the translation, it's really something very beautiful. And it's true that even in the '70s, when I was growing up, we could lay hands on some foreign books in translation. I remember I read Animal Farm in the '70s. Overall, the country was in tight control, but there were those literary works sort of available. So, his ambition to translate this book it's sad in the end that it didn't get published, but that paragraph describing his eyes lit up, his whole expression changes when that book was mentioned, I think that was so well depicted.

Emily Jones

In the chat, Theresa said that she hadn't realised it was non-fiction and that realising now that it is actually fiction makes it feel more poignant because it's this contrast between the potential and the reality that makes it sad, which I think we all agree with.

We've got someone with their hand up.

Shaomian Deng

Yeah, that's me. I'd like to thank Jack for translating this because that period of time, that anti-rightist movement had a huge impact on a lot of Chinese people. I think it's 50,000 or something, but that was not really well commemorated like the Cultural Revolution, and these sad tragedies, so it's great that people can have the opportunity to read this and know about that period and maybe find out more because a lot of cases have still not been redressed and a lot of people who were around have not been rehabilitated, not like in the Cultural Revolution. So, I think that's a really worthwhile piece to translate so people can find out about that period of history. In this story, it's not only Zhou Peitong that's mentioned, they mentioned [Lin Zhao](#) and all these very important historical figures, so people may want to find out. Lin Zhao was executed in the Cultural Revolution. She was also labelled as a rightist, so all these important figures.

I've got a small question. I just wonder who chose this piece to translate. Did you choose it, Jack? I'm wondering because this part of history is not really - as I said - it's not like the Cultural Revolution, not many people know about it really. But somebody chose this! I'm very, I'm quite curious about this and it's wonderful, really. Thank you. Thank you, Jack. Thank you.

Emily Jones

Yeah. Let me, Jack, jump in and answer the question of how the story was chosen, because I think we asked you to translate these pieces, didn't we? If I remember properly. So, the way it happened was - I think I mentioned Wu Qi and *Dandu* magazine - we had been speaking with them for quite some time. All of these pieces were first published in translation in 2019, but what Wu Qi did was he sent a lot of articles and essays that had been published in *Dandu* magazine, in *One Way Street* magazine, the previous year, so this particular story would have been written and published around 2017-2018. But he sent us a lot, he sent us everything that he had that was literary non-fiction of about the right length and so we as a Paper Republic team went through and selected two batches of stories to translate, so I guess two people selected it first: Wu Qi, because all of these stories we translate were published in Chinese in *One Way Street* magazine. And then secondly, we culled from a long list - it was quite a hard decision because there were so many excellent pieces to choose from, but I remember reading this and thinking it's just lovely and we just have to translate this one.

Nicky Harman

It's one of the joys of volunteering on Paper Republic is that you get to discover fantastic stuff and then get it translated. So, if anyone would like to volunteer with Paper Republic, please contact us.

Shaomian Deng

I just googled now; I found out the figure I said was wrong. It was not 50,000, it was 500,000 people who were wronged at that period. But only maybe about 100 or so were rehabilitated. so it's quite a small number. It's not like in the Cultural Revolution where quite a lot of people were compensated, rehabilitated, but not the anti-rightist movement. So that's a very interesting figure, I think.

Nicky Harman

Yeah.

Yeah, I've put into the chat box another complete book about that era, but not only about that era, but it does actually deal with a man who was declared a rightist. It's so interesting from so many angles this story.

Jack Hargreaves

It's interesting how he talks about this era as well as you say, Shaomian and that there isn't much that goes into this era directly that you can find out there in published books from China. And I I feel even Yuan Ling here doesn't necessarily, you know, he's he isn't pointing any fingers and there is no obvious railing against the government or anything of the like here. He's chosen a really specific personal - Nicky already used that word, personal - experience and story, and just through describing the facts of that and really not passing comment, you get an impression of, yeah, maybe much greater injustices having gone on. And if you as the readers feel like it ... Shaomian, you said there are these other names that are mentioned and there's no sort of explanation really of who these people are explicitly, but it only takes a little bit of looking to get a whole lot of context for who he was involved with and what happened to them as well, because they had, you know, similarly tragic stories, but then also similarly really powerful stories of activism and standing up for what you believe in and it feels possibly in a way that the translation you know - though, that's literary aspirations in a way, and he's a bit of a sort of frustrated writer - it does seem like that is a bit of a nod to more broadly, what might have been. What could have been and what they were trying to, you know how - how ambitious they were as a as a generation or a group of people.

Han Xu

Hello. Can I have two questions to Jack about the translation strategies? The first is about the Chinese original text. When I read it, I can feel that the language is calm, cool and even cold sometimes. You know this kind of style. When you translated it, how did you try to keep this style in the language?

And the second question is in this text there's lots of political terms, for example, *lao jiao nong chang* (劳教农场), *fa pei* (发配), *you pai* (右派). This is quite sensitive, and I just want to know, do you have any term bank or glossaries where you can find the proper word to use for that. That's all. Thank you.

Jack Hargreaves

Thanks for the question. I'll answer the second one first. No, but maybe I should. Maybe it would be helpful and more efficient to have glossaries at the ready for this kind of thing. Mostly just research. I tend to be a bit scattered in terms of how I go about research and things - and most of my life, to be honest - but project-dependent, I will go and research and read and see how other people have worded things in translation from Chinese. But then also, if anyone's written on a subject in English originally, and so they're not necessarily basing their framing of a term on any original Chinese. So, reading as widely as possible and

deciding what feels like it works for the story and what is, maybe too academic or to something else and doesn't really fit how the story feels or how you Youan Ling might write.

Emily Jones

Can I jump in there, Jack, just before you move on to the other comment about tone. When I [translated my first novel by He Jiahong](#), now he's a lawyer and when I got that job I was like, right I have to get out all the textbooks and I went out and I bought a legal dictionary from Chinese into English and I tried to use it and it was absolutely hopeless. So, what I found - well, it wasn't hopeless, it helped me a little bit, but what I found unhelpful about it, as a dictionary, was that it wasn't translating legal terms into the kind of everyday legal language that people would understand then. It was, I don't know, probably about fifteen years old at the time so there was a sort of datedness to the terms that it was using, which is maybe not so much the case for the terms that you pulled out. But anyway, I guess what I'm saying in a roundabout and slightly rambling way, because it's really far too hot, is that I think Jack's right and it's about the reading around and looking at all of the different examples of the ways that people say those kind of things in English today, now in a contemporary way, which is most helpful.

Han Xu

Oh yes, yes. And you know in the in terms of translation, do you think it's worth making a glossary, you know, for a small area just like this, about the Cultural Revolution or something like that.

Emily Jones

I do find it relatively useful. I find term banks quite helpful to make sure that I am being consistent throughout a novel. So that's more how I use it. There was a historical fiction book that I translated and it was really important that once I decided on how I was going to translate the term 'treaty port', for example, that I kept it as 'treaty port' every time. So, I think for consistency throughout a piece of writing, I do often make a little glossary of terms for myself so that I'm translating the same thing in the same way. I don't have to scratch my head or do a 'find and replace'.

Han Xu

Thank you. Thank you.

Jack Hargreaves

Yeah, I'd agree with that. In terms of the voice specifically for the piece, I think I tried to keep it.... I really liked the adjectives that you just used then, Han, to describe Yuan Ling's voice: so cool, so calm, not quite detached, but there is a calmness to it. I think I started off capturing that relatively well and then maybe, when I looked back through it in preparation for this, there's maybe a few places where I as a person slipped through more than is necessary, like how I would phrase something when actually the text is doing plenty without trying to jazz it up in any way. The atmosphere is so potent. But with a book, with any writing like that, when the voice is really clear and a feeling or a texture for the writing is really clear, then I find it much easier to translate that. The English that comes, that starts sort of narrating in the back of your head as you're reading the Chinese or doing the translation will follow the line of the Chinese somewhat. And then a nice little trick is in the same way that a voice actor, if they're doing an accent or something like that, will always have a go-to phrase that they return to, that instantly helps them switch into speaking in Scottish or something. If with the translation you find a sentence that you think really embodies the Chinese and the voice and how it should sound, and you work really hard on making the English version of that sentence feel similar or sound similar, and once you've managed to do that, that sentence is the sentence you can always go back to if you feel like you start to get lost or that you start to move away from how the text should sound a little bit. That's your little reminder for what this voice sounds like that's been a helpful strategy I've adopted in recent years.

Han Xu

Oh, yes, yes, I agree. Thank you. Thank you very much. That's very helpful.

Emily Jones

Thank you.

Shaomian Deng

Just one little comment after I heard all these. What you said really echoes what we teach at Open University. We've had a translation course for a Masters degree in translation for about ten years, and I'm one of the teachers there. So, you apply the theories. We say if you want to keep the tone and then you want the readers to understand you. If you translate some legal terms, they're beautiful terms, they're wonderful terms, but if it doesn't make your piece understood then what's the use? We also encourage students to create a term bank glossary so that you don't need to do research every time; you have that already there. And when you do your research, when you decide what term to use, of course you do a lot of reading and see how other people translate. And also, you judge how your readers will

understand. And also, you talk about the language, it's very interesting as well, Jack. You talk about if you somebody has a dialect or they use very old-fashioned language, so when you translate, you try to find some old-fashioned language as well, archaic language to use just in order to give people that feeling. So, all these are very interesting when I hear these. These are definitely what we teach. I think it's a great course. That's it. That is what I've done for the university for over ten years. Thank you. That's all. Thank you.

Emily Jones

Thank you. Whilst we're waiting for other people to comment, Jack, one of the things that struck me in the story was smell, how brilliant Yuan Ling was at evoking the smell of a nursing home. It was like done in so few words, but I could just totally smell it.

Jack Hargreaves

Yeah, agreed. And also, the stillness for me. He manages to get this feeling of just complete stasis that's happening. So, there's this smell in the air, but everything is still or moving really slowly. Translating it, I feel like I remember stepping into the room, reading his Chinese. He does a really good job of doing similar in the other Yuan Ling text, that Paper Republic asked me to translate at the time, that Emily you sent over, which is [*Silent Children*](#), which I put the link in the chat forum earlier. There is a bit more sort of movement in that, there are frenetic moments of movement, but there is also a stillness again. He just seems to have this real knack for - and I think the smell is a big part of that - just capturing these places that seem untouched in a way, which it seems are also the places he's attracted to. He's sniffing these places out or going digging for stories that people have left untouched for a really long time. Maybe he's attracted to them because he's so good at writing them. Who knows? I think they are also important stories to tell.

Emily Jones

Nashy's got her hand up. I don't know. Nashy, do you want to add a comment?

Nashy

I just wanted to say that this is the first Chinese short story that I have read. My first language is not English, it's Spanish, so I was trying to also really kind of like from that background sort of thing, but I think it's a very calm - for me - short story, but at the same time it compacts so many feelings. And when you mentioned the smell or the sadness or the happiness or, you know, so many things in this very, very short story. And when I finished reading it, I thought, I don't really want to carry on reading it. No. For me, it was enough. It

was enough in a good way. It was just right, you know, left me like. Oh, OK, yeah. And enough. And enough to be so thought-provoking and yes, so that calmness - even though. I went through so many feelings when I was reading it - it's amazing how he manages to do that or have that effect. And for me, when he mentions the [Captain From Castile](#), that's such a short - only three words - but you can imagine what or I could imagine that there's a way I think of the novel or chose life. He had such a turbulent life. I'm not saying good or bad. But it's just a fact. Turbulent life. I think it could be anybody's life, you know? So, in the short story I'm reading about somebody's life and all the background that comes with that life, political, social, etcetera. I really enjoyed it and and thank you so much for all of your comments, everybody's comments because it makes me think about other things that I've missed. I'm learning a lot. Thank you so much.

Emily Jones

Thank you.

Jack Hargreaves

I hope this won't be the last Chinese story that you read in translation. This might start a whole new interest.

Nashy

Yes, I hope so too.

Jack Hargreaves

Have you seen the Captain from Castile before - the [film](#), Emily - Or read the book?

Emily Jones

No, I had to look it up. I was like, what is this? And then there's all these amazing film stills on the on the Internet. It was quite fun.

Jack Hargreaves

Yes. Yeah, the images I've seen are very of the era, feel campy because of it, and feel at odds with the setting here in in Yuan Ling's piece in so many ways.

Emily Jones

Yeah.

Jack Hargreaves

But because of that, it feels like the story the Captain from Castile really represents Zhou's inner life way more than this sort of stasis that he exists in. It's very swashbuckling, very adventurous and courageous. I need to go and watch the film at some point. Doing this session is a prompt to go back and do that.

Emily Jones

Qian, you've got your hand up.

KAN, Qian

Yeah, I just wonder as this is a true story whether his family managed to get his book published because they were talking about self-publishing it. So, it would be interesting. To find out about that.

Emily Jones

I thought maybe they wouldn't because they were trying to do it for him and to see his reaction. I mean, I guess we'll never know.

KAN, Qian

Yeah. Hmm. Yeah, but it's kind of no point in doing that when he dies, yeah.

Emily Jones

No.

Jack Hargreaves

It's interesting to me that it's with a Japanese friend who's looking for a publisher. I wondered what was meant by that. Obviously, the Japanese friends could have contacts in the Chinese literary publishing world, but it almost felt like, why is it this degree of separation? Is it actually in Japan that they're trying to publish it? Is it thought that it wouldn't be able to be published in China, but maybe I'm thinking into it too much and it was just a very small detail. It would be magical if it got published now.

Emily Jones

It would. Shaomian.

EJ

Shaomian.Deng

Yeah, sorry I have said too much maybe today, it's just this story reminds me of some great writer, other great works. For example [Ishiguro](#) that Japanese, British writer. Yeah, he is a Nobel Prize for Literature winner, and also [Mo Yan](#) a Chinese Nobel Prize winner for literature as well. They wrote in a very calm way, just like the story. Very calm. But it caused such deep emotional turmoil when you read it. Yeah. So very similar to a movie. I still remember I watched this movie [The Boy in the Striped Pyjamas](#). It sounds very calm, everything is very calm. The boy at the end disappeared, just had a shower, you know. Had a shower. Having a shower. But that really caused me so much turmoil I couldn't sleep for a few days thinking about it, you know. This story has such a powerful, powerful effect on people, so that's why I think it's really a great story to translate. Thank you for translating again, Jack.

KAN, Qian

We're running out of time, Emily. Perhaps we should wrap it up.

Emily Jones

Yeah, no problem. I will move on to the next time. I'm going to hand over.

Qian.Kan

Yeah. So just want to say thank you. Emily and Nicky, although Nicky had to leave earlier to run her translation course also, especially to Jack for actually joining us because I told the audience that you may not be able to join us. So, thank you very much for leading such a very interesting session. A lot of food for thought and the wonderful thing is it whets people's appetite and then they may go to explore more about Chinese literature, the short stories and I mentioned the check about your translation of the book *I Deliver.... in Beijing*. What's it called?

JH

Jack Hargreaves 52:45

[*I Deliver Parcels in Beijing.*](#)

KAN, Qian

Yeah, *I Deliver Parcels in Beijing*. That novel is coming out so people may want to look out for that. So, thank you again.

Now I just want to take this opportunity to promote our [Chinese language and Business Culture courses](#). In the language courses we have both credited learning with 30 credits - so you can do an Open University degree and choose that as an option, and next year we will have Intermediate Chinese so you can combine it with Business Studies or Law to do a Certificate in Higher Education. With the two Chinese modules we also have short courses, only about forty something hours and then you study at your own pace. And then we have a very short course about [Chinese Business Culture Essentials](#) also only I think four blocks you can study at your own pace as well. You can register for the October start for the Chinese modules. If you know any friends, any of your contacts who want to learn Chinese, do please promote Open University courses because we do have a lot of interactive tools. The OU is a leading university in distance education, it's all based on our experience.

The next talks and events:

We're running a ten-week beginners, *Tai Chi* class starting 8th of September. It's every Monday only for half an hour. So if you want to join us, you can find details and register on [Eventbrite](#).

And then on the 10th of October to celebrate the World Mental Health Day, we are going to have a public talk *Move to Heal: Gentle Qigong for Mental Wellness*. This will be delivered by an experienced and qualified Qigong trainer, Yu Feixia. She will talk about the various tools you can have to ease your stress. You'll go away with some practical tools. And she will do some demonstration as well. The details are also on our website and on [Eventbrite](#).

OK. So finally, thank you very much for everyone for coming today for engaging with us. And thanks again to Emily, Jack and then Nicky and thank you very much. We will definitely run another book club session, so keep your eyes open on our website. Thank you.

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