

A First Exploration of the Archetypal Imagery of the Kylin

Xiaoqian Bian

City University of Macau, Macau, 999078, China

Abstract. This paper explores the archetypal imagery of the Kylin in the Chinese psyche in the context of the cultural unconsciousness using the "multiple evidence method" of cultural anthropology and the "archetypal analysis" of analytical psychology. The Kylin archetypal imagery changes because the development of consciousness begins to have the ability to understand and confront the rich archetypal imagery of selfhood. The "deer" in a sense is a yin analog, That is, it becomes a symbol of power. Kylin has the body shape of a deer, and in Chinese characters, Kylin is written with a deer as a character component, so the element of deer occupies an indispensable place in the imagery of the Kylin prototype. Although the Horn of Kylin has the appearance of invasion and battle, it does not assume an attacking posture. Thus, the horn of Kylin is a symbol of the balanced unity of the two polarities of yin and yang. In addition, Kylin has the body of a deer, and its horn features both yin and yang qualities. From this perspective, the Kylin archetypal imagery is a combination of the two poles into one, which we can take as a symbol of integration, just like Tai Chi in Chinese culture. yang is summoned from the Self and yin is a link to the unconsciousness, a union of the ego and the Self in the unconsciousness, suggesting the sublimation of the oneness of Kylin's opposites. The Kylin has the body of a deer and a horn on its head, characteristics derived from mother earth's nourishment. The Kylin possesses a pair of wings that can link the transformation of the sky. Kylin is clad in scales, then it is the gift of water. It makes Kylin become the messenger who carries on the communication between consciousness and unconsciousness, plays the role of integration and linking, and becomes the bridge in the process of self-nature.

Keywords: Kylin, Psychoanalysis, Archetypal Imagery, Cultural Unconsciousness.

1. Introduction

The Kylin archetypal imagery has a long history and is a very important component of the entire Chinese civilization. During historical development, its image and cultural connotations have evolved to varying degrees in different eras through the interpretation of people at different times. Although there are differences before and after, they are the manifestation of the projection of the mental state of the ancient people. The evolution of Kylin imagery reflects the deep psychological state of the ancient Chinese people, and the psychological code of the Chinese nation is hidden in the Kylin prototype imagery, which is a mirror of national psychology and culture.

Studies in Kylin interpretation, archetypes, and symbols are diverse. However, in general, the research is relatively fragmented and unsystematic, with a high concentration of Kylin images and Kylin dances; psychological studies are rare. Therefore, this paper focuses on the interpretation of Kylin at the psychological level, to explore what the archetypal imagery of Kylin is from a psychoanalytic perspective. This paper uses the "archetypal analysis" of Jungian analytical psychology and the "multiple evidence methods" of cultural anthropology, which integrates theory with practice, and focuses on the imagery of Kylin.

2. Differentiation and analysis of research concepts of analytical psychology

Jung, a distinguished psychologist, together with Freud, shared the honor of pioneering and developing unconsciousness and depth psychology. Freud built psychoanalysis based on the "individual unconsciousness" and the "complex", while Jung developed analytical psychology on the basis of the "collective unconsciousness" and the "archetype". Jung developed analytical psychology based on the "collective unconsciousness" and "archetypes".

2.1 The Collective Unconsciousness and The Cultural Unconsciousness

Jung found that the human unconsciousness contains "ancestral human experiences accumulated over generations in the course of a long historical evolution, an innate genetic predisposition to react to certain events" and called it "collective unconsciousness". It is the deep structure of the individual unconsciousness, which is innate and universal in each of us; it neither arises from individual experience nor is it acquired by the individual but is an impersonal field that remains in human experience and is constantly repeated. Jung also pointed out that the "collective unconsciousness" contains not only primitive instincts and the overall human nature going back to the ancient animal level, but it also contains the seeds of future human creativity and the root of all constructive fantasies."[1]

Jung focused more on the cross-cultural and cross-regional commonality of collective unconsciousness. Joseph L. Henderson, a student of Jung, further deepened the theory of unconsciousness by proposing the concept of "The Archetype of Culture" from the perspective of the individual mind. He believes that there is a cultural unconsciousness between the collective unconsciousness and the individual unconsciousness, and defines cultural unconsciousness as "an area of historical memory that lies between the collective unconsciousness and the mode of expression of culture. It may include both modalities, conscious and unconsciousness, but it has a certain identity triggered by the archetype of the collective unconsciousness that contributes to the formation of myths and rituals while facilitating the developmental process of the individual."[2]

So, the structure of the mind has consisted of three layers of unconsciousness structures: the collective unconsciousness, the cultural unconsciousness, and the individual unconsciousness. Cultural unconsciousness is the basic content of the cultural psychological structure, the source of cultural behavior.

2.2 Archetypes and Archetypal Imagery

Archetypes are the aggregation of human primitive human experiences that accompany each of us like destiny, just as the Greek myth of Oedipus foretells us that all people encounter their inevitable destiny while escaping from fate. Jung believed that in the process of human evolution, the brain carries the entire history of human beings, a collective "racial memory", and when these "racial memories" are condensed and accumulated in the brain structure, various "archetypes" are formed. These a priori existent archetypes are like powerful frames that manipulate, limit, and thus generate mythical fantasies and "primitive imagery"; and the "archetypes" and "primitive imagery" are the content of the "collective unconsciousness".[3]

Jung used the concept of archetypal images to describe the manifestation of the archetype projecting itself onto consciousness. But Jung always emphasized that archetypes and archetypal images are different. Archetypal images are symbolic manifestations of archetypes, and the nature of imagery is symbolic. Consciousness cannot create and select an archetypal experience; archetypes are differentiated within the mind. The archetype itself is unconsciousness and we have no way to identify it through consciousness. If we want to understand the existence of the archetype and the meaning it expresses, we need to explore the archetypal images it presents. We can see the archetypal imagery as a symbolic representation of the archetype, and through its representation and the symbol of its representation, we can recognize the archetype. Jung once said that once the content of unconsciousness is perceived by us, it appears in our consciousness in the form of imagery or symbols. He also expressed in his writings the idea that only when it has the image and is therefore descriptive, can a psychological fact become the content of consciousness, that is, can it be described.[4]

Cultural archetypes have specific national differences and specific cultural imagery representations.

The Chinese Jungian analyst Shen He-young points out that since the archetypes and archetypal imagery always have their origin in the collective unconsciousness, once these theories are applied in the actual clinical psychoanalysis process, they are actually utilizing the healing functions and effects contained in the collective unconsciousness, archetypes, and archetypal imagery itself. He believed

that the most important methods and features of Jungian psychoanalysis were imagery, symbolism, and imagination. [5]

Next, this paper will analyze Kylin at both the conscious and unconsciousness levels, and explore the Kylin in the Chinese mind from a psychoanalytic perspective prototypical imagery in the Chinese mind.

3. A Study of Consciousness Level—The Analysis of Kylin

The history of Kylin evolution is very long, and each period has different characteristics and temperament. This paper will briefly discuss the image of Kylin, from analyzing the image of Kylin in ancient literature and the evolution of the image of Kylin in different periods to organize.

3.1 The image basis of Kylin in ancient literature

As a traditional sacred animal of the Chinese people, Kylin has a long history and is well documented in ancient literature. According to Professor Zhu, in "The Classic of Mountains and Seas", "Kunlun Mountain, located in the northwest, was the capital of the Yellow Emperor in the lower world. Kunlun Mountain is 800 miles in circumference and 10,000 feet high. On the mountain, there is a kind of wood and grass that grows up to five feet high and requires five people to hold it. There are nine wells on each side of Kunlun Mountain, each with a jade railing. On each side, there are nine gates, and each gate is guarded by a divine beast named Kai Ming, and this is where a hundred gods live." [6] The nine sacred beasts, Kai Ming, is the earliest description of the Kylin. Scholars in the later Han Dynasty proved that the name "Kai Ming Beast" was originally "Qiming Beast", and the word "Kai" was used instead of "Qi" to avoid the ancient sound of "Qiming" being exactly the same as "Kylin", so the Kai Ming beast has a heritage relationship with Kylin. However, the Kai Ming beast in the "The Classic of Mountains and Seas" has a body like a tiger and nine heads with human faces, which is not the same as the deer-like image of Kylin passed down in later times.

A figurative account of Kylin appears in the "Erya" of the Warring States period: "Lin, elk body, ox tail, one horn." [7] Later generations continue to use this theory and give full play to it. The ancient text "Mao Shi Yi Shu" gives a further description of Kylin: "Lin, the foot of a horse, yellow, with round hooves and horns, the tips of which have flesh. The hair on the back is colored, and the hair on the belly is yellow; it does not walk on raw grass and does not eat living creatures." It also says, "Kylin comes down from heaven, is not often found in the world, and can live 3,000 years." [8] The Kylin is described by Shen Yao of the Liang Dynasty in "Song Shu - Fu Rui Zhi" as: "Elk body and oxtail, wolf neck and a horn, yellow and horse feet. In Song Dynasty, Pei Yin, in the book "The Book of History", quoted the explanation of Zhang Zhuan of the Later Wei Dynasty, and distinguished the male and female Kylin: "The male is a Qi and the female is a Lin. Its shape elk body, cow tail, wolf hoof, a horn." [9] Duan Yushi, a great scholar of the Qing Dynasty, when commenting on Shuowen Jiezi, synthesized the words recorded in each book and gave his own view on Kylin: "Kylin, with flesh on the horns of his head, is considered to have the quality of benevolence because he does not harm others although he has aggressive equipment. [10]

We can see the image of Kylin depicted in ancient texts, in addition to the Classic of Mountains and Rivers nine-headed enlightened beast, the general image of Kylin is: the body of a deer, the round hooves of a horse, the tail of a cow, a single horn on the forehead, the front of the horn is fleshy, the back is spotted with five colors, gradually turning to yellow towards the abdomen. But this image is different from our perception of Kylin's domineering and majestic appearance.

3.2 Textual Research on the Evolution of Kylin Image in Different Periods

Early Kylin images appeared in paintings, stone carvings in front of tombs, stone carvings, wood carvings, wooden carvings, porcelain, official robes, and other artifacts. With the change in times, the change in productivity, and the development of people's understanding of Kylin, the image of Kylin has been gradually changing.

After consulting a large number of ancient books and articles, the author briefly combs the evolution of the image of Kylin in different periods.

During the Han dynasties, Confucianism was a great success and the heresy with the main contents of becoming immortal and divination superstition was popular. Most of the Kylin images had wings on their bodies, a horn on their heads, Na fleshy ball on top of the horn, and variations of sheep and horses on their torsos. In the article "Kylin in Han Pictorial Stone", the object of study is the Han Pictorial Stone with the inscription "Kylin" on the side note, and Sun Chang Chu believes that the Kylin's body and abdomen in the Han Pictorial Stone are decorated with winged wings as a reflection of the cultural exchange between China and the West. [11] At the end of the Eastern Han Dynasty, with the introduction of Indian Buddhism, the "lion", which had a high status in Buddhism, gradually became a magical and solemn "sacred animal" in people's minds. Its powerful and fierce shape gradually combined with the native Chinese sacred animal Kylin, making the ancient deer-shaped Kylin of the Qin and Han dynasties gradually approach the fierce lion shape and evolve into the new lion-shaped Kylin image. Jia Pu points out in "Modeling and Symbolism: A Study of the Evolution of Stone Lion Sculpture from the Han to Tang Periods" that many sculptures of auspicious animals, including Kylin, showed a tendency to lionize the lion and the tiger, due to the fact that the lion has a revered status in Buddhism, and its image is often taken as a symbol of majesty, strength, and authority. The image of Kylin has changed. [12]

During the Wei, Jin, and North and South Dynasties, the times were turbulent and unsettling, and thick burial was revered. Kylin stone sculptures were placed in front of the emperor's tomb to symbolize the supremacy of the divine beast. During this period, the body of Kylin was completely removed from the deer form and tended to be a lion and tiger, with a majestic and heroic temperament.

The Song Dynasty was the era of the literary system, and the Kylin, as an auspicious beast, also took on a new look in this context, gradually losing its majestic and imposing form of the Kylin of the Southern Dynasty, and becoming more refined and agile. [13]

A diffusion effect occurs between the Song dynasty dragon and Kylin. Regular scales begin to appear on Kylin's torso, a precursor to the gradual approach to the dragon's body, and a waving mane of hair also begins to appear on its neck, with tentacles protruding from its snout and a flaming cloak of hair appearing on its shoulders. The tail is shaped like a oxtail and scattered in a fan shape at its end.

The Kylin of the Yuan Dynasty has some characteristics of the dragon, but its leaping forward posture still maintains the characteristics of a deer, full of vitality. The Ming and Qing Dynasties were two different eras ruled by different nationalities in Chinese history. The decorative forms changed and had different characteristics of their time, but still basically following the trend set by the previous generation .

The head decoration of Kylin still imitates the dragon and is in the shape of a horse's head. Moreover, the Kylin shape integrates different characteristics of animals in nature, the ears of the bull, the eyes of the tiger, the hooves of the horse, the tail of the lion, and the horns of the deer. The horns are mostly double, but sometimes single horns. The tentacles open in an S-shape, and the body is densely covered with fish scales. The color is cyan, yellow, and green, the tail is raised upward, the limbs and body have flaming hair, and the decorative smell is strong, and it looks special and vivid. [14]

The image of Kylin in this period is close to the image we know nowadays, and the present image of Kylin is the result of the combination of totems after the annexation of tribes. The following paper will analyze Kylin from the perspective of Jungian psychoanalysis and establish a connection between Kylin and psychological theory.

4. Research on Unconsciousness Level -- Analysis of Kylin's Deep Psychology

Kylin imagery is mostly a combination of multiple totems that are not static totems but come from deep within the human psyche. It is a new unity and form of many elements through the

transformation governed by the unconsciousness, which becomes energy capable of maintaining the unconsciousness archetypal order. In his book *Totem and Taboo*, Freud considered the totem animal as a symbol of the father, chief or so-called original father in the mind of primitive man, who was a mythical fantasy being; people sought his protection and worshipped him at the same time.

Kylin is a hybrid animal, which is a product of the Chinese people's concentration of animal elements with beautiful meanings. In this paper, we will break down and analyze the four important parts of the Kylin archetypal imagery: the body of the Kylin deer, the horns of Kylin, the wings of Kylin, and the scales of Kylin.

4.1 Kylin has a deer body

Kylin is the archetypal deer imagery of the "Great Mare" doe, first recorded in the "Erya" of the Warring States period: "Kylin, the body of an elk, the tail of a cow, and a horn." [15] This theory has been used by many later generations and has been developed.

Deer, a mammal, and even-toed, were considered sacred in ancient times and were believed to bring good luck, happiness, and longevity to people. The supply of food has given birth to the worship of the deer totem, and the gentle character of deer also makes it carry people's prayers for peace and abundant life. Deer totem worship also represents the mother tribe inside the matriarchal society, due to the special power of women, the "deer" in a sense is a feminine analogy, that is, becomes a symbol of power.

Deer are dexterous and sporty in appearance, in different cultures, deer have the universal praise of beautiful symbols, spirituality, purity, kindness, and gentleness and deer are often associated with regeneration, light, creativity, and so on. In the long process of Chinese civilization, the deer has been continuously beautified and its image has become more and more spiritual and mysterious. Although there are male and female deer, when they appear in sand play therapy, viewers see them more as a symbol of femininity, which may be caused by people's idea of the femininity of deer as a symbol of Anima. Anima is the feminine imagery that we have within us, and the body shape of a deer establishes Kylin yin's temperament. Ancient people believed that deer is an auspicious beast, which is a must-ride for people to ascend to heaven or immortals. The deer is also a symbol of the emperor, and the deer is a symbol of who will die in the Middle Kingdom. In China, the deer symbolizes the power of affluence and longevity in marriage, which is probably the reason for the traditional longevity paintings in which the deer is accompanied by the longevity star to help people live a long life. The deer is homophonic with the Chinese character "Lu", which has a meaning of official salary in feudal China.

Kylin has the body shape of a deer and in Chinese character Kylin is written with a deer as a character component, so the deer element occupies an integral part of the Kylin prototype imagery.

4.2 Kylin Horn

Horns as a beast defense and combat weapons, not only are representative of the male ~~more~~ symbolic of strength and fighting ability but also symbolize the victory of male power over female power. The ancients believed that the horn is a visual representation of the foretelling of battle, symbolizing strength and authority. The land is the carrier of human life, and the imagery of the horned beast under the embrace of the land carries on the sense of continuity of life. This sense of continuity of life has the meaning of fertility worship and is a maternal symbol with the meaning of nurturing and connotation. Therefore, the horn is a duality, and the horn is a cup when inverted, which is a feminine characteristic under the shelter of the mother earth goddess. The "Shuo wen Jie Zi" records that The Kylin's body looks like that of an elk, and its horns are wrapped in flesh, so it is benevolent because it is obviously armed, but does not cause harm. [16] Kylin has a horn on its forehead, with a fleshy ball at the top of the horn, the fleshy horn is soft and untouchable, and does not have its forehead horn against the other side. Although the horn of Kylin has the appearance of invasion and combat, it is not in an attacking position. Therefore, the Horn of Kylin is a symbol of the balance of the two polarities of yin and yang.

4.3 Kylin Wing

The imagination and worship of the ancestors to the sky are condensed in the wings. The sky is elusive and difficult to surpass, making it the source of people's constant exploration. People form their own unique spiritual values in constant exploration. The pair of wings owned by Kylin, though simple and compact, are the perfect product of the ancient people's thought of the unity of heaven and man, which can break away from the secular world and become a holy messenger, meeting the needs of exploration.

In Chinese Taoist culture, the wings are associated with the ascension of the soul, indicating lightness from the gravitational pull of the earth. Taoism believes that in this spiritual ascension, the physical body decays and is transformed into the spirit so that the person who becomes immortal appears in the form of a person with wings. Buddhists also believe that the wings symbolize the soul that is free from the body. The transformation and transcendence symbolized by the wings include spiritual growth. Flying in pictorial representations is often associated with the desire to seek freedom, the desire to escape from stress or a certain state of being, and also the mind as a quest for light and sun.

The process of evaporation of mercury in alchemy can also be seen as the process of ascension, symbolizing the distillation of the mind, which includes the operation of coagulation and refinement, suggesting the transformation and transcendence of the mind; the ascension of Kylin with wings is linked to the transcendence and transformation of human beings from the shadow of the mind and even animal instincts and also symbolizes the shift of human beings from savagery to the pursuit of spirituality. The distillation process of coalescence and refinement symbolizes the transformation and sublimation of the corrupted shadows after the darkest period. Thus, the appearance of the Kylin plume links to an important moment of transformation during the black period of the mind.

4.4 Kylin Scale

The five elements of the Chinese people contain great wisdom, of which water is the nature of the Chinese people; benevolence, justice, propriety, wisdom, and faith are also in water, which is the origin of all things and has the spirituality of life. Water is the condition for the existence of life, is the center of all life, and has the symbol of nourishment and reproduction. The ancient people's constant search and exploration of the field of water originate from the ancient memory of life. Water has always been used as a symbol of unconsciousness in imagery, not only because all life on earth originates from the sea, but also because when people are confronted with unconsciousness, it is like sailing on a vast ocean, easily lost and sunk.

Kylin, with its scales, is a scaly beast that carries the memory of the original thinking of the ancestors and gives meaning to the chaotic origin of all life, an unconscious energy that has not yet been recognized by the consciousness. The mystery of water brought a lot of uncertainty to the ancients, so the scaled beast has psychic properties, becoming a guide and bearer of the soul and spreading the will of life.

5. Conclusion and Prospect

Kylin's archetypal imagery has changed because people's consciousness has developed and they have the ability to understand and confront the more complex archetypal imagery of selfhood. In "Aesthetic Imagery", Yu-Hsiung Wang mentions that "the premise of deformation comes from the idea of the interconnection of human, animal, and god, and the motivation of deformation comes from people's emotions and desires.[17] The name "Kylin" is a combination of two traits, the male being a "qi" and the female being the "ling", so Jung saw Kylin as "born with androgynous traits. According to Hele, hermaphroditism is the true goal of spiritual transformation. In addition, the Kylin has the body of a deer, while the features of its horns have both yin and yang qualities. From this perspective, the Kylin archetype imagery is a combination of two poles into one, which we can use as a symbol of integration, just like Tai Chi in Chinese culture. The Yang is the summoned from the Self, and the

Yin is the link to the unconsciousness, the union between the unconsciousness ego and the Self, suggesting the sublimation of Kylin's opposites of oneness; The Kylin has the body of a deer and it has a horn on its head, characteristics derived from the mother earth's nourishment. The Kylin possesses a pair of wings that are able to link the transformation of the sky. Kylin is clad in scales, it is the gift of water, making it a messenger that carries on the communication between the conscious and the unconsciousness, and acting as a bridge in individuation.

This research is an exploration and discovery type research, based on the concept of cultural anthropology study, and a psychoanalytic perspective on the Kylin, which follows thousands of years of Chinese culture. The prototype has been around for a long time, and with gradual research, the Kylin has penetrated into our collective unconsciousness and cultural unconsciousness through thousands of years of history, becoming an important symbol and cultural sign of Chinese civilization. This article opens a new interpretive perspective on Kylin's research, giving it greater vitality; it also brings new oriental elements into the cultural unconsciousness theory of Jungian analytical psychology, which is derived from original information and is undoubtedly an important basis for exploring the collective unconsciousness.

Due to the pioneering nature of this study and the limited space of this article, it is impossible to fully elaborate on the Kylin prototype imagery. The author expects to explore the archetypal imagery of Kylin and the derived cultural expressions from the description of the archetypal imagery of Jung's theory in the future and to explore the transcendent function and transformative power inherent in Kylin.

References

- [1] (Swiss) Jung, translated by Sooke. The Concept of the Collective Unconsciousness [M]. Jung's Collected Works, Fengchuan, Beijing: Reform Press, 1997: 85.
- [2] Henderson J . Shadow and Self: Selected Papers in Analytical Psychology[M] . Wilmette: Chiron Publications, 1990: 103-104 .
- [3] Jung. On the relationship between analytical psychology and poetry [A]. Ye Shuxian . Mythology - Archetypal Criticism [C]. Xi'an: Shaanxi Shidai University Press, 1987.
- [4] Shin Ho-young. Jung and Analytical Psychology [M]. Guangzhou: Guangzhou Higher Education Press, 2006.
- [5] Shin Ho-young. Jung and Analytical Psychology [M]. Guangzhou: Guangzhou Higher Education Publishing House, 2006.
- [6] (Jin) Guo Pu. The Classic of Mountains and Rivers [M]. Beijing: China Bookstore Publishing House, 2019.09.
- [7] (Jin) Guo Pu. Erya [M]. Hangzhou: Zhejiang Ancient Books Publishing House, 2011.02.
- [8] (Northern Zhou) Shen Chong. Mao Shi Yi Shu [M].Bei Shi.(n.d)
- [9] (Han) Sima Qian.Records of the Historian[M]. Zhonghua Book Company, 2014
- [10] (Han) Xu Shen; (Qing) Duan Yucai. Shuowen Jiezi Zhizhi, 2nd edition [M]. Shanghai: Shanghai Ancient Books Publishing House, 1988.02
- [11] Sun Changchu. A study of Kylin images in Han painting stones [J]. Southeast Culture, 2011(05):76-81.
- [12] Jia Pu. Modeling and symbolism[D]. Shanghai Academy of Social Sciences, 2011.
- [13] Zheng Jun, ed. Traditional Chinese Kylin Art [M]. Beijing: Beijing Arts and Crafts Press, 2012.01.
- [14] Xu Huadang. Chinese Kylin Modeling [M]. Beijing: China Forestry Publishing House, 2010.01.
- [15] (Jin) Guo Pu. Erya [M]. Hangzhou: Zhejiang Ancient Books Publishing House, 2011.02.
- [16] (Han) Xu Shen; (Qing) Duan Yucai. Shuowen Jiezi Zhizhi, 2nd edition [M]. Shanghai: Shanghai Ancient Books Publishing House, 1988.02
- [17] Wang Yuxiong. Aesthetic imagery [M]. Beijing: People's Publishing House, 2013.10.