



Analysis of Character Modeling and Comparison of Religious Images in the Heroic Epic Jianger

Oyunbilig^{1,*}, B. Munkh²

¹ Doctoral student, School of Chinese Language and Literature, Northwest Minzu University, Lanzhou, 730030, China.

² Professor, School of Chinese Language and Literature, Northwest Minzu University, Lanzhou, 730030, China.

* Corresponding Author: 609852751@qq.com

Citation: Oyun, b., & Munkh, B. (2025). Analysis of Character Modeling and Comparison of Religious Images in the Heroic Epic Jianger. *Mediterranean Archaeology and Archaeometry*, 25(3), 99-104.

ARTICLE INFO

Received: 20 March 2024

Accepted: 07 April 2024

ABSTRACT

Heroic epic has unique charm and is an important part of human spiritual culture. Therefore, this paper studies the analysis of character modeling and the comparison of religious images in the heroic epic Jianger. Give the origin of the heroic epic "Jianger" and understand the characteristics of the characters in the epic. This paper analyzes the characters of the heroic epic "Jianger" and deeply understands the main idea of the epic. It also compares with religious images from the aspects of the implication of polytheism, the emotional externalization of religious sacrifice customs and the religious characteristics of leaders' images. Through the above research, the purpose is to reflect the Mongolian people's yearning and pursuit for a better life, to understand the values and cultural connotations conveyed by the epic more deeply, and to provide protection for cultural inheritance and development.

Keywords: Heroic epic; Jianger; Character modeling analysis; Religious images; Contrast;

INTRODUCTION

Heroic epic is a form of poetry that describes the deeds of heroes. It usually focuses on the heroes in historical or mythical stories, reflecting the ideal personality and behavior. In the heroic epics, the heroes have strong personality charm, courage, wisdom, faith and other heroic characteristics are more prominent, and have made important achievements in medieval European literature. The Tibetan Gesar, the Mongolian Jianger, and the Kirgiz Manas are three famous epics^[1-3]. The compound story songs around heroes play an important role in understanding the national culture and background. Jianger is a Mongolian heroic epic, headed by Jianger, with 12 male lions, 32 tiger generals, and 6000 warriors. In order to protect Baomuba's hometown, Jianger fought hard against evil forces and established an ideal paradise. This epic reflects the Mongolian people's life ideal and aesthetic pursuit, and has high artistic value^[4-6]. In the character modeling of Jianger, the heroes usually show a burly and handsome image, and their clothes have obvious religious characteristics. Clothing and accessories are in contrast with the modeling of leaders in religious images. They emphasize the heroism, ability and grace of the hero image, and the solemnity, kindness and sacredness of the sage. Character modeling analysis is a process of in-depth interpretation. Through the analysis of appearance characteristics, clothing accessories, movement posture, and religious characteristics, it reflects the status of heroes and more intuitively shows the style and charm of heroes^[7-9]. Religious images include paintings, sculptures, murals, mosaics, sacred images, religious symbols and other forms, which are related to religious beliefs and rituals and can express religious doctrines and spiritual connotations. Under different religious traditions and cultural backgrounds, religious images have different styles and manifestations^[10-12]. In order to deeply understand the characters in Jianger, this paper studies the subject of character modeling analysis and religious image comparison in the heroic epic Jianger.

1 THE DEVELOPMENT OF THE HEROIC EPIC "JIANGER"

Jianger shows the internal and external troubles of Villat society, and some poems are based on real struggles. The large number of place names in the epic shows that "Jianggeer" stubbornly retains its regional and tribal characteristics, which proves that "Jianggeer" was formed in Xinjiang before the westward migration of Turkut. The oral narration of the epic "Jianggeer" is a dynamic process. When performing, Jianggeer is empowered, so that the characters can communicate with history, integrate myth and reality, spirit and life, and enrich people's spiritual world. In addition to oral communication, the Mongolians in Xinjiang have also spread through copying since ancient times^[13-15]. Honggur was first published, and after a long period of written communication, Jianger was published. In the era of electronic communication, with the help of radio and television

networks, Jiangar entered thousands of households, conveying the charm of epic in the form of sound and picture combination. The rise of animated films "Hero Jiangar" and "Jianger" oral performances further promoted Mongolian culture.

2 HEROIC EPIC "JIANGAR" CHARACTER MODELING ANALYSIS

Jiangeer covers all aspects of Mongolian life, history and culture, and has an inseparable relationship with religion, which is a reflection of Mongolian beliefs in past dynasties. Belief in God is the most essential factor in religious phenomena, and it is always at the core^[16-18]. Mongolian heroic epic originated in the shamanism prevailing society and reflected the activities of tribal leaders with dual identities. The prototype of "Jianger" is related to epic artists, and the enemy is called "Python Gusi", and the hero's nickname is used instead of the hero's name. Through the characteristics of characters' skin color, appearance, personality and specialty, it reflects the characters' modeling and provides a more vivid environment for heroic epics. The figure modeling is shown in Figure 1 below.



Figure 1. The figure modeling of Jiangar, the master of Baomuba

As shown in Figure 1, it contains red Mongolian robes, gold circle earrings, eagles, horses, soldiers and other elements. Among them, the red Mongolian robe is bright in color, which is particularly eye-catching in the picture. Red symbolizes courage and enthusiasm, which complements Jiangar's image and temperament. The design of Mongolian robe is simple and luxurious, which shows the unique aesthetics of Mongolian people. The robe is close to the body, which outlines Jiangar's strong figure and shows the strength and courage of the character^[19]. The golden circle earrings on Jiangar's ears add a sense of splendor to the character modeling, and also reflect the traditional decorative style of Mongolian men. Earrings shine in the sun, which is in sharp contrast with Jiangar's determined eyes, highlighting his bravery and courage. Behind Jiangar, there are two soldiers on horseback, dressed in different styles, showing different decorative styles. The two men faithfully guarded Jiangar's side, strengthened Jiangar's leading position, and showed the unity and courage of Mongolians. In the image, Jiangar and Kitty Hawk look at each other in a large proportion. Kitty Hawk, as a symbol of freedom, echoes the image of Jiangar. The eye contact between Kitty Hawk and Jiangar is full of trust and tacit understanding, and there is a feeling of soul mate, which enriches the connotation of Jiangar's character modeling and adds vitality to the whole picture.

3 RELIGIOUS IMAGE CONTRAST

3.1 Comparison of the implications of polytheism

Religion begins with the worship of nature, and all the natural things in the world and the dead souls of ancestors are worshipped and enshrined as gods. For nomadic people, animals are closely related to their lives and have a dependent and contradictory mentality. Therefore, animals become the object of worship of nomadic people^[20]. The most prominent worship of animals in Jiangar is the horse, which is a symbol of wealth and a holy auspicious thing, praising the posture and temperament of a fine horse. Horses are also endowed with spirituality. They are close comrades-in-arms of heroes and often save people from danger. The hero of Jiangar is shown in Figure 2 below.



Figure 2 Image of the protagonist in Jiangar

As shown in Figure 2, there are elements such as eagle, leopard, horse and Jiangar in the picture, which not only carries rich cultural connotations, but also contains profound religious information. As an important totem of Mongolian culture, eagle symbolizes courage, strength and freedom. In the heroic epic Jiangar, the eagle often serves as the protector and guide of the hero. On the religious level, the image of the eagle represents the reverence for the gods and the awe of mysterious forces in Mongolian beliefs. Leopard has a vigorous figure and agile mobility, which is a symbol of strength and speed. In the heroic epic Jiangar, the image of the leopard represents the bravery and fighting capacity of the hero^[21]. On the religious level, the image of the leopard reflects the awe and worship of natural forces. Horse plays an important role in Mongolian culture, is the main tool for people's life and production, and is also the effective "assistant" for heroes to go out to war. In the heroic epic Jiangar, the horse is the embodiment of loyalty, courage and wisdom. On the religious level, the image of horse represents the treasure and awe of life and the worship of loyalty and courage in Mongolian beliefs. The characters are the core elements of the heroic epic Jiangar, representing such qualities as bravery, wisdom and kindness. The characters show the spiritual outlook of the Mongolian people, and at the religious level, they reflect the belief in the goodness of human nature and the admiration for heroism. In this picture, various elements contain rich religious information, which not only shows the charm of Mongolian culture, but also deeply understands cultural traditions and religious beliefs, which plays an important role in carrying forward Mongolian culture.

3.2 Comparison of emotional externalization of religious sacrifice custom

Polytheism is related to religious feelings or beliefs, and its emotional externalization is sacrifice, which is blessed by the gods^[22]. In the epic Jiangar, after the hero defeated Python Gus, he disposed of Python Gus' body according to the shamanism exorcism ceremony. This way, as an emotional externalization, can purify evil. Compared with religious images, the externalization characteristics of religious emotions are shown in the following table 1.

Table 1 Characteristics of Externalization of Religious Emotions

Project	The embodiment in the character design of Jiangar	Reflection in Religious Images	Emotional externalization comparison
Sacrificial objects	Heroic ancestors, guardian gods, etc	Heavenly gods, Buddhas, saints, etc	Jianger emphasizes more on the reverence for heroes, while religious images are more commonly associated with the reverence for supernatural forces
Sacrificial scenes	Grassland, battlefield, and other natural or combat scenes	Temples, altars, and other sacred places	The scenes in "Jianger" are closer to the life of heroes, and religious images have a more religious ritual sense
Emotional expression methods	Brave and resolute facial expressions,	Devout and solemn facial expressions, specific	The characters in Jianger portray bravery and fearlessness, while religious images highlight

	powerful movements	gestures or postures	piety and reverence
Emotional externalization characteristics	A passionate and bold atmosphere, reflecting heroic spirit	A peaceful and solemn atmosphere that embodies religious mystery	Jianger's emotional externalization is more direct and enthusiastic, while religious images are more introverted and profound

As shown in Table 1, the differences and similarities in the expression of religious feelings are explored by comparing the figures in Jianger with the religious images in terms of sacrificial objects, sacrificial scenes, emotional expressions and emotional externalization characteristics. From the object of sacrifice, the characters in Jianger pay more attention to the worship and commemoration of heroic ancestors, while religious images express more reverence and prayer for the gods. This reflects that Jianggeer, as a heroic epic, is deeply influenced by Mongolian hero worship culture, while religious images carry a wider range of religious beliefs and cultural connotations. In terms of sacrificial scenes, the characters in Jianger are modeled in natural or battle scenes such as grasslands, mountains and rivers, battlefields, while religious images show more religious shrines such as temples, altars and sacred mountains^[23]. This reflects the differences in the choice of religious ceremonies and places for sacrificial activities, and also reflects the different ways in which people express and experience religious feelings in different cultural backgrounds. In terms of emotional expression, they have different styles and emphases in religious emotional expression. The characters in "Jianger" express their emotions through eyes, gestures and battles, while religious images express their emotions through prayers, rituals and hearts. In terms of emotional externalization, the characters in Jianger are bold, enthusiastic and full of power, while the religious images are solemn, mysterious and profound. This kind of contrast not only reveals the different styles of emotional expression, but also reflects the experience and understanding of religious feelings.

3.3 Comparison of religious characteristics of leaders' images

Judging from the shaping of leaders' images, heroes who are brave and resourceful are the guardians of the people. The saints in religious images highlight their religious identity and status through their kind and solemn images^[24]. In the expression of religious characteristics, the image of the leader in Jianger is a combination of hero worship, national spirit and religious color, and religious characteristics are related to the worship of ancestors and gods. Religious images use pictures and symbols to show religious characteristics and connotations. The religious characteristics are shown in Table 2 below.

Table 2 Comparison of religious characteristics of leaders' images

Project	The Leader Image in Jianger	The image of leaders or saints in religious images	comparative analysis
Identity and status	Heroic leader	Religious leaders or saints, such as Buddha or Jesus	The leader of Jianger is a hero who is brave and skilled in battle, while the leaders or saints in religious images usually hold extraordinary religious status
Appearance features	Burly, handsome, with a heroic temperament	Solemn and kind, sometimes displaying a sense of mystery	The leadership image of Jianger emphasizes more on external bravery and strength, while religious images emphasize more on internal solemnity and mystery
Clothing and Accessories	Gorgeous battle robes, heroic accessories	Religious clothing and symbolic accessories	The leadership attire in "Jianger" showcases combat style, while the attire in religious images emphasizes religious identity and symbolic significance
Actions and postures	Command battles, heroic postures	Prayer, preaching, meditation	The leader of Jianger takes combat and leadership as the core actions, while religious leaders take religious activities as their main posture
Religious attributes	Related to hero worship and national spirit	Obvious religious sacredness	The religious attributes of the leaders in Jianger are combined with the worship of national heroes, and religious images directly reflect the sanctity and solemnity of religion
Emotional expression	Perseverance, bravery, and boldness	Compassion, solemnity, and peace	The emotional expression of the leaders in Jianger is more direct and strong, while religious leaders are more introverted and profound

As shown in Table 2, from the perspective of identity and status, the leader of Jianger has the ability to be brave and good at fighting, and his status stems from his fighting and leadership skills. Leaders in religious images have extraordinary religious

status and are closely related to doctrines and beliefs. From the perspective of appearance, the image of the leader in *Jianger* pays more attention to heroic temperament such as burly and handsome, and emphasizes external strength and beauty. Religious images pay more attention to the dignity and mystery of leaders, and their appearance is mainly introverted and deep. In terms of clothing and accessories, the leaders of *Jianger* show their fighting style through gorgeous shirts and heroic ornaments^[25]. Leaders in religious images wear religious costumes and symbolic accessories to show their religious identity and symbolic significance. From the point of view of action and posture, the core of the leader in *Jianger* is to command the battle, show heroic posture, and reflect leadership and combat effectiveness. Religious leaders show their religious roles and spiritual connotations through prayers, sermons and meditation activities. In terms of religious attributes and emotional expression, the image of the leader in *Jianger* is closely related to hero worship and national spirit, and the emotional expression is direct and strong. Leaders in religious images directly reflect the sacredness and solemnity of religion, and their emotional expression is more restrained and deep.

4 Conclusion

In recent years, with its unique charm, heroic epic has won the love and accuracy of readers. The heroic epic of Mongolians, *Jianger*, has rich plots, vivid characters and profound cultural connotations, which plays an important role in cultural inheritance and development. Therefore, this paper studies the analysis of character modeling and the comparison of religious images in the heroic epic *Jianger*. In the process of character modeling analysis, we not only pay attention to the external image, but also deeply understand the spirit of the characters, and deeply explore the brave, intelligent and persevering qualities of epic heroes. According to the analysis results of character modeling, it reflects the distinct attitude of Mongolian people towards justice and evil, and comprehensively reveals the artistic value of character modeling in *Jianger*. And from the aspects of meaning, emotion and religious characteristics, this paper compares religious images, and deeply understands the artistic characteristics of the characters in *Jianger*, which has made certain contributions to the development of Mongolian culture and religious art.

REFERENCES

- [1] Tarrant N .ClaireWeeda: Ethnicity in Medieval Europe, 950–1250: Medicine, Power and Religion. York: York Medieval Press, 2021; pp. 346.[J].Journal of Religious History, 2023, 47(1):145-147.
- [2] Mclean T , Mcgovern T , Slack R ,et al.Quaker accountability regimes: the?case of the Richardson family networks, 1840–1914[J].Accounting, Auditing & Accountability Journal, 2023, 36(3):859-884.
- [3] Lodegaèna Bassantéa Kpassagou.The Contribution of the Collaborative Use of the Rorschach Test in Togo[J].Rorschachiana, 2023, 44(1):84-98.
- [4] Jan - Olav Henriksen.EXPERIENCING THE WORLD AS THE EVOLVED IMAGE OF GOD: RELIGION IN THE CONTEXT OF SCIENCE[J].Zygon?, 2023, 58(2):485-503.
- [5] Alter J S .Biosemiotics and Religion: Theoretical Perspectives on Language, Society and the Supernatural:[J].Theory, Culture & Society, 2022, 39(1):101-121.
- [6] Stoner S A , Wilford P T .Reflective Judgment and Radical Evil in Kant's Religion[J].The Southern Journal of Philosophy, 2022, 60(2):277-303.
- [7] Nairn A K , Petersen A C , Watts F .SCIENCE, RELIGION, AND CULTURE[J].Zygon?, 2022, 57(4):838-848.
- [8] Glowasky M .Sola Scriptura Sacramentaque: Recovering the Significance of the Sacraments with Hilary of Poitiers and Robert W. Jenson, CharlesMeeks, Lexington/Fortress Academic, 2021 (ISBN 978 - 9787 - 1059 - 7), xii + 201 pp. hb \$95[J].Reviews in Religion And Theology, 2023, 30(3):184-187.
- [9] Wisse M , Roeland J .Building blocks for developing a research question: The ABC - model[J].Teaching Theology And Religion, 2022, 25(1):22-34.
- [10] EIN INTERVIEW MIT DEM LYRIKER UND THEOLOGEN CHRISTIAN LEHNERT: GESPRCH BER DICHTUNG, RELIGION, NATURMYSTIK UND SEINEN LYRIKBAND OPUS 8. IM FLECHTWERK (2022). MIT ZWEI UNVERFFENTLICHTEN GEDICHTEN VON CHRISTIAN LEHNERT[J].German Life and Letters, 2023, 76(3):447-464.
- [11] Sharkey H J .On Christopher Tounsel's Chosen Peoples: Christianity and Political Imagination in South Sudan[J].Religious Studies Review, 2023, 49(1):25-28.
- [12] Salaheldeen M , Battour M , Nazri M A ,et al.The perception of success in the halal market: developing a halal entrepreneurship success scale[J].Journal of Islamic Marketing, 2023, 14(3):799-825.
- [13] Santo D E .Afro-Cuban micro-mobilities: examining processes of movement, in other words[J].Qualitative Market Research: An International Journal, 2023, 26(2):76-82.
- [14] Fu J S , Cooper K R .Multiple Identities in Faith-based Organizations: Exploring Status and Value Homophily in Idealized Partnerships:[J].Communication Research, 2022, 49(5):733-759.
- [15] SirovátkaJakubjakub.sirovatka@seznam.czDepartment of Philosophy and Religious Studies, University of South Bohemia,České Budějovice,Czech Republic.God Who Comes to Mind: Emmanuel Levinas as Inspiration and Challenge for Theological Thinking[J].Open Theology, 2022, 8(1):28-37.
- [16] Bialecki J .Strange Aeons: Transhumanism, H.P. Lovecraft, and the affective index of posthuman dread[J].The Australian Journal of Anthropology, 2022, 33(3):428-441.
- [17] Jan Rückl.Haggai as an Old Book[J].Zeitschrift für die alttestamentliche Wissenschaft, 2022, 134(2):193-214.
- [18] Lactantius's "Modern" Conception of Religio*[J].Journal of Religious History, 2023, 47(3):363-385.
- [19] Economy of Shadows: The Effects of Restrictive Regulation on Religiosity in China[J].Journal for the Scientific Study of Religion, 2023, 62(3):624-647.
- [20] Cullen F T , Graham A , Hannan K R ,et al.Catholics and capital punishment: Do Pope Francis's teachings matter in policy preferences?:[J].Punishment & Society, 2022, 24(4):592-621.
- [21] Webster K T , Mcminn M R , Dunlop I H ,et al.Experiences of Divine Grace Among Christian Friends:[J].Journal of Psychology and Theology, 2022, 50(2):192-209.
- [22] Why you should be a religious skeptic[J].The Philosophical Forum, 2023, 54(4):303-314.
- [23] Panpsychism and God[J].Philosophy Compass, 2022, 17(12):n/a-n/a.
- [24] Perry S A B .Wholehearted Participation: Attuning to Affect and Immanence in a Virtual Field[J].Anthropology and Humanism, 2022, 47(1):258-263.
- [25] Yang X Q , Zhu Y Q . Intelligent Recognition of Multi Pose Face Images Based on Distance Constrained Optimization [J]. Computer Simulation, 2022, 39(1):200-203.