

The Epic of "Gesar" from the Perspective of Ecological Aesthetics

Taking "No Self" and "Ecological Big Self" as an Example*

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Abstract—"Gesar" epic has a rich ecological aesthetic concept with unique value and charm. The interpretation of this concept, which is full of ecological aesthetic wisdom, is not only the development of Chinese national ecological aesthetics, but also lays a more solid foundation for the equal dialogue between Chinese and Western aesthetics, which makes Chinese ecological aesthetics better towards the colorful civilized world. From the perspective of Tibetan Buddhism, this paper deeply analyzes the profound influence of the concept of "no self" and "ecological great self" on the epic of "Gesar", in order to better understand the "Earthundefined third pole" born in the field of "Gesar" epic and the ecological aesthetic concept contained in this epic.

Keywords—ecological aesthetics; gesar epic; unself; ecological ego

I. INTRODUCTION

The researchers who clearly distinguish the types and systems of the gods in the epic of "Gesar" are Dan Zhuangpeng, in his "The Spirit system of King Gesar's biography — On related religious issues", this article divides the Gods in the epic of Gesar into three systems, namely, the primordial deity system, the Benedictine deity system, and the Buddhist deity system.¹ This view is more comprehensive. But the author thinks that in the epic of "Gesar", it is more concentrated in Buddhism and the spirit system of benzene religion, or in other words, these two spiritual systems are the soul that affects the balance of ecological aesthetics of "Gesar" epic.²

From the birth of the hero to the righteousness of the hero, to the death of the hero, it is not difficult to see through the

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¹ For this point of view, Mr. Zaxi Dongzhu made a more detailed elaboration. See Zaxi Dongzhu and Wang Xingxian's draft of the History of the study of Gesar, Gansu National Publishing House, 1st Edition, December 2002, p. 336.

² Since the primordial deity system is almost universally owned by all nations in the world, but with its own characteristics, Fuben is a unique religious and cultural phenomenon in a unique region, so it is explained by reason.

epic of "Gesar", without Buddha's kindness and sorrow, Gesar's heroic feats will appear dark and discolored, with no light, it is not difficult to find that the frame structure outlined in the whole epic reflects the "Sakya pattern".³ Therefore, the voluminous epic of "Gesar" is immersed in the dense Buddhist culture,⁴ and the ecological wisdom and artistic appeal of Buddhism are also reflected in the whole epic. It can be said that the compassion and sadness of the Buddha gave birth to the ecological soul of snowy land that is unique to the epic of Gesar. The following from the ecological aesthetics, "no self" and "ecological ego" and the like expand and expound⁵.

II. ECOLOGICAL AESTHETICS AND THE EPIC OF "GESAR"

First of all, it is necessary to briefly explain ecology, ecological beauty and ecological aesthetics. These three concepts are very popular in academia and one of the most active topics in the present era. From the academic level, these three concepts are both connected and different. In short, ecology is the material foundation, and ecological beauty is the manifestation of the material form. And ecological aesthetics is a comprehensive study, which is based on the former two, of nature from various fields of view, which is mainly social science and natural science is also actively involved in it.

Generally speaking, ecology is more inclined to the category of philosophy, so ecology in the field of philosophy is a broad and profound conceptual system. The ecosystem we often talk about illustrates this problem graphically. So, in this

³ The author even thinks that the mode of Buddha's birth, Taoism and Dharma has a striking resemblance to Gesar

⁴ Some scholars put forward the Buddhist view of "Gesar", saying: "the so-called 'Gesar' Buddhism is not simply referring the Buddhization of the storyline and ideological content of the epic, it is Buddhist in the context of 'pan-Buddhist', including the professional identity of rap artist, the way of epic inheritance, the way of story presentation and expression, and so on, which is also the overall Buddhism of the three elements of artist, text and context epic." For more information, see: "Artist, Text and Context", Qinghai people's Publishing House, January 2014, p. 18. I agree with this view, but the process is gradual.

⁵ The author draws lessons from the corresponding theories, but many of them are quoted from the nomenclature and term level, which is explained in more detail by the author of the epic. See Chen Yan, et al. "Ecological Wisdom and Artistic Demands of Confucianism, Buddhism and Taoism". People's Literature Press, March 2012, pp. 153-244.

large system, it studies what problem. In summary, it studies two laws and six ecological views. That is, ecological succession and ecological balance, as well as ecological natural view, ecological economic view, ecological social view, ecological values, ecological ethics, ecological civilization, and so on.

And ecological beauty is more a kind of "feeling". In his book *Ecological philosophy*, Qian Junsheng holds that natural ecological beauty is the result of the long-term evolution of nature in human history, and it is a kind of primitive beauty, wild beauty and innocent beauty. At the same time, he pointed out that the human experience of ecological beauty is achieved through the participation of the subject and the dependence of the subject on the ecological environment, which embodies the unity of human with internal and external harmony. In other words, the beauty of ecology can only be felt in the ecosystem, only people can feel it through their own ecological processes. Here, the aesthetic subject and the aesthetic object cannot be categorically separated, it truly reflects the aesthetic realm of the subject and object of the same and I blend.

Ecological aesthetics is the combination of ecology and aesthetics. Qian Junsheng believes that ecological aesthetics is the aesthetic concern that people take their own ecological process and ecological environment as aesthetic objects. It is not only an appreciation of the value of man's own life, but also a discovery of external natural beauty. It focuses on the ecological effects of the relationship between man and nature. Therefore, the ecological beauty reflects the relationship between man and nature and the common sense of life. Because the activities of human life are carried out in the universal connection of the network of natural life, it is based on the interdependence and coevolution of all kinds of life, life and ecological environment.

Aesthetics, and many branches of aesthetics that have spawned, of course, include ecological aesthetics. This is not only a hot research topic in the literature field, but it has also stepped out of colleges and universities, the garden of the ivory tower, like a whirlwind. It spread to the social level and became a favorite topic for ordinary people-albeit seriously off the academic track. The reason is that mankind is facing an unprecedented super-crisis caused by war. Literature is the study of man. If it cannot reflect the present situation of human being deeply, it cannot be given responsibility, drum and exclamation, petition for the people, and then it is not only the problem of unfit and unworthy name, but also the expression of human being's lack of conscious consciousness. However, the conscious consciousness of mankind has not disappeared from the beginning to the end.

When we look back at the literature of human childhood, epics, we will be surprised to find that epics are a harmonious ecological aesthetic picture, especially the people in the picture and the humanized nature, the humanized sky, the personified god, Not only is it defined as eternal beauty and harmony, but the picture is great for man and beauty for God. Of course, God created by man can even understand that it is an invisible hand, the law of the universe, which controls the nature of heaven and earth and cannot be spoken clearly.

Fortunately, researchers have extended the academic tentacles of their research to this promising frontier. The "Gesar" epic known as the encyclopedia of Tibetan culture is a vivid embodiment of the rich ecological aesthetic idea, which explains this kind of wisdom, and then fully demonstrates its unique value and charm. This is not only the development of Chinese national ecological aesthetics,⁶ but also the sublimation and expansion of the connotation and extension of Chinese ecological aesthetics. At the same time, it also lays a more solid foundation for the equal dialogue between Chinese and Western aesthetics, and makes Chinese ecological aesthetics develop and move towards the colorful civilized world.

III. "UNSELF" IS THE "SOUL" OF EPIC ECOLOGICAL AESTHETICS IN "GESAR"

To understand the theory of no self, we must first understand what "I" is, what is "with me" "I": the "master" of me, the "subject" of me; the second of all things is the "independent self" of me. The theory of "Dharma without self" is put forward by Buddhism in view of the view that "all Dharma have self", and is one of the "four Dharma imprint" of Buddhism.⁷ In Buddhism, there is not the same view of self and no self in the Pivasha, Confucian classics, Vijnaptimātrā School, Self-continuation meso-view and obligation meso-view⁸. This is no longer redundant

The non-ego, essentially altruistic, is also an important difference between Buddhists and even Buddhists. Buddhism believes that a man without self can be regarded as an important task, as a dragon elephant, and as a Buddha Mani. Therefore, to some extent, the non-ego more emphasizes the

⁶ Chinese national ecological aesthetics is an academic term worth discussing. The author believes that China is a country of many nationalities, which contains the ecological aesthetic idea in the excellent culture of all nationalities. It is worth grasping, savoring, and deeply thinking about it in such an era of vigorously propagating the harmonious world and ecological supremacy, in order to construct a unique and inclusive Chinese national ecological aesthetics facing the world. Similarly, Yang Cunchang's "on the value of the study of the regional aesthetic culture of Chinese minority nationalities" also holds that "there is still no special research on the history of aesthetic culture of ethnic regions in academic circles, this is indeed a missing point in the study of the history of aesthetic culture." He also believes that "strengthening the study of aesthetic culture in minority regions in China has theoretical and practical significance. It can promote the mutual respect, equal dialogue, communication and cultural development and integration of different nationalities and regions. We should treat the regional culture of minority nationalities with the open mind of all rivers in the sea, in this way, the future Chinese aesthetics can form the local characteristics of Chinese aesthetics and aesthetic culture, which are both rich and complex and complete and unified, in the development of Han nationality aesthetics and other minority nationalities aesthetics, oriental aesthetics and western aesthetics multiple symbiosis and amalgamation, and rely on this diversity of characteristics to continue to the world." For more details, see Peng Xiuyin, "National Aesthetics" (Series 1), China Social Sciences Press, 1st Edition, February, 2012.

⁷ Duoshi · Rinpoche: the theoretical Framework of Buddhism and its Guide. Gansu National Publishing House, 1st Edition, June, 2007, p. 100. The four Seas are: All deeds are impermanent, every leak is bitter, the dharma have no self, silence in Nirvana. At the same time, Mr. Duoshii also pointed out why the outside world insists on the wrong view of ego.

⁸ Duoshi · Rinpoche: the theoretical Framework of Buddhism and its Guide. Gansu National Publishing House, 1st Edition, June, 2007, p. 100-106.

Bodhi mind.⁹ In other words, those with this virtue are the best candidates for Buddhism. "Gesar" epic versions are numerous, but the first thing that cannot be wrong is the hero born, why doing this arrangement? This is not only the cause of all epics, but also the keynote of all epics, that is, the Buddhist idea and its culture bear the brunt of all epics. All the epics are strictly and normatively restricted, and all other ideological and cultural concepts closely revolve around this center to produce and deduce innumerable and mysterious stories.¹⁰

We find that the different chapters of this epic begin with roughly the same description, that is, ¹¹the snowfield black-headed Tibetans' place of survival has been enchanted, and the black-headed Tibetans are struggling to survive, thus creating an unavoidable and urgent need. This need is from the heart of the people, urgent, irreplaceable; this need is the mass basis of hero; it is also the former cause of hero's bodhi heart. The giver in need is the Buddha. There are few opportunities for the bright Buddha to appear directly in the epic, but in the first chapter, the heavyweight images of the Buddha appear, such as the Master of Lotus Life, the Quan Yin Bodhisattva, the Amitabha Buddha and even the five Buddhas, and so on. The appearance of Buddha's image is not only a declaration, rendering, but also the origin of the protagonist Gesar's appearance. That is to say, Gesar acts as the messenger of the Buddha, and those who can play such an important role must have the Buddhist doctrine and practice of "no self".

The "Gesar" epic depicts a hologram of social production and life in ancient Tibetan society. In this picture volume, the benign interaction between natural ecology and spiritual ecology is an important sketch of its color.¹² The beneficial energy radiation of the "Gesar" epic is entirely due to the "Zen Prajna" on the basis of "no self", or ecologically spiritual therapy. As we watch the epic, we find that Gesar is often in retreat. So why did the hero Gesar have this "Zen meditation" elegant good? What can Zen do to help heroes? According to the Sakyamite's way of observing problems, wisdom is realized after repeated meditation. Such meditation can acquire the essential wisdom of the beginning mind and thus create the

⁹ The Bodhi mind is the heart of the Buddha for the benefit of all beings. The boundless merit of the Bodhi mind, Therefore, Master Tsongkhapa said: "the Mahayana heart is the root of the Mahayana Road, the Mahayana practice foundation and the main body, the completion of the two points of gold, all the good fate of the collection of blessing treasure, all the brave Buddha son understand this intention, Bodhi Bodhisattva heart often do the heart." Duoshi · Rinpoche: the theoretical Framework of Buddhism and its Guide. Gansu National Publishing House, 1st Edition, June, 2007, p. 53-56.

¹⁰ Although there is a controversy between Buddha and benzene in "Gesar" epic, there is a distinct tendency to worship Buddha and suppress benzene. On this point, academic circles also have a lot of discussion.

¹¹ The famous "Gesar" epic, Mr. Wang Yinuian, divides the whole epic into epic in chapters and epic in parts, this epic in chapters is a relatively complete outline and narration of King Gesar's life. And epic in parts is the 'extraneous' perfunctory, such as the "Snow Mountain sect" and so on, the epic content of dozens of dozens of different sects (some put forward eighteen stories). About the "sect", can refer to Zhao Bingli "Gesar integration" related discussion.

¹² Chen Yan. "Ecological Wisdom and Artistic Demands of Confucianism, Buddhism and Taoism". People's Literature Press, March 2012 1st edition 192-204. The author puts forward the concept of natural ecology and spiritual ecology. Here the spiritual ecology, the author equates it with the "no self" mentioned in this paper

necessary prerequisites for the acquisition of the three bodies at birth, for the process of salvation occurs in the heart.¹³ For this reason, Zen meditation is for salvation. Use 'the power of the heart' to save yourself and the six sentient beings with unlimited degrees of salvation. Thus, we can deeply understand the Tibetan Buddhist culture in this epic. Depending on the epics to proclaim Buddhist righteousness and to use righteousness to control the epic, they can be said to complement each other.

The epic seems to be pursuing an absolute freedom, but it is also very clear that the realization of absolute freedom of self must deal with the relationship with the external environment, in addition to the physical external environment, outside of the physical, there is also the inevitable need to properly face the external environment is the ecological environment. So what are the ways to face it? This is the ecological psychotherapy of Zen Prajna on the basis of the above-mentioned "self-free" view. War is not an end, but only a means, so Gesar did enough ecological psychotherapy before and after the war, as the Battle of Menling says: after King Gesar had spent his happy days, he came to the statue of the angry mother. He meditated brightly in the meditation hall and practiced behind closed doors for three years. During this period, Ling Ga's army and people lived a life of infinite happiness.¹⁴ "Gesar" epic subdued the four demons: King Gesar drove back to the Monk Zudazi Palace, held a month of celebration banquet. The reward for everyone is the same as that for Jiang after subduing Jiang. Princess Meadolazi was promised to LaGuobenlu as his wife. King Gesar practiced the double-sport method in the Monk Zudazi Palace before he conquered the Great Foods.¹⁵

We also seem to see two means of the hero King Gesar: war, meditation. War is to destroy, the object of destruction is apparently a variety of evil demons, actually understood as an ecological war is not impossible, which is reflected by the selfless dedication of the heroes. For tribes, homes, Snow Mountains, grasslands, rivers, herds. The heroes sacrifice their bodies and forget themselves. They fight their last blood to protect the peace of their homeland and the sacred dignity of the heroes. This is the epic play and the audience is deeply affected, uplifting, unity of the internal factors. From the Buddhist level, this is a valuable spirit of selflessness. Although Buddhism is benevolent, "I Buddha mercifully also

¹³ [Italy] Written by Tutchi, translated by Geng Sheng, "A Journey to the Religion of Tibet" China Tibetan Publishing House, Second Edition, 2012, pp. 82-83. The "three bodies" generally refer to the incarnation, the Dharma and the working body. The "three bodies" generally refer to the incarnation, the Dharma and the working body. There is also a view that the "four bodies", namely, the self-nature of the body, the wisdom of the Dharma, the perfect retribution and should be incarnated. See Duoshi · Rinpoche's "A theoretical Framework of Buddhism and its introduction", pp. 16-20, Gansu National Publishing House, June 1, 2007. 1st edition.

¹⁴ "The Battle of Menling" translated by Jiacao Dunzhu, Tibet people's Publishing House, 1st Edition, December 1984, p.405

¹⁵ Wang Xingxian Editor-in-Chief: "Gesar Library, Volume I," Gansu nationalities Press, 1st edition, September 2000, p.864. China Tibetan Publishing House, 2nd Edition, 2012, p.96-98. In addition, the Double Transport of Music and Air, see [Italy] written by Tutchi, translated by Geng Sheng, "A Journey to the Religion of Tibet," China Tibetan Publishing House, 2nd edition (2012), p. 96-98.

punish evil." ¹⁶ As a result, the heroic carnage is not contradictory to Buddhism, but rather gives a more positive factor. Of course, the heroic struggle and selfless spirit in return for peace, is also the best practice of protecting the ecological self. Because the heroes engaged in the war is nothing but for the mountains and rivers, vegetation, home of the final peace.

The appearance of closed meditation is the view of Zen, However, to understand it as the communication, dialogue, comfort, harmony and harmony with the ecological mind, the ancients did provide us with a lot of useful inspiration and reference in ecological psychotherapy. This kind of ecological spiritual treatment can be described as throwing away one's subjective desires, worries, emotions, so that the heart reaches a state of stillness, thus obtaining the great free expansion of vitality, so that one can know all the laws without clinging to all the laws, living in the world and out of the world, completely throw self into the inner feelings and intuitive understanding of the whole universe and nature without material gain, it provides a greater function of "view" for the mind of emptiness and stillness. ¹⁷

In order to eliminate pain, the epic from top to bottom is a kind of ecological psychotherapy. From king to slave, their psychotherapy, in addition to "watching the heart", such as singing verse, prayer, eulogy and so on, filled with each chapter of the epic, such as: "May the local god of earth forever auspicious!" May the south part of the island be auspicious, especially willing to have snow boreal forever auspicious!" ¹⁸ Another example is "the forest is thick and thick, the tiger naturally has to reproduce, the tiger cub generation after generation, everything continues to spread, if the forest is cut down, where the tiger to rest? Blue waves and boundless seas, dragon leaps and triumphs, goldfish are handed down from generation to generation. The sea dry see bottom, fish otter also go to where? The seven treasures of the kingdom of Dasseh, entrusted to the gods, will make the land richer, and the world booming and prosperous. If the treasure is interrupted, what can be satisfied? if the treasure is interrupted, how can the plateau hide the land? Where else can we talk about reproduction?" ¹⁹ ...

These lively words of wish and philosophical discourse reveal the simplest ecological truth: ecology is the home of the soul. "Always wipe, don't cause dust." It is these seemingly heart-to-earth practices that not only create a beautiful epic chapter, but also maintain the fragile ecological balance of Tibet plateau for thousands of years.

¹⁶ There is a story in the Sutra that the Blessed Land killed a group of robbers in order to save five hundred jewelers. Its purpose is to explain the good and evil, sometimes cannot be judged by the appearance, appearance will confuse our eyes, So it's mainly about motivation.

¹⁷ "The Ecological Wisdom and Artistic Demands of Confucianism, Buddhism and Taoism." Written by Chen Yan, etc. People's Literature Press, March 2012, 1st edition, p. 212.

¹⁸ Translated by Wang Yinuan. "King Gesar's biography · The Ministry of World Public Mulberry" Gansu people's Publishing House, March, 1983, 1st edition, p. 127

¹⁹ Li Chaoqun. "Dasai Shicai". Tibetan People's Publishing House, May 1985, 1st edition, p. 16.

IV. "ECOLOGICAL BIG SELF" IS THE "BASIS" OF ECOLOGICAL AESTHETICS IN "GESAR" EPIC

King Gesar's idea of "no self" or Buddhism undefined "no self" has a profound embodiment in the whole epic. Of course, it is worth exploring and pondering from the angle of ecology. All the plants, mountains, water, lakes, things, blue sky and white clouds in the epic, have constructed a set of ecological grand ego with Buddhist connotation from micro to macro and from ego to big self. Before discussing this question, let's clarify the ecological view that is opposite to the ecological self. In "the exit of anthropocentrism and the rise of Ecological Aesthetics", Mr. Zeng Fanren discusses some viewpoints, which are worthy of our consideration. He refuted Kant's idea of "artificial nature legislation," ²⁰ At the same time, the viewpoint of "aesthetic deprivation" is sung in harmony. ²¹ He holds that the "aesthetic deprivation", which is based on the concept of "anthropocentrism", is contrary to the nature of "affinity" of aesthetics and is an aesthetic "alienation", the result is that aesthetics tends to its opposite-non-beauty, which leads to the disintegration of appreciation of the beauty and aesthetics. Therefore, to bid farewell to "aesthetic deprivation" and its philosophical foundation, "anthropocentrism", is an urgent requirement for the development of aesthetic discipline itself. ²²

Thus, the concept of anthropocentrism is contrary to the ecological macro-ego advocated by Buddhism. In the epic, we find this affinity, or reverence, to be exalted. Whether it is daily practice or the smoke simmering before the war, the postwar ritual, the atmosphere permeated by the epic is solemn, and it is worship and awe of ecology. The Buddhist connotation of the whole epic infiltration is integration, this integration is panoramic, receiving everything and respecting everything. This dominating view of nature is still the animism of nature. ²³ But the author believes that the epics are filled with the illusions of animism and its natural deities. But this afterglow is unlikely to cleanse the so-called "residue" in epic history or similar world cultural history. As a result, we look at abnormal phenomena from the normal perspective, so that we do not feel abnormal. Well, although the cultural phenomenon presented by the epic is very colorful, on the issue of Buddhist culture and its appeal for the ecological outlook, the main body and branches, the mainstream and the end flow, the main and secondary issues of principle will make us see more clearly. Under the infiltration of the Buddhist idea, the ecological self is more prominent in the epic.

²⁰ [Germany] Kant. "Critique of Pure Reason", Commercial Press, 1995, p.136. Mr Zeng Fanren even believes that Kant's theory makes "anthropocentrism" even more aggressive.

²¹ Aesthetic deprivation is put forward and deeply criticized by Duan Yifu, a Chinese American geographer. See Zeng Fanren, "the Exit of Anthropocentrism and the Rise of Ecological Aesthetics", Published in "Literary Review", No. 2, 2012.

²² Zeng Fanren. "Ecological Aesthetics in the Dialogue between China and the West". People's Publishing House, 1st Edition, December 2012, p. 213.

²³ Zeng Fanren pointed out the point of view when expounding the ancient farming society in the West. For more information, see Zeng Fanren: "Ecological Aesthetics in the Dialogue between China and the West". People's Press, 1st Edition, December 2012, p. 214

First of all, the epic depicts the magnificent ecological view of the great self. This point has been discussed in Eco-Aesthetics and the Epic of Gesar, which is further discussed here. It is well known that the Gesar epic was born at the third pole of the earth.²⁴ This is the concentrated representation of modern crustal activity, the window to observe geodynamic processes, the natural laboratory for the study of global environmental change, and the gene pool of biological species. Here, is destined to attract the focus of the global scientific community. Since the 1960s, the Qinghai-Tibet Plateau has become the shrine of earth science, life science, environmental science and so on. It is the frontier and hot field of contemporary international multidisciplinary research. Global experts in ecology, environment, geology, meteorology and archaeology have focused on the third pole of the earth.²⁵ So, the "Gesar" epic born on the third pole of the earth is the focal point of Tibetan researchers at home and abroad.²⁶ But on the other hand, the creation of the Gesar epic, Earth's third Pole, is not a habitable place for human beings. Tibetan ancestors had to face the high altitude cold and cold, the big rivers and the Grand Canyon, wind, snow and hail to survive the region to accept the survival challenges of reproduction. In the "Gesar" epic, it is common for the Ridge tribe to be "baptized" by heavy snow, and the lion king is hailed as a savior as he triumphs over a blizzard to help the tribe out of disaster. In addition, Sown Mountains Volume, Dase Niu Volume and so on are also vivid portrayals of Tibetan ancestors defeating extremely bad ecological environment. In the trials and tribulations, the Tibetan ancestors were in awe of their existence. It is not difficult to find that this feeling of awe permeates the epic lines of "Gesar". Mountains have mountain gods, water gods, celestial Buddha in the air, and different shapes and colors of spiritual objects, and so on. This awe is not flattery. It is not only the human relations, but also the material relations adapted to the universe.²⁷ The unity of "human relations" and "material relations" is also the emotional basis and concrete embodiment of the "Gesar" epic ecological grand ego.

Second, the unique doctrine of Tibetan Buddhism and ecological grand view: the "Gesar" epic is not only known for its voluminous grandeur, but also for its peculiar magical multi-dimensional boundaries and intricate scenarios.²⁸ It is not difficult to find that the universe ecological ego of the three thousand world of Buddha state has played up the keynote of the epic of "Gesar" clearly at the beginning. Human being is the universal life of the universe. It is full of endless creativity,

the scope of heaven and earth, endless.²⁹ Though man is the spirit of all things, it is only the dust of three thousand worlds. Therefore, controlled by this kind of universal consciousness and natural consciousness, the ancient Chinese thought that the premise of "beauty" was "man and heaven": "man and heaven, then heaven and earth."³⁰ Here the sky, from a small place for the natural world, for the greater part is a desolate universe. The "tune" here is the key, in short, the meaning of harmony. The "Gesar" epic is a constant effort to adjust the relationship with the Buddha, God, Demon, Nature, Man, and so on, thus set up the ecological macro-self view of all things.

As we all know, Tibetan Buddhism has its forming process and is the final product of localization. Therefore, the so-called pure cultural phenomenon does not exist. It is a baptism and baptism process, that is, under the baptism of local culture to get a new life, but also in the local baptism of their own doctrine. Tibetan Buddhism is the same, in "Gesar" epic, Tibetan Buddhism and Benism have inextricably linked, both absorbed and abandoned, such as the most prominent aspect is to abandon the blood sacrifice of benzene, blood league.³¹ The description of the four demons in the epic is often a man-eating, skinny, bloodthirsty and militaristic. From the perspective of Tibetan history, combined with epic poems, this period of history is indeed a period of scattered sand and tribal conflict. It is a true portrayal that the people are in dire need of life, "Men and women weave the world flat, forever there is no war" is the most urgent voice from the bottom of the heart of the public.³² The outside of Tubo fell into war, the internal predicament was the bad habits of benzene religion, the population declined, the production stagnated, then Buddhism came and became the new motive force for the social development of Tubo. Under its baptism and baptism, the unique teachings of Tibetan Buddhism were formed. From the ecological point of view, it further sublimates the concept of animism in benzene religion, and forms a new ecological concept of "one flower, one world, one leaf and one bodhi" which is friendly to all living beings. This is a positive, upward, and good move to maintain ecological balance, which makes the fragile high primordial cycle virtuous. According to the methodology of hypercyclic ecology, "A catalytic supercycle is a system in which autocatalytic or self-replicating units are connected by cyclic coupling." "The coupling between self-replicating cycles must form an overlapping cycle, so that only the entire system looks like a hyperloop."³³ It can be said that the ecological ego of Tibetan Buddhism created "a catalytic supercycle" for the plateau ecological environment of the birth of the epic "Gesar".

²⁴ The Qinghai-Tibet Plateau is the roof of the world, the Asian water tower, the third pole of the earth, the important ecological security barrier and the strategic resource reserve base of our country.

²⁵ See http://www.cgs.gov.cn/xwl/ddyw/201612/t20161227_419994.html

²⁶ The epic of "Gesar" was selected as UNESCO's "Representative List of Intangible Cultural Heritage of Mankind" in September 2009. The international Tibetan academic circles continuously heats up its research.

²⁷ Cheng Xiangzhan. "The Collection of Aesthetics of Life and Life-from Literary Aesthetics to Ecological Aesthetics". People's Publishing House, 1st Edition, December, 2012, preface.

²⁸ The mysterious state of the gods and the gloomy state of the demons are common in the "Gesar" epic.

²⁹ Cheng Xiangzhan. "The Collection of Aesthetics of Life and Life-from Literary Aesthetics to Ecological Aesthetics". People's Publishing House, 1st Edition, December, 2012, preface.

³⁰ See "Guanzi · Five Elements"

³¹ "The Tibetan Biography of the New Tang Dynasty" records the bad practice of killing livestock for sacrifice is made for a small pledge in one year and for a big pledge in three years.

³² See Sadura. "Passing Juyong Guan" Poems.

³³ Egan. Hypercyclic Theory. Shanghai Translation Press, 1990, p. 16. Cited from Yuan Dingsheng: methodology of Ultra-Cycling Ecology, Science Press, 1st Edition, April, 2010, preface.

Thirdly, the ecological ego in the religious ritual: there are many religious scenes in the epic, and a series of religious activities are guided by specific rituals. Interestingly, this religious ritual often appears in the verse singing at the end of the epic, which, on the one hand, reinforces the atmosphere of Buddhist culture, on the other hand, seems to become a fixed form of the epic. From its formula, we can see the view of "ecological big self". The following passage says the joy of victory and its best wishes after conquering the country of Snow Mountain:

On today, a happy day,
The ministers offered Hada one after another,
Women picking up wood and mulberry to prepare meal,
The boys cheered Lagaro (Buddha's victory).
Why do I call "Lagaro"?
Because,
The white smoke that cheered the sacrifice filled the sky,
The position of the proper Dharma is in harmony with the sky.
The monks' Taoism rites are all directions.
Why do I call "Lagaro" again?
Because,
Cheering for fresh smoke covering the space,
The king's ambition is boundless,
Troops are like stars.
Why do I call "Lagaro" three times?
Because,
Cheering for the white smoke of sacrifice all over the earth,
Happiness is long and long,
Domestic animals thrive all over the grass.
...
The officials and heroes surrendering to us,
Would frequently cultivate your mind without interruption!
...
May the cypress treetops perching everywhere in Summer,
Play a pleasant and clear sound!
The beautiful music and flowers,
Today hidden to the beautiful underground,
May Spring come to decorate the grass mountain to make it more beautiful,
Red and colorful blooming auspicious flowers.....
On the long stone mountains, bison stand tall,
May the people be rich like tasseled hair!

There are flowers on the grass mountain,
May happiness be open like petals!
Young wild geese are flying on the sea,
Wish the sweet sound is far known!
The Mustang is running on the grass mountain of Gagju.
May luck be like a bristling moustache!
Cuckoo is staying on the cypress trees in Dante.
May the music sound pleasant to the ears!
...
May numerous living beings of Shanbu continent
Have no pain and sickness!
Livestock have no death or disaster!
No yellow rust and frost in the field! ...³⁴

We see that this kind of verse is very characteristic. At the same time celebrating the "Falun forever turn", often mixed with some beautiful "ecological" blessing, this is nothing more than the help of Buddha, protect people and animals, vegetation, mountains and rivers, home forever maintain peace. Its order is also often fixed and stylized, such as from the beginning of Buddha to the praise of the four seasons, spring, summer, autumn and winter, And to bless the prosperity of the young and young tribes, on the one hand, this stylized psalm is conducive to the memorization of epic artists.³⁵ On the other hand, like a landscape idyllic chant,³⁶ there is no doubt that people will be intoxicated in a simple beauty, this beauty is in essence to the natural ecology of praise and worship. In this regard, some scholars use the theory of national art ecology to explain the three-dimensional model of the network, and the purpose of this model is to show the survival of ethnic minorities, the life art in the cycle of rise, jump to the platform of ecological art. In the opposite life of green art habitat and green art life, and in the spiraling of the green art cultural circle of ethnic minorities, the aesthetic field of the ecological art of minority nationalities is formed.³⁷ In fact, this is the

³⁴ Jiaoba Dongzhu. "King Gesar's Biography · Xueshan Crystal Volume", Higher Education Press, June 2011 1st Edition, pp. 213-216.

³⁵ Mr. Chao Gejin thinks, "The poet in the tradition of oral epic is engaged in studying, creating and disseminating epic in a programmatic way...the singer acts like a card to combination and assemble the 'parts' that are inherited from the tradition. It also proves that singers sing not by reciting word for word, but by mastering the rules of oral poetry." See Chao Gejin's: "Oral Epic History: A study on the Program syntax of Ranpelle Jangger" for details, Guangxi people's Publishing House, 2000 p.1. The author thinks that although this is a comment on whether there is a program in the Mongolian epic, it does talk about the essence and characteristics of the epic program, and it is also applicable to the programming of the Tibetan epic "Gesar".

³⁶ There are different approaches but equally satisfactory results with the "I pick chrysanthemums beneath the eastern fence, my eyes fall leisurely on the Southern Mountain". In fact, many eulogies such as "Anthem of Mountains", "Anthem of Cows", "Anthem of Horses" and so on in the "Gesar" epic are worthy of further study.

³⁷ Yuan Dingsheng. "Methodology of Hypercycle Ecology". Science Press, April 2010, 1st Edition, p. 297.

Tibetan "Gesar" epic unique to the "ecological Big self" aesthetic field.

Finally, it is important to mention that the ancient Gesar epic does reflect and chart the orbit development of Tibetan Buddhism. At the same time, we can vaguely recognize the unfading background color of the epic, which is that the original Benzene religion pigment always exists either implicitly or explicitly. However, "the open theory of Benism" and "secret Buddhism" are the mythological history that the later generation Buddhism and the benzenists have created on the basis of the original history, and they have catered to the needs of Buddhism and benzene religion.³⁸ It is also clear that the teachings of Buddhism fit most closely in the ecological view of the great self. They argue that all things are born, four are empty, and all things have no existence of self, which provides a theoretical basis for breaking "ego". Buddhism believes that all human suffering and misfortune are related to the persistence of "self". Only when we understand the truth of "the Origin of Xing Kon" can we completely deconstruct the individual ego and completely dispel the antagonistic relationship between man, me and things and me. Thus people deeply realize that individual life originates from the power of naturalization, thus unifying the individual and the universe.³⁹ In the process, they came out of a different route from Benzism, That is, quit killing the "endless" ecological line.⁴⁰

V. CONCLUSION

The epic of "Gesar" is an epic of "beauty". Its beauty lies not only in the beauty of art, the beauty of structure, the beauty of characters, the beauty of language, the beauty of rhyme, the beauty of narration, and so on. It will surely become a remarkable work of ecological aesthetics. However, how to make this ecological aesthetic work as a model, and to interpret and explain it from a theoretical perspective, requires us to engage in further research and to constantly open up new ideas, in order to make the epic study of "Gesar" into a new world.

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³⁸ Nobovantan, "Artist, Text and Context". Qinghai People's Publishing House, January 2014, 1st Edition, p. 136.

³⁹ Chen Yan, et al. "Ecological Wisdom and Artistic Demands of Confucianism, Buddhism and Taoism". People's Literature Press, 1st Edition, March, 2012, p.167

⁴⁰ The author refers to the prohibition of killing, see above.