

Four Imagination Matrices of Chinese Myth

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This paper discusses four Imagination Matrices of Ancient Chinese Myth. The first one is “Heaven Ladder”, which is believed to have the function of traffic means between upper universe and middle one. And Jianmu is a special Heaven Ladder which is used especially by gods. The second one is the “Capital of God on the Earth”, which is regarded as the reign center of God on the earth. It located at the Mount Kunlun in the northwest of China. Opposite to the lofty Mount Kunlun into heaven, Gui Xu, the third matrix, is a bottomless valley in the east of the Bohai Sea. Gui Xu is another center for gods’ activities. The last one is Huangquan Road, the lower universe, which means the world after death for the ancient people.

Keywords: imagination matrices of myth, Heaven Ladder, the Capital of God on the earth, Gui Xu, Huangquan Road

Myths originated from primitive society, and human beings then explained natural phenomena through reasoning and imagination. But because the level of understanding the world in the ancient time was very low, so myths were often shrouded in a mysterious color. Myths were the expression of people trying to conquer nature by means of fantasy. Most of the images of God in myths have superhuman power and are idealized by primitive human cognition and desire. Chinese myths condense Chinese culture and reflect what has lost in history. They are gems of traditional Chinese culture. They bless Chinese with a super and positive energy in their tough and difficult lives. Chinese Myths are fantastic and marvelous on super natural stages such as Jingwei filling the ocean, Kua Fu chasing the sun and Xingtian dancing with Ganqi and Gonggong breaking Mount Buzhou furiously, etc. Drama show of Chinese myth is different from our natural experience with its special space and twisting time. They have their miraculous power to recreate nature. Their big show is what human being can never experience in the real world. The heroes, heroines and characters of Chinese myths go up the heaven and come down into the hell. Their magic or mysterious powers stir and make your heart quiver in terrific cool. They are most beautiful and classical ancient Chinese music and historic echoes. It is generally believed that there are four imagination Matrices of Chinese myth, namely Heaven Ladder, the capital of God on the Earth, Gui Xu and Huangquan Road, which will be explored in detail in the following passages.

I. Heaven Ladder

In ancient Chinese view, universe was not originally divided into layers. Layer division went after separating the sky and the land. It is mostly not very clear for the myths of changing original universe chaos.

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However, pieces of ancient myths tell us there was ever ideology of the sky and the land divided into double layers. “Tianshu” in “The Dahuangxi Jing” of *The Classic of Mountains and Seas (Shan Hai Jing)* was the gate of upper universe. According to *Supplements and Notes on the Odes of Chu (Chu Ci Bu Zhu)* by Hong Xingzu, “Heaven Gate” was the entrance of “Ziwei Palace” where God lived. In “Evocation” of *Verses from the Odes of Chu (Chu Ci Zhang Ju)* by Wang Yi, he clearly explained “the nine obstructions of tigers and leopards” as “There are nine heaven gates which are closed and opened by tigers and leopards”. The explanations are not far in history. In “Dahuangxi Jing” of *The Classic of Mountains and Seas (Shan Hai Jing)*, “In the Dahuang universe, there was a mountain named Mount Ri and Yue (the sun and the moon) constituting the frame of heaven. The sun and the moon went into Heaven Gate of Wuji”. The description is very simple. “The Heaven Gate” is natural rather than social. It is still not the imperial symbol of supernatural God. It is the only gate of the entrance to the sun and the moon. Therefore, we can see the supernatural world in Chinese myth was not formed in one day. In “Dahuangxi Jing”, in the Mount Ri and Yue, the axis of Heaven, there stationed a monster god—“Xu” with a face of human being and without arms, whose feet have reversely twisted around his head. “Xu” was a myth creature of mixture of the heaven and the land. In “Dahuangxi Jing”, while Zhong god and Li god (grandsons of Northern god Zhuanxu) were born, the great moment was coming. God ordered Zhong god to raise the sky and Li god to push down the land by tearing the integrity of the old universe so that they forcefully separated the sky and the land.

There is the following myth which is the same as other myths in the remote ages of ancient time in the common historical development: In “Luxing” of *Book of History (Shu Jing)*, God had pity of his miserable people and sent god Zhong and god Li to separate the sky and the land, and break the connection of them to restore natural order. The development of historical ideology is against the primitive myth ideology. In the former one, the sky and the land are integrity at first and then they are separated. In the later one, it is common for the sky and the land to be separated. “Common people living together with gods” and “the sky and the land going as integrity” are temporary. The state is from the declining of social ruling power. Comparing it with “Dahuangxi Jing”, it is found that the cores of the two descriptions are original myth ideology that the sky and the land are separated into double layers.

Universe was separated into layers and there was blocking between them. Various accesses were produced between them. “Heaven ladder” had the function of traffic means between the upper universe and the middle one. “Jianmu” in the myth of the remote ages of ancient time and “Masang Tree” in the myth of southwest China had the function of heaven ladders, by which god and human being could associate with each other. Many myths were produced about them. Because of accidents, mostly because of human being’s declining in keeping order of god world, the ladders were destroyed by order of God or in natural disasters. From the destruction, human being was difficult to see gods. Accesses between the heaven and the land were broken. God got rid of happiness of human being. Adam and Eve driven out of Paradise in the *Bible* were an example of human being’s tragedy after accesses between God and human being had been broken. With development of primitive culture, span of gods and human being was larger and larger. God got diviner and diviner while human being was going humbler and humbler.

In Chinese myths, Mount Kulun was a famous heaven ladder. In the book of *Huainanzi*, you would never die after climbing up “Mount Liangfeng” on the upper side of Mount Kunlun. After climbing a distance which was

double of the first one, it was the famous mythological world—"Xuanpu" where a man could have supernatural or magical power. Passing "Xuanpu", he would reach a palace in heaven where he could turn into a god. Besides Kunlun Heaven Ladder, there were also the ones of Mount Ling, Mount Zhao and Mount Dengbao. The heaven ladders were important traffic means for witches between heaven and human being world in the universe. The heaven ladders were not for everyone to climb. They were privilege of witches with magic powers. The giant trees were more mysterious than high mountains, for instance, "Jianmu" was as high as seven or eight thousands of "zhangs" (zhang—a unit of Chinese length which is 3.333 meters) without branches and only with its twisting trunk. It was nobler as the heaven ladder especially for gods rather than an access of outstanding people—witches to go up and down. "Jianmu" was in "Du'guang", which was at the middle between heaven and land. "Jianmu" was built by Yellow Emperor. In "Haineinan Jing" of *The Classic of Mountains and Seas (Shan Hai Jing)*, the profile of "Jianmu" was similar to a bull. It is hard to imagine what it is. Perhaps it only took the meaning of a bull's heavy loading—Jianmu was strong enough to be available for Gods to go up and down. About the myth, there were many stories in the remote ages of ancient time. But it is a great pity that many records of them are lost and the ideology of ancient people cannot be recovered.

Trees into heaven did not certainly have the function of heaven ladder. "Fusang" was one without the function. "Fusang" was in "Tanggu", which meant a place for the sun to rise, where water was boiling—"Tanggu", Valley of Hot Water. "Fusang" the mysterious tree was as high as thousands of *zhangs* up into heaven. It was so thick that it could be surrounded by two thousands of people hand in hand. It was made up with two trees with the same root against each other. Its root twisted and went down to underground spring. It is a much smaller description. Fusang was ladder for the sun to go up. Its trunk was as high as three hundred of "lis" (li—a Chinese length unit, a li is 500 meters). It was so huge but it had not the function for gods to go up and down. Its function is only for the sun to go up and down.

II. The Capital of God on the Earth

"The capital of God on the Earth" was the reign center of God on the earth. It was the Mount Kunlun in the northwest of China. Mount Kunlun took an area of eight hundreds of square li. It was as high as eight thousands of *zhangs* with deep valleys around it. The depth of the southern valley was two hundred and forty *zhangs*. There was a kind of tree crop ("Muhe") in the mountain. "Muhe" was as high as four *zhangs*. It was so thick that it could be surrounded by five people hand in hand. It supplied food which could be eaten forever. It was easy to get and eat. In the mountain, there were nine mysterious wells with jade fences. There were nine magnificent gates which were guarded by Kaiming Beast. The mysterious Kaiming Beast had giant tiger body and nine human-being heads. It stood on Mount Kunlun facing east. To the west of Kaiming Beast, there were phoenixes. There were snakes around their heads and under their feet. There were also red snakes around their breasts. Their heads and bodies were full of snakes. There were mysterious plants in the north such as "Pearl Trees", "Wen-Jade Trees", "Yuqi Trees" and "Forever Green Trees", etc. In the east there were a large group of great witches who went up and down along the heaven ladder. The great witches were Witch Peng, Witch Di, Witch Yang, Witch Lu, Witch Wan and Witch Xiang, etc. They surrounded Yayu, a monster with dragon head and cat body, to ask for their lost lives. In the south there were Jiao Loongs, Giant Snakes, leopards and the "Tree Bird" with six heads. There were also mysterious plants such as Wuyi tree, mysterious animals and birds such as Song Bird, etc., which were not

ensured by the most famous specialist of *The Classic of Mountains and Seas* (Shan Hai Jing) such as Guo Pu in Jin Dynasty. In the mysterious world which was magic in a trance, it was magnificent scenery. We seem to understand some. There are more which we can not understand. With Kaiming Beast in the center, mysterious birds were in the west, witches were in the east, mysterious trees were in the north and mysterious reptiles were in the south. The model of the mysterious world is absolute special. It is different from the position and orientation system in an ancient religion still widely believed in China, which is the pattern of four gods—"Qing Loong in the east, White Tiger in west, Red bird in the south and Xuanwu Beast in the north". It is also different from the position and orientation system in the traditional Chinese ideology of the system with five key elements: metal, wood, water, fire and earth—"metal in the west", "wood in the east", "water in the north", "fire in the south", and "earth in the center".

Mount Kunlun was the mountain of gods' homes, where hundreds of gods lived. The gods of Mount Kunlun living in caves were different from Greek gods in magnificent palaces in Olympus. Their eight caves which were accesses into heaven were very primitive and filled with supernatural power. Mount Kunlun was at the top of the Middle Universe, on which only saints and very smart people could climb. In the supernatural world, the dead could be alive again with gods' treatment. The super natural world was pure, beautiful and magnificent. It was far from the world of human being.

The master of the upper universe was an animal god—"Luwu". Luwu had the strange body like a tiger with nine tiger tails and tiger paws. But his face was one of human-being. It not only mastered "the Capital on the earth" but also controlled "the nine layers of heaven". In ancient China, the upper universe was called "nine-layer heaven" in the classical Chinese mysterious system. Gardens, farmland, plant and harvest time of God were also in his control. He was God's general manager. What surrounded "Luwu" was mysterious animals and birds. The "Tulü" beasts like goats with four horns ate human-being and their food was never grass. A group of mysterious birds—"Qinyuan" attacked other creatures by their stinging. They were as big as mandarin ducks. While Qinyuan stung birds or animals, they would die. While Qinyuan stung trees, they would die too. In the mountain, there was a kind of fruit—"Sha An" like plum without core. People who ate it could walk on water of ocean and would never be drowned. Warehouses of God were guarded by red phoenixes. The guard of Luwu was extremely rigorous. Luwu was obviously keeping invaders and strangers out without special permission. The pure mysterious world should never permit any strangers to stain or spoil.

There was the land of "Kunling" in Mount Kunlun, which was the mountain on the mountain. It was out above the sun and the moon. In the great and famous poem of Cao Cao, an emperor of Wei Dynasty, he wrote: "The sun and the moon go out of it. Stars twinkle in it.", which was not good enough to describe magnificent "Kunling". In imagination of ancient people, Mount Kunlun broke the heaven over it, which was full of sun light, moon light and star light. Mount Kunlun was made up with nine layers. Mount Kunlun was a mountain system. Mountains were next to mountains. Mountains were on mountains. It was equal to "nine-layer heaven" perfectly. There were ten thousand of *lis* between every two floors of the super skyscraper. While looking up at the foot of the mountain, people would see colorful clouds around it. That was a magnificent and very impressive picture—picture of the Saint Capital.

God's home—Mount Kunlun was not only guarded by soldiers of Luwu. It had geological advantages to keep invaders and strangers out. The highest mysterious mountain (which is not the western mountain system in

China in modern geology) located “in the south of the west ocean, on the sand shore, behind red river and in the front of black river.” No geological adventurers could find the saint land. It is the perfect symbol of Chinese imagination. The blocking function around it was super-physical. The saint mountain was surrounded by a deep valley with river in it. The river’s water is “Ruo” water, which was very special. No creature could swim across it. A creature would certainly be drowned if he was brave enough to have a try. There were mountains of flames outside of the river and around it. It would burn everything over it into nothing. Mount Kunlun like this was really blocking the world of human being. It was like a nail into the middle universe. People could not stop thinking whether the six great witches were gods or human being at the east of Kaiming Beast. How had they entered the forbidden land of Mount Kunlun if they were human-being? Perhaps by witchcraft or by sorcery.

III. Gui Xu

Gui Xu is opposite to lofty Mount Kunlun into heaven. In “Dahuangdong Jing” of *The Classic of Mountains and Seas (Shan Hai Jing)*, there was the bottomless valley at vast sea, Gui Xu, which was in the east of the Bohai Sea. The Milky Way in Chinese myth is the Milky River. According to the myth, every river including the Milky River flowed into Gui Xu, the bottomless valley. But water in it never increased any more. Gui Xu was in the east of Central China and Kunlun was in the west. Today even specialists of *The Classic of Mountains and Seas (Shan Hai Jing)* can not understand their symbolic meaning perfectly. Gui Xu in *The Classic of Mountains and Seas (Shan Hai Jing)* was the country of “Shaohao”, who was a god. Shaohao’s god identity was complicated and changeable. He was the king for hundreds of species of birds. He was also the head of the Dongyi tribe with bird as its totem. He was a god of gold but chiefly the god of sea. The story of his birth told by people in Jin Dynasty could prove it. Shaohao’s mother was “Ehuang”, who had met a son of the Emperor Bai (the Emperor Bai was a god of gold). They had enjoyed boating at vast sea and forgotten to go home. They had led a life of super-human being and Shaohao had been born. The god of gold were in the west and the god of sea was in the east. The double god identities of Shaohao were shown to us here. The double identities were obvious on the location names. There are two meanings for “Xu” in Chinese. They are antonyms against each other. “Xu” of “Kunlun” is “a lofty mountain” in *Explanation of Script and Elucidation of Characters (Shuo Wen Jie Zi)*. “Xu” of “Gui Xu” is “an extremely deep valley” in *Kangxi Dictionary*. The ambiguity and multiplicity are common in Chinese myths.

“Tang Wen” of *Liezi* was written in Jin Dynasty. Its description of Gui Xu was more mysterious in detail. In it, Gui Xu was on the horizon line, very far from China to the east of Bohai Sea. The distance between them was much more than hundred million of *lis*. The integrity of sea and mountains became the new feature of Gui Xu’s myths. At the bottomless sea in the remote east, five mysterious mountains had been produced. They were “Daiyu”, “Yuanqiao”, “Fangzhang”, “Yingzhou” and “Penglai”. Each mountain was as high as thirty thousands of *lis*. Distances between mountains were seventy thousands of *lis*. Each summit of the mountains was an area of nine thousand square *lis*. Here was a beautiful jade area, on which animals and birds were in pure silk clothes. There were a forest of trees of Zhuwu with their very delicious fruits. People who ate the fruits could not grow old and would never die. There were “happy and beautiful caves” which were freer than paradise in Western culture. People there were “saint gods”. They flew freely among mountains and over sea.

About their life, there was a very interesting story: In the beginning of the remote ages of ancient time, the five mysterious mountains had been independent without roots. They had been floating at sea. They had gone up

and down with waves and tides. The state had been similar to the earth in the universe. One day, the dwellers of these mysterious mountains had been bored too much by the instability of their mountains. They had sued together to God. God had been afraid that the mysterious mountains in the east may float to “the west polar”, breaking the balance of the universe and making the dwellers of the mountains lose their homes. God had sent Yu Qiang, the god of the northern sea with bird body and face of human being to drive fifteen very huge turtles to support mountains so that the five mountains may stay stable. Each five huge turtles had taken a turn in sixty thousand years. Yu Qiang’s bird body is an eastern source, which is the same as the eastern elements of God Shaohao. Turtles supporting mountains can be regarded as “turtles supporting the land” or “turtles blinking its eyes” in myths. It suggests “mysterious mountains” is the land in the primitive ideology. The supported mountains really indicate the supported land. Perhaps there are clues of Chinese Genesis in the myth of Gui Xu and the Chinese Genesis is much older than the myth of Mount Kunlun.

Good things were not easy to come. While residents were enjoying their lives in the mountains which had been made stable by the turtles, giant gods brought up in the Kingdom of Loong Bo invaded Gui Xu. They walked to the sides of mountains by several steps, hooked six mysterious turtle out and went home with them. Mount “Daiyu” and Mount “Yuanqiao” came floating again. Driven by ocean flows, they floated to the North Pole and sank into the sea. Thousands of dwellers in the two mountains were forced to go to other mountains from their homes. God was very angry. He drove the Kingdom of Loong Bo to a dangerous and difficult location. He minimized giant gods. When it was time of Fu Xi and Shennong, giant gods were still as tall as several *zhangs*. Their height is similar to what is described in *Important Contents of Hetu* (He Tu Yu Ban). The myth is very dramatic with its good stories. There was a legend of Atlantis even before the first year of AD in Greek: Dwellers of Atlantis created the advanced prehistoric civilization in the remote ages of ancient time. At the end, they were destroyed by God because they were too confident and lost self-control on modality. Atlantis miserably sank and disappeared. The following four similar points are obvious when the myth of Mount Daiyu and Mount Yuan Qiao’s sinking is compared with Atlantis’ sinking:

(1) Gui Xu in the extreme east of China and Atlantis in the extreme west of Greek world are perhaps similar in geographical location as the earth is round.

(2) Both of them are islands surrounded by ocean.

(3) The two mysterious mountains and Atlantis sank and disappeared in ocean because of God or the power against the will of God.

(4) Both of them have advanced civilization, which disappeared at the end.

The following two points are their differences:

(1) Functions of God are different from each other. In Greek, God destroyed Atlantis and, on the contrary, God saved the dwellers in the mountains in China.

(2) Legend of Atlantis is rich in duality such as conflict of humanism and religion spirit, while myth of Gui Xu tends to run after harmony in its philosophical multifactor system—it is in Gui Xu’s many primitive characters (such as giant turtle with fifteen heads, Yu Qiang with face of human being and body of bird and ethical group of Loong Bo giant gods, etc.). In Gui Xu, there is trust in God’s function of saving the world. In conclusion, myth of Gui Xu and legend of Atlantis are similar on the surface and the ethos in them are different from each other.

IV. Huangquan Road—The Lower Universe

In myths of many Chinese nationalities, hope and imagination for life after death are rich. The most are descriptions of “Hades” and life after death. There is a popular story of death and resurrection of Osiris who is the king of the dead world in Egypt myth. “Judge of Osiris in the dead world” is the remotest punishment after death in the world history. *Yishatar descending to Hades* is a classical Babylon myth. Tanzim—god of seeds and plants fell down into the lower universe (Hades) and suffered there (symbol of sowing). Yishatar, his darling—god of love and fertility volunteered into Hades to save him (symbol of cold autumn). It was extreme dark, dirty, horrific, and desperate in the lower universe. Because the land there went out of cultivation, various gods came to save them. The two gods of production beat their enemies and came back to the upper universe (symbol of resurrection). Since that time spring came after winter, thousands of plants turned green and hundreds of creatures waked from their winter dreams.

“Hades” means “death”. Only power of heroes or heroines can overcome it. The lower universe is affectionless and extremely dark. It is the opposite to the upper universe filled with immortal beings. The world of human being is in the middle universe which is between the lower universe and the upper universe. The middle universe is an empty buffer zone in the primitive myths. It becomes time transition in advanced religions. “Harmony” or “negotiation” is in the basis of human being, myth and religion.

In the myths in the remote ages of ancient time of Chinese, the lower universe was simple. In “Evocation” of *The Odes of Chu (Chu Ci)*, there was a piece of magic spell to warn and call souls from body of people (such as the sick) to avoid mistakes into the lower universe.

“Oh souls, please come back in full charge!
 Go not to Hell’s terrible lands
 Guarded by monsters with limbs large
 And broad shoulders and bloody hands.
 A bull-like body gives a scare;
 On a tiger’s head three eyes glare.
 Being a different race,
 Like mad they after human chase.
 Lo, their horns are sharp as a knife!
 Oh, come home for th’ sake of your life. (CHEN Qizhi, LI Yi, ZHUO Zhenying, 2006, pp. 180-181)

In the *Verses from the Odes of Chu (Chu Ci Zhang Ju)* by Wang Yi, “Youdu” was the capital of the underground world. “Tu Bo”, a general of the capital, with atrocious tiger head and sharp horns, was guarding the gate of underground administration building. What is inside the building? It is not described or written in “Evocation”. What is the lower universe like? There are few records in the classical books in the remote ages of ancient time. Different from Hades in the myths of other nationalities in other countries, the capital for Chinese in the remote ages of ancient time is not a location of soul for the writer of “Evocation”. He thus warned the souls: Homeland was their best home rather than any locations in the north, the west, the south and the east. Their best home was never in heaven or in the underground world. The strong affection of homeland in the myths of the remote ages of ancient time have been a tradition in the heart of overseas Chinese and Chinese who are far away from their homeland. It is a very traditional ideology which roots deep in Chinese. The “Youdu” in the remote ages of ancient time is much more different from the lower universe in the ideology of death after the influence of

Buddhism. In the later Chinese ideology, everybody after death must face the judge of the same underground king—"Yanluo", which is similar to the judge of Osiris in the Egypt myth.

In *Zuo's Commentary on the Spring and Autumn Annals* (*Zuo Shi Chun Qiu*), "Wu Jiang", the mother of Duke Zhuang of Zheng supported her younger son to be the king. She was exiled by Duke Zhuang of Zheng, who swore "I will never meet her before I am down into 'Huangquan'" (the lower universe). It means there is ideology of "Huangquan" for the ancient people. There is still feeling and affection after human being's going into "Huangquan" and they can "meet" there or they can lead another kind of life. What is the life like? What is the lower universe? It is not written in the ancient books left. On the silk painting from the Mawangdui tomb of Han Dynasty, there is a animal god who is supporting the land. Some scholars assume the god as "Shibo". It is something very precious of myths in the remote ages of ancient time.

Belief of the lower universe and its administration was doubtlessly popular in ancient China. Therefore, the ancient people valued survey and choice ("Fengshui") of tomb's position, tomb building and funeral. Knowledge of "survey of good tomb position" or survey of good "Fengshui" has developed into a discipline in Chinese tradition. In the famous Banpo relics of primitive Chinese in Xi'an, there is vestige of the beginning of the culture. The most important point is why there are not related good records of the advanced life after death in myths in the remote ages of ancient time.

Why is lack of the records in myths in the remote ages of ancient time? The reason is in multiple dimensions. It is perhaps related to something special in Chinese psychology such as:

(1) Optimism. Chinese are full of optimism in fact. They concentrate on the facts of life. It is easy for them to find positive things in their life. Even if there is dissatisfaction and criticism for reality in their life, they will never be pessimistic or desperate. They will turn to expectation of other kind of lives. Therefore, they regard death as something of real life's continuation or development.

(2) Focus on this life. "The Doctrine of the Mean" was basic principle in the ideology of ancient Chinese. It reflects in myths and we will see focus on the middle universe (world of human being). We will find everything is going around human being in ideology of Chinese with death inclusive. The upper universe is not worshiped with unique God as westerners. And the lower universe is not very terrified. There are thus not many myths about Hades or hell.

(3) Chinese primitive culture was lack of ideology of religious guilty feeling or religious punishment. Therefore, there was ideology of underground death world in it without myths of hell or Hades. In the spreading of Buddhism, the related religion belief got popular. The characteristics of myths in the remote ages of ancient time are disadvantageous for advanced religion to produce and develop.

Different from myths in the remote ages of ancient time, there are a lot of description of lower universe in myths of minority nationalities of Chinese collected in modern history. Some precious ones have been influenced by advanced religions. The primitive variation of "death and resurrection" as a forever theme is heard in the myths. It reflects worship of life power and the Chinese's love of life.

"Ning Beng Ghost" of the Lhoba ethnic group vividly describes a hero—Abadani (son-in-law of the sun) in human-being world, bravely making his way into lower universe. His death and resurrection express mixture of tough will of fighting and deep love of brotherhood.

Abadani fought with his brother, Abadalu and beat him. Abadani made the land splitting with his magic spell and Abadalu fell into the deep crack. At the same time Abadani threw a nut into the crack. Three years later, the nut grew out of land as a nut tree. Abadani wanted to meet Abadalu and ensured how he was. He went down the land to the lower universe with his bow and arrows along the root of the nut tree leading to where Ning Beng Ghost lived. There arrived Abadani. He saw a Ning Beng Ghost was guarding a skinny man, who saw Abadani and shouted: "Nainy (pet name of Abadani)! Yaluo (pet name of Abadalu)! I am Yaluo!" Abadani sat down next to Yaluo and asked him to help him catch louse in his hair. While the man caught louse, drops of his tears fell on the head of Abadani. Abadani knew that was Abadalu. He ought to save Abadalu and go out of the land into the middle universe with him. Abadani pulled his bow, shot an arrow at the guarding Ning Beng Ghost and killed him. Just at the moment, all Ning Beng Ghosts came back. They attacked Abadalu together, tore down his flesh and put flesh into their mouths. In the beginning, Abadani still shouted: "Nainy! Nainy! Ouch! Ouch! Yaluo! Yaluo!" Only a piece of his bone was left, which Abadani collected. Abadani shot and killed the Ning Beng Ghosts one by one except the old Ning Beng Ghost with her breast which was as large as a big bag. The ghost had to put her big breast on her shoulder. The ghost was shot with many arrows but she was not killed. The old Ning Beng Ghost pulled out a shuttle and abruptly attacked Abadani with it. Abadani pulled out his small knife with curved handle and fought against her. The battle of them was very fierce. A crow flew there and shouted: "Nainy! Nainy! Cut down bamboos!" Abadani followed its words, cut down many bamboos and produced a great number of sharp bamboo pickets. The old Ning Beng Ghost chased Abadani, stumbled over sharp bamboo pickets and was killed. Abadani cut down her head, which turned into a black bird and flew away. The bird is Ning Beng Bird now. After that Abadani went home. He made magic spells to the piece of bone of Abadalu: "I shall come back in five days and call you. If you are Abadalu, please answer me with 'Huyou! Huyou!'. You will produce other sound if you are not." In five days, Abadani came back and called Abadalu. Abadalu answered with "Huyou!" and came to life again.

In the myth of the lower universe, the dead brother and ghosts are very vivid. The lower universe is under the nut tree and is full of bamboos. The imagination is very special. Abadani hated and killed his brother Abadalu, but the brotherhood of them was still very good. He risked his life into ghost world, beat the death with his will, killed evil ghosts and saved his brother. The contradiction of his behavior shows us the psychological contradiction of the primitive people, which is an important element of myths. It turns myths of lower universe into art pieces which have been attracting people generation by generation.

Conclusion

Tales of the supernatural relate fictitious characters and events and create, in the prospective of modern literary theory, another surreal world. They were developed during the period of Wei, Jin and the Southern and Northern Dynasties and by Tang Romances, and reached its zenith with the advent of *Strange Tales From Liaozhai* (Liaozhai Zhiyi) by Pu Songling. The four imagination Matrices of Chinese myth, namely Heaven Ladder, the capital of God on the Earth, Gui Xu and Huangquan Road, were created by the early writers. By using the four imagination Matrices, ancient Chinese authors produced splendid works with strange figures, stories and plots through their wild boundless fantasy and imagination. Such free fantasy and imagination

unleash their ideas and literary grace and help them build an imaginary, beautiful air attic, which comforts readers in their common life and makes them feel entertained.

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