



The Artistic Expression of the Spiritual Characteristics of the Gods and Monsters in "The Classic of Mountains and Seas" in Contemporary Illustrations

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Abstract: "The Classic of Mountains and Seas" is widely used in contemporary illustration creation because of its phantasm, and presents a variety of artistic expressions. However, from the results, the illustration works mostly excavate the shape of the gods and monsters, ignoring their unique spiritual attributes. This paper adopts the method of case study and comparative analysis to sort out and analyze the spiritual characteristics of the gods and monsters in "The Classic of Mountains and Seas" and their artistic expression in contemporary illustrations, in order to provide a certain theoretical reference for the current visual presentation of the spiritual characteristics of the gods and monsters.

Keywords: "The Classic of Mountains and Seas", the image of gods and monsters, spiritual characteristics, artistic expression of contemporary illustration

"The Classic of Mountains and Seas" is probably the oldest book that has been handed down in China so far. If you want to understand the first page of human life and culture, you can't get around the "Classic of Mountains and Seas". The bizarre-looking and special-purpose gods and monsters in the book constitute the most mysterious content of Shanhaijing. In the context of ancient Chinese literati, these strange images were once regarded as the existence of strange powers and chaos, and were ignored for a long time. "Totem theory, from the end of the 19th century to the beginning of the 20th century, people began to be known in China from the introduction of Morgan's works and the introduction of Western social theories.[1] After being influenced by Western theories, Chinese people began to re-examine the image of gods and monsters in "The Classic of Mountains and Seas" with a new perspective, and believed that it was the result of totem worship. The image of the gods and monsters in "The Classic of Mountains and Seas" reflects the primitive ancestors' understanding of nature and themselves, and has its own unique spiritual characteristics, and this spirit still has great inspiration for the present. Contemporary illustrations use their unique artistic expression to visualize the spiritual characteristics of the gods and monsters in "The Classic of Mountains and Seas", influence and infect people in a subtle way, and bring new thinking to people's understanding of nature and themselves.

1. Mental characteristics

The spiritual characteristics of the gods and monsters in "The Classic of Mountains and Seas" are mainly manifested in their special view of life, a view of themselves and all things. According to the different thinking development stages of the primitive ancestors, they have different understandings of the relationship between man and nature.

1.1 Respect for nature

In the early stage of totem worship, the primitive ancestors had low ability to understand the objective world and low productivity. Under the influence of chaotic thinking, the subject and the object are regarded as one, and they have not developed individual consciousness, but are "being formed". As Fraser thought in "The Golden Bough": "The primitive man did not distinguish between living and non-living at first. He thought that everything around him was the same as himself." [2] The primitive ancestors did not feel themselves There is an insurmountable gap with other animals, and there is no unique advantage. Compared with the beasts in nature, human's own strength is very weak. In the early stage of totem worship, primitive people were full of awe and worship of beasts, and through this awe, they hoped to obtain the protection of wild beasts in nature.

1.2 Self-transcendence

With the development of productive forces, the agricultural production mode gradually replaced hunting, and the relationship between man and beast began to separate. The primitive ancestors at this time have gradually formed a self-

awareness and can separate the self from the beast. Begin to recognize your own strength and affirm your own worth. With the gradual decline of totem worship, the primitive ancestors' fear of nature and beasts began to gradually change into an affirmation of their own value, and they tried to control and change nature.

"Kuafu and the sun drove away, and entered the sun. If you want to drink, drink it in the river and Wei. If the river is not enough, you drink the big swamp in the north. Before it arrives, the Dao thirst and died. Abandoned his staff and turned into Deng Lin." [3]

"There is a bird, its shape is like a black, with a written head, a white beak, and bare feet. It is called Jingwei, and its singing is self-proclaimed. It is the girl named Nuwa by Emperor Yan. The girl swims in the East China Sea, drowning and never returning, so it is called "Nuwa". Jingwei, often titled the wood and stone of the Western Mountains, to hold the East China Sea." [3]

"Kawafu Chasing the Sun " and " Jingwei Reclamation " reflect the primitive ancestors' full affirmation of themselves and their qualitative transcendence in their understanding of life and nature. These are not the naive fantasies of primitive people, but the concepts formed by deep thinking about self-worth under objective conditions.

2. Artistic performance

2.1 The artistic expression of reverence for nature

"The shape is like a cow with four legs, and the hair on the body is like a scorpion, and it can eat people" (Figure 1). In Liu Liwen's "Beast of the Mountains and Seas", the illustrator not only drew the image of the Ao Yin, but also the right A detailed description of the environment in which he lives. The bones piled up on the ground explain its cannibalistic characteristics. The exaggeratedly emphasized horns occupy a huge space in the picture, which strengthens the fierce and fierce temperament of the steer, and the simple and elegant tone adds to its mystery. The illustrator depicts the scorpion as a real creature in ancient time and space, emphasizing its ferocity and fierceness, making people afraid and awe - inspiring. "Beasts of Mountains and Seas" displays the authenticity of the muscles and bones of the gods and monsters, and displays them in the environment of the early Yuan Dynasty, giving people a shocking feeling.

Zhu Huai, "shaped like a cow, with four horns on its head, human eyes and pig ears"(Figure 2), presents a ferocious appearance in "Viewing the Mountains and Seas", with white eyeballs staring straight out of the painting, as if aiming towards Prey, increase Zhu Huai's sense of hideousness and terror. The illustrator uses warm and cold colors to distinguish the main subject, and uses heavy ink to depict the image of Zhu Huai. The background is expressed in bright red. The strong collision of colors in the front and rear spaces highlights the grotesque atmosphere of the picture. The illustrator said that the creation of "Viewing the Mountains and Seas" is based on respecting the creation of the ancient ancestors, to examine and interpret from a new angle, that is, to conform to the characteristics of the current era, add the ideas and understanding of modern people, and try to Let more people find the resonance of this era from this book. The artistic expression of "Viewing the Mountains and Seas" is based on contemporary times, and its spiritual characteristics return to ancient times. By exaggerating the modeling characteristics of the image of gods and monsters, readers can feel the images of gods and monsters that existed as beasts thousands of years ago, thereby arousing people's awe of nature today.



Figure 1. Ao Yin



Figure 2. Zhu Huai

2.2 The artistic expression of self-transcendence

illustrator Chen Siyu, Xia Qihou rides two dragons and travels on the clouds (Figure 3). At this time, the beast has become a mount for man to be driven by man. Chen Siyu used the medium of a pen to draw the lines, and then scanned them into the computer for coloring. The black and white contrast added to the decorative beauty of the picture. The moiré in the picture is an extraction of the moiré element in traditional Chinese painting. In addition, there are also traditional shapes such as Miao costumes, water patterns, and Han Dynasty lacquer paintings in "The Classic of Mountains and Seas". The illustrator absorbs a large number of traditional elements, reshapes traditional elements with contemporary flat methods, and integrates modern concepts, so that more readers can feel the high-spirited power of the ancient "Shan Hai Jing" in the current art form.

Zhu Rong of "The human face of a beast, riding on two dragons" (Figure 4), in the "Newly Engraved Classic of Mountains and Seas Illustrations" by Xu Longbao, Zhu Rong is standing and driving two dragons to swim in the sea, although the shape is still simple and simple characteristics, but the tension and dynamics of its image are very encouraging. The overlapping of shape and shape is often used to show a certain order and rhythm, and to increase the rhythm of the picture. Zhu Rong drives two dragons, facing the turbulent waves, and the dynamic tension gives people high-spirited positive energy.



Figure 3. After Xia Qi

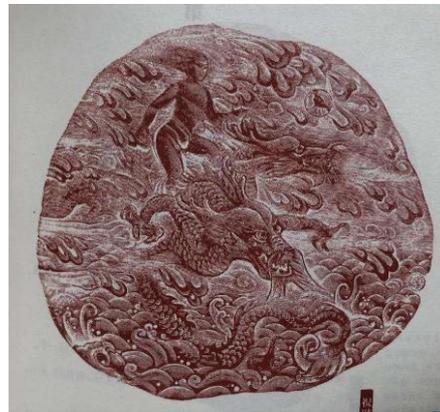


Figure 4. Zhu Rong

3. Epilogue

In recent years, the number of illustrations created with the theme of the gods and monsters in "The Classic of Mountains and Seas" has gradually increased, but the increase in the number has not achieved a qualitative breakthrough. Most illustrators simply regard the gods and monsters in "The Classic of Mountains and Seas" as ordinary strange-shaped beasts, ignoring their unique spiritual attributes, emphasizing that the illustrations are beautiful in form. Ignoring its spiritual beauty, this requires the creator to actively improve personal cultural accomplishment. Illustration is the unity of aesthetic form and ideological content, "the aesthetic meaning of the aesthetic subject, his ability to perceive beauty, his ability to master the laws of beauty and his ability to create, restrict the depth and breadth of the understanding of the aesthetic object, and also restrict the transformation of the object. and the creation of new aesthetic objects." [4] In the process of creation, the illustrator, based on spirituality, nationality, and epoch, brought the ancient mythology of the "Shan Hai Jing" back into people's vision. The positive energy is transmitted in a subtle way, thereby infecting the audience and increasing the audience's cultural identity and national pride. Only in this way can the ghost image of "Shan Hai Jing" radiate new vitality at the moment.

References

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