

Talking from "Taishan Niangniang": The Construction of Belief Narration in Lingying Taishan Niangniang Baojuan

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Keywords: Minxian Baojuan; Ling Ying Tai Shan Niangniang Bao Juan; Belief Narration

Abstract: Minxian baojuan contains rich literary implications. This paper takes Lingying Taishan Niangniang baojuan as the research object, aiming at the title of Taishan Niangniang in Lingying Taishan Niangniang baojuan and the construction of immortal team with Taishan Niangniang as the core, and analyzing how to construct folk belief Taishan in Lingying Taishan Niangniang baojuan.

1. Introduction

According to Che Xilun's definition in "Research on China Baojuan", Baojuan "is a rap text sung according to certain rituals in religious and folk belief activities, and it is an important text form for studying folk rap literature." [1] During the Ming and Qing Dynasties, Xuanjuan became one of the activities of people's faith and entertainment, and spread in the north and south of China. "In the late Ming and early Qing Dynasties, Xuanjuan entered Gansu with folk sects and became a local folk rap literature form-Nianjuan" [1]. The particularity of Baojuan in folk activities determines that the ideological system of Baojuan must contain the content of folk religious belief. "The folk scrolls developed in this religious folk belief activity must have the characteristics of belief culture. Its core is the concept of 'good is rewarded with good' "[1].

"Lingying Taishan Niangniang Baojuan" (hereinafter referred to as "Lingying Baojuan") is divided into two volumes, with a total of 24 items. The story revolves around the practice, blessing and arrival of Mount Tai Empress. In the Baojuan, the title of the Taishan Empress is different from the traditional Bixia Yuanjun, and other immortals extended from the Taishan Empress constitute the main immortal team in the Baojuan. Tai Shan Niangniang and the immortals around Tai Shan Niangniang are the main action elements for Bao Juan to play its belief function, and also a unique narrative way for Bao Juan to construct his own belief. These two points are the embodiment of folk beliefs in Baojuan, a chanting text. At the same time, when faith entered the baojuan, baojuan also developed and described the "unspeakable" thought through its unique literary characteristics, that is, its rich imagination and fictional ability. With the help of the "reality and reality" between immortals and people, we can rediscover the value and significance of people neglected in the treasure book.

2. The belief narrative and meaning generation of the name "Taishan Niangniang"

2.1 Integration: it is "Empress" rather than "Yuanjun"

From the female deity who produced Mount Tai to the stereotype of "Bixia Yuanjun", the main symbol is that "Song Zhenzong's Zen Buddhism and 'Fairy Jade Lady Bixia Yuanjun' officially appeared in the literature" ^[2].

Before the closing ceremony of Zen in Song Zhenzong, the female gods of Mount Tai had been described in literary works and other religious classics. For example, in Cao Zhi's "Journey to the Far", "The abbot is in the face, and the gods are majestic. The fairy is fragrant, and the jade girl plays it." ^[3] The Taoist literature in the Six Dynasties also recorded the Jade Maiden of Mount Tai, such as the saying in "The Cave is really too purple, the light and the gods are changed": "The fairy official of Dongyue took Bilong Bixia, took Wuzhi, and from the Jade Maiden, 12 people flew green and feathered skirts." ^[4] There are obvious differences between these female gods on Mount Tai and the Taishan Empress in the scroll, and they are fundamentally different from the Taishan Empress. They just act as "attendants gods" on Mount Tai, which is obviously different from the later Taishan Empress or Bixia Yuanjun.

The independence of the goddess of Mount Tai is gradually established from the independence of "Mount Tai girl" and the appearance of "Mount Tai herself". Zhang Hua's "Natural History" has already recorded the "Taishan Girl" ^[5], and this "Taishan Girl" is already an independent fairy, which is different from the twelve jade girls mentioned above. After Li E's "Yaochi Ji", it was clearly pointed out that Mount Taishan Jade Girl was one of the seven daughters of the Yellow Emperor.

According to the Long Editions of Continuing the History as a Mirror, "The Jade Girl Pool in Mount Tai is located in Taipingding, and the spring source is muddy and muddy. At the beginning of the camp, it was placed at the foot of the mountain, and the spring burst, and the water in the pool rose, and the labor rose to the mountain. It was wide and clear, and it tasted very sweet, and everyone relied on it." ^[6] In the first year of Dazhong Xiangfu, it is clear from the records of Song Zhenzong's meditation on Mount Tai that the only god of Mount Tai's jade girl has been established after the emperor's approval, and by the Yuan Dynasty, the Taishan Empress had been called "Jade Fairy Empress" in "Confessions of Dongyue Dashengbao". At this time, the female god of Mount Tai has been confirmed.

The female deities in Mount Tai are called "Mount Tai Empress" and "Bixia Yuanjun", which is the result of shaping by Taoism. The Taoist literature earlier recorded "Yuan Jun of Bixia": "The jade girl in Mount Tai is the title of the fairy, and the book shows the seal of Bixia. The magic soldier in charge of Yuefu is in charge of good and evil on earth. Seek the sound and feel, and support the country and the people. Great Sage, Mercy, Compassion, Filial Piety, Fairy, Jade Girl, Guangling, Kindness, Mercy, Obedience, Puji, Protecting the Country and Protecting the People, Hongde Bixia Yuanjun." ^[4] Taoism's confirmation of Bixia Yuanjun not only clarified the religious affiliation of female gods in Mount Tai, but also established Bixia Yuanjun's higher immortal status. It laid the foundation for the prosperity of Bixia Yuanjun belief in Ming and Qing Dynasties.

After the establishment of Taishan female gods, there was a clear division in the Ming and Qing Dynasties. In the official address, "Taishan Niangniang" and "Bixia Yuanjun" are the main address objects. "Bixia Yuanjun" is mainly used in two kinds of documents. "First, the documents of" imperial edict "and" imperial edict ", such as Textual Research on Old News of Imperial edict in the Sun, Grand Ceremony of Imperial Expedition to the South, Summary of Imperial Decree, etc.; Second, the professional Taoist literature, such as "Yuan Shi Tian Zun said that Dongyue incarnated to help the poor, set aside the crime, solve the injustice, and save the life", used 'Dongyue Taishan fairy jade girl Bi Xia Yuan Jun' "^[2].

The titles such as "Tai Shan Niangniang" and "Tai Shan Grandma" often appear in unofficial novels, essays and other forms, and there have been unofficial titles such as "Tai Shan Grandma" and "Tai Shan Niangniang" in *The Story of Awakening Marriage*. In this way, in *Baojuan*, a work deeply influenced by folk beliefs, the female deity of Mount Tai is called the Goddess of Mount Tai, which is an independent choice for the people from among the people, and it is purposefully different from the official title of "Bixia Yuanjun".

2.2 The choice of the name of Mount Tai Empress guided by folk thoughts

In the historical shaping, "Yuan Jun of Bixia" and "Empress Taishan" have produced different discourse contexts due to the partial incompatibility between official and folk beliefs. The name of "Tai Shan Niangniang" in Ming and Qing Dynasties has covered rich folk characteristics. Although the tradition of Taoist modeling has a certain influence on the identity of Taishan female gods, the definition of "Taishan empress" in folk traditions is different from that of "Bixia Yuanjun" shaped by religion and government.

The phenomenon that immortals from Taoism are used to convert to Buddhism first exists in *Lingyingbaojuan*, which proves that the leading thought in *Lingyingbaojuan* is dominated by folk beliefs. Because "China's folk religious belief is a complex mixture, in which Buddhism and Taoism are the main components, but it includes many components other than Buddhism and Taoism, such as ancestor worship and its rituals in folk belief, which is the oldest belief component, much earlier than the formation of Taoism; Others, like many agricultural sacrifices, have nothing to do with Buddhism and Taoism, so I say that folk religion is a combination of Buddhism and Taoism and many older traditional beliefs. Therefore, we can't explain a nation's religion as a certain religion as Westerners do, and we can only call it 'folk belief' "[7].

In the narrative with folk beliefs as the theme, "Bixia Yuanjun", which is mainly used in official documents, can only be a side affirmation of folk beliefs, rather than the main belief support for the story of Mount Tai Empress. The description sequence in "*Lingying Baojuan*" is based on the explanation of Bixia Yuanjun as the Taishan Empress: "The husband of the Taishan Empress, the fairy virgin Bixia Yuanjun, guards Mount Tai and touches the faithful men and women in the world" [8], or directly uses the Taishan Empress, such as "there is no Mount Tai Empress Mahasa in the south" [8]. The divine power behind "Bixia Yuanjun" to protect "the country and the people's security" is not the main choice for the specific description of how to unfold the divine power of Mount Tai Empress.

In *Ling Ying Bao Juan*, the narrative based on Tai Shan Niangniang has been put into the development of folk culture in advance to define the function of Tai Shan Niangniang. The clear choice of appellation makes it possible for the folk belief of Mount Tai Niangniang to be included in the treasure volume. In this sense, Mount Tai Niangniang is already a folk fairy variant under the narrative of folk belief. This also laid the foundation for the construction of the immortal relationship centered on the choice of the folk masses in *Lingying Baojuan*.

3. The construction and meaning generation of the relationship between "Tai Shan Niangniang" and other immortals

3.1 Call: the fairy team with Mount Tai as the core

In "*Lingying Baojuan*", the embodiment and depiction of the divine power of Mount Tai Empress is obviously different from the traditional depiction in *Baojuan*. As a goddess with vast magical powers, the divine power of Mount Tai Empress is displayed from time to time by other goddesses around her, such as "Empress Zhusheng" and "Empress Songsheng". In this way, with Mount Tai as the center, a fairy team with Mount Tai as the core and other immortals summoned by Mount Tai as

the main members of the team was formed in the scroll.

The goddess Tai Shan, who is "in charge of heaven, has jurisdiction over the nether world, twenty-eight lodges, nine obsidian star officials, and the kings of the gods, let them use them", summons and asks all the immortals in the treasure volume. There are three main situations for the immortals summoned by Empress Taishan:

One is the immortals who travel abroad instead of the Taishan Empress, such as Wang Lingguan, the Mountain Patrol Marshal and the Chaxiang Boy who appear in the treasure volume: "It is said that the Tianfei Empress asked Wang Lingguan, the patrol officer, to come near and listen to my command. The good ones offer incense, beg for strength and are light in body. It is not difficult to see my golden face." ^[8] "It's said that the Goddess of Heaven, sitting on Mount Tai, is standing still, calling for the Mountain Patrol Marshal and the Chaxiang Boy. I'm afraid that one side will not accept it early, and that good people will suffer. Please check it out and come back quickly." ^[8] For this kind of "small" immortals, the purpose is to solve the lofty and motionless Mount Tai and "summon" the immortals. In the face of Mount Tai, which has been clearly positioned, there are obvious difficulties in narrating the Taishan Empress. The Taishan Empress sits on Mount Tai, but she can't detect the sufferings or pilgrimages in the world. The Taishan Empress commands the patrol and is also the proof of the mana that the Taishan Empress has. Moreover, it is not a simple arrival of a goddess for the Taishan Empress to inspect the world, but also the company of other "little" fairies. Therefore, in the construction of the immortal team, it is inevitable to need such patrols.

Secondly, it is represented by "descendants", "sending birth" and "spotted maiden", and its magic power is closely related to the needs of life such as seeking children, being rich and poor, and being filial to parents: "It is said that the Goddess of Heaven gathers all the gods, shilling the descendants, also known as sending birth, and the second mother bows down." ^[8] "It is said that the Virgin is also called the Queen of Spots. Why are you holding five cloth bags, which are green, purple, white and yellow?" ^[8] The creation of this kind of immortal image is an extension and side proof of the power of the Taishan Empress. In other words, this kind of immortal did not gain its own independent status in the "Lingying Baojuan", which is a kind of immortal form of the Taishan Empress's divine power and a kind of "attached writing" fairy. The narrative of these immortals is the main purpose of publishing and engraving the treasure book. People's demand for the Taishan Empress is also the power of the world controlled by several goddesses, which is the most fundamental purpose of all narrative stories of the Taishan Empress.

The last kind of call is a call that contrasts with the dominant mana of the Taishan Empress, and it is a call to command the immortals of the whole world to play: "It is said that the Goddess of Notre Dame gathers all the stars in the whole world, and all the gods are kings, Dongyue Tianqi, Yamaraja, the tenth emperor, and the seventy-five division, the big imp, stand in shifts at each court, and play the Goddess of Notre Dame when the gods are straight" ^[8] Taishan Empress handles the playing of all the immortals, so that the scroll can be played in Taishan.

The establishment of the immortal team with Mount Tai as the core is essentially to solve the unsolved problem in the formation of Mount Tai's belief, that is, how immortals with clear regional attributes come to every corner of the world. Through the creation of the immortal team at all levels, the ultimate goal of the Taishan Empress's ultimate blessing to the world can be achieved. It also contains narrative construction centered on human needs.

3.2 The relationship between immortals based on human needs

There are not many descriptions of the general public in Lingying Baojuan, but there are characters such as Dong Shi who carved the volume, and no other specific folk people have benefited from the detailed development of the story of Mount Tai Empress. As far as the protagonist of his narrative is

concerned, the Taishan Empress is the main narrative object, and the fundamental decisive force behind the main depiction is the needs of people in reality. At this level, it is because of people's practical needs, such as seeking children and filial piety, that the magic power of the immortals is limited. The people behind the baojuan are the "creators" of the Taishan empress in the baojuan, and people selectively use the immortals.

"If you are uneasy about material life, you will have tangible needs." ^[9] People's needs are fundamental to the division of the mana of Mount Tai Empress and its extended goddess. At the same time, this narrative development, which is different from the "single god to many gods" created by the traditional fairy scroll, determines that "national prosperity and people's security" in a broad sense needs to be based on the specific needs of the people, and the vast mana and magical power of Mount Tai empress is finally established by other goddesses extended by her and the specific abilities represented by other goddesses (such as fertility). In this sense, the fundamental reason for the emergence of God is due to the actual needs of people, and the actual needs of people are universal to a certain extent. Therefore, the "Lingying Taishan Niangniang Baojuan" in Minxian County and other Taishan Niangniang Baojuan constitute a text echo and a belief inheritance.

4. Conclusion

Faith is a manifestation of spiritual strength, and literary belief narration is an extension of the question "how thoughts actually enter literature" ^[10]. Through the analysis of the name of "Mount Tai Niangniang" in "Treasure Roll of Mount Tai Niangniang" and the structure of the immortal team, it is shown that "Treasure Roll of Mount Tai Niangniang" relies on folk beliefs to establish and portray Mount Tai Niangniang, in order to meet the people-centered needs in the narrative of the treasure roll.

Conflict of Interest

The authors declare no conflict of interest.

Acknowledgements

This research was funded by the research project KYZZS2025007 of Northwest Normal University, titled "Research on the Narrative Space of the Bixia Yuanjun Treasure Scroll".

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