

Analysis of the mythological Interpretation characteristics of Guo Pu's Shanhai Jing Notes

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Abstract. Through the analysis of Guo Pu's annotation of mythical characters in Shanhai Jing, interpreting of the mythological interpretation of Guo Pu's Shanhai Jing Notes. In his annotation of God, Guo Pu had carried on the conscious enrichment to the god person image according to the annotated person's identity, so that made many of the original blurred image of God could be clear. To the vague mythological stories, Guo Pu interpreted them by compiling new mythological stories.^[1] Through this literary interpretation, Guo Pu not only enriched the images and fairy tales of the gods and figures in Shanhai Jing, but also highlighted the color of the Shanhai Jing, and achieved the unity of the dual identity of the annotator and the litterateur.

Introduction

Nowadays, most researchers study Guo Pu's Shan Hai Jing Notes from the perspective of linguistics and philology, but rarely from the perspective of mythology. Although some scholars have also noticed the value of Guo Pu's Shan Hai Jing Notes in the study of mythology and made some studies, but most of the related studies are on the surface and lack of systematic summary and theoretical explanation.^[2]

This paper uses the thought of mythological literature to trace back to the origin of Guo Pu's mythological interpretation, so as to understanding Guo Pu's annotation and the characteristics of the times in depth.^[3]

Mythology is the product of the unique historical conditions of the early human beings and a form of understanding of nature and society by the primitive ancestors. It reflects the early human thinking activities and has a long history. In the course of historical development, mythology was gradually developed and perfected. With its super image and unparalleled imagination, it was inevitably associated with later literature. Mr. Lu Xun once explicitly talked about the relationship between mythology and literature, "so mythology is not the germination of religion, the origin of art is the origin of the article. But mythology is born of articles, while poets are enemies of mythology. When praising and telling stories, each time one cannot avoid whitewashing and losing one's original character, it is a myth that, though it is supported by poetry, it is saved and preserved, but as a result, it is also changed, and the sale of goods is also changed."^[4] During the warring States period, Zhuangzi was the forerunner of "mythological literature", and Qu Yuan was the epitome of mythology literature, under their leadership, the curtain of mythological literature was officially opened.^[5]

In the course of the development of mythology, the literati of the later generations realized their literature mainly through two ways: one was to enrich and enrich one of the blurred figures in the mythology, and the other was to enrich and perfect the myth of a certain content. In this process, "myth is rich in literature and art, and excellent literature and art will bring new vitality to ancient myths".^[6]

Guo Pu's literary achievements in the Eastern Jin Dynasty are very high, and his poem and Fu are the crown of Zhongxing. He not only likes strange and strange mythology in Zhuangzi, Chu ci, and other ancient books, but also deeply studies the Biography of Mu Tianzi.^[7] Under the influence

of this kind of literature, Guo Pu not only applied it to literary creation, but also practiced this principle in the academic activities of annotating books. In his annotation of Shanhai Jing, Guo Pu makes a note of the relatively crude narrative of the mythology of the Shanhai Classic, and realizes the mythological literature by enriching the image of the divine man and perfecting the mythological stories in the Shanhai Jing.

Romantic Feelings: the Injection of "Emotion" and "Beauty"

Compared with animals and plants, the texts of the Shanhai Jing are signed the God images in a simple description. At the time of annotation, Guo Pu would be loyal to the scriptures, excavate the human nature of the God, further enrich its images and made it stereoscopic and realistic. This kind of explanation strategy is especially prominent in Guo Pu's annotation to female gods.

In the traditional romantic literati's works, the goddess is the embodiment of beauty and the object of their feelings. Many Romantic literati (such as Qu Yuan, Song Yu, Cao Zhi, etc.) regard "Mi Fei", "Mrs. Xiang" and other female deities as the object of affection. Influenced by this, Guo Pu fully excavates the feminine attributes of "beauty" and "emotion" in the Shanhai Jing in the annotating process, and draws closer the distance between man and God with this angle of view.^[8]

According to their different status, the gods in Shanhai Jing are mainly divided into two categories: female emperors and ordinary gods. To these two different gods, Guo Pu takes different interpretation strategies.

Goddess at the Rank of Emperors. This kind of God is mainly represented by the Xi Wang Mu, and the original description of her is very succinct, with only a few words, such as "her shape is human, she has leopard tail and tiger teeth like to shout, her hair is fluffy." In the commentary, Guo Pu mainly cited the contents of the Biography of Mu Tianzi, and drew in the emperor Zhou Mu of the Western Zhou Dynasty. He made a great deal of comments on the exchange between the two, respecting each other, reciting poems and songs, and blowing the wind and drum spring. The so-called as the "Mu Tianzi Biography" said: "at the time of the Jia Zit, the emperor Mu went to visit Xi Wang Mu and offered one hundred pieces of brocade and one hundred jin of gold and jade. After expressing her gratitude, Xi Wang Mu accepted her gift and hosted a banquet for him in the place of Yao chi. Through Guo Pu's detailed citation, she was evolved into an intellectual woman who knows poems and songs, and who is polite and courteous, and realizes the transformation of its feminization.^[9]

It can be found that Guo Pu does not pay much attention to the beauty of Xi Wang Mu, but his special status as emperor, then her female role. Through this interpretation, the Xi Wang Mu was finally shaped as a female model of reason over emotion, gentleness and wisdom.

Ordinary goddess. In the traditional aesthetic culture before Guo Pu, "Goddess / Beauty + Water" has become an aesthetic prototype precipitated in the blood of romantic literati and passed on from generation to generation. Throughout those ordinary gods in Shanhai Jing, their residence and water have a constant relationship; belong to the traditional romantic literati praise object. In the annotation of this kind of relatively simple goddess, Guo Pu takes a different annotation angle from the imperial gods and daughters, focuses on its beautiful and affectionate attributes, and practices the interpretation of mythological literature on their bodies. Take the "Red Water Woman" as an example to carry out the analysis:

There are only words and phrases such as "Chishui woman" and "Green dress" about the goddess "Ba" in the scripture. The readers can only vaguely feel that she is a blue body in green mountains and rivers, but its specific image is unknown. At the time of the commentary, Guo Pu made a full image of her, not only the identity of the woman as "the goddess", but also a romantic, beautiful praise for her, that is, "a woman in the river is so graceful in water, so beautiful that her beauty is given by the gods and can make my spirit turn upside down; recognize this." Since the beautiful woman has lost her again, I never have anyone to miss. "After such a classic summary, the literati's mind of the accumulation of the prototype of the goddess jumped to paper.

In summary, After Guo Pu's series of "beauty" and "feeling" rendering, the female deities, who were originally blurry, evolved into a goddess of passion and vitality.

And this made the uninteresting original text of Shanhai Jing become profound and fascinating. It can be said that Guo Pu's deduction is not only in line with the original text, but also in line with the traditional aesthetic psychology, it is a reasonable sublimation and transcendence.

Compiling new mythological stories

The part of Hai Jing is devoted to the description of the far Nation and the Inhumans, but the details are not the same. Some records are more detailed, where the origin, location, ancestors, all the people in the country and animal and plant specialties have a detailed account; some accounts are relatively rough, often passing by, causing certain confusion to the reader. In his notes, for such blanks left by the text, Guo Pu enriched and perfected his content by compiling a new fairy tale. Zhang Guangzhi once pointed out that mythical narration has the following characteristics: one is which must contain one or more 'stories'. There must be a protagonist in the story. The protagonist must have action. The other is which must involve 'extraordinary' characters or events or the world-so-called supernatural, sacred, or mysterious. Guo Pu followed this way of thinking when rewriting mythology.

In his Shanhai Jing Note, Guo Pu has used this theory many times to explain the origin of some "different people from far countries" and to compile the corresponding mythological stories. Guo Pu's comments on the peculiar "women's country" and "husband country" are all the same.

Women's Country. Women's country appears in the part of Haiwai Xijing, The scripture said "Women's country is in Wushan North, two women lived in there, and which was around with water." Guo Pu notes "there are yellow pools, women into the bath, out will be pregnant." If a boy is born, the child can only live three years. The pool is surrounded by water. From the annotated notes, Guo Pu believes that it is not necessary to produce offspring in the same way as men and women. With the help of the background of women's "water week" provided by the scriptures, Guo Pu linked "the water of the yellow pool" to the pregnancy of women and added the story plot of men dying at the age of three, thus forming a characteristic interpretation of "women's country". Through the imaginative myth written by Guo Pu, the existence of "Women's country" is rationalized.

In the note of "Women's country", Guo Pu's related annotation mainly concerns the myth of how the divine man breeds the seed of new life, while in "Men's country" he annotates the concrete process of the birth of new life.

Men's Country. The "overseas Western scriptures" only made a simple account of the "husband's country". While annotating, Guo Pu ignored the material of the scripture, and made up the mythological story in a sensible and rational way. That is, "Yin Emperor Tai-Wu let Wang Meng to collect medicine, he followed Xi Wangmu to this place, the grain has been finished can't go on. He eats wild fruit and wears bark, and has no wife all his life. He gave birth to two sons, both directly from his body. After giving birth, Wang Meng died. This is the origin of the husband's country". In the note, Guo Pu not only regards the man "Wang Meng" in the period of "Yin Emperor Taiwu" as the ancestor of "husband country", but also creates the magic plot of "Wang Meng giving birth to children". According to the traditional literature, it can be found that the magical birth ways of God people are closely related to the body parts such as chest, back, abdomen and rib, especially the chest and back. It is it that derives nutrition from this, and through the combination of "chest" "back" "belly" "ribs" and "ribs" and other body parts, Guo Pu integrates it into a general statement of "out of shape", thus fantasies of Wang Meng's "out of shape".^[10]

Conclusion

By using the explanation strategy of "mythological literature", Guo Pu not only makes the characters in the mythology of Mountain and Sea Classic plump and enriches, but also enriches and perfects the story plot in different degrees. In this process, he is not so much annotated as literary creation; He is not so much annotating mythology as he is rewriting mythology. By this time, Guo Pu had combined his dual identity as a writer and annotator.

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