

Paul Auster's 21st-Century Fiction in Mainland China: Translation, Dissemination, and Academic Reception

Ru Chen¹, Qixian Lin²

^{1,2} School of Foreign Studies, Guangdong University of Finance and Economics, Guangzhou, Guangdong, China

¹dannyr_chen_cuhk@163.com, ²2672465590@qq.com

Abstract: *As a major contemporary American writer, Paul Auster's fiction since the turn of the 21st century has demonstrated notable characteristics of media convergence in its translation and dissemination in Mainland China. In terms of dissemination, traditional print publication and e-reading platforms complement each other, while reviews in conventional media and user-generated evaluations on new media platforms together shape the receptive context for his works. At the level of academic reception, domestic research has shifted from broad introductions to in-depth interpretations. Monographs focus on the pursuit of identity and spatial writing; articles in core journals concentrate on narrative techniques and the construction of community in his later works; while M.A. and Ph.D. theses continue to expand the philosophical dimensions and traumatic themes within the framework of postmodernist literary studies. On the whole, the dissemination and study of Auster's 21st-century fiction in Mainland China not only reflect the Chinese academia's reception of contemporary American literature, but also provide a representative case for exploring the transcultural circulation of literature in the postmodern context.*

Keywords: Paul Auster, 21st-century fiction, Mainland China, translation, dissemination, academic reception

1. Introduction

Paul Auster (1947-2024) is widely regarded as one of the most innovative novelists in contemporary American literature. His creation not only engages with metaphysical questions concerning the nature of language and human subjectivity, but also attends to the political and economic realities embedded in the everyday lives of ordinary people. Characterized by thematic richness and formal inventiveness, his works span multiple genres, including fiction, poetry, drama, and life writing, and have received critical acclaim in both European and American literary circles. He was the recipient of major literary honors such as the Prix Médicis étranger (1993), the Prince of Asturias Award for Literature (2006), and the NYC Literary Honors (2012). His 2017 novel *4321* was shortlisted for the Man Booker Prize in the same year.

Throughout his writing career, Auster produced a total of nineteen novels. Since the beginning of the 21st century, he has published nine novels, among which are *The Book of Illusions* (2003), *Man in the Dark* (2008), and *4321* (2017). Since the turn of the millennium, Auster's influence in European and American academic circles has grown considerably. Notable book-length studies of his career include Aliko Varvogli's *The World That Is the Book: Paul Auster's Fiction* (2001), Brendan Martin's *Paul Auster's Postmodernity* (2008), Mark Brown's *Paul Auster* (2008), James Peacock's *Understanding Paul Auster* (2010), and Evija Trofimova's *Paul Auster's Writing Machine: A Thing to Write With* (2014). In recent years, two monographs focusing on Auster's early works have been published (Sarmiento, 2017; Pál, 2024).

The translation and introduction of Paul Auster's works in Mainland China began in 2007. To date, only one article on CNKI (China National Knowledge Infrastructure) has

systematically examined the translation, introduction, and impact of Auster's works in China (Zhang, 2012). In view of

this, the present study aims to conduct a systematic review of the translation and introduction of Auster's 21st-century fiction in Mainland China, clarify its dissemination and reception, as well as its specific impact on literary scholars and general readers, so as to fill the gap in the relevant research.

2. Translation, Dissemination and Reception of Paul Auster's 21st-Century Fiction Among the General Public

2.1 Traditional Channels

The introduction of Auster's novels into Mainland China began in 2007 [1], and to date, a total of thirteen of his novels have been translated into Chinese and officially published, with "City of Glass," "Ghosts," and "The Locked Room" collected in *The New York Trilogy*. Among these, nine were published in the 21st century, including *The Book of Illusions*, *Oracle Night*, *The Brooklyn Follies*, *Travels in the Scriptorium*, *Man in the Dark*, *Invisible*, *Sunset Park*, *4321*, and *Baumgartner*. In terms of scope, the translations have achieved near-complete coverage, with each work having only one Chinese translation. In terms of publishing houses, early publication was dominated by Zhejiang Literature & Art Publishing House, Yilin Press, and People's Literature Publishing House—all core platforms for the introduction of foreign literary classics in China. The participation of Jiuzhou Press and Guangxi Normal University Press in recent years reflects the growing market appeal of Auster's works, as non-specialist foreign literature publishers began to explore their commercial and cultural value. Regarding the translators, the team consists of both seasoned literary translators and emerging domestic

translators, most of whom have backgrounds in foreign languages and extensive overseas study experience. Their combined literary sensibility and translation competence

have won broad recognition from readers, providing a solid foundation for the translation of Auster's novels.

Table 1: Translation and Publication of Auster's 21st-Century Fiction in Mainland China

English Title	Year of Publication	Chinese Title	Translator	Publishing House	Year of Publication
<i>The Book of Illusions</i>	2002	《幻影书》	Yalei Kong	Zhejiang Literature & Art Publishing House	2007
<i>Oracle Night</i>	2004	《神谕之夜》	Pa Pan	Yilin Press	2007
<i>The Brooklyn Follies</i>	2005	《布鲁克林的荒唐事》	An Chen	People's Literature Publishing House	2008
<i>Travels in the Scriptorium</i>	2005	《密室中的旅行》	Min Wen	People's Literature Publishing House	2008
<i>Man in the Dark</i>	2008	《黑暗中的人》	Zhenfeng Xu	People's Literature Publishing House	2010
<i>Invisible</i>	2009	《隐者》	Huiyi Bao	People's Literature Publishing House	2011
<i>Sunset Park</i>	2010	《日落公园》	Zhenfeng Xu	Zhejiang Literature & Art Publishing House	2014
<i>4321</i>	2017	《4321》	Pengcheng Li	Jiuzhou Press	2019
<i>Baumgartner</i>	2023	《鲍姆加特纳》	Zhengyu Chen	Guangxi Normal University Press	2025

Table 2: Reviews and Ratings of Auster's 21st-Century Fiction on Douban and WeRead (as of July 2026)

Book Title	Reading Platform	Number of Reviews	Rating
《幻影书》 (<i>The Book of Illusions</i>)	Douban	5,168	8.4
	WeRead	531	8.3
《神谕之夜》 (<i>Oracle Night</i>)	Douban	3,254	8.1
	WeRead	18	Insufficient Rating
《布鲁克林的荒唐事》 (<i>The Brooklyn Follies</i>)	Douban	2,646	8.2
	WeRead	741	7.72
《密室中的旅行》 (<i>Travels in the Scriptorium</i>)	Douban	915	6.9
	WeRead	53	6.5
《黑暗中的人》 (<i>Man in the Dark</i>)	Douban	831	7.7
	WeRead	25	7.1
《隐者》 (<i>Invisible</i>)	Douban	761	7.5
	WeRead	656 Subscribers	To Be Listed
《日落公园》 (<i>Sunset Park</i>)	Douban	363	7.6
	WeRead	401 Subscribers	To Be Listed
《4321》 (<i>4321</i>)	Douban	3,528	8.5
	WeRead	273	7.6
《鲍姆加特纳》 (<i>Baumgartner</i>)	Douban	396	8.0
	WeRead	1,881 Subscribers	To Be Listed

Overall, the dissemination of Auster's 21st-century fiction in Mainland China is characterized by diversified channels, supported by both traditional print publication and new digital media, encompassing online book-purchasing platforms, brick-and-mortar bookstores, e-reading platforms, professional literary media, as well as new media and streaming platforms.

In terms of traditional publication channels, all nine of his 21st-century novels have received rating and review data on major book-purchasing platforms such as Dangdang and JD.com. According to the available data, the positive review rates for all nine novels stand at 97% or above. In terms of review volume, three novels—*The Book of Illusions* [2], *The Brooklyn Follies* [3], and *4321* [4]—have each garnered between 3,000 and 5,000 reviews, while other works such as *Travels in the Scriptorium* [5] and *Man in the Dark* [6] have received between 500 and 600 reviews, indicating a relatively lower level of readership engagement.

2.2 E-Reading Platforms

Auster's 21st-century novels have received a substantial number of reviews on platforms e-reading such as Douban and WeRead. However, some of his novels have not yet

been made available on WeRead or other e-reading platforms, as shown in Table 2. According to data from these platforms, the four novels—*The Book of Illusions* [7][8], *Oracle Night* [9], *The Brooklyn Follies* [10][11], and *4321* [12][13]—have all received comprehensive ratings around 8 out of 10. Compared to Auster's other 21st-century novels, these four works have gained a larger readership and exerted greater influence in Mainland China.

Based on an analysis of reviews across various platforms, the authors find that positive reader feedback on Auster's nine 21st-century novels centers on his intricate metafictional structures and smooth stream-of-consciousness narration; the depth of his explorations into themes such as existence, fate, and loneliness, which tend to resonate with readers and provoke reflection; and the gentle, healing quality of character portrayal in works such as *The Brooklyn Follies*.

A reader review of *The Book of Illusions* on Douban reads: "The coincidences between the writer and the director in the book, the overlaps of fate, the various encounters in life—all flow seamlessly with an intricate structure. Auster excels at this layered, nested form, where stories breed new stories within ... The prose is incredibly sensual and captivating.

Even after finishing it, there lingers a unique, indelible atmosphere.” [14] On Douban, a review of *Baumgartner* comments: “I finished it in one sitting over a single evening—highly readable ... Loneliness is an eternal theme in life, especially after the loss of a partner. Those who are left behind, though still living, find the state and taste of that existence forever different from before.” [15]

Negative feedback frequently notes that some translations vary in quality; that certain works are interspersed with irrelevant digressions that interrupt the reading rhythm; that the non-linear narratives and multiple-life settings in some novels tend to cause confusion regarding plot and characters; and that plot devices sometimes appear clichéd or formulaic, lack central conflict, or suffer from imbalanced pacing in the later sections, with some episodes lacking novelty and unresolved suspense. For example, a reader review of *4321* on WeRead states: “These four parallel timelines read like an allegory of life’s variations. The intended message is clear from the structure itself. The appeal of ‘Is there a moment when you discover the other three-quarters of your life?’ is far greater than the actual content. ... This kind of parallel-universe conceit and structural gimmickry fails to engage me.” [16] Similarly, a reader of *Man in the Dark* on WeRead criticizes its nested structure: “The author’s intention may have been to use Brick to connect the grandfather and granddaughter, framing personal trauma against the backdrop of war. However, the lengthy episodes of civil war and assassination are abruptly cut short by Brick’s premature and somewhat perfunctory death... His demise turns the entire constructed structure into a disaster, rendering the narrative completely disjointed.” [17]

2.3 Traditional Media and E-Media

On traditional and digital media platforms, the authors have reviewed reports and evaluations of Auster on CNKI, WeChat Search, Douyin, and Rednote. In terms of traditional media, coverage from 2007 to 2024 was primarily concentrated in newspapers and periodicals such as *China Book Business Report* and *The Beijing News Book Review Weekly*, the content of which mainly consisted of reviews of Auster’s earlier works, as well as interviews with the author himself and commemorative pieces following his passing. In terms of digital media, taking the “Sogou WeChat Search” engine as an example, the earliest articles related to Paul Auster date back to 2013. According to statistics, approximately 432 articles have been published to date [18], with content ranging from sharing of original novels and poems, to later book reviews, book recommendations, author interviews, stylistic analyses, and critical evaluations. Among these, some highly commend the narrative innovation and thematic depth of Auster’s fiction [19]–[21], while others, drawing on the criticisms of foreign critics such as James Wood, criticize Auster pedestrian prose and formulaic writing [22]–[23].

3. Research and Reception of Paul Auster’s 21st-Century Fiction in the Academia

3.1 Academic Monograph

Since the introduction of his works, Auster has received considerable scholarly attention in Chinese academic circles, particularly around 2010, when a substantial body of research output emerged in the form of academic monographs, M.A. and Ph.D. theses, and journal articles. In terms of monograph publications, at least three book-length studies on Auster’s fiction have been produced. *Paul Auster’s Quests: Finding One’s Place in the Darkness* (2012) offers a comprehensive examination of the quest motif in Auster’s oeuvre, encompassing the pursuit of poetics, freedom, identity, and meaning. [24] *A Study of Paul Auster’s Fiction* (2016) focuses on the historical and theoretical contexts of Auster’s writing, investigating his practice of zero-degree writing, writing as intervention, and the space between the two [25]. *Subject, Language, and the Other: A Study of Contemporary American Writer Paul Auster* (2019) begins with the realistic and theoretical contexts of his creative work, first exploring presence and absence in Auster’s poetry and language and subjectivity in his biographical writing, before shifting focus to the interconnections among language, subjectivity, and narrative in his fiction, with the aim of probing the intricate relationship between the self and the other [26].

In addition to the aforementioned monographs dedicated exclusively to Auster’s works, several monographs on American postmodern literature have also addressed his literary production. For instance, *From Margin to Mainstream: Studies on Classic American Jewish Writers* (2015) examines Auster’s spatial narrative [27]; *On American Postmodernist Fiction* (2019) devotes its second chapter to a textual analysis of *In the Country of Last Things*, *The Music of Chance*, and *Oracle Night* in order to investigate the interplay between reality and history within Auster’s postmodern narrative labyrinth [28]; *A Chronicle of Contemporary Foreign Literature (American Volume)* (2020) offers a comprehensive overview of Auster’s career, thematic concerns, and stylistic features [29]; and *On 21st-Century American Fiction* (2021) discusses the individual’s sense of dislocation in postmodern society, thereby probing the tensions and dilemmas between Auster’s sense of self as a writer and his practice of writing. [30] Among the currently published academic monographs that either focus on or devote separate chapters to Auster, none has specifically addressed his 21st-century fiction.

3.2 Core Journal Articles

From 2007 to 2026, research on Auster’s 21st-century fiction has likewise encompassed a diverse range of themes. A total of 52 articles on Auster’s works have been published in core journals indexed in the CSSCI (Chinese Social Sciences Citation Index), the Peking University Core Journal List, and the AMI (A Critique of Chinese Academy of Social Sciences Journal Evaluation), of which 16 examine his relatively later works published in the 21st century. Thematic concerns in core journal articles are largely aligned with those found in related M.A. and Ph.D. theses, centering predominantly on narrative themes and techniques, the search for and construction of identity, and the writing of urban space. In terms of narrative themes and techniques, studies concentrate on three works—*Oracle Night* (2003), *Travels in the Scriptorium* (2006), and *Man in*

the Dark (2008)—with particular attention to metafictional narrative strategies (J. Y. Li, 2012, 2010), embedded narration (Hu & J. Y. Li, 2010), the philosophy of language in narrative (J. Y. Li, 2010), and narrative closure and empowerment in the world of the elderly (Wang, 2025). With regard to the search for and construction of identity, research revolves around the relationship between self and writing (You, 2011), as well as the nexus between language and subjectivity (J. Y. Li, 2010). In the domain of urban space writing, scholars have focused on New York City and its spatial tensions, exploring the poetics of “place” (Piao, 2014) and the experience of urban space (Ding, 2017).

Table 3: Journal Articles in CSSCI/the Peking University Core Journal List/AMI on Auster’s 21st-Century Fiction and Their Research Themes (as of July 2026)

Book Title	Number of Articles	Research Themes
《幻影书》 (<i>The Book of Illusions</i>)	1	Uncertainty (1)
《神谕之夜》 (<i>Oracle Night</i>)	2	Narrative Themes and Techniques (2)
《布鲁克林的荒唐事》(<i>The Brooklyn Follies</i>)	3	Family Relationships (1) Community Construction (1) Spatial Writing (1)
《密室中的旅行》(<i>Travels in the Scriptorium</i>)	5	Narrative Themes and Techniques (3) Identity and Subjectivity (2)
《黑暗中的人》 (<i>Man in the Dark</i>)	1	Narrative Themes and Techniques (1)
《隐者》(<i>Invisible</i>)	0	None
《日落公园》 (<i>Sunset Park</i>)	2	Community Construction (1) Spatial Writing (1)
《4321》(4321)	2	(Fracture of) National Identity (1) Philosophical Inquiry (1)
《鲍姆加特纳》 (<i>Baumgartner</i>)	0	None

3.3 M.A. and Ph.D. Theses

Up to now, a total of four doctoral dissertations on Auster are retrievable from CNKI, with research directions ranging from urban spatial writing and philosophical inquiry to literary innovation. “Paul Auster’s Quests: Finding One’s Place in Darkness” (2009) attends to “Auster’s unremitting quest for the meaning of existence” and “the struggle of the individual for the attainment of some understanding.” [31] This understanding, as Qiong Li insists, “consists not only of making assertions about the world, but of the interpretation of one’s place in the world” [32]. “Multi-dimensions of the Perceived City: A Study of Paul Auster’s City Writing” (2015) “looks at how Auster configures New York through writing and traces his relationship with the city as reflected in his varied perceptions of it” [33]. “From Individual to Community: The Philosophical, Textual, and Political in Paul Auster’s Writings” (2021) “examines Auster’s writings from the three aspects of philosophy, textuality and politics, with the purpose of explaining how the major concern of Auster’s novels changes, from the meaning of individual existence to the common destiny of a community, during his writing career [34]. “Literary Nomadism: Paul Auster’s Postmodern

Novelistic Experiments” (2024) argues that “Paul Auster’s postmodern experiment in novels subverts the framework and pattern of traditional narratives across various dimensions, constituting an innovation in fictions on narrative, language, characters, political themes, and genres and thereby giving rise to ‘the nomadic spirit within literature’” [35].

On CNKI, a total of 84 M.A. theses have been produced to date, of which 38 are specifically devoted to works published in the 21st century. The predominant research themes include narrative themes and techniques (12), postmodernity (5), spatial writing (3), the Bildungsroman (3), and trauma writing (3). Within the domain of narrative studies, research has focused primarily on fractal narration (Wang, 2024), narrative self (Xiao, 2021), anti-detective fiction narrative (C. Q. Li, 2010), and metafictional narrative (Lian, 2009). The distribution of the remaining research themes is as follows:

Table 4: M.A. Theses on Auster’s 21st-Century Fiction and Their Research Themes (as of July 2026)

Book Title	Number of Articles	Research Themes
《幻影书》 (<i>The Book of Illusions</i>)	11	Narrative Themes and Techniques (3) Postmodernity (4) Psychoanalysis (1)
《神谕之夜》(<i>Oracle Night</i>)	3	Narrative Themes and Techniques (2) Philosophical Inquiry (1)
《布鲁克林的荒唐事》 (<i>The Brooklyn Follies</i>)	12	Bildungsroman (3) Community Construction (2) Utopian (2) Narrative Themes and Techniques (2) Spatial Writing (1) Trauma Writing (1) Others (1)
《密室中的旅行》 (<i>Travels in the Scriptorium</i>)	4	Narrative Themes and Techniques (2) Spatial Writing (1) Philosophical Inquiry (1)
《黑暗中的人》(<i>Man in the Dark</i>)	2	Narrative Themes and Techniques (2) Trauma Writing (1)
《隐者》(<i>Invisible</i>)	0	None
《日落公园》(<i>Sunset Park</i>)	3	Postmodernity (1) Trauma Writing (1) Spatial Writing (1)
《4321》(4321)	2	National Identity (1) Others (1)
《鲍姆加特纳》 (<i>Baumgartner</i>)	0	None

Among the above studies, those pertaining to community and national identity are particularly noteworthy. For example, “The Construction of Community in The Brooklyn Follies” (2020) examines how the characters in the novel, through communal imagination and practice, manage to extricate themselves from their shadowy pasts and establish a community of their own in Brooklyn [36]. “Redemption in *The Brooklyn Follies* from the Perspective of Community Theories” employs the community by blood, the ethical community, and the imagined community as its theoretical framework to analyze three paths through which contemporary Americans may achieve redemption [37]. “Simulation of History and Shape of Nations: A Study on

National Identity by *4321* of Paul Auster” approaches the issue from three levels—citizen identity, national identity, and state identity—to examine the construction of national identity among American youth and various ethnic groups, while also exploring the political implications of the novel’s themes and the symbolic meanings and historical metaphors underlying its engagement with national identity [38]. These studies have penetrated Auster’s depiction of lonely, separate individuals and explore its paradoxical connection with the broader, interrelated community.

4. Conclusion

Since the translation and introduction of Paul Auster’s works into Mainland China, his novels has gained considerable popularity among both general readers and the academic community. Taking the nine novels he published in the 21st century as the research topic, this article surveys their translation, dissemination, and academic reception up to date. Among the general readership, Auster’s 21st-century fiction has registered sales figures in the thousands and accumulated substantial review data, whether through traditional distribution channels or on e-reading platforms. On traditional and digital media platforms, from 2013 to 2026, several hundred articles on Auster’s literary production have appeared; despite divergent reader responses to his narrative methods, his standing as one of the benchmark figures of American postmodernism has secured him a considerable readership in China. Perhaps more significantly, the past two decades have witnessed a notable increase of scholarly engagement with Auster in Chinese academia. With respect to his 21st-century fiction, critical attention has ranged across narrative techniques, spatial writing, body writing, identity exploration, national identity, and the construction of community in the postmodern society, among other themes. As a writer of extraordinary thematic richness and formal inventiveness, Auster has left behind a body of work that will continue to be widely circulated, read, and studied, forming a treasured part of world literature.

Acknowledgement

This article was funded by the General Project of Guangdong Philosophy and Social Science Planning 2024 titled “Research on Paul Auster’s Co-presential Solitary Writing” [grant number GD24CWW03].

References

- [1] P. Zhang, “The Translation and Research of Paul Auster in China,” *College English*, 9(1), pp. 267-272, 2012.
- [2] P. Auster, *The Book of Illusions*, Y. L. Kong (tr.), Dangdang.com. [Online]. Available: <https://product.dangdang.com/26315040.html>. [Accessed: Jul. 20, 2026].
- [3] P. Auster, *The Brooklyn Follie*, A. Chen (tr.), Dangdang.com. [Online]. Available: <https://product.dangdang.com/26315038.html>. [Accessed: Jul. 20, 2026].
- [4] P. Auster, *4321*, P. C. Li (tr.), Dangdang.com. [Online]. Available: <https://product.dangdang.com/25580647.html>. [Accessed: Jul. 20, 2026]. (E-commerce book product page for reader rating statistics)
- [5] P. Auster, *Travels in the Scriptorium*, M. Wen (tr.), Dangdang.com. [Online]. Available: https://product.dangdang.com/26920391.html#ddclick_reco_reco_relate. [Accessed: Jul. 20, 2026].
- [6] P. Auster, *Man in the Dark*, Z. F. Xu (tr.), Dangdang.com. [Online]. Available: <https://product.dangdang.com/25312237.html>. [Accessed: Jul. 20, 2026].
- [7] P. Auster, *The Book of Illusions* book subject page, Douban.com. [Online]. Available: <https://book.douban.com/subject/2214350/>. [Accessed: Jul. 20, 2026].
- [8] P. Auster, *The Book of Illusions*, WeRead. [Online]. Available: <https://weread.qq.com/web/reader/fe032b8071918751fe0bf76>. [Accessed: Jul. 20, 2026].
- [9] P. Auster, *Oracle Night*, Douban.com. [Online]. Available: <https://book.douban.com/subject/2160292/>. [Accessed: Jul. 20, 2026].
- [10] P. Auster, *The Brooklyn Follies*, WeRead. [Online]. Available: <https://weread.qq.com/web/reader/6be32e20719187556be6a80>. [Accessed: Jul. 20, 2026].
- [11] P. Auster, *The Brooklyn Follies*, Douban.com. [Online]. Available: <https://book.douban.com/subject/3024623/>. [Accessed: Jul. 20, 2026].
- [12] P. Auster, *4321*, WeRead. [Online]. Available: <https://weread.qq.com/web/reader/16932c30720799b8169f4a9>. [Accessed: Jul. 20, 2026].
- [13] P. Auster, *4321*, Douban.com. [Online]. Available: <https://book.douban.com/subject/30254236/>. [Accessed: Jul. 20, 2026].
- [14] btr, “Echo Maker Between Reality and Fiction”, Douban.com, Mar. 09, 2008. [Online]. Available: <https://book.douban.com/review/1322359/>. [Accessed: Jul. 20, 2026]. (translated by the second author)
- [15] Vanessa., “User short comment for Baumgartner”, Douban.com, Jun. 22, 2025, translated by the second author. [Online]. Available: <https://book.douban.com/subject/37281259/comments/?start=20&limit=20&status=P&sort=score>. [Accessed: Jul. 20, 2026].
- [16] P. Auster, Reader comment *4321*, pen name Dafeng, WeRead Mobile App, [Mobile Application]. Oct. 14, 2020, translated by the second author. [Accessed: Jul. 20, 2026].
- [17] P. Auster, Reader comment on *Man in the Dark*, pen name Jingwa, WeRead Mobile App, translated by the second author. [Mobile Application]. Jan. 18, 2023. [Accessed: Jul. 20, 2026].
- [18] Statistical Search Results of Articles about Paul Auster, Sogou WeChat Search, [Online]. Available: https://weixin.sogou.com/weixin?query=%E4%BF%9D%E7%BD%97%C2%B7%E5%A5%A5%E6%96%AF%E7%89%B9&_sug_type=&sut=5374&ikt=1%2C1784559261857%2C1784559261857&s_from=inp ut&_sug=y&type=2&sst0=1784559261962&page=1

- &ie=utf8&w=01019900&dr=1. [Accessed: Jul. 20, 2026]. Total matching articles retrieved: 432.
- [19] Bei Xiaorong, "The Writer Haruki Murakami Praised Highly: Paul Auster and His Return to 'Narrative Labyrinths'", Life Week WeChat Official Account, May 2, 2024. [Online]. Available: <https://mp.weixin.qq.com/s/Jn5oJ7hFe66paGRqFpn7Q>. [Accessed: Jul. 20, 2026].
- [20] Editorial Team of Imaginist, "Paul Auster: I Am Not a Believer, but an Agnostic", Imaginist WeChat Official Account, Nov. 20, 2018. [Online]. Available: <https://mp.weixin.qq.com/s/tVwgWXE7m-sNGD9wdAGJ5w>. [Accessed: Jul. 20, 2026].
- [21] Renyu, "Paul Auster: Adventure World and Empty Stage", Zaici Yuli Dansheng WeChat Official Account, Jun. 11, 2018. [Online]. Available: <https://mp.weixin.qq.com/s/Y2UX8HX86z3EBU3qkqeyZw>. [Accessed: Jul. 20, 2026].
- [22] Shouzhzhu, "How Special Is Paul Auster Exactly", Shouzhuyuan WeChat Official Account, Mar. 25, 2014. [Online]. Available: <https://mp.weixin.qq.com/s/gZjtKSxLZZ0r4wlXOHQgAA>. [Accessed: Jul. 20, 2026].
- [23] Gongzi, "Is This Seven-Year New Work Still Self-Repetition? Paul Auster's 4321", The Book Review Weekly of The Beijing News WeChat Official Account, Jan. 28, 2019. [Online]. Available: <https://mp.weixin.qq.com/s/bvYrdiPVbAMdkmqMaYFiw>. [Accessed: Jul. 20, 2026].
- [24] Q. Li, Paul Auster's Quests: Finding One's Place in the Darkness, Xiamen University Press, Xiamen, 2012.
- [25] J. Y. Li, A Study of Paul Auster's Fiction, Wuhai University Press, Wuhai, 2016.
- [26] J. Y. Li, Subject, Language, and the Other: A Study of Contemporary American Writer Paul Auster, Fudan University Press, Shanghai, 2019.
- [27] L. M. Gao, "Paul Auster: A Dancer Enthrallled by Spatial Narrative," in From Margin to Mainstream: Studies on Classic American Jewish Writers, G. Q. Qiao (eds.), World Publishing Corporation, Beijing, 2015.
- [28] J. Y. Li, "Reality and History in the Postmodern Narrative Labyrinth of Auster's Fiction," in On American Postmodernist Fiction, S. D. Chen (eds.), China Renmin University Press, Beijing, 2019.
- [29] L. X. Kong, "Paul Auster," in A Chronicle of Contemporary Foreign Literature (American Volume), J. H. Liu (eds.), Beijing University Press, Beijing, 2019.
- [30] N. C. You, "The Writer's Self and Writing: A Review of Paul Auster's *Travels in the Scriptorium*" in On 21st-Century American Fiction, J. C. Yang (eds.), Nanjing University Press, Nanjing, 2021.
- [31] -[32] Q. Li, "Paul Auster's Quests: Finding One's Place in Darkness," Xiamen University, p. ii, 2009.
- [33] D. Ding, "Multi-dimensions of the Perceived City: A Study of Paul Auster's City Writing," Nanjing University, p. v, 2015.
- [34] H. Xia, "From Individual to Community: Philosophy, Textuality and Politics in the Writings of Paul Auster," East Normal University, p. iii, 2021.
- [35] H. Jin, "Nomadic Literature: The Postmodern Fiction Experiments of Paul Auster," Xi'an International Studies University, p. vi, 2024.
- [36] P. Zhou, "The Construction of Community in *The Brooklyn Follies*," Yangzhou University, p. II, 2020.
- [37] W. J. Duan, "Redemption in *The Brooklyn Follies* from the Perspective of Community Theories," Chongqing University, p. I, 2021.
- [38] Y. N. Gao, "Simulation of History and Shape of Nations: A Study on National Identity by 4321 of Paul Auster," Xi'an International Studies University, p. IX, 2023.

Author Profile

Ru Chen received her Ph.D degree in literary studies in 2017 from the Department of English, The Chinese University of Hong Kong. She is now with the School of Foreign Studies, Guangdong University of Finance and Economics (Guangzhou, China). Her research interests include postmodern literature, literary theory, and translation. She is the translator of *Confucianism and Chinese Civilization*, *Altered Inheritance*, *Camps and Trails in China*, *The Haunted Bookshop*, *A Wayfarer in China: Impressions of a Trip across West China and Mongolia*, *Night and Day*, and *Glimpses of an Unfamiliar Japan*.

Qixian Lin is currently a undergraduate student in the School of Foreign Studies, Guangdong University of Finance and Economics (Guangzhou, China).