

# Analysis of Aesthetic Art in Heroic Epic Jiangger

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**Abstract**—Jiangger is an outstanding literary and artistic work of the Mongolian nationality, which is a monument in the history of Mongolian literature. The heroic epic Jiangger draws rich nutrition from Mongolian folk literature and retains the primitive core of Mongolian culture. It reflects its unique aesthetic value from the aspects of structural, natural, image and cultural beauty.

**Keywords**—Heroic Epic, Jiangger, Aesthetic Art

## I. INTRODUCTION

Jiangger is an epic named after the hero Jiangger. It warmly eulogized the 6012 warriors headed by Jiangger Khan and their bravery in fighting with fierce enemies to defend the beautiful and rich treasure park with the sacred mountain of Altai as its center.

The story of Jiangger can be roughly classified into four categories. The first category is the story of Jiangger and his predecessors; the second category is the story about the brotherhood of Jiangger and his warriors; the third category is the story of Jiangger and his warriors fighting for marriage. The fourth category is the story that Jiangger and his warriors fought with enemies.

The way of spreading Jiangger is mainly through oral transmission. Through the refinement and inheritance of singing artists from generation to generation, Jiangger gradually reaches perfection.

The Epics with unique layout reflects its structural beauty. The structure of Homeric epics are usually focusing structure with unified control plot running through the whole work. For example, Iliad tells the story of the ten-year war between Greeks and Trojans in reverse. Odyssey, centered on the hero Odysseus, tells the story of Odysseus who overcomes all kinds of difficulties and obstacles after the Trojan War, and eventually returns to his homeland to eradicate evil and punishment. Jiangger adds a new paradigm to the structural model of epic poems, which adopts a compound parallel structure, that is "Its overall structure is a parallel compound of many long poems in the plot." [1] Although the poem mainly praises the supernatural power of Jiangger Khan, each chapter of the story is relatively independent, which is often around a central character to start the story, while the main characters such as Jiangger, Hungur and Aletan Chegi appear in each chapter to maintain the coherence of the plot. The overall layout of the story formed an organic whole body.

## II. AESTHETIC ART IN JIANGGER

Under the overall structure, each individual long poem in Jiangger consists of three components, prelude, main plot and concluding remarks. This kind of structure design gives readers and listeners a feeling of symmetrical and balanced beauty, which achieves a perfect blending state of form and meaning. Although the preface poems sung by each folk artists are not exactly the same, they follow the basic formula structure and give a brief account of the main characters, natural environment and social environment.

After the prelude, it is the main narrative plot, which includes the two main themes of heroes' War and marriage. The theme of the campaign is often that the Manggus meant the devil invaded the country of Baomuba. One of the warriors called for war. After fighting against the enemy's life and death, he saved his Khanate and the people from scorching, and the people lived a happy life. There are also some basic plot structures in the theme of marriage. The warrior encountered various Manggus (meant devil) on the way to seek marriage. After defeating them one by one, the warrior arrived at the future father-in-law's territory and participate in the men's triathlon. The warrior won a great victory and then married the princess as his wife. These two narratives reflect the Mongolian people's aesthetic psychology of advocating masculinity and worshiping heroes.

In Jiangger, each long poem usually has a similar stylized concluding remark. The layout of "Jiangger" makes its ideological content and structural form achieve perfect unity, showing a harmonious beauty. Its parallel compound structure makes it with characteristics of openness.

So far, researchers couldn't determine its exact length and none of singing artists could finish it.

Natural beauty embodies native beauty with boundless grassland, lofty peaks, vast oceans, blue sky, colorful flowers and plants...in epics. The natural environment is the most basic condition for human survival, so people concern for it and praise it. But nature is mysterious in the eyes of mankind before understanding nature and the early humans were full of fear for nature, without appeal of singing. So some scholars put forward that "Human beings praise the natural environment with an elegant mood, which is an artistic phenomenon since they entered the era of human civilization." [2] Only man has known and remade nature through his labor and wisdom, has nature become the aesthetic object of people.

The Mongolian people's high appreciation of natural beauty reflected in Jiangger also indirectly proves that the epic originated from the end of the 12th century and the beginning of the 13th century when the Mongolian people got rid of

ignorance and entered the feudal society, rather than as some scholars said Jiangger is Mongolian prehistoric epic.

Jiangger is a paragon of Mongolian folk poetry art. Another major feature of its aesthetic art is the beautiful image. Different from the characteristics of emphasizing imitation and reappearance in the Western Epic tradition, the image of Jiangger emphasizes artistic conception and emotional expression with elegant diction, lyricism and rhyme. The description of heroes is as follows:

He looks handsome,  
Collecting the strongest of all the horses,  
Condensing the strongest of all the Heroes,  
Conquering forty-two kings of all of the country.  
He looks immortal and energetic,  
Twenty-five years old forever [3].

In addition, it highly generalizes and condense life by using imagination and exaggeration. The description of the madam of jiangger is as follows:

The girl is brilliant,  
She faces east, dawn in the East,  
The fish in the East Sea are clear and countable.  
She faces west and the west is bright,  
The fry in the West Sea is vivid.[3]

Above all, epic creators pursue a more direct grasp of the inherent charm of aesthetic objects and create aesthetic images with endless charm.

In Jiangger, the description of the negative character Manguus also shows a magical beauty:

In a northern tribe,  
A long-toothed man with a livid face,  
Born with ninety-five heads。 [3]

The aesthetic ideal of epic is to create artistic conception and convey the charm, rather than the description of reality. The terrible horror of Manggus is contrary to the heroes. In the epic, there are many tragic scenes of their fierce fighting between Manggus and heroes. They often fought against each other for years and ended in a tie in magic, courage and strength. In the tight contest, the audience also experienced the thrilling scenes of life.

Jiangger emphasizes the expression of life and intuitive feelings, reflecting the poetic imagination and aesthetic value of life of the Mongolian people. Its pleasant function nourishes and enriches the spiritual life of Weilat people, plays the role of sharpening feelings, strengthening experience, stimulating inspiration and active thinking, and at the same time stimulates people's ability of association and imagination. More importantly, it also has inspiring and educational functions. The artistic beauty of Jiangger reflects in the image creation. The characters in epics are not flat and monotonous, but have their own personality. Aletai-qieji, as God of wisdom, is a resourceful lead with profound insight and foresight. The conquered God, Hong Guer, had conquered seventy tribes alone, and showed heroic spirit. The goddess of chastity, lady Agai-xiabudale, looks like a fairy. In her glory, women can make needles, and herdsmen can set livestock at night. Apart from her beauty, she is also talented and noble. Many beautiful images and prospect, coupled with artists' vocal performance, has won a broad mass base for Jiangger, which has been handed down for hundreds of years and still maintained a "living form".

The unique aesthetic principles and expressions of nationalization in Jiangger also show us the beauty of grassland culture. Culture, as an important category in Anthropology and sociology, is a concept with rich connotation. The nationalization of art is its foundation. As anthropologist Carol R. Ember and MELVIN EMBER explained in their their book "Cultural Anthropology" that according to the general definition of anthropology, the term culture refers to the particular or social traditional thinking pattern and behavioral characteristics.[4]

The artistic thought of Jiangger did not evade the real life of the local Mongolian people at that time, but expressed their religious art and life customs with superb artistic language:

Wise master Jianggger,  
Strong and intelligent,  
The magic of Buddha's warrior attendant,  
Attached to the top of his head,

The spirit of Tsongkhapa,  
Attached to his cranium,  
The incarnation of Mahagela,  
Attached to his forehead...[3]

Epic has certain connection with religious culture. In this quotation, Master Tsongkhapa is the founder of the Yellow Sect., Buddha's warrior attendant, from the Sanskrit language, refers to an evil genius with right hand holding the Jingang Pestle (a weapon symbolizing the power of wisdom) and the left hand holding the jingle bells, who is the killer of Manggus in Jiangger, and Mahagela is one of the eight gold steels of Jade Emperor with three heads and six arms. Buddhist terms appeared in the epic shows that the Mongols were deeply influenced by Buddhism at that time.

Life style is the most common and extensive cultural custom. The nationalization of ancient Mongolian aesthetic consciousness is also reflected in the reappearance of Mongolian people's life style in artistic language. In the epic, in order to go to bride's home to escort her back:

Sincere Hero Hong Guer  
Wear fitted red boots---  
With the upper part stitched by ten thousand old women,  
And the heel made by one hundred old ladies.  
Those who have just seen the boot print,  
Willing to pay one thousand silver as reward,  
Those who has seen this boot,  
Willing to pay two thousand silver with high praise.[3]

The description of the boots highlights the shape of the owner. What kind of boots should be sewed up by ten thousand old women? Readers can imagine the beauty of the boots. Such a giant boot is a good fit, which makes the master's power self-evident.

Art comes from life, but also higher than life. Human creation often focuses on the life that is most familiar to them and goes ahead of life. Mongolian is a nation on horseback. and horses are their closest friends. Horseculture and horse orange are essential tools in their daily life. Therefore, another embodiment of nationalized art in jiangger is horse culture. In Jiangger, not only heroes are portrayed as half-human and half-god, but horses are also endowed with divinity and spirituality. Heroic Hong Guer's bluish white horse was raised by eating fifty mare's milk. Riding the horse needs mount fifty horse oranges. The horse can speak at the critical moment, providing guidance to the owners. Herdsmen are familiar with horses and love horses. The description of horses surpassing life in epics is the defamiliarization effect created by familiar subjects, which adds to its artistic charm.

### III. CONCLUSION

Hegel pointed out: "The content of art is the idea, and the form of art is the image that appeals to the senses. Art should reconcile these two aspects into a free and unified whole." [5] The artistic charm of jiangger lies in the unity of content and form. On the one hand, the content of jiangger reflects through the spiritual beauty and material beauty of epic. On the other hand, singing artists has exceptional talent, through long-term training, they are able to control their voice, body and expression freely with good performance, thus creating vivid characters, showing their inner world and virtual life situation. The organic combination of rationality and sensibility makes audiences have real psychological experience and emotional resonance and realizes the perfect integration of subject and object, so that Jiangger achieves its eternal aesthetic value. Poet Ai Qing said that Truth, goodness and beauty are the soul of poetry. The Mongolian people's aesthetic psychology and cultural complex in pursuit of truth, goodness and beauty expressed in Jiangger standardized their value ideal and emotional expression, and shaped the Mongolian aesthetic tradition, as the ethical scale generally accepted with charming and brilliant splendor.

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