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# Crazy Ji: Chinese Religion and Popular Literature (Harvard-Yenching Institute Monograph Series)

Shahar, M

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# Crazy Ji Chinese Religion And Popular Literature

**Brook Ziporyn**



## **Crazy Ji Chinese Religion And Popular Literature:**

Crazy Ji Meir Shahrar, 2020-10-26 *Crazy Ji Chinese Religion and Popular Literature* is the first study in any language of one of the most colorful deities in the pantheon of late imperial and modern China. Sire Ji or as he is better known Crazy Ji. The author uses the evolution of the cult of this eccentric deity to address central questions regarding the nature of the Chinese religion tradition its relation to the Chinese social structure and the role of vernacular fiction and popular media in shaping religious beliefs in China. Meir Shahrar demonstrates that vernacular novels and oral literature played a major role in the dissemination of knowledge about deities and the growth of cults and argues that the body of religious beliefs and practices we call Chinese religion is inseparable from the works of fiction and drama that have served as vehicles for its transmission. His analysis of the cult of Crazy Ji shows that far from being as is often argued a mirror of the Chinese bureaucratic order Chinese religion offers a means of liberation from it. Finally this study of the cult of Crazy Ji illustrates how lay believers influenced the practices of organized religion in this case monastic Buddhism. This study employs the analytical concepts of anthropology and literary criticism and is based on literary historical and ethnographic sources ranging from oral literature vernacular novels puppet plays television serials movies local gazetteers to monastic histories. *Animation in China* Sean Macdonald, 2015-11-06 By the turn of the 21st century animation production has grown to thousands of hours a year in the People's Republic of China (PRC). Despite this and unlike American blockbuster productions and the diverse genres of Japanese anime much animation from the PRC remains relatively unknown. This book is an historical and theoretical study of animation in the PRC. Although the Wan Brothers produced the first feature length animated film in 1941 the industry as we know it today truly began in the 1950s at the Shanghai Animation Film Studio (SAFS) which remained the sole animation studio until the 1980s. Considering animation in China as a convergence of the institutions of education fine arts literature popular culture and film the book takes comparative approaches that link SAFS animation to contemporary cultural production including American and Japanese animation Pop Art and mass media theory. Through readings of classic films such as *Princess Iron Fan*, *Uproar in Heaven*, *Princess Peacock* and *Nezha Conquers the Dragon King* this study represents a revisionist history of animation in the PRC as a form of postmodernism with Chinese characteristics. As a theoretical exploration of animation in the People's Republic of China this book will appeal greatly to students and scholars of animation film studies Chinese studies cultural studies political and cultural theory. *The Divine Nature of Power* Tracy Miller, 2020-10-26 Built around three sacred springs the Jin Shrines complex Jinci near Taiyuan in Shanxi province contains a wealth of ancient art and architecture dating back to the Northern Song dynasty 960-1127. The complex's 1,500 year long textual record allows us to compare physical and written evidence to understand how the built environment was manipulated to communicate ideas about divinity identity and status. Jinci's significance varied over time according to both its patrons needs and changes in the political and physical landscape. The impact of these changes can be read in the physical

development of the site Using an interdisciplinary approach drawing on the research of archaeologists anthropologists and religious social and art historians this book seeks to recover the motivations behind the creation of religious art including temple buildings sculpture and wall paintings Through an examination of building style and site organization the author illuminates the multiplicity of meanings projected by buildings within a sacred landscape and the ability of competing patronage groups to modify those meanings with text and context thereby affecting the identity of the deities housed within them This study of the art and architecture of Jinci is thus about divine creations and their power to create divinity

**Steps of Perfection** Donald S. Sutton, 2020-03-23 Despite Taiwan's rise as an economic force in the world modernity has not led to a Weberian process of disenchantment or curbed religiosity To the contrary other factors social economic political have stimulated religion How and why this has happened are central issues in this book One part of Taiwan's flourishing religious culture is the elaborate and colorful procession of local gods accompanied by troupes of musicians and dancers Among them are performers with outlandishly painted faces portraying underworld generals who serve the gods and punish the living Through their performances these troupes claim to exorcise harmful forces from the community In conducting fieldwork among these troupes Donald Sutton confronted their claims to a long history when all evidence indicated that the troupes had been insignificant until the 1970s and their assertions of devotion to tradition given the diversity of performances Concentrating on the stylistic variations in performances the author describes the troupes as organizations shaped by the market forces of supply and demand in the culture of religious festivals By focusing on performances as the nexus of market and art he shows how bodily performance is the site where religious statements are made and the power of the gods made visible

**Empire's Twilight** David M. Robinson, 2020-10-26 The rise of the Mongol empire transformed world history Its collapse in the mid fourteenth century had equally profound consequences Four themes dominate this study of the late Mongol empire in Northeast Asia during this chaotic era the need for a regional perspective encompassing all states and ethnic groups in the area the process and consequences of pan Asian integration under the Mongols the tendency for individual and family interests to trump those of dynasty country or linguistic affiliation and finally the need to see Koryo Korea as part of the wider Mongol empire Northeast Asia was an important part of the Mongol empire and developments there are fundamental to understanding both the nature of the Mongol empire and the new post empire world emerging in the 1350s and 1360s In Northeast Asia Jurchen Mongol Chinese Korean and Japanese interests intersected and the collapse of the Great Yuan reshaped Northeast Asia dramatically To understand this transition or series of transitions the author argues one cannot examine states in isolation The period witnessed intensified interactions among neighboring polities and new regional levels of economic political military and social integration that explain the importance of personal and family interests and of Korea in the Mongol state

*Evil and/or/as the Good* Brook Ziporyn, 2020-10-26 Other than the devil there is no Buddha other than the Buddha there is no devil The Chinese monk Siming Zhili 960-1028 uttered this remark as part of

his justification for his self immolation An exposition of the intent implications and resonances of this one sentence this book expands and unravels the context in which the seeming paradox of the ultimate identity of good and evil is to be understood In analyzing this idea Brook Ziporyn provides an overview of the development of Tiantai thought from the fifth through the eleventh centuries in China and contributes to our understanding of Chinese intellectual culture and Chinese Buddhism as well as to basic ontological epistemological and axiological issues of interest in modern philosophy Rulin waishi and Cultural Transformation in Late Imperial China Shang Wei,2020-10-26 Rulin waishi The Unofficial History of the Scholars is more than a landmark in the history of the Chinese novel This eighteenth century work which was deeply embedded in the intellectual and literary discourses of its time challenges the reader to come to grips with the mid Qing debates over ritual and ritualism and the construction of history narrative and lyricism Wu Jingzi s 1701 54 ironic portrait of literati life was unprecedented in its comprehensive treatment of the degeneration of mores the predicaments of official institutions and the Confucian elite s futile struggle to reassert moral and cultural authority Like many of his fellow literati Wu found the vernacular novel an expressive and malleable medium for discussing elite concerns Through a close reading of Rulin waishi Shang Wei seeks to answer such questions as What accounts for the literati s enthusiasm for writing and reading novels Does this enthusiasm bespeak a conscious effort to develop a community of critical discourse outside the official world Why did literati authors eschew publication What are the bases for their social and cultural criticisms How far do their criticisms go given the authors alleged Confucianism And if literati authors were interested solely in recovering moral and cultural hegemony for their class how can we explain the irony found in their works Chinese Buddhism in Catholic Philippines Ari C. Dy,2017-10-20 Drawing on his personal experience of growing up exposed to the rituals of Chinese Buddhism and yet embracing Catholicism and being ordained a Jesuit priest Fr Ari Dy ventures to examine Chinese Buddhism in the Philippines analyzing its adaptation to the Philippines and its contribution to conceptions of Chinese identity *The Sage Learning of Liu Zhi* Sachiko Murata,William C. Chittick,Tu Weiming,2020-10-26 Liu Zhi ca 1670 1724 was one of the most important scholars of Islam in traditional China His Tianfang xingli Nature and Principle in Islam the Chinese language text translated here focuses on the roots or principles of Islam It was heavily influenced by several classic texts in the Sufi tradition Liu s approach however is distinguished from that of other Muslim scholars in that he addressed the basic articles of Islamic thought with Neo Confucian terminology and categories Besides its innate metaphysical and philosophical value the text is invaluable for understanding how the masters of Chinese Islam straddled religious and civilizational frontiers and created harmony between two different intellectual worlds The introductory chapters explore both the Chinese and the Islamic intellectual traditions behind Liu s work and locate the arguments of Tianfang xingli within those systems of thought The copious annotations to the translation explain Liu s text and draw attention to parallels in Chinese Arabic and Persian language works as well as differences **The Plum in the Golden Vase or, Chin P'ing Mei, Volume Three** ,2011-07-05

The third volume of a celebrated translation of the classic Chinese novel This is the third volume in David Roy s celebrated translation of one of the most famous and important novels in Chinese literature The Plum in the Golden Vase or Chin P ing Mei is an anonymous sixteenth century work that focuses on the domestic life of Hsi men Ch ing a corrupt upwardly mobile merchant in a provincial town who maintains a harem of six wives and concubines The novel known primarily for its erotic realism is also a landmark in the development of the narrative art form not only from a specifically Chinese perspective but in a world historical context Written during the second half of the sixteenth century and first published in 1618 The Plum in the Golden Vase is noted for its surprisingly modern technique With the possible exception of The Tale of Genji ca 1010 and Don Quixote 1605 1615 there is no earlier work of prose fiction of equal sophistication in world literature Although its importance in the history of Chinese narrative has long been recognized the technical virtuosity of the author which is more reminiscent of the Dickens of Bleak House the Joyce of Ulysses or the Nabokov of Lolita than anything in earlier Chinese fiction has not yet received adequate recognition This is partly because all of the existing European translations are either abridged or based on an inferior recension of the text This translation and its annotation aim to faithfully represent and elucidate all the rhetorical features of the original in its most authentic form and thereby enable the Western reader to appreciate this Chinese masterpiece at its true worth Replete with convincing portrayals of the darker side of human nature it should appeal to anyone interested in a compelling story compellingly told     *The Plum in the Golden Vase, Or, Chin P ing Mei: The aphrodisiac* Xiaoxiaosheng,1993 A five volume translation of the classic sixteenth century Chinese novel on the domestic life of a corrupt merchant     *The Plum in the Golden Vase Or, Chin P'ing Mei, Volume Three* Hsiao Hsiao Sheng,2006 A five volume translation of the classic sixteenth century Chinese novel on the domestic life of a corrupt merchant     *Oedipal God* Meir Shahar,2015-08-31 *Oedipal God* offers the most comprehensive account in any language of the prodigal deity Nezha Celebrated for over a millennium Nezha is among the most formidable and enigmatic of all Chinese gods In this theoretically informed study Meir Shahar recounts Nezha s riveting tale which culminates in suicide and attempted patricide and uncovers hidden tensions in the Chinese family system In deploying the Freudian hypothesis Shahar does not imply the Chinese legend s identity with the Greek story of Oedipus For one in Nezha s story the erotic attraction to the mother is not explicitly acknowledged More generally Chinese oedipal tales differ from Freud s Greek prototype by the high degree of repression that is applied to them Shahar argues that despite a disastrous father son relationship Confucian ethics require that the oedipal drive masquerade as filial piety in Nezha s story dictating that the child god kill himself before trying to avenge himself upon his father Combining impeccable scholarship with an eminently readable style the book covers a vast terrain It surveys the image of the endearing child god across varied genres from oral and written fiction through theater cinema and television serials to Japanese manga cartoons It combines literary analysis with Shahar s own anthropological field work providing a thorough ethnography of Nezha s flourishing cult Crossing the boundaries between China s diverse religious

traditions it tracks the rebellious infant in the many ways he has been venerated by Buddhist monks Daoist priests and possessed spirit mediums whose dramatic performances have served to negotiate individual familial and collective tensions Finally the book offers a detailed history of the legend and the cult reaching back over two thousand years to its origins in India where Nezha began as a mythological being named Nalak bara whose sexual misadventures were celebrated in the Sanskrit epics as early as the first centuries BCE Here Shahar reveals the long term impact that Indian mythology has exerted through the medium of esoteric Buddhism upon the Chinese imagination of divinity A tour de force of literary analysis ethnographic research psychological insight and cross cultural investigation Oedipal God is a must read for anyone interested in Chinese studies and the historical connection between India and China Shahar s broad reach and engaging approach will appeal to specialists and students in a variety of disciplines including Chinese religion Chinese literature anthropology Buddhist studies psychology Indian studies and cross cultural history Lost Soul John Makeham,2020-10-26

Since the mid 1980s Taiwan and mainland China have witnessed a sustained resurgence of academic and intellectual interest in ruxue Confucianism variously conceived as a form of culture an ideology a system of learning and a tradition of normative values This discourse has led to a proliferation of contending conceptions of ruxue as well as proposals for rejuvenating it to make it a vital cultural and psycho spiritual resource in the modern world This study aims to show how ruxue has been conceived in order to assess the achievements of this enterprise to identify which aspects of ru thought and values academics find viable and why to highlight the dynamics involved in the ongoing cross fertilization between academics in China and Taiwan and to examine the relationship between these activities and cultural nationalism Four key arguments are developed First the process of intellectual cross fertilization and rivalry between scholars has served to sustain academic interest in ruxue Second contrary to conventional wisdom party state support in the PRC does not underpin the continuing academic discourse on ruxue Third cultural nationalism rather than state nationalism better explains the nature of this activity Fourth academic discourse on ruxue provides little evidence of robust philosophical creativity **Constructing the Divine Abode of Dizang Bodhisattva** Nan Ouyang,2025-08-21 This book explores how Mount Jiuhua became the seat of Dizang Bodhisattva and evolved into a renowned Buddhist mountain during the late imperial period The uncoordinated yet collective efforts of various interested parties shaped the dynamic interplay between tangible elements mummies masters pilgrimage practices and intangible factors myths popular literature redefining and reinforcing the mountain s divine status By incorporating previously overlooked sources such as inscriptions amulets drama scripts and underworld passes this study highlights the critical role of rank and file religious practitioners in the sacred place making process *To Become a God* Michael J. Puett,2020-10-26 Evidence from Shang oracle bones to memorials submitted to Western Han emperors attests to a long lasting debate in early China over the proper relationship between humans and gods One pole of the debate saw the human and divine realms as separate and agonistic and encouraged divination to determine the will of the gods and

sacrifices to appease and influence them The opposite pole saw the two realms as related and claimed that humans could achieve divinity and thus control the cosmos This wide ranging book reconstructs this debate and places within their contemporary contexts the rival claims concerning the nature of the cosmos and the spirits the proper demarcation between the human and the divine realms and the types of power that humans and spirits can exercise It is often claimed that the worldview of early China was unproblematically monistic and that hence China had avoided the tensions between gods and humans found in the West By treating the issues of cosmology sacrifice and self divinization in a historical and comparative framework that attends to the contemporary significance of specific arguments Michael J Puett shows that the basic cosmological assumptions of ancient China were the subject of far more debate than is generally thought

**Through a Forest of Chancellors** Anne Burkus-Chasson,2020-10-26 Liu Yuan s *Lingyan ge* a woodblock printed book from 1669 re creates a portrait gallery that memorialized 24 vassals of the early Tang court Liu accompanied each figure presented under the guise of a bandit with a couplet the poems written in various scripts are surrounded by marginal images that allude to a contemporary novel Religious icons supplement the portrait gallery Liu s re creation is fraught with questions This study examines the dialogues created among the texts and images in *Lingyan ge* from multiple perspectives Analysis of the book s materialities demonstrates how *Lingyan ge* embodies rather than reflects the historical moment in which it was made Liu unveiled and even dramatized the interface between manuscript and printed book in *Lingyan ge* Authority over the book s production is negotiated asserted overturned and reinstated Use of pictures to construct a historical argument intensifies this struggle Anne Burkus Chasson argues that despite a general epistemological shift toward visual forms of knowledge in the seventeenth century looking and reading were still seen as being in conflict This conflict plays out among the leaves of Liu Yuan s book

**Puppets, Gods, and Brands** Teri J. Silvio,2019-09-30 The early twenty first century has seen an explosion of animation Cartoon characters are everywhere in cinema television and video games and as brand logos There are new technological objects that seem to have lives of their own from Facebook algorithms that suggest products for us to buy to robots that respond to human facial expressions The ubiquity of animation is not a trivial side effect of the development of digital technologies and the globalization of media markets Rather it points to a paradigm shift In the last century performance became a key term in academic and popular discourse The idea that we construct identities through our gestures and speech proved extremely useful for thinking about many aspects of social life The present volume proposes an anthropological concept of animation as a contrast and complement to performance The idea that we construct social others by projecting parts of ourselves out into the world might prove useful for thinking about such topics as climate crisis corporate branding and social media Like performance animation can serve as a platform for comparisons of different cultures and historical eras Teri Silvio presents an anthropology of animation through a detailed ethnographic account of how characters objects and abstract concepts are invested with lives personalities and powers and how people interact with



them in contemporary Taiwan The practices analyzed include the worship of wooden statues of Buddhist and Daoist deities and the recent craze for cute vinyl versions of these deities as well as a wildly popular video fantasy series performed by puppets She reveals that animation is like performance a concept that works differently in different contexts and that animation practices are deeply informed by local traditions of thinking about the relationships between body and soul spiritual power and the material world The case of Taiwan where Chinese traditions merge with Japanese and American popular culture uncovers alternatives to seeing animation as either an expression of animism or as playing God Looking at the contemporary world through the lens of animation will help us rethink relationships between global and local identity and otherness human and non human

Desire and Fictional Narrative in Late Imperial China Martin W. Huang, 2001 In this study of desire in Late Imperial China Martin W Huang argues that the development of traditional Chinese fiction as a narrative genre was closely related to changes in conceptions of the fundamental nature of desire He further suggests that the rise of vernacular fiction during the late Ming dynasty should be studied in the context of contemporary debates on desire along with the new and complex views that emerged from those debates Desire and Fictional Narrative in Late Imperial China shows that the obsession of authors with individual desire is an essential quality that defines traditional Chinese fiction as a narrative genre Thus the maturation of the genre can best be appreciated in terms of its increasingly sophisticated exploration of the phenomenon of desire

**Singing on the River** Igor Iwo Chabrowski, 2015-08-25 Singing on the River by Igor Chabrowski based on Sichuan boatmen s work songs haozi explores the little known world of mentality and self representation of Chinese workers from the late 19th century until the outbreak of the Second Sino Japanese War 1937 Chabrowski demonstrates how river workers constructed and interpreted their world work and gender in context of the dissolving social cultural and political orders Boatmen asserted their own values bemoaned exploitation and imagined their sexuality largely in order to cope with their low social status Through studying the Sichuan boatmen we gain an insight into the ways in which twentieth century nonindustrial Chinese workers imagined their place in the society and appropriated without challenging them the traditional values

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