

# **Classical Chinese Tales Of The Supernatural And The Fantastic Selections From The Third To The Tenth Century**

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*Anthology of Chinese Literature* - Cyril Birch  
1965

Presents classic Chinese tales of love and morality, marriage and justice, and the strange and supernatural.

*Ming Dynasty Tales* - Victor H. Mair  
2022-03-10

With commentary and annotations throughout, *Ming Dynasty Tales: A Guided Reader* presents for the first time in English 10 key stories from China's Ming Dynasty era. Casting new light on this significant period in Chinese literary history, these tales bring Ming era China vividly to life, from its chaotic beginnings to its imperial heyday. As well as bearing witness to social change across the 100-year life of the Yuan Dynasty from 1260 to 1368, these tales tackle key themes of war and peace and

Confucian values of loyalty, filiality, chastity, and righteousness.

*Strange Stories of a Chinese Studio* - Pu

Songling 2015-06-05

*Strange Stories from a Chinese Studio* or *Liaozhai Zhiyi* (also *Strange Tales from a Chinese Studio* or *Strange Tales of Liaozhai*) is a

collection of nearly 500 mostly supernatural tales written by Pu Songling in Classical Chinese during the early Qing dynasty. The stories differ broadly in length, with the shortest under a page long. Many are classified as Chuanqi, or Zhiguai, sometimes translated as "marvel tales," that is, stories written in classical Chinese starting in the Tang dynasty. Pu borrows from a tradition of oral storytelling where the boundary between reality

and the odd or fantastic is blurred. The stories are filled with magical foxes, ghosts, scholars, jiangshi, court officials, Taoist exorcists and beasts. -- Wikicommons

**Self and Self-transformation in the History of Religions** - David Dean Shulman 2002  
This book brings together scholars of a variety of the world's major civilizations to focus on the universal theme of inner transformation. The idea of the "self" is a cultural formation like any other, and models and conceptions of the inner world of the person vary widely from one civilization to another. Nonetheless, all the world's great religions insist on the need to transform this inner world, however it is understood, in highly expressive and specific ways. Such

transformations, often ritually enacted, reveal the primary intuitions, drives, and conflicts active within the culture. The individual essays-by such distinguished scholars as Wai-yee Li, Janet Gyatso, Wendy Doniger, Christiano Grottanelli, Charles Malamoud, Margalit Finkelberg, and Moshe Idel-study dramatic examples of these processes in a wide range of cultures, including China, India, Tibet, Greece and Rome, Late Antiquity, Islam, Judaism, and medieval and early-modern Christian Europe.  
Buddhism and Tales of the Supernatural in Early Medieval China - Zhenjun Zhang 2014-08-21  
This book examines the literary thematic changes, Buddhist imagery, and new motifs in the fantastic dreamworld as seen in the tales of the

supernatural in early medieval China.

Classical Chinese Supernatural Fiction -

Xiaohuan Zhao 2005

This is the first attempt ever made at a systematic analysis of classical Chinese supernatural fiction known as zhiguai under the morphological framework designed by Vladimir Propp (1928) and later developed by Alan Dundes (1964). The focus is on a synchronic presentation of textual features and structural patterns of zhiguai fiction, but the book includes a general review of zhiguai literature from Sahnhai Jin to Liaozhai Zhiyi.

**The Indiana Companion to Traditional Chinese**

**Literature** - William H. Nienhauser 1986

"A vertitable feast of concise, useful, reliable, and up-to-date information (all prepared by top scholars

in the field),

Nienhauser's now two-volume title stands alone as THE standard

reference work for the study of

traditional Chinese literature. Nothing like it has ever been published." --Choice

The second volume to The Indiana Companion to Traditional Chinese Literature is both a supplement and an update to the original volume. Volume II includes over 60 new entries on famous writers, works, and genres of

traditional Chinese literature, followed by an extensive bibliographic update

(1985-1997) of editions, translations, and studies (primarily in English, Chinese, Japanese, French, and German) for the 500+ entries of Volume I.

*Tang Dynasty Tales* - William H. Nienhauser

2010

The book provides the most up-to-date and comprehensive survey of the genre of Tang tales in English, including discussions of the numerous Chinese studies from the last decade. Tang Tales itself contains the first annotated translations of these famous stories, which are deciphered and interpreted specifically for students and scholars interested in the medieval Chinese literature. Following the model of intertextual readings employed by Glen Dudbridge in *The Tale of Li Wa* (Oxford, 1983), the annotation points to the resonances to the classical texts; the translator's notes following each translation then explain how these references expand the meaning of the text. In addition to six translations of the major tales (chuanqi,

"transmitting the strange"), there is also a rendition of a fantastic tale by Liu Zongyuan, suggesting close ties with popular and oral literature. The appended glossary of terms marks the first attempt to create such a reference for readers and scholars of Tang tales that will be of use in reading other tales as well. The meticulous scholarship of this book elevates it above all existing collections of these stories, and the inclusion of the standard introduction to the Tang tales for graduate students and researchers engenders a deeper appreciation. *Comparative Journeys* - Anthony C. Yu 2009 Yu's essays juxtapose Chinese and Western texts - Cratylus next to Xunzi, for example - and discuss their relationship to language

and subjects, such as liberal Greek education against general education in China. He compares a specific Western text and religion to a specific Chinese text and religion. He considers the Divina Commedia in the context of Catholic theology alongside The Journey to the West as it relates to Chinese syncretism, united by the theme of pilgrimage. Yet Yu's focus isn't entirely tied to the classics. He also considers the struggle for human rights in China and how this topic relates to ancient Chinese social thought and modern notions of rights in the West.

### **Chinese Ghost Stories -**

Lafcadio Hearn

2012-02-21

Chinese Ghost Stories are a selection of the most entertaining Chinese traditional tales of the strange and

fantastic. Hearn had a great affinity for the traditional ghost stories of China, and these stories clearly inspired him as he penned subsequent works. Set in richly atmospheric locales, these tales speak of heroic sacrifice, chilling horror, eerie beauty and otherworldly intervention. This completely reset and pinyin-converted edition of Hearn's classic work contains a new foreword by Victoria Cass, which places the stories, their author, and his love for the strange and mysterious into perspective. If you're seeking insights into the traditional Chinese world of ghosts, goblins and demons—or just want to feel a chill run down your spine on a dark and lonely night—then this book is the perfect companion. Ghost stories include: The Soul of the

Great Bell The Story of  
Ming Yi The Legend of  
Zhi Nu The Return of Yan  
Zhenjing The Tradition  
of the Tea Plant The  
Tale of the Porcelain  
God

Strange Tales from a  
Chinese Studio - Pu

Songling 2013-01-01

Written during the early  
Qing Dynasty, "Strange  
Tales from a Chinese  
Studio" is a collection  
of nearly 500 mostly  
supernatural tales by  
Chinese author Pu  
Songling. The work,  
which was published  
posthumously sometime  
between 1740 and 1766,  
is comprised of stories  
varying in length. While  
the main characters of  
this book apparently are  
ghosts, foxes, immortals  
and demons, Pu Songling  
is more focused on the  
real life of commoners.  
Four main themes run  
throughout the book. The  
first is the author's  
complaint with the  
existing feudal system,

which he finds to be  
unjust and skewed  
towards the elite.  
Secondly the author is  
concerned with the  
corruption that exists  
in the Imperial  
examination system.  
Thirdly the author shows  
his admiration of pure,  
faithful love between  
poor scholars and  
powerless women. And  
lastly is the  
overarching theme of  
morality for which Pu  
Songling intended  
"Strange Tales from a  
Chinese Studio" to be  
instructive towards  
bettering. This work of  
classical Chinese  
literature is translated  
here by Herbert A.  
Giles.

**Self and Self-  
Transformation in the  
History of Religions** -  
David Shulman Director  
of the Institute for  
Advanced Studies  
2002-03-18

This book brings  
together scholars of a

variety of the world's major civilizations to focus on the universal theme of inner transformation. The idea of the "self" is a cultural formation like any other, and models and conceptions of the inner world of the person vary widely from one civilization to another. Nonetheless, all the world's great religions insist on the need to transform this inner world. Such transformations, often ritually enacted, reveal the primary intuitions, drives, and conflicts active within the culture. The individual essays study dramatic examples of these processes in a wide range of cultures, including China, India, Tibet, Greece and Rome, Late Antiquity, Islam, Judaism, and medieval and early-modern Christian Europe.

*Men and Women in Qing*

*China* - Edwards

2021-09-13

This volume is a comprehensive analysis of constructions of gender in the great Chinese novel, *The Red Chamber Dream*. It provides a fascinating discussion of issues such as bisexuality, virginity, sexual power and parenting in the context of Qing dynasty China.

Books, Tales and Vernacular Culture -

Glen Dudbridge

2005-10-01

Fourteen research papers on traditional China. They form three groups, each mixing discursive pieces with more technical research: books and publishing; medieval narrative and culture; vernacular culture. Fundamentally these studies develop a more open way of reading China's traditional narrative literature.

*Anthology Of Tang And*



*Song Tales: The Tang  
Song Chuanqi Ji Of Lu  
Xun* - Zhenjun Zhang  
2020-03-17

This volume is the first complete English rendition of the 45 famous tales in the monumental anthology masterfully selected and edited by Lu Xun (1881-1936). It is the most distinctive, authoritative, and influential chuanqi collection thus far, and many of the pieces are rendered for the first time. This is an important contribution to the field of Chinese studies in the English-speaking world.

**Classical Chinese  
natural and supernatural  
events** - Hua Chang 1934

**Self and Self-  
Transformations in the  
History of Religions** -  
David Shulman 2002-04-18  
This book brings  
together scholars of a  
variety of the world's

major civilizations to focus on the universal theme of inner transformation. The idea of the "self" is a cultural formation like any other, and models and conceptions of the inner world of the person vary widely from one civilization to another. Nonetheless, all the world's great religions insist on the need to transform this inner world, however it is understood, in highly expressive and specific ways. Such transformations, often ritually enacted, reveal the primary intuitions, drives, and conflicts active within the culture. The individual essays--by such distinguished scholars as Wai-yee Li, Janet Gyatso, Wendy Doniger, Christiano Grottanelli, Charles Malamoud, Margalit Finkelberg, and Moshe Idel--study dramatic examples of

these processes in a wide range of cultures, including China, India, Tibet, Greece and Rome, Late Antiquity, Islam, Judaism, and medieval and early-modern Christian Europe.

The Sword Or the Needle

- Roland Altenburger  
2009

Focusing on narratives about female knights-errant (xia) along thematic lines in Chinese literacy history, this text provides an overview of the narrative subgenre, the literary representation of gender and the particularities of the Chinese knight-errantry narrative.

*Ancient and Early Medieval Chinese Literature (vol. 3 & 4)*  
- 2014-09-18

The long-awaited, first Western-language reference guide, this work offers a wealth of information on writers, genres, literary schools

and terms of the Chinese literary tradition from earliest times to the seventh century C.E.

Indispensable for scholars and students of pre-modern Chinese literature, history, and thought. Part Three contains Xia - Y. Part Four contains the Z and an extensive index to the four volumes.

**Love and Women in Early Chinese Fiction** - Daniel Hsieh 2009-03-02

In traditional China, upper-class literati were inevitably strongly influenced by Confucian doctrine and rarely touched upon such topics as love and women in their writings. It was not until the mid-Tang, a generation or two after the An Lushan rebellion, that literary circles began to engage in overt discussion of the issues of love and women, through the use of the newly emerging genres of zhiguai and

chuanqi fiction. The debate was carried out with an unprecedented enthusiasm, since the topics were considered to be the key to understanding the crisis in Chinese civilization. This book examines the repertoire of chuanqi and zhiguai written during the Six Dynasties and Tang periods and analyzes the key themes, topics, and approaches found in these tales, which range from expressions of male fantasy, sympathy, fear, and anxiety, to philosophical debate on the place of the feminine in patriarchal Chinese society. Many of these stories reflect tensions between masculine and feminine aspects of civilization as seen, for example, in the conflict of male aspiration and female desire, as well as the ultimate longing for reconciliation of these

divisions. These stories form a crucial chapter in the history of love in China and would provide much of the foundation for further explorations during the late imperial period, as seen in seminal works such as *The Peony Pavilion* and *Dream of the Red Chamber*.  
Territories and Trajectories - Diana Sorensen 2018-05-18  
The contributors to *Territories and Trajectories* propose a model of cultural production and transmission based on the global diffusion, circulation, and exchange of people, things, and ideas across time and space. This model eschews a static, geographically bounded notion of cultural origins and authenticity, privileging instead a mobility of culture that shapes and is shaped by

geographic spaces.  
Reading a diverse array  
of texts and objects,  
from Ethiopian song and  
ancient Chinese travel  
writing to Japanese  
literature and aerial  
and nautical images of  
the Indian Ocean, the  
contributors decenter  
national borders to  
examine global flows of  
culture and the  
relationship between  
thinking at  
transnational and local  
scales. Throughout, they  
make a case for methods  
of inquiry that  
encourage innovative  
understandings of  
borders, oceans, and  
territories and that  
transgress disciplinary  
divides. Contributors.  
Homi Bhabha, Jacqueline  
Bhabha, Lindsay Bremner,  
Finbarr Barry Flood,  
Rosario Hubert, Alina  
Payne, Kay Kaufman  
Shelemay, Shu-mei Shih,  
Diana Sorensen, Karen  
Thornber, Xiaofei Tian  
*The Shadow Book of Ji*

Yun - Ji Yun 2021-06-05

*Classical Chinese Tales  
of the Supernatural and  
the Fantastic* - Karl  
S.Y. Kao 1985-12-22  
In Chinese literary  
history, the Six  
Dynasties (317-588) and  
the T'ang (618-906) were  
the great creative times  
for the production of  
supernatural and  
fantastic stories in the  
classical language. This  
major collection of  
ninety-six stories, most  
of them newly  
translated, represents  
the very best of this  
tradition. These are all  
basically fictional  
narratives or stories,  
but unlike Western  
supernatural stories,  
are considered more or  
less as records of  
observable facts and  
have the effect of  
giving the fantastic a  
rootedness in historical  
reality. Underlying the  
recording of these  
supernatural stories is a

belief in supernaturalism and magic and, above all, the acceptance of the unnatural and the supernormal on their face value as factual.

**More Short & Shivery** -

Robert D. San Souci  
2011-03-02

Thirty hair-raising stories from around the world fill this spooky collection with delicious shivers and spine-tingling chills—perfect for fans of Scary Stories to Tell in the Dark! Sit down and meet "The Vampire Cat," "The Draug" and "The Rolling Head"; or take a stroll with "The Thing in the Woods." You'll find favorites such as "The Golden Arm" and startling new stories such as "Knock...Knock...Knock," vividly told with plenty of ghastly details and spooky endings. There's something here for everyone who likes a

good shudder...but be prepared for goose bumps! Twenty delightfully creepy illustrations by Katherine Coville and Jacqueline Rogers highlight this companion to Robert San Souci's first collection of scary stories, *Short & Shivery*.

*Strange Stories from a Chinese Studio* - Pu Songling 2015-06-07

*Strange Stories from a Chinese Studio* or *Liaozhai Zhiyi* (also *Strange Tales from a Chinese Studio* or *Strange Tales of Liaozhai*) is a collection of nearly 500 mostly supernatural tales written by Pu Songling in Classical Chinese during the early Qing dynasty. The stories differ broadly in length, with the shortest under a page long. Many are classified as Chuanqi, or Zhiguai, sometimes

translated as "marvel tales", that is, stories written in classical Chinese starting in the Tang dynasty. Pu borrows from a tradition of oral storytelling where the boundary between reality and the odd or fantastic is blurred. The stories are filled with magical foxes, ghosts, scholars, jiangshi, court officials, Taoist exorcists and beasts. -- Wikicommons

**Dynamics in the History of Religions Between Asia and Europe -**

Volkhard Krech  
2011-11-25

The conference volume of the Bochumer Kolleg "Dynamics in the History of Religions between Asia and Europe" outlines the thesis that religion is not a homogeneous cultural phenomenon, but a dense network of diachronically and synchronically differing traditions.

Some Chinese Ghosts -  
Lafcadio Hearn 1914

I think that my best apology for the insignificant size of this volume is the very character of the material composing it. In preparing the legends I sought especially for "weird beauty"; and I could not forget this striking observation in Sir Walter Scott's "Essay on Imitations of the Ancient Ballad" "The supernatural, though appealing to certain powerful emotions very widely and deeply sown amongst the human race, is, nevertheless, a "spring which is peculiarly apt to lose its elasticity by being too much pressed upon." -- Lafcadio Hearn

Paradoxes of Traditional Chinese Literature -

Chinese University of Hong Kong. Institute of Chinese Studies 1994  
This book is a collection of nine

articles on various paradoxical aspects of traditional Chinese literature. The literary works chosen for analysis range from the Tang dynasty to the late Qing. Besides providing new approaches to the well known classic authors such as Honglou Meng, Jin Ping Mei, Xixiang ji, and Liaozhai zhiyi, there are also detailed analysis of such diverse works as Liu Zongyuan's fiction, analogues of the Liu Yi story, lesser known versions of the play White Rabbit, as well as a number of late Qing fictions. Contributors to this volume include some of the most respected names in sinology today.

The Monster That Is History - David Der-Wei Wang 2004-10-04

In ancient China a monster called Taowu was known for both its vicious nature and its

power to see the past and the future. Since the seventeenth century, fictive accounts of history have accommodated themselves to the monstrous nature of Taowu. Moving effortlessly across the entire twentieth-century literary landscape, David Der-wei Wang delineates the many meanings of Chinese violence and its literary manifestations. **Chinese Demon Tales** - Ping-Chiu Yen 2022-05-18 This book, first published in 1990, is a thematic analysis of five tales of early vernacular Chinese literature. Interest in vernacular stories is increasing in the study of Chinese literature, as their importance is being recognised as a key part of the oral traditional narrative. From the analysis of the five Chinese tales in light of literary,

historical, philological sources and folkloristic methodologies we may see to what extent tales of an intrinsically religious nature can offer meanings in the oral tradition.

*Hidden and Visible*

*Realms* - 2018-05-29

Chinese culture of the Six Dynasties period (220–589) saw a blossoming of stories of the fantastic. Zhiguai, “records of the strange” or “accounts of anomalies,” tell of encounters with otherness, in which inexplicable and uncanny phenomena interrupt mundane human affairs. They depict deities, ghosts, and monsters; heaven, the underworld, and the immortal lands; omens, metamorphoses, and trafficking between humans and supernatural beings; and legendary figures, strange creatures, and natural wonders in the human

world. *Hidden and Visible Realms*, traditionally attributed to Liu Yiqing, is one of the most significant zhiguai collections, distinguished by its varied contents, elegant writing style, and fascinating stories. It is also among the earliest collections heavily influenced by Buddhist beliefs, values, and concerns. Beyond the traditional zhiguai narratives, it includes tales of karmic retribution, reincarnation, and Buddhist ghosts, hell, and magic. In this annotated first complete English translation, Zhenjun Zhang gives English-speaking readers a sense of the wealth and wonder of the zhiguai canon. *Hidden and Visible Realms* opens a window into the lives, customs, and religious beliefs and practices of early medieval China and



the cultural history of Chinese Buddhism. In the introduction, Zhang explains the key themes and textual history of the work.

**The Columbia History of Chinese Literature -**

Victor H. Mair

2010-03-10

The Columbia History of Chinese Literature is a comprehensive yet portable guide to China's vast literary traditions. Stretching from earliest times to the present, the text features original contributions by leading specialists working in all genres and periods. Chapters cover poetry, prose, fiction, and drama, and consider such contextual subjects as popular culture, the impact of religion, the role of women, and China's relationship with non-Sinitic languages and peoples. Opening with a major section on the

linguistic and intellectual foundations of Chinese literature, the anthology traces the development of forms and movements over time, along with critical trends, and pays particular attention to the premodern canon.

**Chinese Ghost Stories - Strange Stories from a Chinese Studio -**

Songling Pu 2020-11-21

Chinese Ghost Stories - Strange Stories from a Chinese Studio, is a collection of 164 Classical Chinese stories compiled by Pu Songling. These hair-raising tales focus on the everyday life of commoners and their interaction ghosts, fox spirits, immortals, demons and other spirits. Pu Songling used the supernatural and the unexplainable to illustrate his ideas of society and government. Through the stories he criticized the

corruption and injustice in society and sympathized with the poor. With the embedded Confucian-styled moral standards and Taoist principles this collection of supernatural stories. Dating back to the Qing dynasty, its earliest publication date is given as 1740. Since then, many of the critically lauded stories have been adapted for other media such as film and television. Long considered of true classic of Chinese literature, this second edition of Herbert Giles translation, with over 600 footnotes of backstory, provides a fascinating glimpse into the daily life of the Chinese in the time period, while tantalizing the reader with tales of the supernatural.

*Classical Chinese Tales*

*of the Supernatural and the Fantastic* - Karl S. Kao 1985

In Chinese literary history, the Six Dynasties (317-588) and the T'ang (618-906) were the great creative times for the production of supernatural and fantastic stories in the classical language. This major collection of ninety-six stories, most of them newly translated, represents the very best of this tradition. These are all basically fictional narratives or stories, but unlike Western supernatural stories, are considered more or less as records of observable facts and have the effect of giving the fantastic a rootedness in historical reality. Underlying the recording of these supernatural stories is a belief in supernaturalism and magic and, above all,

the acceptance of the unnatural and the supernormal on their face value as factual. *Classical Chinese Tales of the Supernatural and the Fantastic* - Karl S.Y. Kao 1985-12-22  
In Chinese literary history, the Six Dynasties (317-588) and the T'ang (618-906) were the great creative times for the production of supernatural and fantastic stories in the classical language. This major collection of ninety-six stories, most of them newly translated, represents the very best of this tradition. These are all basically fictional narratives or stories, but unlike Western supernatural stories, are considered more or less as records of observable facts and have the effect of giving the fantastic a rootedness in historical reality. Underlying the

recording of these supernatural stories is a belief in supernaturalism and magic and, above all, the acceptance of the unnatural and the supernormal on their face value as factual. A Garden of Marvels - Robert Ford Company 2015-07-31  
Between 300 and 600 C.E., Chinese writers compiled thousands of accounts of the strange and the extraordinary. Some described weird spirits, customs, and flora and fauna in distant lands. Some depicted individuals of unusual spiritual or moral achievement. But most told of ordinary people's encounters with ghosts, demons, or gods; sojourns in the land of the dead; eerily significant dreams; and uncannily accurate premonitions. The selection of such stories presented here

provides an alluring introduction to early medieval Chinese storytelling and opens a doorway to the enchanted world of thought, culture, and religious belief of that era. Known as zhiguai, or "accounts of anomalies," they convey a great deal about how people saw the cosmos and their place in it. The tales were circulated because they were entertaining but also because their compilers meant to document the mysterious workings of spirits, the wonders of exotic places, and the nature of the afterlife. A collection of more than two hundred tales, *A Garden of Marvels* offers an authoritative yet accessible introduction to zhiguai writings, particularly those never before translated or adequately researched. This volume will likely find its way to bedside

tables as well as into classrooms and libraries, just as collections of zhiguai did in early medieval times.

**Tales of Moonlight and Rain** - Akinari Ueda

2008-12-24

First published in 1776, the nine gothic tales in this collection are Japan's finest and most celebrated examples of the literature of the occult. They subtly merge the world of reason with the realm of the uncanny and exemplify the period's fascination with the strange and the grotesque. They were also the inspiration for Mizoguchi Kenji's brilliant 1953 film *Ugetsu*. The title *Ugetsu monogatari* (literally "rain-moon tales") alludes to the belief that mysterious beings appear on cloudy, rainy nights and in mornings with a lingering moon.

In "Shiramine," the vengeful ghost of the former emperor Sutoku reassumes the role of king; in "The Chrysanthemum Vow," a faithful revenant fulfills a promise; "The Kibitsu Cauldron" tells a tale of spirit possession; and in "The Carp of My Dreams," a man straddles the boundaries between human and animal and between the waking world and the world of dreams. The remaining stories feature demons, fiends, goblins, strange dreams, and other manifestations beyond all logic and common sense. The eerie beauty of this masterpiece owes to Akinari's masterful combination of words and phrases from Japanese classics with creatures from Chinese and Japanese fiction and lore. Along with The Tale of Genji and The Tales of the Heike,

Tales of Moonlight and Rain has become a timeless work of great significance. This new translation, by a noted translator and scholar, skillfully maintains the allure and complexity of Akinari's original prose.

**Strange Tales from a Chinese Studio** - Pu

Songling 2006-05-25

The Strange Tales of Pu Songling (1640-1715) are exquisite and amusing miniatures that are regarded as the pinnacle of classical Chinese fiction. With their elegant prose, witty wordplay and subtle charm, the 104 stories in this selection reveal a world in which nothing is as it seems. Here a Taoist monk conjures up a magical pear tree, a scholar recounts his previous incarnations, a woman out-foxes the fox-spirit that possesses her, a child bride gives birth to a thimble-sized

baby, a ghostly city appears out of nowhere and a heartless daughter-in-law is turned into a pig. In his tales of humans coupling with shape-shifting spirits, bizarre phenomena, haunted buildings and enchanted objects, Pu Songling pushes back the boundaries of human experience and enlightens as he entertains.

### **Chinese Modernity and Global Biopolitics -**

Sheldon H. Lu 2007-05-31  
This ambitious work is a multimedia, interdisciplinary study of Chinese modernity in the context of globalization from the late nineteenth century to the present. Sheldon Lu draws on Chinese literature, film, art, photography, and video to broadly map the emergence of modern China in relation to the capitalist world-system

in the economic, social, and political realms. Central to his study is the investigation of biopower and body politics, namely, the experience of globalization on a personal level. Lu first outlines the trajectory of the body in modern Chinese literature by focusing on the adventures, pleasures, and sufferings of the male (and female) body in the writings of selected authors. He then turns to avant-garde and performance art, tackling the physical self more directly through a consideration of work that takes the body as its very theme, material, and medium. In an exploration of mass visual culture, Lu analyzes artistic reactions to the multiple, uneven effects of globalization and modernization on both

the physical landscape of China and the interior psyche of its citizens. This is followed by an inquiry into contemporary Chinese urban space in popular cinema and experimental photography and art. Examples are offered that capture the daily lives of contemporary Chinese as they struggle to make the transition from the vanishing space of the socialist lifestyle to the new capitalist

economy of commodities. Lu reexamines the history and implications of China's belated integration into the capitalist world system before closing with a postscript that traces the genealogy of the term "postsocialism" and points to the real relevance of the idea for the investigation of everyday life in China in the twenty-first century.

**Classical Chinese Literature** - John Minford 2000