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“中国式现代化与中华传统艺术的当代传承”
国际学术研讨会

论文集

中国·蚌埠

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The female and human origins in Chinese cosmogonic myths

Svitlytska Violeta

The mysterious adventure and development of the Universe is central to the mythological decline of all nations. The stench emerges as a symbol of the collective awareness of mankind at the beginning of history, and also as a personal official, pouring into the socio-cultural life of the richness and valuable landmarks. Cosmogonic myths are the result of the development of such aspects as the light structure and connections between its parts (synchronic approach) and the process of revelation of all beings (diachronic approach). The comprehension of complex speeches was achieved through the consolidation of categories and phenomena known to mankind, eliminating the dichotomy of human and female principles.

Chinese cosmogony derives the beginning of light from the origin of dark, boundless and incomparable chaos (Hundun). The most important nuance is that the Chinese endowed this substance with creative potential: the ability to self-develop into space (yuzhou). So Chinese philosophy is not familiar with the idea of a diametric movement and the confrontation of the sublime principles, which became the rightful point of origin of the Universe. In this case, you should take into account the reason for the polarity in the appearance of yin and yang. It is significant that later in the general philosophy of nature the primary state of chaos began to be associated with the water element.

For a more artistically detailed version, the chaotic substance infused with a light egg, like the splits in the middle of the Pangu ancestor, is how heaven and earth were created. Pangu 18,000 rocks were born on the surface of one type, after which he died, and from his body the walls of natural structures were created - the head, arms, legs and lives became great mountains, which help to consolidate the light and mark his boundaries, Pangu died, turning into the wind and hmari; His voice became thunder, and his eyes became the sun and the month. Pangu created blood for the rivers and seas; yogo lived were transformed into roads and stitches; he became plank and dew; His brushes and teeth turned into stone and metal; His body was transformed onto the earth; the hair on his head became like streaks; And the hair on his body changed to longer [1].

The concept of yin-yang, which long ago went beyond Chinese cosmology, enriching secular culture, was born within the philosophy of Taoism, and then developed into neo-Confucianism. The two sides, which permanently balance each other, are based on Qi - a special substance and energy. The skin has two elements that are low in moisture content:

- yin – the primordial shading of the mountain, earth, dark, month, cold, importance, softness, stability, right side, sleep, back, autumn, winter, woman.

- yang – fresh lightening of the mountain, sky, light, sun, warmth, lightness, hardness, dynamism, left side, sleeplessness, activity, spring, summer, human;

he context highlighted has the following important aspects:

- 1) each of the two bases is not marked as being clearly good or bad;
- 2) yin is not important for yang, and yang is not important for yin, they cannot live alone without one;
- 3) the principle behind the principle of prolongations is not absolute, even if there is a small part of it;
- 4) in every person there is a mutual relationship;
- 5) women are associated with yin, and men are associated with yang, but the same gender is also rukhomi. For example, wives of the older age respect the separate yangs [2, p. 41].

Well, the first thing to understand is not to take revenge on direct discrimination. Over time, various philosophical currents began to diverge in the minds of one hundred percent of the concept of yin-yang: “Acts of interpreters of yin and yang are respected for better emphasizing the non-dualistic, harmonious nature of the rivers, while Ours reinforces the imbalance, hierarchy and conflict embedded in the idea” [3]. Until the end of life, the yin-yang principle could become stagnant; in practical terms, this resulted in the affirmation of gender, age and social hierarchies. For example, on the basis of dual pairs “top - bottom”, “strength - softness”, the wives were expected to be submissive to their older relatives.

In China, there was a cult of deities knitted from the earth. The most common chthonic personification is the goddess Nūwa, who is depicted as a snake with the head and hands of a human. She herself created people from yellow clay and taught them how to chew them. In addition, as a result of the transformation of her body, ten more deities were born from the insides. According to the legend, Nuiva brought light from death: when the heavenly fire and water streams destroyed all living things on the earth’s surface, the goddess, having blessed the sky, suppressed the elements. In this way, it stands for the isolation of great creative energy, power and mercy.

Chinese cosmogonic myths also have a familiar concept of the divine whore. For example, Nyuwa married Fusi, who was also her brother. The sacred friend was often depicted with intertwined snake tails. According to European myths, the female and human principles in this union are not antagonistic. Respecting those who Fusi taught people to lead the rule, to catch fish and cook with fire for cooking hedgehogs, we speak, rather, about the creativity and development of what the squad created [4].

The peculiarity of cosmogenesis in the Chinese version is the lack of diametrization of the “human” and “female”. The world was created not as a result of super-eternity between beginnings, but as a result of the independent growth of chaotic essence in the ordering of the cosmos. The first friendly pair of the gods is Nuwa and Fusi, who are similar in their form and activity.

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