

# On the Translation and Dissemination of *Soushenji*

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## Abstract

*Soushenji*, written by Gan Bao, a historian of the Eastern Jin Dynasty, is a collection of chi-kuai novels recording various stories of spirits and ghosts. It is a representative work of Chinese chi-kuai novels. This article examines the translation and dissemination of *Soushenji* around the world, with a focus on its translation and dissemination in Western countries. It found that they were concentrated in the 20th century. In the early stage, they were mainly selected translations and introductions, which were scattered in major sinological journals and translators' books. The identities of the translators were diverse, including missionaries, diplomats, and sinologists. In the later period, the number of selected translations gradually increased, and full translations also appeared. In-depth researches were carried out based on the author's life, the background of the book, the social significance, the theme and other aspects. Professional scholars, university professors and university doctoral students joined the translation team. "Translation," "introduction," and "research" were gradually combined. The translation center gradually shifted from Britain and France to the United States. This trend has continued to the 21st century, and more and more scholars have joined the team to study *Soushenji*.

## Keywords

Gan Bao; *Soushenji*; Translation and dissemination; Research

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## 1. Introduction

*Soushenji*, written by Gan Bao, a historian of the Eastern Jin Dynasty, is a collection of chi-kuai novels recording various stories of spirits and ghosts. The book has 20 volumes and includes more than 460 stories. The current edition was edited and put together by subsequent generations after the original was lost. Most of the stories are short in length and simple in the plot. They mainly use the stories of demons and ghosts to promote the ideology of prophecy, Buddhism, Yin-Yang, and Five Elements, etc.

The current researches on *Soushenji* in China mainly focus on five aspects. First, the author's life and thoughts. Second, edition circulation and textual research. Third, content research. Fourth is linguistics research. Fifth, there are only three articles about the study of translation and dissemination. Lu Sihong (2018) conducted a translation study on *Soushenji* and *A New Account of the Tales of the World (Shishuo Xinyu)* under the guidance of the variation theory; Liu Jie (2021) compared DeWoskin & Crump's translation in 1996 with Ding Wangdao's translation guided by manipulation theory; Ma Xingguo (1988)'s *The Spread and Influence of Soushenji in Japan*. At present, there is no compilation and related research on the translation history of *Soushenji* in China. This paper aims to compile the translation and dissemination of *Soushenji* and provide a reference for future research.

## 2. European and American Translation and Dissemination

In searching for the translation and dissemination of *Soushenji*, some mistakes made by sinologists were found, which

were introduced back to China by Chinese scholars, and later, scholars kept repeating these mistakes. This caused confusion in the translation history of *Soushenji*. Therefore, before formally introducing the translation history of *Soushenji* in European and American scholarship, it is necessary to state these mistakes.

Drawing on Song Lijuan (2017)'s book and subsequent verification, the conclusions are as follows. In China's studies on the translation history of *Soushenji*, most scholars have regarded *Horæ Sinicæ: Translations from the Popular Literature of the Chinese*, translated by missionary Robert Morrison in 1812, as the first translation of *Soushenji*. However, in the preface to the translation of *Account of Foe, the Deified Founder of a Chinese sect*, Robert Morrison stated that "the account is translated from a Chinese work, San-kiao-yuen-lieu, 'The rise and progress of the three sects', viz. those of Kung-fu-tsi, Foe and Tao-szi" (1812, p. 41). He also stressed the fact in translating *Account of the Sect TAO-Szu*. From February to June 1841, American missionary Jehu Lewis Shuck (1812-1863) posted three translations of Teen Fe (the Goddess of Chinese Seamen), Kwanyin (the Chinese Goddess of Mercy) and the Jade Emperor (the supreme deity of Taoism) in Chinese Repository, which did not turn out to come from *Soushenji*. In February, Shuck published his first translation, *Sketch of Teen Fe, or Matsoo Po, the Goddess of Chinese Seamen Translated from the Sow Shin Ke*. He added in the footnote that:

"The 搜神记 Sou Shin Ke, or Record of Researches concerning the Gods, are comprised in 3 octavo vols., and was compiled during the Ming, the last Chinese dynasty. The compiler's name is not attached to the edition which we have translated from, nor are any dates affixed. The work contains brief sketches of one hundred and eighty-one popular Chinese deities, and a pretty good idea is given of what the natives themselves regard as the origin of their idols, and an enlightened mind will perceive how debased must be a people who worship as divine, objects whose history according to their own accounts, is enveloped in such unreasonable and superstitious fancy" (1841, p. 87).

Thus, we can tell that Shuck was confused by *Soushenji* and *San-kiao-yuen-lieu*, which led to the error. The base text of this article should be *San-kiao-yuen-lieu* compiled by Ming Dynasty's Anonymous, not *Soushenji* by Gan Bao in Jin Dynasty. The titles of the two subsequent articles indicated "Translated from the *Sow Shin Ke*," so it was clear that these three translations by Shuck could not be seen as parts of the translation history of *Soushenji*. In addition, *Vie de Bouddé* translated by German sinologist Heinrich Julius Klaproth (1783-1835) in 1830; *Mythological Account of Hiuen-tien Shangti, the High Ruler of the Sombre Heavens, with Notices of the Worship of Shangti among the Chinese* published by Samuel Wells Williams (1812-1884) in February 1849; *Mythological Account of Some Chinese Deities, chiefly those Chinese Deities, chiefly those connected with the element. Translated from the Siú Shin Kí* released by James Granger Bridgman (1820-1850) in June 1850; *Scraps from Chinese Mythology, The Origin of Yuh Wang Shang-ti* published in Vol. 11 of the Chinese Review by Rev. Dyer Ball (1796-1866) and his son James Dyer Ball (1847-1919) in 1882; and *Les Genies des portes Legende chinoise* translated by Camille Clément Imbault-Huart in 1890, all these were based on *San-kiao-yuen-lieu*. Therefore, they cannot be regarded as parts of the translation history of *Soushenji*.

## 2.1 English

From 1919 to 1921, Walter Perceval Yetts (1878-1957) published a series of articles on Taoist Tales in The New Chinese Review. In May 1919, he released the second part of the serialized Taoist Tales, which included abridged translations from *Lieh hsien chuan*, *Soushenji*, *Sou Shen hou chi* and *Lie hsien ch'üan chuan*. In this article, he introduced Gan Bao's *Soushenji* and translated one of its stories, "The Hermit of Chiao Shan". In February 1921, Yetts published *Taoist Tales—A Rejoinder*, which translated the life of Gan Bao recorded in *the Book of Jin* and discussed versions of *Soushenji*.

In 1921, Lionel Giles serialized *A Tang's manuscript of the Sou shen chi* in The New China Review. The first article detailed the life of Gan Bao, translated parts of *Soushenji* briefly and displayed the introduction of *Soushenji* and Gan Bao in Chinese historical records. In the second article, he focused on the issue of the editions of *Soushenji*, arguing against Yetts's suggestion that "there is another edition in 8 chuan which is included in the well-known collection of reprints *Han Wei T'ung Shu* and has been printed separately" (Giles, 1921, p. 460). He also translated the story of "Guan Chariot helps Yan Chao to increase his life" in Vol. 3 and "The harnessed horse in harness" (Introduction) in Vol. 16.

In 1921, Frederick H. Martens (1874-1932) translated *Chinesische Volksmärchen*, written by German sinologist Richard Wilhelm (1873-1930), into English under the title of *The Chinese Fairy Book*, which contained three stories from *Soushenji*.

In 1922, the British diplomat Edward Theodore Chalmers Werner (1864-1954) published *Myths and Legends of*

*China*, which introduced Chinese mythology to the West, including a selection of translations and an overview of *Soushenji*.

In 1935, H. Y. Feng and John Knight Shryock's joint translation of *The Black Magic in China Known as Ku* included an abridged translation of the story "The Snake Ku in Ying Yang Province" from Vol. 12.

In 1938, the English sinologist Evangeline D. Edwards (1888-1957) translated "Biography of Jiang Zi Wen" into the second volume of *Chinese Prose Literature of the T'ang Period*.

In 1942, the American sinologist Derk Bodde (1909-2003) published *Some Chinese Tales of the Supernatural* in the Harvard Journal of Asiatic Studies, where he translated nine stories from *Soushenji*.

In 1948, Lionel Giles's *A Gallery of Chinese Immortals* introduced Gan Bao's biography and translated stories about Tung-fang So, Tso-Tz'u, Kuan Lu, and Wu Meng.

In 1966, Roger Blackwell Bailey's doctoral dissertation, *A Study of the Soushenji* released, focusing on the translation of *Soushenji*. The dissertation was divided into two parts. The first part was devoted to a study of *Soushenji*, with the first chapter introducing the collection of supernatural legends in Six Dynasties; the second chapter detailing the life of Gan Bao, and the third chapter delving into the content of the book. The second part is a translation of *Soushenji*.

In 1979, Moss Roberts (1937-) published *Chinese Fairy Tales and Fantasies*, an anthology of about 100 Chinese myths and legends, including "Li Chi Slays a Serpent," "Sung Ting-po Sold a Ghost," and "The Ghost in Black Clothes and White Collar" from *Soushenji*.

In 1983, the British-Chinese scholar Hsin-chang Chang compiled *Tales of the Supernatural*, which was a collection of novels from Southern and Northern Dynasties, including *Soushenji*.

In 1985, Karl S. Y. Kao (1940-2011), Professor Emeritus at Hong Kong University of Science and Technology (HKUST) and formerly worked for Yale University and the University of Alberta, published *Classical Chinese Tales of the Supernatural and the Fantastic: Selections from the Third to the Tenth Century*. The book contained 96 classical Chinese tales of the supernatural from the third to the tenth centuries, including 22 tales from *Soushenji*.

In 1996, the first complete English translation of *Soushenji* was released, co-translated by James Irving Crump, Jr. and Kenneth J. DeWoskin, with the title of *In Search of the Supernatural: the Written Record*.

In 1998, Victor Henry Mair (1943-) translated "Origins of the Marn Barbarians" as an example of a dog-ancestor myth in her book *Canine Conundrums: Eurasian Dog Ancestor Myths in Historical and Ethnic Perspective*.

## 2.2 French

In 1909, Leon Wieger (1856-1933) published Folk-lore *Chinois Moderne* in Imprimerie De La Mission Catholique in Ho-Kien-Fu, China (now Xian County, Hebei Province). The book had 222 chih-kwai tales, including four from *Soushenji*, and "is the first collection of Chinese folk tales compiled by Western scholars that is available" (Ji, 2020, p. 54).

In 1910, Édouard Chavannes (1865-1918) made an abridged translation of the second volume of *Soushenji* from *Han Wei T'ung Shu*.

In 1911, *Reserarches into Chinese Superstition*, written by Henri Doré (1859-1931), was released and later translated into English by Irish Jesuits Martin Kennelly and Daniel J Finn. When introducing the so-called Chinese "superstition," he mentioned *Soushenji*.

In 1912, the French sinologist George Soulié de Morant (1878-1955) introduced and translated excerpts from *Soushenji* in his *Essai Sur La Littérature Chinoise*, including Le "Kouei" et le vivant (Sung Ting-po Sold a Ghost) and Le Bouc (Lord Kao-shan).

In 1932, Hsu Sung-Nien (1904-1981), a Chinese scholar who went to France, published his translation *Anthologie De La Littérature Chinoise Des Origines à Nos Jours* in which he introduced *Soushenji* and translated La mort de Tcheou Chë (Chou Shih and the Messenger of Death).

In 1992, contemporary French sinologist Rémi Mathieu worked with the other eight colleagues to co-translate *Soushenji* under *A La Recherche Des Esprits: Récits Tirés Du Soushenji*, but only with half of its original contents.

## 2.3 Russian

Given my limited language skills, I mainly refer to Dr. Cheng Wenyan's dissertation, *Chinese Classical Novels in Russia: Translation and Research (before Ming and Qing Dynasties)*, and Gao Yuhai's book *Translation and Study of Chinese Classical Novels in Russia*.

In 1957, the first volume of *Черкасовая М. Восточный альманах* included seven stories from *Soushenji* translated by В. А. Панасюк, which were “The Jade Maiden in the Sky,” “The Couple of Han Ping,” “Grandfather and Two Demons,” “Li Chi Slays a Serpent,” “Kan-chiang Mo-yeh, the Wonderful Swordsmit,” “The Daughter of the King of Wu,” and “Lu Ch’ung and His Son by a Ghost”. This book was *Soushenji*’s first translation in Russian.

In 1959, *Китайская литература. Хрестоматия. Древность, средневековье, новое время. Т.1* (Selected Chinese Literature: Ancient, Medieval and Modern), written by Р. Мамаева, contained two translations of “The Hanpin Couple” and “The Daughter of the King of Wu” by В. А. Панасюк.

In 1963, the Moscow State Literary Publishing House published *Волишебное зеркало. Дотанские новеллы* (Novels before Tang Dynasty), which contained 22 tales from *Soushenji*, seven among them were translated by В. А. Панасюк and the rest by А. Тишков.

In 1963, the Oriental Literature Publishing House published *Ворожейкина Н. Восточная новелла* (Short Stories of the East), which was co-edited by О. Л. Фишман and З. Н. Ворожейкина. It contained 11 stories of *Soushenji*, translated by Л. Н. Меньшиков.

In 1975, *Классическая проза Дальнего Востока* (The Far Eastern Classical Prose) published by Literary Arts Press, covered 23 novels of the Han, Wei and Six Dynasties, which included four translations of *Soushenji* by Л. Н. Меньшиков.

In 1977, the Soviet Scientific Publishing House published *Рассказы о необычайном. Сборник дотанских новелл* (Account of Marvels: A Collection of Pre-Tang Novels), translated and compiled by А. Тишков. It incorporated classical Chinese novels from the third to sixth centuries A.D., including 22 stories from *Soushenji*.

In 1980, Moscow Literary Publishing House published *Пурпурная яшма: Китайская повествовательная проза I-VI веков* (Purple Jade: Chinese Novels of the First to Sixth Centuries), which contained 37 stories from *Soushenji*, all translated by Л. Н. Меньшиков. The book attached an extended essay On Chinese literary novels of the first to sixth centuries at the end by the sinologist В. Сухоруков, which provided a detailed introduction to *Soushenji*.

In 1994, a full translation of *Soushenji* in Russian by Л. Н. Меньшиков came out, which was the first full translation on the European continent.

## 2.4 The other European languages

In 1914, Richard Wilhelm compiled *Chinesische Volksmärchen*, including German translations of three stories from *Soushenji*. They were No. 21. Das Mädchen mit dem Pferdekopf (Horse into Silkworm); No. 26. Konfuzius (Confucius and the Unicorn); and No. 63. Die gefährliche Belohnung (Hu-mu Pan and the Lord of T’ai-shan).

In 2000, Yao Ning and Gabriel Garcia-Noblejas co-translated the Spanish translation of *Soushenji*, with the title *Cuentos Extraordinarios De La China Medieval: Antología Del Soushenji*.

In 2013, Ewa Pasnik, Assistant Professor at the Department of Sinology, Faculty of Oriental Studies, University of Warsaw Pasnik provided abridged translation in Polish in the article *Duchy i czary chińskie, czyli palimpsestowy charakter Zebranych zapisków o zjawiskach nadprzyrodzonych (Soushenji)* (Chinese Ghosts and Magic. The Palimpsestic and Folkloric Character of the ‘Collected Records on the Supernatural’ (Soushenji)).

In 2017, Francesca Puglia’s master thesis was released in which he translated the stories about the relationship between animals and supernatural phenomena into Italian in the article of *La Relazione Tra Gli Animali E Il Sovranaturale Nella Letteratura Cinese: Analisi E Traduzione Di Brani Trattati Dal Soushenji Di Gan Bao*. According to the author, this was the first Italian translation of *Soushenji*.

## 2.5 Introduction to the Translation and Overseas Study of *Soushenji*

In 1992, Rémi Mathieu, a renowned French sinologist, collaborated with other colleges to publish the half translation of *Soushenji* in Paris. It is accessible in 71 libraries worldwide, mainly in Canada, the United States, France, and Switzerland. In 1993, the sinologist Donald Holzman (1926-), in a book review, argued that Mathieu’s translation was good in its intention. However, it was done by eight translators, resulting in an incoherent translation. Moreover, there were many errors in the “Introduction.” Holzman pointed out some errors. For instance, he disagreed with Mathew’s position of *Soushenji* as a “novel” genre; he reckoned that Gan Bao was a historian and that *Soushenji* was a true record of the events of the spiritual world at the time, not an attempt to form a worldview or present a philosophical world (Holzman, 1993).

In 1996, the first full English translation of *Soushenji* was published, translated by James Irving Crump, Jr. and Kenneth J. DeWoskin, filling a major gap in the study of *Soushenji* in the English-speaking world and promoting the

study of Chinese chih-kuai genre in Western sinology. So far, this translation is available in 277 libraries around the world in 25 countries and regions, including China, Canada, the United States, Mexico, and the United Kingdom etc., with more than 200 libraries in the United States. Several eminent sinologists, such as Robert Ford Company, Franciscus Verellen, Madeline Spring, Anne Birrell, and Donald Holzman, wrote a review for the translation. They all agreed that the translation had some problems such as an unclear target audience, a lack of commentary, an academic style, and unclear labeling of historical materials. Company reckoned it was “a competently prepared, highly readable translation” (1997, p. 118). Regarding the unclear target audience, he suggested that for educated readers, there should be more detailed annotations to avoid misunderstandings, and for sinologists, the annotations should be classified (1997, p. 120). Spring saw eye to eye with Company that although Crump, Jr and DeWoskin’s translation was the first English translation, it was full of mistakes and unsuitable for the general reader (1998, p. 489). Birrell compared this version with that of Mathieu’s and concluded that the most outstanding value of this translation lied in the integrity of the text and that Mathieu’s translation was superior in terms of translation style, quality of commentary, references, and edition organization (1997, p. 339). Karen Gernant, a famous translator, raised some problems with translation. He believed that the translation did not maintain a balance between content and style and that its archaic style and rigid language detracted from the readers’ interest (1997, p. 67).

Since the middle of the twentieth century, scholars have published articles on *Soushenji*, or used it as the study object of their doctoral theses. From 1941 to 1942, Derk Bodde published *Some Chinese Tales of the Supernatural: Kan Pao and His Sou-shen chi* and *Again Some Chinese Tales of the Supernatural: Further Remarks on Kan Pao and His Sou-shen chi*. The former examined the characteristics of the ancient chih-kuai novel and its significance for studying Chinese cultural thought before the Wei and Jin dynasties, with *Soushenji* as a case study. The latter focused on reviewing Lionel Giles’s two mistakes in understanding *Soushenji*. In 1966, Bailey Roger Blackwell graduated from Indiana University with his doctoral dissertation, *A Study of the Soushenji*, which was the first doctoral dissertation on *Soushenji* in the English-speaking world. The dissertation was divided into two parts: the first part studied specific information about the book, such as the reasons for writing it and the life of Gan Bao, etc., and explored the themes of stories, while the second contained abridged translations of previously unappreciated stories by scholars. In 1974, DeWoskin’s doctoral dissertation investigated the process of *Soushenji*’s transmission. It was the primary representative of the idea that *Soushenji* was the birth of fiction in China (Company, 1997, p. 118). In 2000, Mathieu’s *Démons Et Merveilles Dans La Littérature Chinoise Des Six Dynasties: Le Fantastique Et L’anecdotique Dans Le Soushen Ji De Gan Bao* analyzed *Soushenji*’s recurrent themes. Through extensive annotation, Mathieu aimed to reconstruct the intra-textual relationships between these short stories and their inter-textual indebtedness to classical predecessors and to some of the lesser-known chih-kuai novels that followed.

Since the end of the twentieth century, most Western scholars included *Soushenji* in the category of Chinese chih-kuai novels and studied it as a whole, exploring whether the “chih-kuai genre” was a fiction or a history. The representative of “fiction school” was Kenneth J. DeWoskin, while the scholars who supported “history school” included Victor Henry Mair, Karl S. Y. Kao, and Lawrence Chapin Foster. In 1993, Fyler Jennifer Lynn analyzed the similarities and differences between supernatural fiction in Chinese and German cultures, using Chinese chih-kuai novels and German legendary tales as the main objects of his study. In 2002, J Colleen Berry studied bianxing zhiguai (anomaly tales of transformations) and its significance and selected the supernatural stories from *Soushenji*, *Yi yuan*, etc., as examples. In 2009, John Brooks Fowle’s master thesis *Wonder in the Soushenji* reinterpreted *Soushenji* from Western theoretical perspectives. The thesis was divided into three chapters, the first of which interpreted *Soushenji* from the mystical perspective held by Freud, Todorov and other scholars and compared it to the Chinese concepts of the bizarre. The second chapter attempted to explain the miracles and their roles in *Soushenji*; the third chapter delved into the story of “Kan-chiang Mo-yeh” and “The Wonderful Swordsmith” to further validate the ideas presented in the first two chapters. In 2014, DeWoskin analyzed the influence of the Six Dynasties’ history on chih-kuai novels and combed the evolution of the Chinese novel in his article *The Six Dynasties Chih-kuai and the birth of fiction*. He emphasized how early Chinese literature evolved in a way that was consistent with one another. The mythological and legendary stories of the Han Dynasty’s *The Records of the Grand Historian* and *The Book of Han* had an impact on *Soushenji*, who exerted influences on the legendary stories of the Tang Dynasty.

The dissemination of *Soushenji* is also reflected in the anthology of Chinese literature history and monographs. In 1867, Wylie’s *Notes on Chinese Literature* introduced *Soushenji* and described it as “a book of marvels” (1867, p. 154). In 1994, Mair’s *The Columbia Anthology of Traditional Chinese Literature* included a section on *Soushenji*, introducing it and collecting six translations by Crump, Jr and DeWoskin. In 1996, British sinologist John Minford

and Chinese scholar Joseph S. M. Lau co-edited *Classical Chinese Literature: An Anthology of Translations, Volume I: From Antiquity to the Tang Dynasty*, in which they introduced *Soushenji* in Chapter 16 and incorporated 12 translations by Crump, Jr and DeWoskin. In 1996, Company's *Strange Writing: Anomaly Accounts in Early Medieval China* contained a collection of chih-kuai novels since the Six Dynasties, which combed their development and features. Company introduced the 20-volume text, Dunhuang text, eight-volume text, and topics covered in *Soushenji*, and argued that the textual history was "among the most complicated of all the anomaly accounts" (1996, p. 55). In 2016, *Early Medieval Chinese Texts: A Bibliographical Guide*, edited by Albert E Dien, Professor Emeritus at Stanford University, detailed the contents, transmission, editions, translations, and related domestic and international studies of *Soushenji*.

## 2.6 Features of Translation and Dissemination

From the available information, the features of translation and dissemination of *Soushenji* can be included as follows. They were concentrated in the 20th century. In the early stage, they were mainly selected translations and introductions, which were scattered in major sinological journals and translators' books. The identities of the translators were diverse, including missionaries, diplomats and sinologists. In the later period, the complete translation gradually appeared, and in-depth researches were carried out based on the author's life, the background of the book, the social significance, the theme and other aspects. Professional scholars, university professors and university doctoral students joined the translation team. "Translation," "introduction," and "research" were gradually combined. The translation center gradually shifted from Britain and France to the United States. After the First Opium War opened the gates of China, European and American missionaries and diplomats went to China with the mission of preaching and introducing Chinese culture to the West. Missionaries and sinologists paid more attention to classical works such as the Four Books and Five Classics, Classic of Poetry, Chu Ci, etc., than post-classical works like *Soushenji*. As Sinology in Europe and the United States developed and the study of China became more scientific and professional, some sinologists gradually realized that these post-classical texts were also important books for Westerners to know about Chinese thought, culture, science, etc., and therefore chose to make partial translations in their books or journal articles. It was not until the late 20th century that the full English translation of *Soushen Ji* was released.

## 3. Asian Translation and Dissemination

### 3.1 Japanese

This section is mainly based on Ma Xingguo's *The Absorption and Reference of the Soushenji in Japanese Literature*.

In 1920, On Shionoya (1878-1962) translated and annotated *The Novels of the Jin and Tang Dynasties*, including the eight-volume text of *Soushenji*.

In 1950, Matsumoto Mitsuo's translation of *Soushenji* was published by Yoshimundo in Japan.

In 1959, the Japanese translation of the eight-volume *Soushenji* was co-translated by Uchida Michio, Shimura Ryoji, and Shoji Geiichi, etc., published by Tenri Yotoku-sha. The French sinologist Michel Soymie (1924-2002) wrote a book review, affirming the translation and finding the index and Sino-Japanese bibliographical references in the appendix helpful to readers (1959, p. 282).

In 1959, Naoaki Maeno (1920-1998) translated the twenty-volume *Soushenji* in his collection of novels in the Six Dynasties, Tang and Song Dynasties.

In 1964, the full Japanese translation of *Soushenji* by Akira Takeda (1930-2021) based on the 20-volume text was released, with 37 stories translated by Naoaki Maeno. Since its publication in 1964, it has been reprinted several times. It is in the collections of 40 libraries worldwide in nine countries, namely the United States, Canada, the United Kingdom, the Netherlands, Germany, Japan, China, New Zealand, and Australia. The translation was briefly introduced in a book review by Houseman in the same year.

In 1973, Jiro Imaeda translated and annotated *Soushenji*, which was published in the Japanese edition of Classical Chinese Studies.

In 1994, *A Collection of Chinese Weird and Strange Novels* translated by Kido Okamoto (1872-1939) was released, which contained abridged translations of chih-kuai stories from the Six Dynasties to the Qing Dynasty, including 25 records from *Soushenji*.

In 2004, Yukiko Senbo and Shigeo Morino co-translated *Soushenji* and was published by Hakuteisha .

In 2006, Akira Takeda and Kuroda Mamiko edited *Soushenji, You ming lu, Yi yuan: The Six Dynasties I*, the second

volume of Selected Classical Chinese Novels, which included abridged translation of *Soushenji*.

### 3.2 Korean

According to Min Kuan-dong, the Korean translations of *Soushenji* were the 1997 translation by Lim Dong-seok, published by Oriental Literature Selection, which was divided into two volumes; the 1997 translation by Jeon Byung-ku, published by Seoul Free Press; and the 1999 translation by Do Kyung-il.

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