

Tracking The Banished Immortal The Poetry Of Li Bo And Its Critical Reception

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Tracking the Banished Immortal. Book Description: Li Bo (701-762) has long inspired controversy among readers and critics. Known even during his lifetime as the "Banished Immortal," he continues to spark imaginations and challenge passionately held convictions about poetic values.

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Tracking the Banished Immortal: The Poetry of Li Bo and ...

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From the National Book Award-winning author of Waiting: a narratively driven, deeply human biography of the Tang dynasty poet Li Bai—also known as Li Po In his own time (701–762), Li Bai’s poems—shaped by Daoist thought and characterized by their passion, romance, and lust for life—were never given their proper due by the official literary gatekeepers. Nonetheless, his lines rang out on the lips of court entertainers, tavern singers, soldiers, and writers throughout the Tang dynasty, and his deep desire for a higher, more perfect world gave rise to his nickname, the Banished Immortal. Today, Bai’s verses are still taught to China’s schoolchildren and recited at parties and toasts; they remain an inextricable part of the Chinese language. With the instincts of a master novelist, Ha Jin draws on a wide range of historical and literary sources to weave the great poet’s life story. He follows Bai from his origins on the western frontier to his ramblings travels as a young man, which were filled with filled with striving but also with merry abandon, as he raised cups of wine with friends and fellow poets. Ha Jin also takes us through the poet’s later years—in which he became swept up in a military rebellion that altered the course of China’s history—and the mysterious circumstances of his death, which are surrounded by legend. The Banished Immortal is an extraordinary portrait of a poet who both transcended his time and was shaped by it, and whose ability to live, love, and mourn without reservation produced some of the most enduring verses.

Considers the role of hiddenness in the history of cultural production in premodern China. This volume brings together fourteen essays that explore the role of hiddenness—as both an object and a mode of representation—in the history of cultural production in China from the Warring States Period (403–221 BCE) to the end of the Qing Dynasty (1911) and beyond. The rhetorical use of various forms of hiddenness makes its appearance in literary, political, philosophical, and religious writings, as well as in the visual arts. Working in fields as disparate as traditional Chinese literature, religion, philosophy, history, medicine, and art, the contributors attempt to characterize one of the fundamental signifying practices in traditional Chinese cultural production. In the process, they not only reveal otherwise obscure patterns connecting longstanding social, political, aesthetic, and epistemological practices, but also contribute to ongoing discussions—well beyond the field of China studies—regarding the representation and communicability of knowledge, as well as the practices controlling its dissemination.

The three Tang dynasty poets translated here are among the greatest literary figures of China, or indeed the world. Responding differently to their common times, Wang Wei, Li Bai, and Du Fu crystallize the immense variety of China and the Chinese poetic tradition and, across a distance of twelve hundred years, move the reader as it is rare for even poetry to do.

Gathers poems written by the eighth-century Chinese poet, and briefly discusses his life and influence on Asian poetry

This collection consists of a selection of papers presented at the 2014 Uehiro Cross Currents Philosophy Conference, which focused on comparative philosophy, held at the University of Hawai'i in M7noa. The annual student conference opens up opportunities for dialogue across cultures and traditions and challenges the status quo of academic philosophy's focus on Western thought alone, as exhibited in this book. Doing so has both aesthetic and political implications. In one way, to the extent that comparative philosophy outlines new possibilities for how the world can be distributed—how things can be thought of in their spatiotemporal embodiments—it is involved in artistic practice, the development of an aesthetic, a way of making sense of the sensible. In another way, to the extent that it demonstrates the equality of marginalized voices in its distribution and redistribution of sensibility, comparative philosophy takes on a political dimension. The chapters within point to this politico-aesthetic aspect of comparative philosophy and, indeed, of philosophy in general.

Rarely has a young writer won a place among the major talents in fantasy fiction as quickly as James Clemens. In the first four novels of his breathtaking epic, The Banned and the Banished, Clemens has woven an ever-deepening spell of wonderment with his boundless imagination and matchless storytelling gifts. Now he brings his saga to a masterful and breathtaking climax as the wit'ch Elena faces the unmasked evil of the Dark Lord for the final time in a cataclysmic conclusion that will shatter her understanding of all that has gone before. . . . The three deadly Weirgates are destroyed but the threat of the Dark Lord remains. And so Elena and her companions have gone their separate ways to prepare for what is yet to come. Elena herself has journeyed to the beautiful city of A'loa Glen, there to recover her strength and spirit. Enter Harlequin Quail. Some might call him a fool, but the little man in the jester's suit claims to be a spy. And he comes fresh from the foul fortress of Blackhall itself, where the Dark Lord dwells. There he uncovered things that spell certain doom— for a final Weirgate remains, the most potent one of all. And with it, in just one moon's time, the Dark Lord will avenge his earlier defeat, destroying the heart of the land and ushering in a reign of evil without end. Only Elena, with the awesome magicks of the Blood Diary, has the power to stop him. Blackhall is all but impregnable. And according to Quail, the Weirgate is well hidden, in a place known only to the Dark Lord himself. Thus begins a desperate quest like no other. Hunted by the Dark Lord's minions and threatened by clandestine betrayals, Elena and her brave companions reunite in the effort to locate the last Weirgate and destroy it. Along the way, many questions will be answered and illusions will be smashed. Brother will turn against brother, and the strongest bonds of magic and love will be tested to the breaking point. . . . and beyond.

From the award-winning author of Waiting and War Trash: an urgent, timely novel that follows an aspiring author, an outrageous book idea, and a lone journalist's dogged quest for truth in the Internet age. New York, 2005. Chinese expatriate Feng Danlin is a fiercely principled reporter at a small news agency that produces a website read by the Chinese diaspora around the world. Danlin's explosive exposés have made him legendary among readers—and feared by Communist officials. But his newest assignment may be his undoing: investigating his ex-wife, Yan Haili, an unscrupulous novelist who has willingly become a pawn of the Chinese government in order to realize her dreams of literary stardom. Haili's scheme infuriates Danlin both morally and personally—he will do whatever it takes to expose her as a fraud. But in outing Haili, he is also provoking her powerful political allies, and he will need to draw on all of his journalistic cunning to emerge from this investigation with his career—and his life—still intact. A brilliant, darkly funny story of corruption, integrity, and the power of the pen, The Boat Rocker is a tour de force of modern fiction.

Did East Asian literatures lack a concept of authorship before their integration into classical modernity? Distinguishing various author functions, which can be distributed among several individuals, this edited volume covers the whole spectrum from composite to individual forms of authorship.

With this groundbreaking collection, translated and edited by the renowned poet and translator David Hinton, a new generation will be introduced to the work that riveted Ezra Pound and transformed modern poetry. The Chinese poetic tradition is the largest and longest continuous tradition in world literature, and this rich and far-reaching anthology of nearly five hundred poems provides a comprehensive account of its first three millennia (1500 BCE to 1200 CE), the period during which virtually all its landmark developments took place. Unlike earlier anthologies of Chinese poetry, Hinton's book focuses on a relatively small number of poets, providing selections that are large enough to re-create each as a fully realized and unique voice. New introductions to each poet's work provide a readable history, told for the first time as a series of poetic innovations forged by a series of master poets. From the classic texts of Chinese philosophy to intensely personal lyrics, from love poems to startling and strange perspectives on nature, Hinton has collected an entire world of beauty and insight. And in his eye-opening translations, these ancient poems feel remarkably fresh and contemporary, presenting a literature both radically new and entirely resonant, in Classical Chinese Poetry.

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