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vs Wu Song *Wu Song fights*  
*with a tiger* Wu Song Fights  
the Tiger by Yongtao Hu42 **Wu**  
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Song Clayton Bigsby, the  
World's Only Black White  
Supremacist - Chappelle's  
Show ?? - ?? vs ??? We Will  
Rock You, \*ALL STARS 2017\*  
Berbatov - Polly Ivanova -  
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???? Wu Song fights a Tiger

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in the Chinese Novel, Drama

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the Interaction of Oral and

...

So the tiger saw the colour  
... "We must not show  
cowardice before a beast. We  
should learn from Wu Song the  
the Tiger Beater. In the eye  
of Wu Song, beasts are  
beasts; whether you upset  
them or not, they will not  
give up their attempt on  
your life. When a beast  
pounces on you, you either  
kill the beast or are killed

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KING KONG ?ÁNH B?I TH?N L?N  
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wusong fights the tiger

Wu Song Fights the Tiger—For  
Clarinet and Fixed media.  
This piece is written for  
Dr. Jun Qian's " East meets  
West" recording project. The  
music structure is based on  
the original plot in play  
The Water Margin. Wu Song,  
nicknamed "Pilgrim", is a

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fictional character in it.

## Traditions In The Chinese

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Chinese literary studies has  
long been on the written  
word even though Chinese  
fiction and drama have  
strong oral roots and have  
been shaped by an interplay  
between oral and written  
traditions.

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...

Wu Song Fights the Tiger  
with a Broken Shoulder Pole



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Zhedan'er Wu Song da hu  
??????? In Chinese drama,  
xiqu ??, the oldest extant  
version of the tale is from  
the late sixteenth century,  
where the whole saga of Wu  
Song was treated in the  
southern drama genre, called  
“play of the marvellous,”  
chuanqi ??. In this

From “Wu Song Fights the  
Tiger” in Chinese Traditions  
The battle with the tiger is  
accomplished by having a  
trainer double for Ti Lung  
in long shots of the  
character scuffling with an  
actual tiger, intercut with  
close shots of Ti with a  
none-too-convincing tiger  
dummy. Ti Lung also played

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Wu Song in THE DELIGHTFUL FOREST (1972), which follows the character in the immediate aftermath of the events in TIGER KILLER, and THE WATER MARGIN (1972) and its sequel ALL MEN ARE BROTHERS (1973), both of which take place much later.

## Wu Song (1983) - IMDb

Wu Song, also known as Wu the Second, is one of the well-known characters in Water Margin, one of the Four Great Classical Novels in Chinese literature. Nicknamed "Pilgrim", he ranks 14th among the 36 Heavenly Spirits of the 108 Stars of Destiny. In folk tales derived from the

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novel, Wu Song is a martial arts student of Zhou Tong and specialises in Chuojiao. In the novel he fights well with bang or a pair of broadswords.

## Wu Song - Wikipedia

Wu Song Fights the Tiger—For Clarinet and Electronic Music. meets West” recording project. The music structure is based on the original plot in play The Water Margin. fictional character in it.

## Wu song fights the tiger by QIUXIAO LI - Issuu

Wu Song fights the tiger : the interaction of oral and written traditions in the

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Chinese novel, drama and  
storytelling Vibeke Børdahl.  
Copenhagen K, Denmark : NIAS  
Press, 2013.

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the interaction of oral and

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working on this issue - and  
using as its lens the story  
about how the legendary hero  
Wu Song killed a tiger with  
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explores Chinese oral  
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the interaction of oral and written traditions in the Chinese novel, drama and storytelling. [Vibeke

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of Chinese storytelling  
(shuoshu).  
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From the remarkable Ha Jin, winner of the National Book Award for his celebrated novel *Waiting*, a collection of comical and deeply moving tales of contemporary China that are as warm and human as they are surprising, disturbing, and delightful. In the title story, the head of security at a factory is shocked, first when the handsomest worker on the floor proposes marriage to his homely adopted daughter, and again when his new son-in-law is arrested for the "crime" of homosexuality. In

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original. In putting  
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Victor H. Mair interprets  
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include not just literary  
fiction, poetry, and drama,  
but folk and popular  
literature, lyrics and  
arias, elegies and  
rhapsodies, biographies,  
autobiographies and memoirs,  
letters, criticism and  
theory, and travelogues and  
jokes.

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loved work, in an edited,

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yet complete and wholly accurate translation for the Western reader. Volume 1 begins with Monkey's birth, his secret education in the ways of magic at the hands of the Patriarch, his dealings with the Cloud Emperor, the famous revolt in heaven, and the Great Sage's fall and punishment. Then, with a reprieve, Monkey joins the Tang Priest as his guide to India. Paired with the monster Pig and Friar Sand, the quartet embark on a quest at once dazzling and comic, with non-stop action.

The Chinese city of Yangzhou has been of great cultural

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Of Oral And Written Traditions In The Chinese Novel Drama

significance for many centuries, despite its destruction by invaders in the 17th and 19th centuries.

It was a site of virtual pilgrimage for aspiring members of the Chinese educated class during the Ming and Qing periods.

Moreover, because it was one of the foremost commercial centres during the late imperial period, it was the place where the merchant and scholarly classes merged to set new standards of taste and to create a cultural milieu quite unlike that of other cities, even other major centres in the region. The luxurious elegance of its gardens and the eminence

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Of its artistic traditions meant that Yangzhou set aesthetic standards for the entire realm for much of the late imperial age. Over the years, particular regional forms of art and entertainment arose here, too, some surviving into the present time.

Chinese storytelling has survived through more than a millennium into our own time, while similar oral arts have fallen into oblivion in the West. Under the main heading of 'The Eternal Storyteller', in August 1996 the Nordic

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Institute of Asian Studies  
hosted an International  
Workshop on Oral Literature  
in Modern China. To this  
meeting, the first of its  
kind in Europe, five special  
guests were invited - master  
tellers from Yangzhou: Wang  
Xizotang, Li Xintang, Fei  
Zhengliang, Dai Buzhang and  
Hui Zhaolong. The volume  
derived from this meeting  
includes an introductory  
article written by John  
Miles Foley entitled 'A  
Comparative View on Oral  
Traditions'. Thereafter, a  
wide range of topics  
relating to Chinese oral  
literature is covered under  
the headings: 'Historical  
Lines', 'A Spectrum of

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Genres', 'Studies of  
Yangzhou and Suzhou Story-  
telling' and 'Performances  
of Yangzhou Storytelling'.

However, the present volume does more than include papers derived from the meeting. It is also lavishly illustrated in word and picture from performances by the guest-storytellers. In so doing, the world of Chinese story telling is not just described and analysed - it is also brought to life.

This stunning fantasy inspired by Chinese folklore is a companion novel to *Starry River of the Sky* and the *New York Times*



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bestselling and National  
Book Award finalist When the  
Sea Turned to Silver In the  
valley of Fruitless

mountain, a young girl named  
Minli lives in a ramshackle  
hut with her parents. In the  
evenings, her father regales  
her with old folktales of  
the Jade Dragon and the Old  
Man on the Moon, who knows  
the answers to all of life's  
questions. Inspired by these  
stories, Minli sets off on  
an extraordinary journey to  
find the Old Man on the Moon  
to ask him how she can  
change her family's fortune.  
She encounters an assorted  
cast of characters and  
magical creatures along the  
way, including a dragon who

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accompanies her on her quest for the ultimate answer. Grace Lin, author of the beloved Year of the Dog and Year of the Rat returns with a wondrous story of adventure, faith, and friendship. A fantasy crossed with Chinese folklore, Where the Mountain Meets the Moon is a timeless story reminiscent of The Wizard of Oz and Kelly Barnhill's The Girl Who Drank the Moon. Her beautiful illustrations, printed in full-color, accompany the text throughout. Once again, she has created a charming, engaging book for young readers.

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