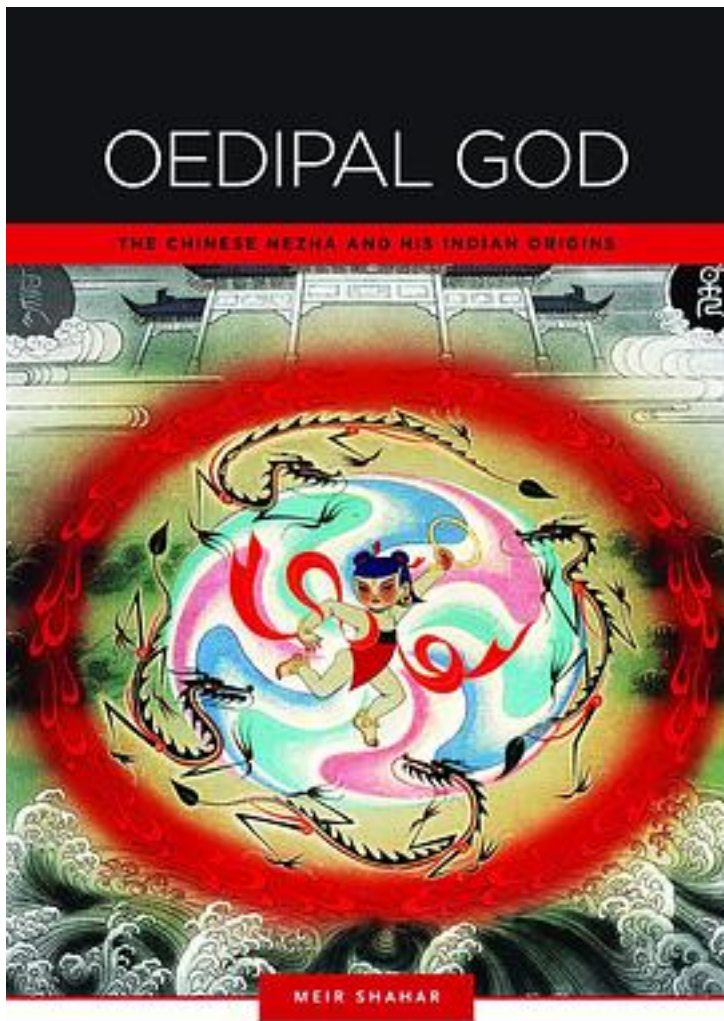


Oedipal God



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著者:Meir Shahar

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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.

作者介绍:

Meir Shahar is professor of Chinese studies at Tel Aviv University, Israel.

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标签

神话学

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评论

夏维明跟着桑高仁一块用恋母情结研究哪吒的弑父和他的印度密教原型，从他的法器探讨形象自佛教向道教转化的过程。

前几章写的就是cplt term paper的水准，引红楼西游商周神话，用弗洛伊德精神分析，不够有说服力或出彩。至于哪吒在pop culture电影电视剧里的形象分析，又因为太过现代化少了深度沉淀。作者写得好的是n azha和Ka的宗源关系与变化，Ka释放收服了Nalakūbara和其兄弟，而中国最初哪吒形象的构建吸收融合了Ka和其附神Nalakūbara的形象性格，这个合三为一的pattern值得深写啊。作者说本书想要配合“密宗于中国神信仰的影响”研究，可惜他真正花在这点上的篇幅太少了。至于台湾的实地研究，你和我说太子宫上面那个巨大而不够美貌的哪吒雕像激发了父母之爱，我实在觉得难以接受啊，有没有人做一篇台湾宗教与审美的论文啊？…还有一点弊端是作者一带而过了正/阴神的区别…

Good example of overinterpretation

哪吒有俄狄浦斯情结，哪吒妈在翠屏山给哪吒建的庙象征着母亲的子宫……吐血倒地。

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