

*Get this from a library! Myth and meaning in early Daoism: the theme of chaos (hundun). [N J Girardot].*

What means are there to examine what it was like before heaven above and earth below had taken shape? These cryptic queries, the very first of the "Heavenly Questions" found in the Chuci anthology of the early third century bce, simultaneously suggest the significant presence and problematic nature of ancient Chinese mythology. The fact that myths—stories of the beginning of things—were an important subject in the life and literature of ancient China is indicated by the tantalizing diversity of mythic episodes and personnel so familiarly alluded to in the Chuci and in other early Chinese literary and artistic works. At the same time, the interrogative format and enigmatic terseness of the "Heavenly Questions" aptly dramatize the overall riddle posed by ancient Chinese mythology. The Problem of Chinese Myth There are allusive mythological references in archaic Chinese literature but they are almost always fragmented and disguised in ways that make it very difficult to determine the character and import of specific myths. Moreover, while the rich zoomorphic iconography found on the Shang and Zhou dynasty bronze ritual vessels suggests a dualistic system of shamanistic symbolism, the highly stylized and formulaic nature of the evidence e. Instead of coherent stories of the gods, animal ancestors, and semi-divine sage-kings of the sacred time of the beginnings, there are only bits and pieces of various myths that pointedly raise the difficult methodological question of knowing what means there are to examine such an apparently unmythical deposit of myth. This situation is compounded by the fact that, while China is not wholly unusual in possessing only fragmented and composite mythological materials from the ancient period, early sinological scholarship tended to portray China as uniquely deficient in mythology. Indeed, assumptions concerning the special poverty of Chinese mythology, especially in relation to creation myths, were generally used to support scholarly judgments concerning the essentially philosophical, humanistic, or historical nature of the ancient tradition. Such opinions about the largely nonmythological and nonreligious character of early China have a long pedigree in the history of scholarship that was reinforced by both orthodox Chinese scholiasts and enlightened Western academicians who equated ancient Chinese culture with the great tradition of the Confucian classics and agreed on the irrational and degenerate role of religion and myth in human culture. This discussion will be limited to mythic materials and themes specifically related to the ancient origins, early cultural development, and ultimate political coalescence of Chinese tradition—that is, the formative historical period that extends from the Xia tentatively identified with the preliterate Erlitou culture and Shang dynasties of the late third and second millennia, down through the feudal conditions and intellectual ferment in the Zhou period tenth through third centuries, and to the rise of the early Qin and Han imperial traditions during the last few centuries before the common era. In contrast to notions of a monolithic classical tradition going back to the prehistoric beginnings of Sinitic civilization and as indicated by the southern provenance of the Chuci, cultural development during the foundational period is best viewed as a dynamic amalgamative process that gradually incorporated various local and barbarian cultures. Broken Stories and Thematic Function It may be possible to find a culture or religion without myths, or with very weakly developed mythological traditions, and it is true that ancient China did have a special preoccupation with ritual behavior. Be this as it may, the pioneering work of Henri Maspero, Marcel Granet, Gu Jiegang, Carl Hentze, and Edouard Erkes in the 19th and 20th centuries—along with the corroborating efforts of Bernhard Karlgren and Wolfram Eberhard in the 20th—showed that the supposed absence or special poverty of Chinese mythic fabulation was a view that could not be sustained. This work, together with the unavoidable judgment that recent archaeological discoveries including epigraphical, textual, and extraliterary evidence clearly document the centrality of cosmological and religious ideas in ancient China, collectively underscore the vital significance of mythic themes not only for nonorthodox materials like the Chuci, Shanhai jing, or Zhuangzi, but also for the classically standardized works espoused by Confucian and imperial tradition. Thus, it is unreasonable to suppose that mythological materials found primarily in Han sources were a fabrication disconnected from earlier traditions. Furthermore, the very fact of a cosmological system of thought in the Han dynasty often indicates something important about the nature and

function of earlier myths. Ancient Chinese culture is not an example of an ancient religious or ritual tradition without mythology. The question one must ask is how and why the myths—or the particular recurrent and overlapping constellations of mythic themes, figures, and images from various local cultures—were preserved, combined, and transformed in certain patterned ways within different textual traditions. Given the compelling assumption that there were active oral traditions of myth-telling in both aristocratic and folk circles, it is probably the case that myths in a coherent storied form were present in ancient China. But the more addressable and interesting question is why the broken shards of mythic narratives were so often used in particular thematic ways in different written documents. The very fact that myths were written down in a fractured and composite way most likely indicates that individual mythic traditions were losing some of their original sacred, cultic, or religiously functional character. It still must be asked, however, whether or not the thematic glosses on myth, or the skeletal remains of mythic narratives, found in written sources may still function mythically—even when they appear in the profanized guise of history or philosophy. In this sense, also, it may be questioned whether the oft-repeated claim that Chinese texts represent a curious instance of the reverse euhemerization of earlier mythic stories has any real significance. If reverse euhemerization refers to the false historicization of myth, making myths appear real, rather than the making of myths from actual historical events as the standard definition of euhemerization would have it, then it nevertheless seems that the intellectual and imaginative process involved was still primarily mythical in nature. In both cases history was fit to the demands of mythic form. Both types of euhemerization are made up yet are to some degree historically factual. Ancient Chinese literature is basically nonnarrative in any extended sense and is not informed by myth in the overarching, dramatic, and epic way of some other ancient literatures. From a structural point of view, however, mythological thought may be seen primarily as an intellectual and imaginative strategy of bricolage that constantly juggles, rearranges, and transforms assorted mythological signs—bits and pieces—according to a deeper code of relational contrast and dynamic synthesis. The cultural function and communicative power of myth is to be found at the structural level that perdures beneath the shifting surface dimension of particular mythic images or narrative plot development. What is preserved, and what continues to function mythically in early Chinese literature, therefore, are the thematic structures of different myths that most generally stress formulas of order and disorder, qualities, relations, and states of being as opposed to an interconnected narrative flow of motivations, action, and consequences. It is this basic emphasis on mythic structure over mythic narrative in Chinese literature that may be related, as Andrew Plaks suggests, to the distinctive Chinese concern with ritual issues of correlative spatial relationship. Thus understood, the bits and pieces of myth found in ancient Chinese texts betray a kind of slated thematic pattern, or repetitive static structure, that functions as an exemplary frame for determining the significance of the past for the present and future. In this way, the constantly changing reality of nature and social life only demonstrated to the ancient Chinese that history, like the Dao as the first principle of mythic transformation, always stays relatively and structurally the same. Aside from the different manipulations of selected mythical themes seen in particular textual traditions, the underlying abstract logic of mythical thought—stressing binary structural opposition, tertiary synthesis, and numerically coded relational permutation—dwells at the heart of the yinyang wuxing cosmological system that became universal in the Han dynasty. Suffice it to say that the basic thematic contours of archaic mythology may be known with reasonable confidence for periods as early as the Western and Eastern Zhou dynasties and that it is possible, and desirable, to work with this material inasmuch as it reflects on, and informs, the overall history of archaic Chinese religion; the differing visions of life seen among the various philosophical movements emerging during the Eastern Zhou period; the development of a shared tradition of correlative thought; and, most generally, the organismic Chinese worldview. Beginnings and Return Working with the remnants of myths, or more accurately, with composite mythic units found variously in the earliest texts, makes it possible to reconstruct what may be called a typological sacred history of the beginning of things in the remote past. It must be stressed that this typology is only a partial digest of some of the more representative and recurrent mythic themes and that the sequential movement from cosmic to civilizational origins is an artificial construct of a generalized structural logic or mythic grammar inherent in much of early Chinese thought. By the time of the Han dynasty all of the basic

typological themes were shared as a common inheritance of mythic lore, but it is never the case that the different units were fully articulated in the manner presented here—although the eclectically Daoist compendium known as the *Huainanzi*. It is also important to note that the use or exclusion of particular mythic units is a salient factor for distinguishing different textual and ideological traditions. Myth to some extent always refers to the issue of beginnings or world foundation. Where the archetypal beginnings are located in the remote past with respect to a particular conception of world and order will, therefore, have a significant relation to the different understandings of human nature and social life seen in various ideological movements emerging in the Eastern Zhou period. The typology developed here also does not suggest any actual historical priority in the sequential arrangement of thematic units since, for example, it seems from the documentary evidence that full-fledged cosmogonic themes only coincided with the rise of philosophical speculation during the Eastern Zhou period, whereas various clan origin myths and cosmic disaster themes can be reliably traced to the much earlier Western Zhou dynasty, or perhaps even to the Shang period. In fact, in relation to the datable appearance of individual mythic units and images in extant literary and extra-literary sources, and as a counterpoint to the typological sequence, there was an apparent movement from the earliest myths of clan origin, animal ancestors, and the closeness of heaven and earth to the later myths of the Eastern Zhou period, where an antagonistic relationship among humans, animals, and the gods was often emphasized. It was in this later period roughly after the eighth century bce that a diminished faith in an active sky or high god Shangdi, Tian and the appearance of nontheistic cosmogonic themes, hybrid human-animal mythological imagery, myths of the combat of cultural saviors with chaotic forces, and the accounts of sage-kings and model emperors as civilizational transformers came to the fore. There is an evident relation here with changes in the aristocratic religious tradition, social-political life, and kinship practices that may be linked with the emergence of philosophical and humanistic thought. It is, however, not so much a matter of philosophical or rational thought replacing mythic irrationality as a question of differing conceptualizations, still modeled on mythic structures and themes, as to what constitutes the fundamental principles of existential order. With these various qualifications in mind, it is feasible to consider the overall typological repertory of mythic themes arranged under the four general headings of 1 cosmic and human beginnings, 2 cosmic disasters, beginning again, and cultural saviors, 3 civilizational beginnings, sage-kings, and model emperors, and 4 returning to the beginning as the cultivated renewal of individual and social life. This scheme of four phases of beginning has interrelated diachronic and synchronic implications. Diachronically, there is a progressive movement from the cosmic, natural, early cultural, and later civilizational orders or worlds, but structurally each stage represents a new beginning that recapitulates an earlier cosmic situation. The sacred history of the various human worlds as a series of new beginnings presupposes a constant return to some first condition of cosmic unity as the precondition for a new creation or renewal of life. In this way there is a kind of cosmogonic intentionality and cosmological methodology that, while not always stated, implicitly informs the ancient Chinese understanding of existence. While the literary use of myths may be broken from specific earlier cultic traditions, there is very much of a religiously salvational vision here that is designed to establish and maintain contact between humans and the cosmos. The idea of the sacred, as Mircea Eliade says, "does not necessarily imply belief in God or gods and spirits" *Ordeal by Labyrinth*, Chicago, , p. Cosmic and human beginnings There are several clusters of mythic images and themes that are concerned with the question of existential origins and a kind of fall from the formative first order of things. From the standpoint of the mythic logic suggested by most of these materials, the primary structural category refers to the primordial, or very first, issue of world creation. Cosmogonic origins Contrary to claims that ancient China was devoid of any kind of authentic creation mythology, there was certainly a genre of explicit cosmogonic speculation during the Eastern Zhou period that was thematically rooted in the mythic image of a primal chaotic monad or raviolo known as *hundun* variously imagined as a cosmic egg, gourd, rock, sac, dumpling, etc. *Hundun* was that primordial condition or ancestral figure that gave rise to the multiplicity of the phenomenal world through a spontaneous process of separation *i.* The *hundun* theme also seems to have incorporated other mythic variants that told of the creative activities of world parents or some consanguineous male and female pair of deities *e.* These themes, moreover, clearly represent the archaic prototype for the later *c.* The theme of the primal unity and precivilizational innocence of

the chaotic hundun is most prominent in the ancient Daoist texts as a metaphor for the chaotic order, untrammled freedom, and wholeness of human nature and primitive society, which can be reattained by means of a kind of internalized mystical reversal of the cosmogony. In the guise of Pangu, the hundun theme is associated with the incarnate cosmic body of Laojun, the revealed savior in later sectarian Daoism. In the classics and other Confucian-inspired texts of the ancient period, on the other hand, the image of hundun is never presented in a cosmogonic context and is only rarely mentioned as a personified barbarian rebel Hundun who dangerously challenged the proper ritual order of civilizational life. The underlying structure and logic of the hundun creation scenario also may be related to the shared cosmological system of yinyang dualism and to the idea of a third term or mediating principle *i*. Most generally, the hundun theme of a self-generated creational process without a creator is most explicit in the early Daoist texts, but may be said to inform the cosmological metaphysics associated with the ubiquitous ultimate principle of the Dao. Lay of the land Themes associated with the creative fashioning, cosmetic arranging, or cartographic determining of the cosmos are found more often than actual cosmogonic accounts; they most often imply that a world inhabited by humankind already existed. Despite this overt fixation on a preexisting human world, it seems that a prior world populated by gods and animal spirits is often intended. Whatever the case may be, the major thematic emphasis is placed on the sacred patterns of space and time that are common to gods or humankind and, in this sense, many different mythic units may be grouped together as cosmographical accounts of the first order of material existence. Throughout most of the earliest texts, and as displayed by iconographical symbolism, there are a number of basic recurrent images that collectively describe the original divine form of things—for example, the image of the heavens as round and the earth as square and the tripartite division of a lower, middle, and upper realm together with the idea of an axis or pillars that connects what is above and below. Various other themes link patterns of space and time so that the solar cycle is said to involve the sequential daily passage of one of ten suns from a sacred mulberry tree in the east to another tree in the extreme west. In general, themes of the sun and moon, as well as those of other celestial bodies, were important in classical sources as indications of the regular cycles of cosmic life as related to the ritual calendar and social order. Although specific ancient myths of an earth deity are hard to identify Yu and Huangdi betray some traces of this kind of figure, the cosmic structure of the natural landscape of the earth is suggested by the prominence given to sacred mountains such as Tai or Kunlun and certain gourd-shaped islands in the eastern sea that may be taken as the Chinese equivalent to the universal idea of an axis mundi connecting the heaven and earth. This emphasis on what is above and below the human landscape and on the sacred lay of the land, especially on those distant and hidden places on the earth that give access to the heavens or otherworld of the ancestors, is also thematically connected with the common motif of a shamanic and initiatory journey between the heaven and earth, or to the mountains, paradise islands, and chaos regions beyond the conventional order of the middle kingdom. Traveling in space in this way symbolically represents a journey back in time to the pristine conditions of the freshly created cosmos. Most of this material has been reworked and retrospectively systematized, but a general pattern that has some affinity with a kind of virgin birth motif related to the cosmogonic image of a primal egg, rock, or gourd can be detected *e*. The most elaborate mythic remnants, as recounted in the *Shi jing*, tell of the descent of the Zhou dynasty from the "abandoned one" known as Hou Ji Lord Millet whose mother gave birth after she had stepped into the footprint left on earth by the heavenly supreme god Tian, Shangdi? Fragments of this nature thematically hint at very ancient totemic beliefs. As an assertion of the divine origins and chosen status of a particular ancestral grouping of humankind they were used to support the exclusivist political claims of aristocratic privilege. In this way they represent the contextual mythic prototype for the classical theory of the *tianming* "mandate of Heaven" that from the Zhou period on was used by the *tianzi* "son of Heaven" to sanction the legitimacy of dynastic authority. Rupture and fall In Chinese tradition there is no theme of the sinful fall of humankind or the intrinsic corruption of human nature comparable to what is seen in Western monotheistic traditions, but it is recognized that humans somehow do not enjoy the kind of regular harmony and spontaneous virtue that existed in some distantly past period. There is, therefore, a typical Chinese idea of a series of falls, some of which were not as inevitable, necessary, and permanent as others. Within a cosmic context there was the necessary separation of Heaven

and earth that created the space that made both natural and human life possible. However, in the course of mythic time there was also a second separation, or rupture, of the ongoing communication between the divine world of the gods and ancestors and the earthly world of humankind. The issue here seems to be a clash between two rival ritual systems associated with different clan traditions, but the underlying implication is that a separation and distinction between two different orders, divine and human or civilized and barbarian, is inevitable and necessary. Aside from the passing reference to some divine unhappiness over the licentious practice of one rebellious group of humankind, the important point is that the incident was not interpreted as an act of wrathful divine retribution. Another expression of the idea of a ruptured linkage between heaven and earth concerns the breaking of one of the cosmic pillars Mount Buzhou to the northwest by the chaos monster known as Gonggong also associated with the deluge theme, and like Hundun often identified with rebels and barbarians that threaten the virtuous order of dynastic civilization. This rupture caused the tilt of the ecliptic. It is always implied that in time there are ways to repair the breach, at least temporarily. For both Daoists and Confucians there are different salvational methods ways of mystical, ritual, and moral wisdom that emulate the cosmic knowledge of the mythic ancestors for returning to the conditions that originally linked humans to the Dao. Cosmic disasters, beginning again, and cultural saviors Worldwide mythologies concerning some great natural disaster or combat between the forces of chaos and order often allude to a kind of permanent structural tension between the divinely created world of nature that cyclically requires regenerative periods of chaotic regression and the world of human culture that is threatened by the fickleness and chaotic ambiguity of nature and the gods. Combat mythology in this sense refers to the theme of the establishment of a human cultural order after the creation of some previous natural and divine world. The secondary creation, or recreation, of the cultural order, moreover, often implies a challenge to, or usurpation of, the cosmic powers of the chthonic gods and ancestors. The agent responsible for fixing the permanent cultural order is, however, frequently depicted as an ambiguous figure: In ancient China there are muted indications of this kind of combat mythology seen in the fragmented tales of Yu and Yi, but they are never accentuated in the epically dramatic, or heroic, fashion seen in Indo-European traditions. As with the Zhongli fragments and the clan origin myths, Yu and Yi were most commonly associated with the systematized sage-king and model emperor lore that recounted the establishment and progressive manifestation of the aristocratic order of dynastic civilization. Regardless of these transformations, the overall thematic pattern of the Yu and Yi fragments strongly suggest a more universal scenario of creation and cultural genesis that is not necessarily identified with a particular civilizational order. The deluge and Yu the Great The references to Yu, his taming of a great flood and the definitive organization of the human world, are attested in the earliest written sources. In extant sources the deluge is set in the predynastic time of Yao and tells of the diluvian labors of the semi-beastial figures known as Gun and Yu both names etymologically reveal traces of their totemic status as aquatic, reptilian, or avian animal ancestors. The unexplained occasion of the flood causes the sage emperor Yao or the sky deity Shangdi to charge his minister Gun with the task of controlling the wanton waters that were "swelling up to heaven.

*Hundun is one of the antagonists in Kung Fu Panda: Legends of Awesomeness. He is voiced by Diedrich Bader. Hundun is a bad-tempered rhinoceros who first appeared in the episode "Rhino's Revenge".*

The Yak Village was seen. Prince Rutherford, and another yak that looks like him, but smarter, more sophisticated looking for a yak, dignified, poised, and intelligent both arrived before a group of older yaks. The events relating to it, have long been forgotten. It time to re-establish a new kinship with ponies. Now that certain events have long since passed, it is the perfect opportunity to open our borders! I humbly accept the ambassador mission to Equestria and establish a new path to kinship with them-" Head Elder Yak: This no mission for smarty trade establisher yak. This must be done by leader of Yakyakistan. I never have known you for having a sense of humor, father dearist! Rutherford, an easily provokeable dunce, being an ambassador? He would likely declare war because of something as stupid of someone using a playor piano making it look like they were actually capable of it! Yakbrain flinched Son Rutherford may not be as smarty as you, but he no stupid. Yak Prince no stupid. I can be an ambassador a thousand times better than this blubbering buffoon?! Who keeps saying that?! Anyway, Rutherford is new to this. Maybe have Yakbrain teach Rutherford to be better ambassador? Son Yakbrain will teach Rutherford how to be better ambassador. Looks at Rutherford with clearly established resentment. Look, Yak Prince no want brother to be mad at Yak Prince. I can at least make this work Ponders abit, and then realises that he can use this to his advantage and make Rutherford look bad. They, are master mimickers! Ponies good at copying? It is actually an unspoken part of their culture! They take pride in mimicing other cultures! Why, when extinguished ambassadors come in, they are treated to eateries that mimic their own, but even better! They mimic every lovely aspect of a culture! Down, to even a minute detail! You would feel right at home there. Yak Prince will inform ponies to make Yak Prince feel like he is back in Yakyakistan! Quietly You gullible boob. Openly You are already on your way to be a great ambassador. Quietly Along with the greatest buffoon in history. Soon, father will HAVE to remove him from the rulership, and when I save yak-kind from war, I, will be the new leader, not that adalbert twat! Laughs wickedly in snickers! A penguin in a nice suit was seen tending a very special cauldron. Must you go through with this again, Prince Yakbrain? Such things never end well. Why insist of going through such a trial over as something as petty of who gets to be the leader of the Yakland Colony of Yakyakistan in Equestria? My former Mentor Eagle-Beak felt the same way about how he wanted to protect ponies from Nightmare Moon. Celestia had the nerve to not appreciate his offerings to combat her return. Eagle-Beak was robbed of his desire before he can really get to start! Fires an ice beam at the picture and froze the place around the picture as ice stalagmites formed. And I will avenge him, for all the kindness he gave me as his student. He taught me to handle my inherited ice magic so I would not become feared like the Ice Trolls had warned. It sounds like you hate Princess Twilight. No set of wings, changes what she did to my mentor. Even as an Alicorn, she will feel my icy pain for what she did to my mentor! I will bury her into a flurry of regret for what she took from me?! Gets to the cauldron The humiliation, of my brother! The Cauldron reveals the start of the events of Party Pooped. They wrecked whatever they saw Halfway into the episode. Ice Valkyrie listens in closely to the conversation. Yakbrain and the Dums stopped laughing. The Pink Fool is planning to go to Yakyakistan and make ponyville more like it! I proposed we end this now and-" Prince Yakbrain: Ice Valkyrie, I want you, that timberwolf and the dums to go out of your way to stop that pink imbecile?! You have my word on this. A local sheep farm was seen as a sleeping sheep herder was seen. Ice Valkyrie, her Timberwolf, and the Dums were seen. Bum, Rum, The two Dums The Dums do so. Whitewood, White Timberwolf, Chase! The Sheep Herder woke up! Saw his sheep being chased! Dums, keep him out of sight. But to be safe, we should keep a firm eye on that pink mare dolt. The cauldron bleeped red and went back to Rutherford Rutherford: Twilight and Spike gasped in shock Sir Tuxedo: Now father will have to listen to me now! Yakkity Yak was seen Yakbrain: I, duh, I, I can explain! Yakbrain attempt to sabotage ambassador trip. Yakbrain bring shame to family and Yakyakistan! Yakbrain no longer allowed to interact with ponies or be trader for greater matters! Father, please, I- Yakkity Yak: He wrecked and destroyed all of his power Sir Tuxedo: Yakkity Yak destroyed

everything Yakkity Yak expects apology to Rutherford by end of trip, or Yakbrain banished! Sir Tuxedo was seen hiding! Another bigger yak came in Yakbrain: Report to Yakkity Yak if he does so. Yakkity Yak left Yakbrain will come with Yakton now! Boss, the pink one just slid away like a clumsy ox, and Knew this plan was gonna fail. Yakbrain is lucky he no suffer worst fate. Yakbrain should be ashamed! You want me to be real, brother? I was only doing what was best for Yakyakistan! Yakbrain was only doing what was best for Yakbrain! Yakbrain dishonors his own family for misjudging Brother Rutherford! Whatever, you are not the rightful leader of Yakyakistan. The only one I ever misjudged was dad!! I was even ashamed to even be related to yet another dumb ox, and ashamed to think he could even try to be worth ANY of our time! And should that happen and you look for me Then all I will say is you made your choice and so did father! You two think you can run the place responsibly? See if I care!

Chapter 3 : Emperor Hundun : A Cultural Hermeneutic - PDF Free Download

5 main difference between rich and poor | this will change your life completely - duration: great ideas great life 9,, views.

Create New The universe It is in a state of total chaos. God sets to work to transform the chaos into order. In almost all mythologies, there exists a time before time, where the world had not yet been made. In other cases, there was nothing at all , and in others still, it was someplace indescribable by mortal words. It may still exist in some form, either as a strange part of the reality in question, or as a connected but separate reality. The Cosmic Egg may have resided in it. The entire reason he wants to destroy the universe is because he thinks life is too noisy and he wants to return to peaceful nothingness. A later story links Mikaboshi to the abstract entity Oblivion as an aspect of said entity. Despite its power, however, the Darkness is a rather innocent being, very ignorant of the ways of the universe. It absorbs Etrigan , Doctor Fate , and the Spectre, trying to get information from them, but they just end up making it worse when they tell the Darkness that it is "evil". Swamp Thing then convinces it that it is what it makes of itself, and finally the Presence Himself descends from Heaven and merges with the Darkness, equalizing it. Over twenty years later, during Blackest Night , the origin of the Green Lantern villain Nekron is given: You see, the universe rightfully belonged to the Darkness; the Presence invaded when He created the Entity , which in turn created life. Literature The Silmarillion starts this way. God Eru creates classes of angels Ainur , then shows them His grand design through having them sing , and sends them out into the void to create it for Him. In the Discworld series, the Anthropomorphic Personification of chaos none of this new mathematically-defined chaos, thank you very much used to be the fifth horseman of the Apocalypse. The other four threw him out for being overly destructive, and now he runs a dairy as Ronnie Soak, Milkman. In the Cthulhu Mythos , Azathoth is described as this. It became that way when it lost its intellect. They danced insanely to the high, thin whining Of a cracked flute clutched in a monstrous paw, Whence flow the aimless waves whose chance combining Gives each frail cosmos its eternal law. In the Young Wizards series there is Eternity, the place outside of time where the Powers That Be dwelled before they created the universes. The most powerful of the Powers still exist mainly in Eternity, projecting mere fragments of themselves into the universes to interact with things that exists inside of time. The Dark Tower has the Prim, which will return if the Tower falls. It is theorized that the known universe and, potentially, other universes spontaneously sprang spring? God and His archangels waged war on it, eventually sealing it away and creating the Mark of Cain to serve as the lock and key for this seal, though this had the side effect of the Mark becoming The Corruption for anyone who bore it. Freeing Dean from the Mark destroys it, unleashing the Darkness onto the world. A better example of this trope would be introduced in Season 13, with the revelation of the Empty, which is the actual primal void which existed before creation, before even God and the Darkness. And it still exists outside the universe, being where the souls of dead angels and demons go, to sleep dreamlessly for eternity. The Book of Genesis says that in the beginning, the Earth was formless, empty, and covered in darkness. Interestingly, a sea still seemed to exist, as it mentions how the spirit of God moved over waters before any creation had taken place. Anthropologists have suggested that nothing spoke "chaos" as well to a tribe of desert nomads as a raging sea.

*The Conundrum of Caring in Nursing Caring is the quality that constitutes our very nature of being human. It is a basic human attribute that people demonstrate toward.*

He is voiced by Diedrich Bader. When he confronts Hundun about his problem, he says that he wants to kill the Dragon Warrior for ruining his life. Afterward, Chor Ghom Prison was shut down, and Hundun was deserted by his family and friends. Since then, he has wanted revenge on the Dragon Warrior. Deciding not to tell him he was the Dragon Warrior, he befriends Hundun and helps him out. Next he tries teaching him about kung fu. He tells Hundun about his weaknesses, and soon Hundun has successfully learnt. However, despite all of this, Hundun still wants to destroy the Dragon Warrior. Later, he threatens to drop Mr. The two engage in combat, with the villagers thinking it is a reenactment of the fight between Po and Tai Lung. At one course of the fight, Hundun pretends to feel sorry about what he did, but then nearly defeats Po by attacking him with his weakness. However, Po dodges the attacks and soon gets Hundun stuck in the statue. Hundun pulls himself out, losing a piece of his horn. As the statue falls on him, Po saves his life, but Hundun pushes him away, and is crushed. At the end of the episode, Hundun is happy to be back at the reopened Chor Ghom Prison, albeit as a prisoner himself, seeking vengeance against Po. In the episode "Challenge Day", Hundun overhears the guards talk about challenge day, where if anyone who can defeat the Dragon Warrior before sunset becomes the new Dragon Warrior, while he is making fake horns to replace the one he lost to Po. He then escapes his cell and challenges Po. Hundun was able to defeat Po easily as his left leg was injured while rescuing a child who wanted to defeat Po from a fallen chimney, while also being tired and injured from the challenging the other villagers. After defeating Po, he heads to the Jade Palace claim his title, only to learn that there is no challenge day and it was all a lesson to make Po appreciative about his position. He then learns that none of the villagers know except for Shifu and then ties up him in the closet to hide this info. He then takes his anger out on the villagers until Po returns to retake his title. Po, while fighting, explains and realizes the Dragon Warrior title is not something to use as a way to take advantage of the people around him. Po flings Hundun away using the hammock that he had trouble setting up earlier in the episode from the Valley of Peace.

**Chapter 5 : HUNDUN ZHI LI Manga, Hundun Zhi Li 9 - Niadd**

*The Coaching Conundrum 2 | Executive Summary BlessingWhite, a division of GP Strategies Organizations are on an eternal quest to improve productivity.*

He then pointed to both of his rooks, then his knights, then his bishops, adding, "See, these six are in identical pairs of two. And all the pawns in front of them work in exactly the same way as each other. The weirdest ones are probably the knights," he added, pointing to one of his horse-shaped pieces. Show me," Rainbow said. Rarity had commented to Pinkie that she found this incredibly sweet and heartwarming, especially since Rainbow very clearly viewed the distinctly non-athletic strategy game as overly intellectual and dull. Nonetheless, she was still swallowing her pride and learning how to play it to give some comfort and distraction to her friend, which the other girls agreed was deeply commendable. Another nod from Rainbow. With a smirk, Rainbow lifted her kingside knight and placed it on the empty F-Three square. It even has a name: When Spike again won the next game, Rainbow eagerly asked Spike to explain castling to her before they began another match. Pinkie looked even more confused. After a few moments of silence, Pinkie looked down at her hands, which were clasped in her lap. Cake gave her a bottle of apple cider. She gave me a look of dislike, then she chugged the whole thing down right then and there. Pinkie turned surprisedly to Rarity, whose lips were pursed in a sharp frown. And it sounds like she never apologized to you for it, which she still needs to do. I said there was no need for her to apologize Pinkie hugged Rarity back. After a few moments of silence, Pinkie choked out, "Twilight and Rainbow, I Yes, your energy can be a bit much, but After all, you were the first one to insist we all go help Twilight in Olympus, right? Rarity continued holding Pinkie until Pinkie sleepily slumped against her shoulder and let her arms fall away. Pinkie was weeping as she whispered these words before falling completely asleep, "My sister She turned around, and saw that Rainbow and Spike were gazing astonishedly at her and Pinkie. No-one said anything for about a minute, then Spike markedly cleared his throat. Rainbow looked back at Spike, and saw that his face was quite expressionless, though he was hiding an unbearable amount of agony behind his eyes. Rarity was soon fast asleep, as well, and Rainbow and Spike joined the rest of their friends in sound slumber in the middle of one of their chess matches. About an hour after all of them had fallen asleep, the train arrived at Olympus Station. However, their driver was in a profoundly foul mood, and he grumblingly complained as they all entered the carriage. Heiresses like her do stupid nonsense like this all the time. The press was on it quicker than a bee gets to honey, though, which means we cabbies have had to be awake since midnight. Spike flinched, then slapped his other palm over his face. After about half an hour, the six friends arrived at the castle Camelot, where the feeding frenzy of paparazzi and lawyers was still very much in full force. At seeing the carriage pull up, one of the guards looked and saw Spike exiting it. He nodded towards the castle, adding, "Follow me. Flash squirmed his head and rubbed his arm. Applejack slapped Rainbow upside the head. Rainbow turned surprisedly to Pinkie, who was glaring even more fiercely than Applejack. A few more moments of awkward silence, which was then broken by Flash clearing his throat. The others wordlessly nodded, then they all continued walking. Flash whistled as he produced an iron key, inserted it into the lock, and turned it. Twilight and her brother were stirred from their sleep, and looked up to see Spike pressing his tear-streaked face in the spaces between the Etherial iron rods. Twilight turned and saw that the rest of her friends had come, as well. She rubbed her puffy, bloodshot eyes while Shining stood and made a small bow to them. Thanks for everything, Flash. Twilight flinched, then looked away. Celestia, though she was still in her silken pajamas and her expression was quite stoic, looked absolutely furious. Upon seeing such unbridled rage in her eyes for the first time, all of the mortals immediately fell to their knees and bowed to her. Twilight promptly closed her mouth, lowered her gaze, and said nothing more, though she was still shaking. None of her usual warmth was in the command. She seemed as though she were going to begin berating the terrified, weeping Elf girl for a moment, though she ultimately decided against it. She closed her eyes, took a few deep breaths, then said, "Twilight, meet me in the library. I expect to speak with you, alone, very shortly. Twilight stood up, then stepped out of her cell, looking down and weeping. They were all silent for a few moments after Twilight left, then Fluttershy turned

and tearfully asked Shining, "Is Twilight really gonna get locked up here? Conflict of interest, and all that. Console Cadance, and Mom, and Dad. Maybe congratulate Flash on being promoted to Captain soon. The tension in the air was thick enough to cut with a knife. To ease it, Rainbow muttered, "Well, you were right, man. After all, what else could they do? This must be what it feels like for condemned criminals marching up to the gallows, she thought. She had no idea how she had any moisture left in her body, she was crying so much. She had failed everyone. Nonetheless, she made it there. When she reached the library, it took every molecule of her willpower to overcome her terror and knock on its front door. Latching onto the glimmer of hope this gave her, she tremblingly gripped the knob and turned it, opening her way into the library. Celestia was standing before one of the tall, clear glass windows, clasping her hands behind her back, and gazing up into the clear night skies. Celestia hummed in response. Twilight had stopped weeping, though a great deal of her fear still remained. She was still faintly trembling as Celestia continued gazing at the heavens for a few moments, evidently in an effort to re-collect herself. With a sigh, Celestia then turned around, made her way to a loveseat across from Twilight, and sat down, as well. She was hunched over, all the anger in her expression having melted away, leaving only weariness. Twilight flinched, then nodded. Twilight weepingly relayed everything that had transpired from the dawn of the previous day until that moment, to which Celestia listened intently. By the end, Celestia looked more concerned and saddened than anything. After about a minute, Celestia released Twilight, who mopped away at her tears. Both were wrong of me. I was the one who caused all this! In fact, I would say that the majority of the blame rests not on you, but with me. She was being begged for forgiveness by Celestia made a small smile. Celestia shook her head. I was so wrapped up in my own tasks that I failed to remember to ask how you were faring with yours. You do absolutely everything I request of you to the best of your abilities, without once complaining. After a few stunned, silent seconds, she whispered, "W-what? Understanding dawning on her, Twilight nodded enthusiastically. When Twilight nodded, Celestia added, "How much? She then stood up and concluded, "Go and ask them if they will aid you in your mission, then. Once Twilight concluded, after a moment of stillness hung in the air, Rainbow grinned victoriously. Applejack shook her head, softly smiling in disbelief. She was still in the pajamas Twilight had seen her in earlier, and she was sitting on the edge of her circular bed. What did you decide on instead? Twilight turned around, scratched her head, and murmured, "And to think After all that, he said he would return and reign over the Earth forever. They indeed knew what Twilight was speaking of. They could have recited the entire chant Twilight had heard in her dream, if Twilight had asked them to. Those words were the most vivid ones in their memories, for they were an oath of revenge sworn by their father. The Sun-Princess shall take my place, the world shall become a Hell infernal For the God of Chaos shall return to the Earth, and reign eternal.

*The Conundrum of India's Choice of Destiny, Part Four The Conundrum of India's Choice of Destiny, Conclusion There is another point to make regarding the contentious issue of what exactly the ancients knew or did not know.*

No endnotes or final corrections in this version. Ask for a prepublication copy of your own. This version also does not incorporate the comments of Prof. David DeMoss Elegant is the junzi; he is as if cut, as if filed; as if chiselled, as if polished; how freshly bright; how refined. The Book of Odes 55 The good, of course, is always beautiful. Plato, Timeaus 87c [The Spartans] sense that the virtues are like music. They vibrate at a higher, nobler pitch. For postmodernists universal moral laws are the ethical expression of logocentric and essentialist thinking and are more intelligibly conceived as abstractions from particular moral decision making. Feminists are more specific in their claim that this type of morality represents one of the most pervasive forms of patriarchy--to wit: Both deontological and utilitarian perspectives also assume a disembodied, impersonal self, which is a pale and misleading shadow of our own engaged personal agency. In his book *From Morality to Virtue* Michael Slote criticizes Kant for his moral asymmetry--for example, failure to help is wrong only when applied to others and not to the self. He also critiques utilitarianism for its reductionism and, at least in its Singerian form, unreasonable moral demands such as a voluntary world-wide equalization of living standards. The most constructive response to this crisis in moral theory has been the revival of virtue ethics, an ethics that has the advantages of being personalist, contextualist, and, as I will argue, normative as well. In Greco-Roman culture these techniques were very specific, covering dietetics, economics, and erotics. In ancient China moral cultivation was intimately connected to the arts, from the art of archery to poetry, music, and dance such that virtually every activity would have both a moral and aesthetic meaning. A Chinese poet of the Book of Odes conceives of moral development as similar to the manufacture of a precious stone. At birth we are like uncut gems, and we have an obligation to carve and polish our potential in the most unique and beautiful ways possible. I will also demonstrate that Confucian philosophy has much to contribute to this project, although I want to emphasize that I am making a contemporary appropriation of an ancient view that did not recognize the full range of individual creativity that the fine art model allows. The fourth section is a discussion of the aesthetics of virtue in the history of Confucian philosophy. Following strict discipline they subjected the passions to the rule of master reason. Foucault is especially fond of this exhortation from Plutarch: There was a strong connection between reason, self-mastery, freedom, and virility. The Latin virtue stems from *vir* meaning "manhood" so that Roman virtue meant "excellence of manly qualities. Lacking reason the woman could not instill reason in those things without it, which of course the virtuous man could. This meant that the virtuous man could control his sexual appetites, but women in general could not. Greco-Roman ethics was, according to Foucault, an "ethics of men made for men.. The social hierarchy of virility and mastery produced interesting anomalies, such as the wife of the house being more "masculine" than the male slaves. Here the virtuous wife has these qualities only because she has imitated male self-mastery. Fourth Maccabees, a Hellenistic Jewish text, portrays the brave mother of seven boys as more masculine than Antiochus Epiphanes, the tyrant who tortures her sons to death. Therefore, we see that Chinese virtue was gendered as well. This was not because of the preeminence of male reason, but because the virtues more likely developed according to a vocational model of nondomestic versus domestic duties. Several examples, however, reveal that some Chinese women were able to establish great virtue and exercise considerable political power within their restricted roles. A certain Ming Fu severely criticized her husband for his shortcomings as a charioteer for the minister of Qi. Even the junzi praised her, so this remarkable woman was actually not too far from the status of a sage. A very striking and philosophically significant difference stands between Confucian and European philosophy. The latter generally followed Aristotle in his claim that reason is the essence of being human, but instead of this the Confucians offered a marvelous pun: At the heart of Confucian ethics is virtuous relationality rather than rational autonomy. Reasoning was of course important for ancient Chinese--their logical canons are impressive even without the syllogism--but reason was never granted the pride of place that relationality was. In the early books of the *Nicomachean Ethics* the conditions for human happiness

eudaimonia are thoroughly social and include material goods, friends, a good looking wife, and handsome children. In the tenth book, however, war and politics are declared "unleisurely" and happiness is equated with isolated contemplation. The moral virtues, which unified reason and the passions and were essential to the success of the polis, now give way to a life of intellectual virtue. As reason is that which is most divine in us we should, according to this Aristotle, emulate the gods in their freedom from society, the emotions, and nature. There is also a corresponding change in the pleasure that we experience in the virtues. The pleasure of the moral virtues involves the nonrational parts of the soul, whereas the contemplation of Book X produces pure intellectual joy. When the Confucians speak of the joy of virtue they are definitely referring to the embodied pleasures of the moral virtues. Aristotle is therefore faced with an irreconcilable inconsistency between rational autonomy and social relationality. If so, when there is a conflict with other agents in pursuing the development of their own characters, it is rational for a moral agent to develop his own, rather than curtailing it. A virtue ethics based on aesthetic self-cultivation might well fail to encourage the other-regarding virtues of love and compassion, but the thoroughly social self of Confucianism gives the proper psychological foundation for care for others. The Chinese character xin--translated as "mind" or "heart" but best rendered "heart-mind"--represents the "ruler" of the Confucian self. Reason and the passions are united in xin so the dichotomy that has plagued European thought is simply nonexistent. Assuming a thoroughly somatic soul, the Confucius of the Analects does not even oppose heart-mind to the senses and appetites, although this dichotomy does appear later in Mencius and Xunzi. Even so Mencius believes that the body is nevertheless constitutive of personal identity, because the virtues of the good person while "rooted in his heart" manifest themselves "in his face, giving it a sleek appearance. It also shows in his back and extends to his limbs. Tu Weiming observes that learning li is essentially a "discipline of the body" and that the literal meaning of teaching by example shenjiao , which is to be preferred over teaching by words yenjiao , means "body teaching. The learning of li begins with physical exercises such as archery and charioteering and extends to the choreographing of every single bodily movement. While definitely not narcissistic, Seneca, Epictetus, and Marcus Aurelius certainly encouraged long periods of solitude and retreat from the world. As we have seen, Confucian self-cultivation has a strong social dimension, but I contend that this rests on firmer psychological and philosophical grounds than Hellenistic counterparts. When Epictetus, for example, reflects about the nature of the self he discovers the true Self, one that never sleeps and is never compromised by the passions. This is the spiritual self that we share with all human beings and that is the basis of our common humanity. The phrase self-examination shen du appears often in Confucian texts, but what Confucians find in their solitude is a not spiritual substance of Stoic or Cartesian variety, neither a dissolution into a universal self nor a solipsism and the egocentric predicament. Confucian self-examination reveals a self that has its own individual integrity and one that is united with its desires and emotions. Confucians also discover a self that is a process rather than a static substance; and they see for themselves the single thread of which Confucius spoke: Tu Weiming has phrased this Confucian fusion of the inner and the outer in the following way: The profound person [junzi] does not practice self-watchfulness [shen du] for the intrinsic value of being alone. In fact, he sees little significance in solitariness, unless it is totally integrated into the structure of social relations. No substantialist or essentialist view of the self, which assumes that it is basically atemporal, unchanging, asocial, disembodied, and nonplural, is able to do this. Furthermore, the Confucian view does not require us to put care of the self before care of others. Because of the full relationality of self and others, Confucians would find the Greek priority of self over others as unnecessary. The care for self takes moral precedence in the measure that the relationship to self takes ontological precedence. II Most Greek philosophers agreed that virtue is a form of knowledge. They generally thought that self-examination leads to self-knowledge which in turn leads to the good life. The Analects state that a junzi "does not have things that he invariably does or does not do, but rather is committed to yi. One could, for example, be physically brave but lack true courage, or one could be clever without being very wise. Confucius also claims that yi is our "raw stuff" that allows us to put the rules of propriety li into practice. Without yi Confucian morality would be a mere moralism based on strict conformity to li. The best argument that Yu gives for this position is that while Aristotle believes one could be a good citizen without being a good person, Confucius would reject this disjunction outright. This is perhaps

why the idea of civil disobedience developed in Europe and America but did not in China. In this same vein Yu also believes that yi always refers to the judgment of the many rather than any personal moral discernment. We, however, can still speak of yi as personal appropriation without allowing a single variation in li. For example, even though judges interpret the exact same set of laws, their judicial decisions will have a very distinct personal style and character. Similarly, even though violin virtuosos are reading the exact same musical score, each them will give the piece a unique interpretation. We should assume that the dances the Confucians performed had a set choreography, but we could easily imagine each having particular styles as varied as all ballerinas do. These examples obviously support the idea of personal judgment rather than a group decision. A Confucianism aesthetics virtue is, however, role specific just as these examples from the fine arts are. Even though the younger brother may have his own particular style of deferring to his elder brother, he has no freedom not to defer or take on other roles not appropriate to li. Similarly, violin players do not switch to the French horn while performing their concertos. In his excellent article on Aristotle and Confucius Yu offers an insightful three part explanation of how practical reason operates. In fact, at the age of seventy Confucius claims that he had reached the point where he could do anything that he pleased without "crossing the line. An inferior man may seem brave, but without yi, his rashness may turn him into an outlaw. Explicitly defined as fitness and appropriateness, yi mediates between the universal principle of humanity and the particular situations in which the principle is concretely manifested. This involves a practical judgment based upon the holistic evaluation of objective conditions. Interestingly enough, Foucault finds the same dialectic in Hellenistic ethics, viz. Foucault also maintains that moral practices are "not something that the individual invents by himself. They are patterns that he finds in his culture. For both Merleau-Ponty and the Confucians human freedom and creativity happens right at the intersection of this internal-external dynamic. Merleau-Ponty, Wittgenstein, process philosophers, and the pragmatists all join most ancients in their fusion of the inner and the outer, refusing to dichotomize subject and object. Morally inferior people may either be indifferent and indiscriminately like anything; or alternatively, they may easily be swayed to hate those whom the group hates. What is appropriate, according to Confucius, is that people love virtue and the virtuous person and hate the lack thereof. In a note to his translation Chan clarifies that "hate" in this passage "means dislike, without any connotation of ill will.

*Hundun is one of the major antagonists in the cartoon Kung Fu Panda: Legends of Awesomeness. He is known as the main antagonist of the episodes "Rhino's Revenge" and "Challenge Day". He is known as the main antagonist of the episodes "Rhino's Revenge" and "Challenge Day".*

As you state, in alchemy there is "forward" and "backward" processes at the same time as continual processes. That is noncommutative phase. You have agreed about music theory and taoism which is my specialty. There is a very amazing cover-up of noncommutative phase in music theory. So I tried to explain this to you. So if shen is light, then when shen is turned around, then time is zero but, as de Broglie discovered, there is still noncommutative phase that is from the future - as quantum entanglement and also as reverse entropy energy. So Zong Mi emphasized that qi, from the Zhou Dynasty character, qi means to put shen under jing or fire under water to create steam. So when the light is turned around, the shen is put under jing to create steam as reverse entropy - or qi energy that is what Master Yan Xin calls a "virtual information field. Sorry I realize that is not very clear - but I hope you read that essay on Zhu Xi about his emphasize on how the Taiji is the wuji - and the wuji is the Taiji. I think the "hub" metaphor too easily becomes a static sense of space that is actually from a Western classical physics view point. So the neidan qigong masters can leave their bodies at will by turning the light around, so their individual spirit merges with universal spirit, as zero time of light. There are two time clocks - one from the future that then changes the past to harmonize the present. Taiji is not seen as some primordial undivided material stuff or matter, but clearly is stated as being the metaphysical Dao, as well as containing all the principles of movement and quiescence, and of yin and yang Taiji is just the li of all things in the universe Even before heaven and earth have yet to exist, there must first be this li. Behind the movement and quiescence is the principle of movement and quiescence and this is what is known as Taiji. However, the reason why the [Diagram of the Great Ultimate] talks of "Indeterminate yet the Great Ultimate" and says that "Taiji is originally wuji" is not because wuji gave birth to Taiji after wuji, or because wuji existed before Taiji. Taiji is the metaphysical Dao Taiji is that metaphysical entity that is one with the world of change and regulates it while accompanying it, without undergoing change itself. Taiji as wuji is not a primordial material substance - it is also different from the Buddhist notion of emptiness. It is the ground-providing principle behind phenomena that allow transformations in the phenomenal world to occur.

*Parents felt caught in a conundrum of privilege "that there was an unavoidable conflict between being a good parent and being a good citizen. came to the conclusion that "racism is over.*

After the battle with Agent Kallus, Zeb is badly injured and needs to recover. Within the next few hours, visitors come aboard the Ghost, and Ezra is introduced to an old friend of the crew. Comments would be awesome! This is my first Star Wars universe fanfic. She recognized it immediately, her mouth forming a worried line. Kanan hissed through his teeth but was already standing up and heading toward the storage bay. Ezra had been standing in the doorway, and glanced at Hera. That looks like a trading ship This visit might be a bit complicated. She jumped over the step that was the exit to the cockpit and moved at a jog after Kanan. Still, he was curious all the same, following close behind. He stopped, though, when Hera did and peered into the bunk he shared with Zeb. He twitched when the door opened, but besides that did not stir. The seal between the two ships made an audible pop once it was completed, fully enabling their ship to open and the passengers of the other to come aboard. A very tall, very handsome alien boarded their ship. He was covered in sleek fur all over, that was striped and a soft golden hue. He had large eyes and very catlike features; rounded ears with white spots on the back, and thick armor that only covered one of his arms, the other was bare. Ezra got an odd sensation off him- sort of like the sense he got off Kanan, but not exactly. Hundun spoke with an accent that reminded Ezra of the one Cikatro had. Do I have a chance to sneak up on him? Hera and Kanan both exchanged worried, almost-panicked glances before running after the visitor. Sabine laughed, having watched the whole thing from the hall. He comes around every now and then and will lend a hand with supplies. The captains of the Ghost hovered around the door as the alien walked into the room, tail falling limp and dragging on the floor. Ezra had just come to the door when the feline swept one hand quickly behind him; the door slammed in their faces. Did he just use the Force? Though where he comes from, they just treat it like a skill. Hundun can only do small tasks, lift things, untie knots, open doors if he knows the lock by heart. Also, I know all this because I actually asked him when you mentioned you sensed it. And if so why is he on our ship?! He could be selling our secrets! Sabine cackled from behind him, helmet under her arm. The young man turned to raise a brow at her. They were never able to take over a single Trianii colony, and they are populated all through out an outer arm. So, Hundun basically has diplomatic immunity. As soon as a commander gets sight of him, though, they back off. The room got oddly tense. He tried to sit up again but the tall Trianii hybrid was at his side in an instant. His head leaned back against the curve of his bunk, eyes drifting up to the ceiling. An agent got it in for me. Even with his Lasat dulled pain sense, he was terribly uncomfortable. Hundun crawled up on the bunk then, knees parked on either side of the broad ribcage and hovering his weight off the other, hands coming up to cup his face. He pressed their foreheads together, staring into his eyes. Why did Hundun not partake in the Rebellion? It was the only thing they really fought about, in all their years of being together. Zeb would rant and rave about how the Rebellion needed warriors like him, needed the Trianii , needed the numbers and the support. He was right, of course. They did need that. But it was beyond Hundun. Only when it came down to the wire did Zeb finally understand. Another Trianii- a female by the name of Adrala- had proclaimed her loyalty to the rebels. At first it had sparked a fight between Zeb and Hundun, so much so that they did not speak for nearly a month. It was the fallout of that month that it became clear why Hundun could not fight by his side. It was just one of their race but that was all. It lead to the deaths of thousands of Trianii civilians on the closest colony to the Empire. Peace treaties and trade routes continued, and until then, Hundun had been trapped back in his home territory. For a long few breaths he just stared into the large eyes of the Lasat, before he ducked in and kissed him. He was sore all over and his injuries were still delicate, but Hundun was gentle with him, the soft brush of a smooth tongue like heaven on his flesh. I do not know what I would have done. It fell when the other sat up again and looked him in the eyes. Garazeb almost never spoke out loud about his affections and attachment, but he physically did, hands adoringly trailing over the body he missed so much and craved to be near. He was fine like this, but he would cramp up eventually, having to perch up on top of Zeb and not put any weight down on him. His ears fell

against his head. We have no engagements and I wager my pilot can do a shipment or two without me. But they are my friends; I can catch up with them while you rest. Should you wake and require me, you know how to call. He groaned and slung one arm over his eyes, the familiar scent still making him nostalgic and greedy. Later , he reminded himself. We will catch up later.

**Chapter 9 : Book Two: Chapter Twelve: The Order of Celestia - Hǎndǎn - Fimfiction**

*Abstract* At the end Zhuangzi 7, Hundun (the Middle Sea) invites his two neighbours, the North Sea and South Sea, to visit him. They repay his kindness by drilling seven holes (for seeing, hearing, breathing and eating) in his face to make him more 'human' but Hundun dies.

Then, hermeneutically, we see Hundun instructing us against clarity toward unclarityâ€”cosmological, self-composing, cognitive, and communalâ€”of kindly humus, in cosmic confusion, sleep and idleness, mist and pond-dragonfly, and non-ruling people-sovereignty. Unclarity We often think syllogistically but, while so doing, we still spontaneously think in storytelling and reading. Such story-thinking has four levels, textual what it says, exegetical what it has, expository what it amounts to, and hermeneutical what it means. Here is my email. Keep in touch, OK? Zhuangzi told us a well-known story of Mr. This compact story is quite important. We have not read the story until we go through the four levels. The story wastes no words, yet it is pregnant with surprises. This is how the story goes: First, we note all sorts of supposed allusions to Shu of the South Ocean as the Yang and the bright seasons of spring and summer, and to Hu of the North Ocean as the Yin and the dark seasons of autumn and winter. Second, these alluded aspects of the cosmos could be put in time-dimension to make the whole show of cosmogony;1 we will soon compare such an interpretation with cosmogonies of other cultures. The story, however, positions these cosmic aspects in spatial perspective, to auspiciously connote that by harmonizing the Yin and the Yang, the four seasons, and the dark and the bright, in the central Land of the Emperor Hundun, myriad things are allowed to nestle and give birth and thrive quite naturally. Now, here are my three more extrapolations, perhaps more daring, but still in line with interpretative tradition. Third, we see that Shu and Hu as Emperors of seas while Hundun as Emperor of land may imply that both Emperors of the constantly moving Oceans speedily pursue clarity and efficiency, flitting to and fro from one state of affairs to another, while Hundun, Emperor of the stable Land, stays hospitably put in the middle of nowhere, somewhere, anywhere. True to the Hundun story, the meanings were variously taken, but they are roughly clear: Shu and Hu as speedy, efficient, and brief, while Hundun as indefinite and ambiguous. A Cultural Hermeneutic end of the Inner Chapters. All this appears quite extraordinary, as we remember how all cosmogonies in human history begin with the gaping chasm, Chaos, what is a nuisance to be butchered, conquered, or dispersed, as with Mesopotamian legends, Old Testament, everywhere see Littleton Their drilling was meant not as a battle but so as to gratefully put order into the vast wasteland, and unexpectedly killed its beloved Emperor Hundun. All this is quite peculiar, in at least nine ways. This story 1 concludes the Inner core Chapters; it is not at their beginning as a cosmogony. Here oceanic emperors are putting order into nebulous land instead. Thilly then says the second view is most plausible and the three views are reconcilable Thilly The notion fell out of favor. Complex Dynamics in Literature and Science. The combination of hospitality and killing shows an ambiguity so typical of Emperor Hundun that the situation indicates that he is all too alive after continuing being killed. Saying so may raise the eyebrows of traditional commentators. Still, robust optimism suffuses the Zhuangzi, the core Inner Chapters of which Mr. So his death must be something positive. My admittedly idiosyncratic interpretation has its base then. Hundun is will be explicated in Hermeneutical Level Four and clinched in the Conclusion. Hundun of Zhuangzi, who kindly played with11 them and turned both into manifesting Mr. Hundun, whom Zhuangzi thus presented, alive beyond death and life. Such death alive is matched only by the Greek mythological Antaeus the mighty wrestler, invincible upon touching the ground to spring up with renewed strength, until strangled to death in midair by Hercules see Hamilton Emperor Hundun in contrast continually arises in hospitality after an accidental death inflicted on him as a grateful repayment to his hospitality. Emperors Shu and Hu are marvels of speed and efficiency, however brief,12 and have respectively clear-cut positions, in the South, in the North. In contrast, Emperor Hundun has no clear position, South or North, or clarity of speed efficiency, but is Nebulous Unclarityâ€”as-such in the Middle of fuzzy nowhere. I would even put Emperor Hundun as so ambiguous, fuzzy, and nebulous that death and life are alike to him. He would even use death to manifest his hospitality to enable those who come, thereby continuing to manifest himself as royally, congenially, and invincibly

hospitable. Perhaps this sentiment resonates, with contrastive sunny positivity, with Mr. Zhuangzi and Huizi often sparred at each other; Zhuangzi enjoyed it so much as to miss Huizi at his grave. Zhuangzi also played with Confucius at least three ways see Wu. All these descriptive translations agree that Shu and Hu signify speedy efficiency, however brief. A Cultural Hermeneutic cynicism portends as well. Well, we must look into this unheard-of point. Clarity has harvested ecological devastation. First, in the pursuit of clarity, our life begins to become anxious and fussy, then turns cramped and fidgety, and wilts away. Many Chinese and Japanese writers loudly lament this fact. Speedy clarity can and must be pursued, we say, but how can we pursue serene unclarity? Unclarity is something else altogether; it is the tacit Habitat in which pursuit is launched, the taken-for-granted Mist from which pursuit is conducted. What shall we do then? Russell himself has much of such lightness of opinion about himself, and such light spirit has contributed much to his vivacious alertness in his shrewd opinions in diverse fields. To make a long story short, we must respect mist and unclarity, not irritatingly try just to dispel it out of hand, much less making dispelling it our primary philosophical task. We must instead be clear about unclarity, serious about vagueness. Fortunately, Russell shows both aspects in his dispelling, but he does not know of what his behavior amounts to, much less what this mist is. Hundun, we see for now four aspects of significant unclarity, cosmology, oneself, thinking, and politics. There are more, seeing that Mr. We will soon go into this theme. An Ecological World-View, among many others, loudly lament this fact Goldsmith. The following four examples show surprising implications in the nebulous unclarity of Emperor Hundun: We are now free, free to hop, skip, and jump as we wish, in what we are and how we think, and in how we gather in management of community. Apeiron, Chaos. We must remind ourselves of what we noted on Expository Level Three, of how most cosmogonies make the world emerge out of chaos, apeiron, or the primordial water, all something negative and of nuisance to conquer, overcome, or disperse, in favor of the orderly cosmos. This reminder would jolt us about Emperor Hundun, because he is the warm middle-of-nowhere who nestles us and welcomes us no matter what. Emperor Hundun is less concerned with cosmogony than with cosmology, less with creating the universe than with living it. Hospitable togetherness is the key here, the cosmological key that ciphers everything, including how things go cosmologically, how we think cognitively, and how we manage communally. Hundun is, and how crucial it is to be so. A Cultural Hermeneutic 1 Sleep of Mr. To begin, I just fall into Hundun as I fall asleep. To see what sleep is, we must leave thinkers stuck in its wakeful analysis, and Zhuangzi is here welcoming us with smile. He seldom disappoints us, ever with stories to softly enlighten us. Here is his story, in poetic lines so rough and pungent. Fold your wit, one your bearingâ€” Spirits will come homing-in. Virtue will be your beauty, Dao will be your lodgeâ€” You gaze like a calf new born and not seek causes. It is to come home to the self. We are easily awakened from sleep but not from coma or death. While as lacking in attentive response to the outside as death or coma, sleep is clearly neither. Sleep is, in fact, contrary to death. Babies sleep often to grow, and no adult can live without sleep; so sleep signifies life, not death. Neither death nor wakefulness, sleep is a regular Hundun interruption of activity that replenishes life. Activity-interruption depicts not-life; replenishment describes life. Sleep is a not-life invigoration of life. It is pure spontaneity, truly authentic. No one can be unreal or deceptive in sleep, and sleep-authenticity replenishes self-authenticity. Sleep unifies the self into itself, and so spontaneity is thick turgid Mr. Hundun, the sleep-infused non-self-awareness in which I am. Here I am, on the one hand, self-forgetfully smooth in action, acting without acting. I resent being bound to a DVD of musical performance, for music is for listening as I write and think with eyes closed, while cleaning clutter inside out, or bathing myself. Music must thus infuse my activities, my life must be music-infused, riding on its rhythm and its air, unawares, as if in sleep. Such is sleep-infused life, as pleasant, spontaneous, and vibrant, as music-pervaded. He missed the womb as the self that sleep-heals, for he looks at sleep from wakeful outside. True gamecock is slow to act, invincibly divine as the marvel of a bellstand not the bell for two random examples, see Zhuangzi. Fastidious cleanliness denatures us; pearl-white teeth, neatly aligned, forever smiling, bite off our natural tendency to be comfortably dirty and unkemptâ€” and relaxed. The dinner at a strictly appointed hour, in formal attire with formal etiquette, kills appetite. Do you enjoy rich beefsteak and then vigorously exercise to keep fit? Look at our old ladies who sit motionless in the dim-lit house all day, live on scraps of pickles barely enough for the birds, and far outlive men. Hum your own tune to

enjoy yourself, or better, just hum silently in mind. By the same token, literature can conveniently mean collections of words and stories, which seem quite idle and ephemeral in our busy life today, for they do nothing, accomplish nothing. They are simple trifles that come and go, selling at a dime a bundle.