

Review of Research on Chinese Mythology

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ABSTRACT

Mythological Narration, an important concept which belongs to the field of Mythological Research, could be explained in various ways. However, the academic value of this concept has not been noticed adequately. As a manifestation of the externalization of mythological thinking, mythological narration not only has independent academic rationality and plenty of mythological texts as the object of narration, but also owns multiple narrative methods, and the final narrative effect it reaches could also extend to the level of aesthetics and ethics. A full interpretation of the concept of mythological narration could help the educational circles expand the research on the origin, narratology and extension towards mythological narration.

Keywords: *Mythological narration, Mythological thinking, Narrative structure, Reinterpretation.*

1. INTRODUCTION

In the western context, "myth" itself has the connotation of "fictional story", which points out the characteristics of mythology as a narrative genre. Mythologist Alan Dundes also emphasized the narrative characteristics of myth when he interpreted mythology. He believes that "myth is a sacred narrative explanation of how the world and people came into being and become what they are today". [1] Kirk, a British scholar, agreed with the definition and stressed that "myth is story, which is the basic element of any definition... stories are generally considered to be dramatic structures with dramatic endings, and most myths fall into this category." [2] It can be seen that the "narrative" characteristic of myth has not aroused some mythologists' objection, however, in their definition, "narration" has also become an appendage of "myth", and the independent significance of narration has not been highlighted.

"Myth" and "Mythological Narration" have different concerns, and their final forms are also different. If "myth" shows a static state of narration completion, then "mythological narration" is a dynamic narrative process, and its characteristics are open. It was Canadian scholar Northrop Frye

who really changed the subordinate status of "narration" and put forward "mythological narration" as an independent concept. In his book *Modern Century*, Frye proposed a "social form of humanistic education" called "a mythology". "Every age has a structure of thought, imagery, belief, knowledge, hypothesis, anxiety and hope, which is recognized by that age and used to express views of human circumstances and destiny. I call such a structure "a mythology", and the unit that makes up it is 'myth'", [3] Frye said. Thus, Frye believed that myth is only a basic unit of mythological narration. This view originated from Levi-Strauss, who defines the smallest unit of mythological narration as mythological morpheme. Frye's definition goes beyond the narrative level, but links mythological narration with human circumstances, and this connection is presented in a flowing structural form.

Different historical and cultural contexts between the East and the West have influenced the way Chinese people appreciate myth, which has resulted in different understandings of mythological narration. Although the way of interpretation is different, this does not hamper the East's approval of "the essence of myth is narration". *Shuo Wen Jie Zi* explains "Shen" as "Shen, means the leader of space, and creates all things. From Shing Shen." It explained the supremacy of God and its implied order and authority. "Hua" has verb meaning in

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ancient Chinese prose, and *Er Ya-Shi Gu* has interpreted it as "Hua, refers to speak something"; it also has noun meaning, *Shuo Wen Jie Zi* interpreted it as "Hua, He Hui Shan Yan", meaning speech and spoken language. Compared with the use of monosyllabic words in ancient Chinese, the use of modern Chinese compound words is more frequent. The existing meaning of "Shen" and "Hua" in ancient Chinese and the Japanese translation of the word "myth" from Western mythology provide the possibility of introducing new mythological concepts into Chinese academic circles, and highlight the narrative meaning of the word. The substitution of "myth" for "humour", "strange" and "eccentricity" does not occur suddenly, but was based on linguistics and culture.

Since Jiang Guanyun wrote *The Person of Mythological History* in 1903, mythological research has been interpreted by Lu Xun, Zhou Zuoren, Mao Dun, Wen Yiduo, Yuan Ke and so on. The study of mythology in Chinese academic circles has become a grand one. Although scholars have much to do with "mythological narration", they have not formed a systematic discussion. In contemporary academic circles, only a few researchers pay attention to mythological narration sporadically. Yang Yi further explains this narrative method in *Chinese Narratology*. "The earliest narrative writing is concise and practical, but the hidden thinking direction is diversiform, vague and mysterious. The pluralistic state of these short texts could be found in scattered description of divination. The state could also be found by the form of mythical fragments in *Shan Hai Jing* and the book of philosophers. What's more, on the Tripod of Shang and Zhou dynasties, you can also find the literary relics." [4] Although Yang Yi did not mention "mythological narration", he provided the early form and thinking background of mythological narration. With the evolution of the times, divination and tripods has become long-standing historical relics. However, because of its written record of the way to spread, mythological fragments in *Shan Hai Jing* and other books of smart people still exists today, this relatively clear mythological record makes mythological narration researchers focused more on the mythological narration analysis of literary works. On the basis of Yang Yi's research, Ye Yongsheng emphasizes the deep connection between mythological narration and literary works. He holds that "they are not pure mythological stories, but literary works with mythological connotations, which are mostly manifested in other literary forms through

integration, embellishment, addition, deletion and deformation." [5] From this perspective, mythological narration in literary works has received the greatest attention, which can even rise to the level of literary history. The penetration of the perspective of mythological narration research can also open up a new tradition of text research, and the previous text research will be refreshed, which is of great benefit to the development of Chinese mythology. At the same time, it should be pointed out that although the word "mythological narration" is widely used, most researchers use this concept unconsciously, and some of them even equate "mythological narration" with "myth", ignoring the independent significance of myth as a kind of narration. Therefore, it is necessary to summarize the research status and trend of mythological narration in domestic academic circles, analyze and context of study, and then summarize the unique connotation and research style of mythological narration, and apply it to more extensive text research.

2. THE ORIGIN RESEARCH OF MYTHOLOGICAL NARRATION

Scientific academic research always seeks the origin of research objects, especially in mythological narration studies. Myth, as the primitive art created by human beings, carries the cognitive and cultural information of the primitive ancestors. Mythological narration is an important medium for this kind of information exhibition. The origin of mythological narration research is nothing more than two aspects, one is external nature outside human beings, it has contributed to the formation of human mythological thinking, and thus affected the narration of myth; one is a society composed of people, to a certain extent, mythological narration become a record of human social activities and life.

Mythological thinking is an intuitive way of thinking, starting from human observation and contact of nature. Before the formation of human reason, mythological thinking has always been an important support for human consciousness and emotional expression. According to Cassirer, "the beginning of mythological concepts is neither the conception of a unique god, nor the conception of psychology and personality, but an undifferentiated intuition that begins with the inherent mysterious check of things and the mysterious power within them."⁶ In other words, the so-called "God" did not appear at the beginning, but the sublimation of

human intuitive ability, thus becoming a specific object which could be perceived and believed. In primitive society, this intuitive ability has become an important ability for human beings to preserve themselves and negotiate with nature. The understanding of their own living conditions has made mythological thinking become a psychological inertia of human beings. Even in today when productive forces was highly developed, this kind of mythological thinking characterized by intuitive ability is obvious. It still exists in the deep subconscious of human beings, coordinating the relationship between human and nature.

The rise of mythological thinking is based on human concern for objective things. If it is an aspect of mythological thinking to extend the observation of things to totem worship, then the reinterpretation of myth derived from the movement and change of things is to regard things themselves as the narrative subject, so it is a deeper exploration of the connotation of mythological thinking. Actually the latter can be called "narration of things", just as Taylor called the sun struggling out of the darkness as "the drama of nature", nature itself is full of narrative possibilities, and the dynamic evolution of natural things provides a narrative prototype for the primitive ancestors, in which mythological thinking played an important intermediary role. Take the astronomical phenomena that humans face every day for example, the alternation of the sun and the moon in the sky, the wind and rain in nature, the transformation of various forms of clouds in the sky, etc. In the eyes of the primitive ancestors, these were all dramas performed by nature for human beings, and the evolution of the position or form between natural things is similar to the conflict in drama. Therefore, according to some researchers, the myth of Kuafu's pursuit of the sun in *Shan Hai Jing* is actually an artistic representation of the natural phenomenon of clouds chasing the sun. Kuafu is actually the God of clouds. These seemingly incomprehensible conclusions can be justified if interpreted from the perspective of mythological thinking. Some researchers even put forward the concept of "meta-narration" from the change of natural things. This concept is different from "meta-narration" in western narrative theory, and it is the meaning of "the beginning of narration". The narration of things not only acts on the external visual perception of human beings, but also is related to the deepest feelings of human beings, such as the

alternation of heat and cold caused by the sun, the demarcation of darkness and light, etc. It is not only an extension of human sensory organs, but also a cultivation of human dialectical thinking from the side, which is precisely the further development of mythological thinking. The result of the exhibition, in addition, has stimulated the human esthetic consciousness in a deeper level (such as the deep cognition of "circle"). To conclude with the explanation of the scholar Fu Xiuyan, "meta-narrative has a far-reaching impact on human cognitive development: the sun from east to west in the vision of the ancestors and from west to east in the imagination at night, which provides a deep structure and basic conflict for narration. The circular theory caused by this cyclical movement inspired the narrative thinking of 'circle is precious'. [7] This understanding is appropriate and helps to further explore the mythological narration.

As it is difficult for human beings to grasp the external nature, it strengthens the interrelationship between human beings, and the connection at the level of life makes the human society come into being gradually. It should be emphasized that the initial social life of human beings is closely related to nature. The means of production and livelihood of human beings need to rely on the gift of nature. The role of mother of nature is very distinct. Therefore, in the original myth, human social life was reflected in the mythological narration, and complements the natural drama. The progress of human productive forces has made nature increasingly the background of human social life. Human beings have begun to be psychologically far away from nature. Strong rational thinking ability has begun to erode the original developed mythological thinking ability in their minds, because of the deficiency of stimulation of mythological thinking to human perceptual cognition, human spiritual realm is facing unprecedented crisis. Therefore, seeking the details of human primitive social life from mythological narration, and finding the prescription to cure the mental illness of modern people become the theme of mythological narration research. In *The Gift*, Marcel Moss presents a general presentation system that belongs exclusively to the primitive ancestors. In Moss's narration, exchanging gifts in accordance with contracts, following the social life process of "giving-receiving-returning" and even holding "religious, mythical and shamanistic" banquets of magnificence [8] are all important features of social life not far from nature. In a time when human beings have not been controlled by excessive

rationality, "exchange" is full of sacred meanings. People tell myths over and over again in the process of exchange, and the ties between ethnic groups become closer and closer. This psychological satisfaction will also be fed back to real social life, thus promoting the progress of human civilization. Some researchers juxtapose the primitive social situation with the current human social situation, revealing the various problems of people in the process of civilization. In primitive society, totem worship and special rituals made primitive people obtain the close relationship between people through exchange behavior, while the change of information transmission mode in modern society makes individuals and "things" and even human collective present a split state, and the exchange behavior is miscellaneous and inefficient. Xiang Li holds that modern mythological narration needs to return to the original point of mythological narration. Only by rebuilding the "totem" general exchange intermediary in primitive society can primitive and modern mythological narration achieve aesthetic "identity", at the same time, mythological narration can realize aesthetic significance.

3. NARRATOLOGY ANALYSIS OF MYTHOLOGICAL NARRATION

The use of "Narratology Analysis" is a summary of multiple narration research methods. The magnificence of the mythological world itself determines that the way it tells is not clinging to a corner, but showing a pluralistic feature. The narratology analysis of mythological narration in the domestic academic circles can be summarized into three aspects, namely, the study of narrative media, narrative structure and narrative techniques.

The media research of mythological narration is to explore how mythological narration accomplishes the usage of material as the carrier of imagination and memory, in other words, how the external form of mythological narration is presented. The media of mythological narration is pluralistic, such as words, spoken language, images and even entities. The author takes oral narration as the representative of media narration for the time being. In conclusion, the study of oral narration of myth in China is mostly combined with the "context" of myth performance. The study of mythological "context" began with the anthropologist Malinowski. In his study of the native "Liliu" (god's story or myth) on the shore of Lake Trobriand, Malinowski especially emphasized

the environment in which myth was performed. This emphasis on the functional context of the text had a profound impact on the research road of later mythologists. Edmund Leach, for example, examined myth from the perspective of social context, he believes that "myth loses all its meaning once it is divorced from its social context. Myths are 'real' to those who use them, but we can't simply infer the nature of truth from the interpretation of the text. We have to identify the context in which the text refers. [9] This kind of thinking has influenced the domestic scholars such as Yang Lihui and Lv Wei. They act the way of field research to generalize the opening, communicative and dynamic characteristics of the folk narrative texts, analyze the formation process of the new mythological texts in the specific context, or start with the epic texts such as *Homer's Epic* to explore the whole oral narrative characteristics of the epic played as the "context" role for the myth paradigm. Compared with the relative pluralism of oral narration research, image narration research of myth is scarce, and there is still a lot of research space.

The study of the structure of mythological narration is an in-depth study of media. The classical research of western structuralist scholars and mythologists provided a good example for domestic scholars. Some researchers do not simply draw on the structural analysis method of western scholars, but extract structural thinking mode from it to apply to the study of Chinese mythology. Based on Cassirer's idea, Cheng Jincheng comprehensively inspects the uniqueness of Chinese myth and holds that "under the premise of mythological thinking, mythological perceptual structure and conceptual structure are manifested as mythological ideological structure in literature and art, and have a far-reaching influence on the generation, displacement and transformation of the prototype of narrative literature". [10] The discovery of the basic function of mythological thinking and the emphasis on the transformation of this thinking into the ideological structure of realistic mythological narration make it possible for mythological narration itself to be standardized, and the concrete narration analysis has a stronger operability. In fact, this kind of research method is not limited to the structural analysis of narratology, but can be used as the extension of mythological narration, so that the connotation of mythological narration could be fully expanded. This is one of the ways to study the narrative structure of mythology, the purpose of which is to analyze the

general characteristics of Chinese mythology from the overall level of mythological narration. The second way is to start with the specific mythological texts (such as the myth of Virgin and other western myths), through the detailed investigation of the mythological narration, to sort out the structural features of the myth with a framework significance, which can even produce aesthetic meaning. In addition, in the exploration of minority myths, structural analysis has become a favorite point of view for researchers, such as Gao Hailong's analysis of the morphological structure of Zhuang-Dong's shooting-sun myths, Li Siying's analysis of Zhuang nationality's myths based on Prop's morphological theory of folk tales, and so on. To sum up, there are different tendencies in the analysis of mythological narration structure. Scientific research should combine surface description with deep analysis on the basis of detailed analysis of myth text characteristics.

The methods of the study on mythological narration are diverse, reflecting the richness of mythological narration itself. The author summarizes the existing narrative methods into three categories: first, the symbolic and metaphorical narration of myths; second, the myth-ritual narration which links myths and rituals; third, the narration with a certain behavior pattern as the core clue of attention.

Myth has obvious symbolic meanings. The narrator expresses the deep connotation of culture by mythological narration, so as to reveal the metaphor of people's psychology or external social reality. Meleckinsky argues that "myth, because of its inherent symbolism (especially its combination with 'deep-seated' psychology), has become an appropriate language for expressing the eternal patterns of individual and social behavior, as well as certain essential laws of the social and natural universe". [11] Thus, symbolism and metaphor have become the language of mythological narration, and this language has different symbolic meanings in different times of mythological narration. In the ancient times when myth was born, the language of mythological narration was straightforward, and it also expressed the primitive human feelings of nature directly in the way of symbolic narration, then symbolism and metaphor became the most important way of expression in the modern or contemporary narration of myth. Modern people express their true feelings in modern society through myth. As Frye said, "Absurdity, alienation and anxiety have become a central element of contemporary myths, which has

evolved from people's past sense of nature to the present sense of society". In modern literary works, the expression of symbolism and metaphor has been applied to the greatest extent. Variants of the same myth even exist in some texts. In the contrast between tradition and modernity, readers not only feel the change of mythological narration, but also deeply appreciate the inner fluctuation of modern people when they re-telling myths. Under this background, mythological narration achieves a more breakthrough overall effect in both form and connotation.

In the interpretation of the Panhu's myth of Yao nationality, Peng Zhaorong holds that myth-ritual narration is an important medium for dividing the sacred from the secular in the life of a certain ethnic group. In the specific narration, "myth-ritual narration' emphasizes the structure of the same legend and the objectivity of 'telling it together'". [12] Myth-ritual narration research should be placed in a special social and historical context, and be different from mythological narration and ritual narration. In addition, some scholars have interpreted myths from the perspective of "core clues". "Core clues" regard some kind of conventional social behavior model as the core concern, it pays more attention to the dynamic behavior of human characteristics, rather than a static state of mythological images. In ancient Chinese myth, this kind of core clue actually remains in the form of verb-object phrases, such as Pan Gu created the world, Nv Wa repaired the sky, Kua Fu chased the sun, Hou Yi shot the sun, and so on. In the continuous evolution of later generations, this core clue presents a variety of forms. Mei Xinlin, in his narrative analysis of *A Dream of Red Mansions*, refines the "contract" narration that "ancient myths and religions have internalized into myths (or religions) prototypes in the long-term evolution process, and have been directly inherited by future generations of narrative literature". [13] The concept of "Contract" comes from Greimas, and the behavior modes such as "separation" and "test" he put can actually achieve the agreement with ancient Chinese myth. This kind of research can obviously enrich the connotation of mythological narration.

4. THE EXTENSION OF MYTHOLOGICAL NARRATION

Narration is the art of language. Frye holds that "myth, as a kind of story, is a form of language art and belongs to the world of art". [14] Language, as

an extension of mythological narration, is no longer confined to the narratology analysis of language in mythological texts, but rather gets rid of specific research and focuses on the independent significance of language in mythological narration. Jiang Yuanlun highlighted the cross referential nature of mythological development and language history. Although mythological narration can only be accomplished by means of language, in the process of narration, language and myth not only realize themselves separately, but also achieve a combination with the "subjective impulse and passionate situation of the image". In other words, mythological narration itself has become a kind of language. Levi-Strauss pointed out that "myth is language, it plays a role at a particularly high level, at this level, its meaning can in fact 'divorce' from the basis of the language on which it depends to maintain development". [15] If the language of mythological narration is connected with the system of social value that has been proved, then this research approach has obviously reached the "extraordinarily high level" recognized by Levi-Strauss. The analysis of some researchers' finding the relationship between narrative language and gender can be seen as examples. The attempt to trace the origin of the world from the language chosen by the mythological narration, according to Frye, is related to the ideological attempt to establish an exclusive discourse system. Therefore, this extension obviously expands the connotation of the language in mythological narration.

The relationship between imagination of nation state and mythological narration is a hot topic in current academic circles. In investigating many minority myths, researchers have generally found a problem, that is, the differences between the dominant Han nationality myth discourse system and the minority myth discourse system in feudal society. Taking the myth of Panhu in Yao and Han nationality as an example, in the legendary narrative texts handed down, the "barbarian" and "otherness" of "Gao Xin Dog" in the text of Han nationality evolved into "sacred" and "selfness" in the text of Yao nationality (words of Peng Zhaorong). After deliberate transformation, a legendary story of coronation in the Han text has been changed into a creation myth with the original nature. Moreover, in other minority's myths, the main mythological figures (such as the Bu Luotuo of Zhuang nationality) are not only given the role of founder, but also become the representative of collective wisdom, and become "arrow-shaped" figures to "condense group knowledge and

experience". In addition, in the continuous migration of national myths, the myth of the same theme has been endowed with different ethnic colors, such as the sun-shooting myth of the Zhuang and Dong nationalities, the myth of "bamboo-born people" of the cross-border ethnic groups in China and Vietnam, and so on. In a word, in the process of evolution, the ethnic minority myths not only reconstructs the Han mythological texts with ethnic characteristics, completes the decentralization and nationalization transformation, but also constructs a unique mythological narration discourse system. Unlike nationality's myths, the construction of national myths needs to be examined in a broader historical perspective, however, it may be similar that myths also needs to be "fabricated". According to Cassirer, "myths have been described as the result of unconscious activity and the product of free imagination, but here we find that myths are made up according to plans." [16] The creation of national myths has in many cases become a narrative technique, which has been prominent in the seventeen-year literature of China. The creation of national myths is obviously different from the narration of traditional myths, which is a new change of mythological narration in human political life. The imagination of nation-state is closely related to mythological narration, and its panorama can be clearly presented only when the rich mythological narration texts are relied on.

Since the birth of myth, it has been intertwined with history. In the 4th century B.C., the ancient Greek philosopher Euhemerus put forward the view of "myth is history". In Chinese classics, myth has already become a part of classical history. The analysis of the relationship between myth and history has always been a hot topic for researchers. Some scholars connect the historization of myth with the narration of later generations. They believe that the historization of myth makes the historical narration more complete and constructs a systematic ancient history. On the other hand, it promotes the emergence and development of the record of anomalies, and gives birth to the "reality" of the record (Zhu Diguang's article *The Historization of Chinese Myths and its influence on Chinese narrative texts*). Some scholars try to find the "historical truth" in mythological narration. For example, Peng Zhaorong holds that "myth and history belong to the original narrative form". By introducing the Hawaiian myth narration and the historical events of Captain Cook in the works of anthropologist Marshall Sahlins, he refines a

"poetic logic" which transcends the pursuit of simple historical facts. In the author's opinion, "it is through the 'structure' of the mythological pattern that Sahlins effectively transforms the two polarities which are apparently opposite -'history / metaphor' and 'myth / reality', through the communication of 'structure' and the logical connection. Here, the relationship between historical facts and mythological fiction is not isolated, on the contrary, it is a kind of narrative accommodation. [17] That is to say, to discuss the historical truth in mythological narration is not to distinguish whether the details of mythological narration conform to the historical truth from the perspective of textual criticism, but to go deep into the texture of historical development, to study which core elements of mythological narration have influenced the historical narration, and how this narration has influenced the present, which influences human beings' still living in some mythological and historical context.

5. THE DEFINITION AND EXTENSION OF MYTHOLOGICAL NARRATION CONNOTATION

Mythological narration refers to the narrative mode which takes mythological thinking as the ideological background and externalizes this thinking characteristic through specific text narration. Unlike narration in general sense, mythological narration takes a wide range of mythological texts as its research object (the "mythological texts" here do not refer specifically to mythological stories), uses multiple narrative means or methods as the media, and explores the narrative rules or laws of mythological texts or mythological-like texts for the purpose of exploring the narrative achievement, and also review the narrative effect on the level of aesthetic or ethical sense. Mythological narration is not a simple superposition of "myth" and "narration", but a narrative way with independent productive significance. It divorces itself from the discussion of the content and the way of telling mythological stories, but has a set of narrative grammar and discourse mode, so it can be applied to a wider range of text studies. What's more, besides defining the concept, some details need to be expanded correspondingly.

Firstly, as the ideological background of the intention and operation of mythological narration, mythological thinking has an irreplaceable

important position. Popularly speaking, between mythological thinking and mythological narration is internalization and externalization. In the era of myth, mythological thinking not only restricted the way humans observe and experience external nature, but also played a huge role in promoting the formation of human's primitive art which was called myth. In the history of human development, mythological thinking has experienced a process from development to decline, but it has already become a part of the human subconscious, implicitly or explicitly affect the creation of human contemporary myths. The volume of mythological thinking is abundant. Although the connotation of mythological thinking has been greatly expanded by Cassirer and other scholars, more abundant information has not been revealed on how mythological thinking affects mythological narration. In essence, mythological narration belongs to one of the ways of artistic creation, and as the source of artistic creation, artistic thinking is inextricably linked with mythological thinking. It is not an overstatement to take mythological thinking as the source of artistic thinking. To explore the relationship between mythological thinking and the mechanism of artistic thinking, understand how artistic thinking affects artistic creation including mythological narration, are all important extension of the connotation of mythological narration, and important basic work of applying mythological narration to text study.

Secondly, as far as the general understanding is concerned, the object of mythological narration is mythological story, which needs to be differentiated. Mythological stories of course are important narrative object of mythological narration, but the prefix "mythological" does not mean that the object of study is absolute and closed. The verbal meaning of "mythological" in the concept of mythological narration is more intense. When facing the works which are not very mythological, it indicates the style of mythological narration, which is obviously not based on the statistics of how many mythological stories there are in the text. Taking Kafka's works as an example, his *Metamorphosis* and *Castle* have long been regarded by many scholars as typical texts of mythological narration studies (Frye believes that *Castle* is "a theological fable expressing how God treats human beings"), and a story expressing absurdity or alienation actually contains the essence of myths. Another example is *Ulysses*, which shows how the story of modern man's wandering in the city is related to myth. It is not so much that the

protagonist has similar traveling experiences as Odysseus, but that the author Joyce continues the tradition of western literary mythological narration in another way. If the Chinese novel *A Dream of Red Mansions* is judged by the mythological stories, then Nv Wa's mending the sky in the beginning of the book and Jia Baoyu's visiting the state of origin and dreamland, the mysterious clue of "the predestination between gold and jade" and "the pre-covenant between wood and stone" are obviously difficult to become strong evidences of mythological narration, compared with the volume of the whole book. However, if we look at the structure and the theme of novel, then we can take Nv Wa's mending the sky as the grand beginning of the novel and lead to the past and present life of the people of Grand View Garden, and foretell the fate of the twelve females with the state of origin and dreamland. These two mythological narration become the keel of the whole novel. Therefore, if we could not interpret the novel from the perspective of mythological narration, we will make the novel lose a lot of flavor and cut off the connection between this great work and Chinese primitive art. The mythological stories in the text are obviously an important medium to arouse the readers' mythological memory. However, this kind of awakening can't stop at the mythological stories, but should start from the stories and seek the Chinese mythological creation tradition through the mythological narration. In addition, we should also prevent the generalization of mythological texts. It is obviously unreasonable if we regard everything we have seen as myths.

6. CONCLUSION

The concept of mythological narration has great inclusiveness and interpretability, and it is also an interdisciplinary concept. In specific research, the contents of mythology, anthropology, history, narratology, stylistics and other disciplines need to be included in the analysis of mythological texts. Therefore, mythological narration was distinguished from general narration by their diverse academic backgrounds, the rich appearance of mythological texts and the strong extensibility of narrative significance. In the view of many scholars, the 20th century is the century of the revival of myths. Since the beginning of the 21st century, the trend of myths' revival has not weakened. The continuing attention to myths in the field of literary creation and the enthusiasm of the new media for the expression of mythological themes in the form of images show that myth has

an important impact on the artistic creation of the new century. With the constant changes in the mode of artistic creation, mythological narration, as a critical method, is also constantly updated, and it will continue to shine a new light in the narration changes of artistic creation.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Dong Zhang.

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