

On the evolution of the myth "Jingwei Reclamation"

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ABSTRACT

"Jingwei Reclaiming the Sea" is one of the ancient myths, that plays an important role in the traditional Chinese mythology system, and shows its unique artistic charm in the process of spreading. In the process of change, the name of Jingwei in the myth of "Jingwei Reclamation", the act of reclamation, the two directions of east and west have remained unchanged. Still, the purpose of reclamation, story plot, value connotation, and other aspects have shown some variation. The "same" and "different" in the changing process of "Jingwei Reclamation" show the spiritual connotation of the myth and its interpretation and change in different times, so the myth has endless charm.

KEYWORDS

Jingwei reclamation; Rheology; Value connotation

1 Introduction

"Jingwei Reclaiming the Sea" is one of the ancient myths in China, which occupies an important position in the traditional Chinese mythology system. At present, academic circles mostly use the perspective of folklore and sociology to study the bird totem belief, tragedy consciousness, the life and death view of the immortal soul of Jingwei image, and carry out historical research on the prototype of Jingwei. As a brief ancient myth, "Jingwei Reclamation" has continuously demonstrated its value connotation in line with The Times in the change process. Based on this point, this paper analyzes the "Jingwei reclamation" and analyzes the value connotation behind the similarities and differences in the process of the mythological evolution.

2 The record of the "Jingwei Reclamation" in different historical periods

As one of the ancient myths, "Jingwei Reclamation" is found in the documents of different historical periods:

In the pre-Qin period, "Notes on the Book of Mountains and Seas" recorded that "there is a bird, which is like a wu, with a head, a white beak and bare feet, and is called Jingwei, which is singing from s. It is the girl of the Yan Emperor, called Ngirlwa. She swam in the East China Sea, drowned, and did not return, so for Jingwei. Often the wood of the west mountain, to the East China Sea. The Zhangzhou river flows out and the east flows into the river." ¹In the Western Jin Dynasty, in Volume 3 of Zhang Hua's "Annals of Natural History", "there is a bird like a wu, with a head, a white beak and bare feet, and it is called Jingwei. Nwa, the daughter of Xi Chi Di, swam to the East China Sea, drowned and did not return, and was deified into Jingwei.

Therefore, Jingwei often took wood and stones from the western mountains to fill the East China Sea."² this account is almost the same as the Classic of Mountains and Seas."Taiping Imperial Review" recorded: "The Bowu annals" cloud 'Junshan, Dongting mountain is also. The second woman of the emperor lived there, called Lady Xiang. Emperor Woman sent Jingwei to the queen mother, take the jade seal of the West Mountain, and seal the North Mountain of the East China Sea. "³ This record combines the Jingwei reclamation with the two myths of Lady Xiang.

In the period of Jingwei, Southern, and Northern Dynasties, in Guo Pu's "The Book of Mountains and Seas, Tu Zan", "Yan Emperor's daughter, into Jingwei. Sinking the East China Sea, Ling Shuang West Mai. They carry wood and stones to fill the waves."⁴Jingwei is portrayed as a heroic image of people paying and using their bodies to fill the waves of harm. Jingwei and his descendants bravely and indomitable struggle against the sea to the end, the spirit of Jingwei will never die. Her idea of overcoming the strong with the weak and the big with the small is the same as the myth of "Yu Gong removing mountains" that we are familiar with.

After the Wei, Jin, Southern, and Northern Dynasties, the myth of the "Jingwei Reclamation" continued to be narrated by literati, but it was almost the same as the previous records.

1 Yuan Ke. Notes on the Book of Mountains and Seas [M]. Shanghai: Shanghai Ancient Books Publishing House,1980:92.

2 Zhang Hua. Annals of Natural History, Volume 3 [M]. Beijing: Zhonghua Book Company,2019:187.

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4 Yan Kejun, Vol. All Three Generations of Qin, Han, Three Kingdoms, and Six Dynasties. [M]Beijing: Zhonghua Book Company, 1958:45

3 The "same" in the evolution of the myth of the "Jingwei Reclamation"

The myth of the "Jingwei reclamation" has evolved over thousands of years, retaining some stable elements in the flow: the name of Jingwei, the persistence of the reclamation feat, and the east-west orientation of the reclamation after the drowning. In the process of change, these three factors gradually stabilized and became the main content of the spreading process of the "Jingwei Reclamation". These three factors were preserved and gave the myth of the "Jingwei reclamation" a unique value connotation in the process of change.

3.1 The name of Jingwei

Looking at the evolution of the myth of the "Jingwei Reclamation", it is not difficult to find that in the recorded documents, the protagonist refers to the protagonist by the name of "Jingwei".

As for the exploration of the name Jingwei, it can be seen in the recorded documents that the name of Jingwei is changed from "female baby" to "Jingwei", and the later generations use Jingwei to refer to the protagonist. According to the book *Mountains and Seas*, "Yan Di's Girl, about a girl baby."⁵ It can be seen that the protagonist is called a girl before drowning; "She swam in the East China Sea, drowned and did not return, so she was Jingwei."⁶ After drowning, he was called Jingwei. In Guo Pu's book of *Mountains and Seas*, Yan Emperor's daughter turned into Jingwei. In the Southern Dynasty, "The woman of Xiyao Emperor drowned in the East China Sea and turned into Jingwei."⁷ The two records also show that the protagonist drowned before, people called her the daughter of Yan Di, a girl, and after drowning in a bird, people called her Jingwei.

As for the origin of the name Jingwei, Lu Sixian and Ning Jianyu explain it from the Angle of the ancient people's standing pole, the meaning of Jingwei, and the spiritual level contained in the myth of Jingwei. According to the current archaeology, the existence of Jingwei bird has not been found in the world, and the reason for its name is explained by Lu Sixian in the book "Mythological Archaeology"⁸ from the perspective of ancient people standing pole and measuring shadow. The word indicates the longitude of the sunscape, while the word "wei" is "wai" and "latitude", refers to the latitude around the arc of the sundial, just as the longitude and latitude are now called. Similar to the name of "Jingwei", so-called "Jingwei", "female Wa", the word "Wa" from the female from the kei, refers to the "gui-shaped" chip inserted on the sundial circle, compared with the above bird chip, indicating that the inserted is a numbered chip with the concept of carry. By comparing the myth of Jingwei recorded in the Classic of *Mountains and Seas* with the calculation of sundial, Lu Sixian has a unique view on people's understanding of the origin of Jingwei's name, which is refreshing. In summary, the value connotation contained in the word "Jingwei", which is praised by later generations - the spirit bird of guarding mission.

3.2 Reclamation

In the recorded literature, the reclamation of Jingwei is highlighted. In the myth of "Jingwei Reclaiming the Sea", Jingwei fought against nature with his own strength, the insignificance of grass and stone and the vast contrast of the sea formed a sharp contrast, so that the whole character was tinged with a layer of tragic color. The grass and stone that Jingwei holds in the reclamation form a sharp contrast with the vastness of the sea, which makes the value connotation of Jingwei's bravery and unrelenting struggle prominent. "Jingwei Reclamation" has always been parallel with "Yu Gong moving mountains", and the two myths highlight the hero's perseverance and spiritual quality of not being afraid of difficulties.

The grass and stone in Jingwei's reclamation are like a drop in the ocean in front of the sea, but it is precisely because of the small size of the reclamation, that forms a sharp contrast with the grandeur of the sea, which can highlight the value connotation of Jingwei knowing that it is small, but still fighting with the sea, daring to fight against the darkness with its strength. This act of Jingwei bird's reclamation shows the most essential and eternal thing of human beings: the worship of nature and the panic of survival. The myth of "Jingwei Reclaiming the Sea" shows the strong desire of the ancient working people to explore, conquer, and transform nature and the spirit of perseverance and hard work of the original people through the move of Jingwei Bird to fill the sea.

5 Yuan Ke. Notes on the Book of Mountains and Seas [M]. Shanghai: Shanghai Ancient Books Publishing House, 1980:92.

6 Yuan Ke. Notes on the Book of Mountains and Seas [M]. Shanghai: Shanghai Ancient Books Publishing House, 1980:92.

7 Ren Fang. Description of Different Records [M]. Zhuzi Integrated Supplement. Chengdu: Sichuan People's Publishing House, 1997:878.

8 Lu Sixian. Mythological Archaeology [M]. Beijing: Cultural Relics Publishing House, 1995:214.

3.3 The east drowned in the west

In the existing records about the myth of Jingwei reclamation, most of them preserve the records of Jingwei drowning in the east and carrying grass and stones to the west to fill the sea.

Jingwei drowned in the East China Sea and filled the sea with grass and stone in the west. The records of east and west orientation were preserved in the process of spreading, reflecting the worship of the original people to the sun. Jingwei's flight path is from east to west, and then from west to east, and the flight path is the same as the sun's daily rising and setting. Using "permanent title" to indicate the track of Jingwei reclamation implies that the track of reclamation is consistent with that of the sun. This also shows that ancient human beings had a preliminary understanding of natural phenomena, reflecting their primitive belief with a certain degree of fantasy. The sun's rising and setting in the east is the first natural phenomenon recognized by people, and the worship of the sun as a god has become an important ideological content in Chinese mythology and philosophy. For example: the sun rises from the west to the west, the rosy sky is caused by the goddess mending the sky, and all things in heaven and earth are created by Pangu.

The east and the west are two opposite distances, under such an opposite distance, Jingwei still goes to the grass stone to fill the sea, she does not give up because of the vast sea, the goal is difficult, still use their own weak body to connect the grass stone to fill the sea. This heroic action is to highlight her hard-working, brave, self-improvement spirit quality. The sense of the gap between the East and the West is more able to highlight the hardships of the reclamation task, so it has been preserved in the process of spreading and has become an important description of Jingwei's perseverance and bravery.

4 "Change" in the evolution of the Myth of "Jingwei Reclamation"

As one of China's ancient myths, "Jingwei Reclamation" has changed in the three aspects of reclamation purpose, mythological plot, and value connotation in the later generations. We can find these changes by looking at the relevant documents in different historical periods.

4.1 Changes in the purpose of reclamation

In the existing documents, the purpose of the Jingwei reclamation has changed, from the initial development of revenge for themselves to the later development of unwilling people to be persecuted by the sea, willing to sacrifice themselves and carry out reclamation day by day. Through relevant records, it can be seen that in different historical periods, the purpose of the reclamation of Jingwei developed from the initial self-revenge to the willingness to sacrifice themselves for the people. In the original myth of the Jingwei Reclamation, the main purpose of the Jingwei Reclamation was revenge. Jingwei had no grudge against the sea during his life, but accidentally drowned in the East China Sea and carried out endless revenge against the sea. In the Western Jin Dynasty, the purpose of "Jingwei reclamation" was added to Zuo Si's "Wei Du Fu".⁹ The purpose of Jingwei's reclamation is described as revenge. Because he drowned in the East China Sea, he threw grass and stones into the sea to take revenge. The reason for the change of the purpose of reclamation was mainly influenced by the ideological and cultural view of Confucianism at that time, which emphasized humanity and great ethics and loved people all over the world. In the Wei, Jin, Southern, and Northern Dynasties, Confucianism still occupied the mainstream position. The purpose of Jingwei Bird's reclamation has changed from the small self to the big self. It is the change of the purpose of reclamation in the process of "Jingwei reclamation" that makes the myth add the value connotation of selfless dedication and seeking happiness for people.

4.2 Changes in circumstances

The "Jingwei reclamation" has changed in the plot. In many literature records, the plot of "Jingwei Reclamation" is that Jingwei birds drowned in the East China Sea, and reclaimed the birds after their death, but in the process of change, the plot of Jingwei and the petrel had children and vowed not to drink the water of the East China Sea was added. Based on the Book of Mountains and Seas, the myth of "Jingwei's reclamation of the sea" continues to spread, and the plot of Jingwei and Haiyan's birth is added to the story of Shuyi. In the course of spreading, the myth of "Jingwei Reclamation" has been endowed with various value connotations. While the value connotations are constantly enriched, the plot changes in the course of change are also lacking. In the Southern Dynasty, it is written in the book of Shuyi that "I gave birth to a petrel, a female like Jingwei and a male like a petrel."¹⁰ This record adds the plot of Jingwei and Haiyan's son,

9 Xiao Tong, Ed., Li Shan. Selected Writings [M]. Beijing: Zhonghua Book Company, 1981:106.

10 Ren Fang. Description of the Difference [M]. Integrated supplement of Zhuzi. Chengdu: Sichuan People's Publishing House, 1997:878.

which makes the whole myth interesting. In the Book of "The Strange" added the description of the oath of water, "Once drowned in this river, vowed not to drink its water."¹¹ It can highlight the tough and strong character of the Jingwei bird. He drowned himself in the East China Sea and vowed never to drink the water again. Jingwei drowned in this sea, which has a hatred of the sea and would rather die of thirst than drink a sip of water in the East China Sea, the increase of "oath water" is the Jingwei bird and the spirit of China since ancient times, the Jingwei bird has ambition, has a backbone of the character of the portrayal of exquisite.

4.3 The change of value connotation

With time, the myth of the "Jingwei Reclamation" has been endowed with various value connotations, from the initial development with obvious heroism to the reduction of heroism, the dominance of the monarchy, and then to the later development of perseverance and noble spirit. There is obvious heroism in the Jingwei reclamation of kelp in the book of Mountains and Seas and Beishan. Ning Jia Yu believes that the heroic elements of Jingwei come from her blood. As the daughter of Emperor Yan, Jingwei inherited the hero factor from her father. Emperor Yan is a well-deserved hero, so Jingwei also carries the hero identity. In later years, the heroism of Jingwei was diluted and the monarchy dominated. In the Qin and Han dynasties, with the advent of civilization, the feudal ruling class was dominant and the concept of monarchy was dominant. Under this background, the heroism in "Jingwei Reclamation" was gradually diluted, and the concept of obedience in the concept of monarch and subject was replaced.

5 Conclusion

Among the many myths and legends recorded in the Book of Mountains and Seas, the myth of "Jingwei reclaiming the sea" has a single plot compared with the myth of "Houyi shooting the sun" and "Nuwa mending the sky". But in the process of spreading, "Jingwei Reclamation" can occupy a unique position in our mythological system, and the reason why it can spread widely is not because of the wonderful plot portrayal. On the contrary, the "Jingwei Reclamation" is based on the "Shan Hai Jing" ¹² has been endowed with the spiritual value with the characteristics of The Times in the process of change, which makes the "Jingwei reclamation" myth more perfect.

The "Jingwei spirit" developed from the myth of "Jingwei reclamation" is increasingly deeply rooted in people's hearts and has become the support of people's spiritual strength. Although the "Jingwei Reclamation" is just a myth recorded in ancient texts, it is endowed with unlimited value connotation in the course of historical development. In the long river of historical development in the future, it will continue to be injected with new value connotations and constantly enrich and improve with the changes of The Times.

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¹¹ Ren Fang. Description of the Difference [M]. Integrated supplement of Zhuzi. Chengdu: Sichuan People's Publishing House, 1997:878.

¹² Yuan Ke. Notes on Shan Hai Jing [M]. Shanghai: Shanghai Ancient Books Publishing House, 1980:92