

“Roughness”: The Natural Beauty of the Hezhe Ethnic Minority*

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Abstract—Ethnic minority in Northeast China gallops in the wild land, travels around the world, fights north and south. Most of them possess the gallant, vigorous and bold aesthetic taste. Nevertheless, Hezhe ethnic minority known for their “fishing taste” have a kind of rough beauty, which is fierce and wild. This kind of beauty is actually different from the beauty of a fine delicacy and harmony, which is rich in “strength” and “vigor”. It is synonymous with the “beauty of masculinity”, embodying the internal spirits of grandness, magnificence, bold and unrestrained, which has quite rich regional cultural characteristics. The rough beauty of Hezhe ethnic minority is concentrate in the worship of hero, nature and their living practice, namely, clothing, food, housing, transportation and so on.

Keywords: *Hezhe ethnic minority, the rough beauty, beauty of masculinity*

I. INTRODUCTION

The Hezhen ethnic group, the only hunting and fishing ethnic group in northeast China, has only 5,453 people (according to the 2010 census) and is one of the six small ethnic groups. With a long history and unique culture, the Hezhen people have lived in the three river basins of HeiLong Jiang River, Ussuri River and Song Hua River for generations. Influenced by the local natural and cultural environment, they have formed a unique aesthetic taste. The formation and evolution of the aesthetic taste determine the inheritance and development of Hezhe national culture. This article mainly focuses on the rugged beauty of Hezhen nationality This kind of beauty is different from the beauty of a fine delicacy and harmony. It is a kind of beauty that full of "strength" and "spirits" and also is a synonym of "masculinity" which embodies the essence of grand, magnificent and vigorous and has a very rich regional culture characteristics. The rough beauty of Hezhe is concentrate in

Hezhe’s hero, nature worship, and their living practice, namely, clothing, food, housing, transportation and so on.

II. FORCE: THE ROOT OF RUGGED BEAUTY

Shuowen Jiezi records: “Strength, also Tendons, which like human’s tendon. Tender means the strength of meat. Tendon is the ontology and the fundamental, and is the external performance of force.” [14]¹³⁵⁰. The origin of the word “Li” first refers to the effectiveness of animal muscles: this can be extended to refer to the effectiveness of body organs, such as: sight, brain power, or the efficiency of everything, such as: persuasion, productivity. In physics, the interaction between objects is called force. Force has three elements, namely strength, direction and point of action. “Li” also refers to the ability of a person, such as *Historical Records Huaiyin Hou Biography* described that: “There are many elite soldiers in the world, armed with knives and guns, who want to do what his Majesty does, but they cannot do it.” [10]⁵³⁷ “Intense” refers to a person, referring to the person’s “strong temperament”. For example, Cao Zhi wrote in the book *Endowment*: “Liang Jinde is supplemented by the strong personality of chastity and virginity.” [2]¹⁵¹ In the ninth round of the “The Story of the Stone”, it evaluates Si Qi who was suicided in despair of emotions: “No wonder that those things are coming out of the day, he has nothing in his heart, dare to be such a strong child!” “Strength” and “Intense” are two excellent personalities that reside in the historical spirit of the Hezhe ethnic minority nationality. Hence, it became the origin of Hezhe ethnic minority’s pursuit of aesthetic spirit.

A. Skill and endurance are the forces generated by the tempering of fishery life

The national history of the Hezhe ethnic minority determines their unique national identity, and their unique national personality determines their unique aesthetic artistic interest. Throughout history, the Hezhe ethnic minority can be described as a vicissitudes of fishing and hunting people. They have not only been ruled by the Han nationality, but have even been oppressed by other ethnic groups. He was

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once extinct and is still one of the fewest ethnic groups in China. The Hezhe ethnic minority always adhere to the roots of their own nation in the blending of the nation, so that they can continue. The strength of the Hezhe ethnic minority and their worship of power are derived from their fishing and hunting life, and because they are particularly fond of fishery production activities, the Hezhe's pursuit of power is different from other ethnic minorities living in the northeast. The power they admire is more practical and ingenious. At the same time, the "power" of the Hezhe ethnic minority also contains a kind of endurance stemming from their national character, and in order to survive. They adjust their behavioral habits at any time.

The Hezhe ethnic minority admire the power. In the Hezhe ethnic minority epic *Imakan* each hero "Možgen" is "the expert of fishing and hunting." Instance, in *Xiangfu Možgen* there is a text like this: "The next morning, ten Mozhen took the bow and arrow, then went up the mountain together... played for three days... have a hundreds flowers, a hundred deer, a hundred scorpions, a hundred pheasants, and a hundred wild boars." [7]²⁰⁵ In another story, it was recorded that Agri Mozhen goes into the mountains every day to hunt and shoot the arrows very accurately. To some extent he is a rare hunting expert. [7]³⁷⁶ But compared to the brute force in hunting and fighting the Hezhe ethnic minority are more interested in a "skillful power" that can adapt to the environment and seek vitality. There is a custom of "competing the enemy" in the wedding customs of the Hezhe ethnic minority. The contest mentioned here is the meaning of competition. It is not the skill described by Jin Yong in the novel, but it is a skill that is closely related to the life of Hezhe, such as fork fishing, boating, fish cutting, carp skinning, weaving fishing nets, etc. The Hezhe ethnic minority emphasize the practical wisdom, a factor compared with the simple military fighting competition. In *Yimakan*, there are a lot of texts describing the situation of recruiting relatives. When Mozhen proposes to Germany, the woman proposes a series of test conditions and asks him to catch the millennium squid in the river, to slap the golden carp in the waters of the southeast, to capture the unicorn that is hidden in the deep spring, to hunt down the deer on the southwest slopes, etc. These tests are not simply achieved by brute force. But they also require the wisdom of the tested heroes.

The power contained in the original national character of the Hezhe ethnic minority is more inclined to a kind of perseverance and the ability to adapt to the behavioral habits at any time to survive. The survival mode of the Hezhe ethnic minority in the period of Su Shen and Sui was Hunting-based and fishing is supplemented, according to the *History of the Late Han-Dynasty* (Hou Han Shu) During the Qin and Han Dynasties, the ancestors of the Hezhe ethnic minority mainly lived in the northern part of Heilongjiang to the eastern part of the outer Baikal Lake. It is the birthplace of the Lena River and the Heilongjiang River. The mountains and rivers are covered with virgin forests. There are rare birds and animals living in Hezhe. The original hunting activities provide a wealth of natural conditions. However, the Hezhe ethnic minority who lived a primitive hunting life

did not have a fixed residence, and their hunting tools were primitive and backward. Therefore, hunting alone has been difficult to meet the survival needs of the Hezhe. In order to find a more suitable living environment and way, in the 10th century, a large number of Hezhe ethnic minority moved southward to the Sanjiang River basin where Heilongjiang, Songhua and Wusuli rivers meet. During their migration, they mingled with Chiller, Feyaka and a small part of the shrimp and barbarians, and then mixed with Nantonggu, so that the present Hezhe ethnic minority community was formed. At the same time, the wide waters, the river veins and the numerous lakes in the Sanjiang area ensure the fishery production of the Hezhe ethnic group to be rich in fish resources. Therefore, the production and life style of the Hezhe ethnic group changed from "Hunting-based, fishing is supplemented" to "Fishing-based, hunting is the supplemented", and settled down in a large area after the migration. [5]¹⁵³⁻¹⁵⁷ The Hezhe ethnic minority were suffered from the torture of nature and politics with such a strong spirit of life, and they survived to this day.

B. Physical strength and intelligence are the aesthetic evaluation standards of the Hezhe ethnic minority

The first developed ethnic groups were those who lived along rivers in the production relations of the feudal society in China. They had unique climate and land resources, and had a long harvest cycle to deal with unexpected natural disasters, so as to obtain relatively guaranteed labor output value, while there is no such survival guarantee in the nomadic people. The Han also have a saying: "Fishing in the sea is more dangerous than hunting in the mountains", which can be reflected the hardships and dangers of fishing and hunting national life in the eyes of the Han. The Wusuli River area has four distinct seasons and a long winter. Under the influence of various internal and external forces, the Hezhe ethnic minority admires the strong physical beauty and advocates the healthy and powerful people.

In the history of Western art, the ancient Greek sculptures featuring marine culture are mostly strong and plump human figures, emphasizing the texture and strength of the muscles, as well as the shape of the woman. In today's view, Venus of the broken arm lacks a delicate state and still needs to consider losing weight. In the aesthetic consciousness of the Hezhe ethnic minority, it reflects such an aesthetic standard that originated in the early human society. This is evident in the standards for Hezhe ethnic minority women. In the legend of the Hezhe ethnic minority, women are not only men's companions, but also men's helpful assistants in the war, that is, "broad-minded". In daily life and work, men go hunting and fishing, and women operate daily affairs at home cooperating men with common family life. Health, diligence, intelligence and fertility are important criteria for evaluating women in the eyes of Hezhe ethnic minority.

For men, the excellent Hezhe ethnic minority man should be a strong man with strength and a master of hunting with clever skills, as described in *Shangse Morgan*: "The next morning, ten Mozhen took the bow and arrow, then went up the mountain together... played for three days... have a

hundreds flowers, a hundred deer, a hundred scorpions, a hundred pheasants, and a hundred wild boars.” [7]²⁰⁵ As, in the marriage customs of the Hezhe ethnic minority, in the folk songs of the Hezhe ethnic minority, there is a time when the old man marries his daughter and asks the future son-in-law to try to go hunting and water fishing, so that the winner can win the beauty. On the contrary, men who do not have such heroic temperament are not favored. For example, a woman sings the regrets of her own non-personality in a song which is the Hezhe ethnic minority's folk song.

sərilintsu pəi i sərilintsu nai i

Int'urəwə kərəŋji kurəmahə k'ətʃi kəpək'ərən

k'əla k'ətʃi k'əpt'ak'ərən

Vkʒwənə kiəuləduji ʃiwəŋjɪwə ʃipie rənɾərə

wətəuŋjɪwə nətʒwərə kiəulənəhəŋ hʒnənənə hʒnənənə hʒnənənə... [13]¹⁹²

(The lyrics of the song are to the effect that “You are Zhu, a member of the Sunday Society!” You are Zhu, a member of the Communist Party of China. You shouldn't marry a gentleman! [He] jumps like a rabbit; [He] climbs like a turtle. Give it to Ah Ge and throw him away in my heart...)

The Hezhe ethnic minority's Song of Disgusting Husband uses the “bunny-like jump” and the “turtle-like crawling and climbing” image to expression express primitively and plainly their contempt for the cunning, four-body lazy and trivial man. Therefore, we know that the aesthetic evaluation criteria of Hezhe ethnic minority pay more attention to physical and intellectual.

III. EXTENSION AND WILDNESS: CHARACTERISTIC OF ROUGH BEAUTY

According to Zhu Guangqian, nature is originally opposed to people. Since the day when people engaged in labor production and became a social person, nature has become the object of human practice and understanding, the object of conquest and transformation and production materials and living materials of serving people. [15]³¹⁶ In such a process, art was created. The “race, time and environment” of a nation, Dana believes, which determine what kind of objects the national artists choose to imitate and how to depict them, and determine the artists' emotional attitude toward the objects of artistic observation, [3]⁵ plays a key role in the formation and development of this national art. The Hezhe ethnic minority takes “fishing as the mainstay and hunting as the supplement” as their production mode, and their culture fully embodies the aesthetic characteristics of fishing and hunting, especially the architecture of the Hezhe ethnic minority fully displays the aesthetic ideology of extension and wildness nature of the nationality.

Architecture is an artistic style produced by the cultural accumulation of the national popular culture and cultural creativity, is an organic fusion of natural beauty and artificial beauty, and a handicraft that embodies “a beauty integrates nature with artificial production”. [9]³⁷⁴ In the Sanjiang

Plain, the Hezhe people who live on fish and live by water, form three communities along and along the three rivers. At the same time, Hezhe people have two kinds of fixed and temporary residences to adapt to their fishing and hunting production habits. In order to prevent floods, Hezhe people build their houses on the highlands along the river. At the door of the houses, there are wooden shelves and auxiliary buildings for drying fish. “Tucker” is a kind of auxiliary building, and it is made of wooden boards. It is a simple wooden building with good ventilation and rain-proof function. The tucker is mainly used to store grain, dry meat products, and stack tools and sundries. In hot summer, people can also cool down in Tucker, which is also a building that can represent Hezhe people's culture of fishing and hunting, it can protect people from the invasion of wild animals and the destruction of unfavorable weather.

As Cao Tingjie observes, in Qing Dynasty, the names of Hezhe people's temporary residences are complicated: “Ankou”, being made of birch skin, it is used in winter and summer for hunting; “Zhuluo Ankou”, as well as called “Zhuluo”, it is built for fishing, and their construction methods and structures are very similar; “Aoge” is built for sleeping at night when walking in winter evening; birch skin was used to build “Humona” in a small round shed for fishing in summer; and “Dao jia a ji rang mang” set up by fish on the shore at night on the way to the boat... [1]²²⁸⁴ In general, temporary dwellings vary from time to time, from place to place, and most of them are small-sized and “shack-style” buildings built with birch, bark, and grass, which are easy to build and move. During the fishing season, in order to facilitate fishing, Hezhe people have to go to the fishery along the river for a few months to form a net beach settlement. The cellar is also one kind of Hezhe people's hunting residences in the winter. Hezhe people's cellar is a kind of cave-dwelling building. When it is constructed, a rectangular pit with a depth of 70 cm to 1 m should be excavated underground, and then a column foot with a height of 70 cm to 1 m on both sides of the wall. Purlins are erected between the column foot and two rafters are built on both sides of the purlin and on the edge of the pit to form a herringbone-shaped house. The shelves are covered with animal skins and thatch. The origin of Hezhe people's cellar is very primitive, and it is an ancient way of their living. At the same time, it is also an architectural style that utilizes natural landforms to develop and make the organic combination of nature and human beings. The Hezhe people's discovery of the cellars not only follows the objective laws of the natural environment, but also is a clever way of natural survival, which embodies the characteristics of Hezhe people's fishing and hunting life.

In short, the Hezhe people's residence, which should be built according to the fishing and hunting habits and the geographical environment of Sanjiang region, is originates from the Hezhe people's life needs and plays a supporting role in their fishing process. Their residence has exuded the aesthetic characteristics of the ethnic “fishing taste” from the building materials and appearance.

IV. WILDERNESS AND SUBLIMITY: THE UNIQUENESS OF ROUGH BEAUTY

The spirit of “wilderness” is closely related to Chinese “magnificence” and the western “sublimity”. Chinese traditional magnificent aesthetic category originates from Chinese traditional philosophical thought and has the extension space on the spiritual and moral level. In Confucianism, “magnificence” refers to the sense of the heart when facing the magnificent natural scenery, thus achieving the perfection of the moral level; in Taoism, the phrase “Highest excellence as water” indicates that Taoist expects to achieve the spiritual realm of “nothing to wait for and nothing to seek” through the observation of the magnificent beauty of nature, so as to obtain unlimited strength. Linked with the spirit of “magnificence” is the traditional Chinese spirit of “sadness and beauty”. Literally speaking, one is “sadness” and the other is “magnificence”, “magnificence” emphasizes that the spirit of the aesthetic subject is shocked when facing things, so that the spirit obtains the spiritual experience of “purification and sublimation”; while “sadness and beauty” refers to the felling of the day after day, of the change of the day and night, the change of the four seasons, and the feeling of the youth is fleeting. Out of the instinct of life, a sense of “impermanence” appears and feels beautiful when feeling sad.

“Sublimity” is an aesthetic category originating from the western traditional aesthetic spirit. This concept was first proposed by Longinus, emphasizing the different rebellious and martyrdom spirits of Christians. In Kant’s definition, sublimity can be divided into “sublime of number” and “sublimity of force”. In the “sublimity of number”, sublimity is “everything that is more than it is smaller than it”; in terms of “sublimity of force”, it arises from the potential energy of natural forces: “As for nature as a force, it is a skill superior to the obstacles of gods. It is called a power, if it’s strong enough to resist itself, it’s also superior. [8] ¹⁰⁰ Sense of sublimity “experienced a momentary block of vitality, and immediately followed by vitality, thus a more intense jet”. [8] ⁸⁴ Being similar to “magnificence”, sublimity emphasizes the perception of the subject’s life in the face of grand natural things. Unlike “magnificence”, the sublimity spirit emphasizes the vigor and publicity of the subject’s vitality.

A. *Wilderness and sublimity: the spiritual core of rough beauty*

After a long and difficult ethnic migration, Hezhe people “lived to the fish” and found their own living environment and lifestyle. This process makes the Hezhe people’s rough aesthetic sense show tragic and sublime spiritual color. The difference between this spirit and the “magnificence” lies in the fact that the wilderness spirit displayed by Hezhe people emphasizes more on the publicity of vitality and lacks spiritual reflection. But it is still different from the sublimity in the category of western aesthetics. Individuals of Hezhe ethnic minority and nature show a kind of interrelationship of peaceful coexistence, rather than a competitive relationship of conquest and control. Therefore, it also shows

the “sadness and beauty” of “compassion for heaven and people”.

When the ancestor of Hezhe ethnic minority, who was a fast-paced and tough-tempered hunter, saw his companions fighting against foreign oppressors and dying in battle, the children and women of the tribe were starving, and on the tough wooden face of the man, it was inevitable to show the sad look that made him abhorrent and painful in the ordinary days. He understood that in order to achieve racial development, they had to abandon their long-lived homes and go to the wilderness to find new life. The “wilderness” here is different from the “wasteland” theme described by T. S. Eliot: in front of the “wasteland” is barren and there is no trace of hope; while the “wilderness” contains infinite vitality, provides numerous battlefields and killings for challengers, but also rewarded them with prey and glory. As Jack London’s *The Call of the Wild* (also translated as *The Call of the Wild*), calls for the beloved hero to say goodbye to his comfortable living environment, to evolve and metamorphose through war, confrontation and sacrifice, and thus to become a strong man in nature.

The ancestors of the Hezhe people left their homes, looking for and fighting in the wilderness, and his long song sang a tragic tune:

herile herilenani herigige
osi katen seun
Bikini mini seun mei etekini
Mi ni gujukuli jonalei ilianki
bi tianhelemi ilan tauen ba olimi huli ei bale
de emergimi eheleusu gelter sten
mene jo na i berti tidu bui
A rang..... [11]

(The main idea of the lyrics: “Heller, Helenani, Heligigliag, if any God of patience has conquered my God and occupied my lovely home, I would like to walk three hundred miles around, will not find trouble here, will give my home to him forever.”)

The mournful ballad sings the mighty spirit of the Hezhe ethnic minority. After experiencing the two-way choice between man and nature, the ancestors of the Hezhe people migrated from the northern region of Heilongjiang and the eastern region of Lake Baikal to the Sanjiang basin where Heilongjiang, Songhua River and Wusuli River meet. In order to further adapt to the environment, the Hezhe ethnic minority adjusted their production patterns and lifestyle. Their main business changed from hunting to fishing and their sideline from fishing to hunting. Even though the Sanjiang Plain is rich in natural resources, the Hezhe people have to face many survival challenges. For example, winter is very long and the area is infested with beasts are infested. During the process of the Hezhe people’s migration, faced with the howling wind; snow all over the sky; the precipitous

mountains and fast-flowing rivers, they are never afraid to step back, which shapes their bold and unconstrained nature.

In the political environment, when a large number of the Hezhe people migrated to the south, they lived with other nationalities, leading to the formation of today's Hezhe community. In this process, the Hezhe people have to face the danger of being conquered, being assimilated and even extinct all the time. At the same time, the Hezhe people are not only under the jurisdiction of the Han people, but also subject to the control of the Manchu governments, When it comes to the strength and toughness of ethnic minorities, the Hezhe people are not as quiet, weak and resigned as the Mongolians and Nuzhen people living in the northern region, nor have they had the glorious experience of holding their heads high, uniting China and being the heads of all nationalities as the Mongolians and Manchus. Their existential situation makes people feel so aggrieved. In the whole process of national development, the Hezhe people accept new things, change their production patterns, learn new way lifestyles, incorporate new patterns into their clothing and improve their artistic skills. They constantly deny themselves and at the same time rebuild themselves. Up to now, the Hezhe ethnic minority is still one of the smallest ethnic minorities in China, but he has always retained the vitality of his own nation and adhered to the root of his own nation in national integration, which makes this nation to continue.

B. Survival or death: the individual's pessimism toward nature

In the genesis mythology of the Hezhe ethnic minority, it is said that the Hezhe people are descendants of fish. This kind of stories about the ancestor has been widely spread among the Hezhe people until now. However, it is well known that the Hezhe people are "fish skin tribes" who eat raw fish and wear fish skin. In many ethnic groups, ancestor-related creatures will become taboos for later generations, such as Manchus will not eat dogs because dogs saved their ancestors in their mythology. For the same reason, the Hui don't eat pork. There is no similar taboo in Hezhe ethnic minority, which shows unique view of life of this nation.

The shaping of Hezhe people's spirit is sustained through constant denial of themselves, while at the same time, rebuilding themselves. The spirit of abandonment of one's own life in order to obtain rebirth is reflected in the legend of the Hezhe people. The human soul can be attached to the body of a human being; it can also attach to the body of any animal in the same way and become a deer, a horse, a fish, or some other animal. For example: in Marto Morigan, Miyat becomes a bee to help Marto defeat his enemies. Another example, Shamans worships eagle very much. The excellent Hezhe women who helps men to make achievements as KuoLi is the embodiment of an eagle. At the same time, according to archaeological discoveries, there are many complementary aspects among the sculptures of women and eagles in ancient times. *Yimakan's Andersen Mergen* tells a story about a woman becomes an eagle to rescue a man's soul. In this type of stories, the human spirit is not limited by

the body, the soul can attach to any bodies and human and animals can interact with each other. The advantages of this setting are as follows. First, the characters can puzzle the enemy to protect themselves and defeat the enemy unexpectedly by changing different forms. Second, the character can help themselves achieve their aspiration by a completely new form of themselves. In this way, human have more possibility and more ability to realize their aspiration.

The Hezhe people caught fish, ate them and wore their skins, but they were also in awe of fish and considered them beautiful in their aesthetic taste. Therefore, the behavior of eating fish can be seen as the deconstruction of the image of fish in their opinion. In the history of western philosophy, it was Heidegger who first put forward the idea of "deconstruction". He believed that deconstruction was "the critical demolition of the concept that are inherited and necessarily applied first"... Philosophical construction must be deconstruction, that is, the demolition of the inherited things in the process of returning to traditional historiography. Its meaning is not to deny or criticize the tradition; on the contrary, it is a practical inheritance of tradition. [6]²⁶⁻²⁷ They eat fish, which is the symbol of their nostalgia for their ancestors in their national subconscious. They believe that they can gain energy from their ancestors and never forget themselves. If they eat the ancestor, the fish, they can give the ancestor a new life.

C. The desire for supernatural power: willpower to realize the ideal of life

The Hezhe people worship nature, fear gods and ghosts, and believe that all things in the world are dominated by gods. They believe that the immortal soul can talk to God. Moreover, a sage with a shamanistic temperament can even become a form of sacred things in order to obtain help from the divine power of nature.

In addition, the wildness will of the Hezhe people is embodied in their desire to "control and transcend the natural force". In the epic of Hezhe nationality – *Yimakan's Andersen Mergen*, Mergen Prayed during his expedition:

herile herilenani herigeige
geren seun aiji dolidibuso
edu aiji jo we etencie bi
yadu de mangge bakeki geren
seun mine we belecian
doledihen ecihen arna [12]²⁶⁻²⁷

(The lyrics of the song are as follows: "Heller, Helenani, Helige, please all gods hear clearly, bless the good home here, if I have disaster outside, please all gods come to rescue me. Listen, remember? Ah...")

This reflects the desire of the Hezhe people to have outstanding qualities so that they can be blessed by the gods. At the same time, in *Yimakan*, the hero's name "Mergen" is the symbol of "wisdom". In the *Qingwen Collection*, the

hero explained that “A wise man is one who has the best shooting skills, catches the most prey and stands out in a crowd”. The heroes in *Yimakan* are all named “Mergen” such as Imakan’s *Sharon Mergen*; *Andersen Mergen*; *Muduri Mergen*; *Xiangsou Mergen*; *Agdi Mergen*; *Muzhulin Mergen* and so on. They are all ideal figures shaped by the people of the Hezhe ethnic minority in their perception of real life, and the character are endowed with all kinds of preeminent “power” by the Hezhe people. For example, “Muzhulin Mergen” refers to a hero who possesses the cleanliness of “Muzhulin” god, who stays away from womanizing; “Duhiri Mergen” refers to a hero who walks as if on wings; “Hilda Mergen” refers to a hero who possesses the pioneering spirit; “Agdi Mergen” refers to a hero who has a temperament as bold as lighting... In this way, Mergen was able to help his people realize their aspirations. It shows the Hezhe people’s thoughts and emotional tendencies.

This worship of power is also placed on women. The Hezhen ethnic minority spreads a legend with the theme of “chasing the soul after death and returning to life after death”: Agdi Mergen fell in love with the Black Jin, a female Shaman who is endowed with both beauty and talent. Agdi Mergen’s proposal to Black Jin was opposed by Jin’s parents. As a result, the depressed Agdi Mergen died of lovesickness. When Heijin heard the news, she split Agdi’s coffin and used her magic to protect Agdi’s body from decaying. Black Jin commanded the god Sajka protect Agdi’s body day and night, while she flew to the hell th chase Agdi’s soul back, which gave a rebirth to Agdi. In the end, the reborn Agdi Mergen tied the knot with Black Jin and lived a happy life.

V. CONCLUSION

In a word, both the worship of natural force and the worship of supernatural force show that the Hezhe ethnic minority, as a fishing and hunting nationality with a long history, is a kind of primitive power for survival, which interprets the beauty of the Hezhe nationality's rough nature and is the unity of the Hezhe people spiritual freedom and natural essence. Therefore, this kind of beauty also inevitably surpasses the external form of things and exists in the essence of the national spirit. Our grasp of the essence of a nation's aesthetics should not only rest on sensory experience, but on the spiritual level, and finally achieve a perfect fit with the essence of nature.

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