

The Archetypal Interpretation of the Female Pirates And The Postmodern Application

Lihong Zhuang

School of literature, Jimei University, Xiamen Fujian, 361021

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Abstract: There are certain historical reasons for the emergence of piracy, and there are also differences in the evaluation of its phenomenon and culture between China and the West. Therefore, the utilization of piracy in the creative industry is also quite different. There are lots of "archetypal" characteristics of Chinese and foreign female pirates in history, explore the story potential of their existence in order to better serve the current creative industry. In order to avoid causing value perception errors to teenagers, attention should also be paid to the setting of concepts, time and space, and the transformation of post-modernism.

From the 16th to the 20th century, due to the dense population in the region and the strict maritime prohibition in the Ming and Qing dynasties, the pirates who took the road of plunder and were active in the south China sea in the face of natural and man-made disasters had a profound impact on the lives of people along the coast and the safety of the sea routes.

As the sea is so unpredictable, sailing requires high physical strength, and the hard life and messy environment on the sea are not suitable for women. Pirates, as the sea marauders, were engaged in a desperate business, so men occupied the overwhelmingly majority of the pirate team. At the same time, in order to maintain the ecological balance of the piracy industry, women were prohibited from boarding the ship. This makes the few women in the history of piracy very striking cases, full of fantasy charm.

I. Female images in the history of piracy

1. Females in the history of Western piracy

Anne Bonny and Mary Read in the early 18th century, the two are in a relationship with Calico Jack. Besides, Grace O'Malley, an Irish female pirate, established a pirate fleet recognized by the government. "Pirate Queen" -- Spanish redhead Doña Estanba Catrina, as well as the well-known "ferocious lioness" Mrs. Jenna de Bellevue. All of those pirates mentioned is the most famous pirates in the western history. Due to space limitations, their life experience will not be described in detail here.

2. Females in the history of Chinese piracy

In the eyes of Westerners, Ching Shih (1775-1844) is one of the world's top pirates. Every list of "the ten most famous pirates in history" and "the seven most ferocious pirates in history" will not miss her. She is honored as "Madame Cheng". (Sylvia Mignes, 2013) Another famous pirate is Tsai Chen Ma, who was active in the waters of Taiwan and Zhejiang in the 18th and 19th centuries. As the wife of the famous pirate Tsai Chen, she was honored by their subordinates as "the proprietress".

In history, there are also evidences about other female pirates with great influence, such as Mrs. Li in the Hongwu years of Ming Dynasty, Dan people (Danmin) such as Lai Choi San (Lai Caishan), Lin Daoqian's younger sister - Miss Lin, and Wu Ping's sister, known as "the gold guard", etc.

II. The evaluation differences of female pirates in Chinese and Western cultures

1. The image of female pirates in the eyes of Westerners

Grace O'Malley of Ireland is widely praised by the local people. In the nursery rhyme, she is a formidable and majestic heroine: "she has a strong personality, is brave and resolute. She has score signal successes again and again on the sea and her name was known to many." Doña.Estanba.Catrina, the "Pirate Queen", aided the ships of her home country and often came to the aid of commercial ships in distress in the course of her life-long sea plunder. So when she was defeated by the Spanish fleet, the people of the country agreed that she was innocent and she was eventually acquitted.

Jorge Luis Borges, a famous Argentine writer, once wrote a short story called "La viuda Ching, pirata," description gave her a sense of the mythic fate of Greek hero. Western people always have been keen on pirate culture have a special interest in her, who has become an idol in the eyes of today's western women groups. The praise and eulogy of female pirates by Westerners is closely related to the prosperity and fortune of Spain, Portugal, Denmark, Norway, Britain, etc. benefited from the piracy industry. As EO Achim Mayer, an expert on the history of piracy and a professor at the university of Gerjingen, wrote in the foreword of the translation of "A History of Piracy in the 18th Century" : "in the past, piracy was not only permitted but encouraged because it was considered a glorious cause. Kings and princes were also engaged in this business, as were the brave men of the common people, who were known for their toughness and valor." This reflects the aesthetic standard in the eyes of Westerners - "the worship of wild and primitive charm in the atmosphere of the industrial age". Therefore, Westerners are not ashamed, but feel that pirates are almost sea warriors and national heroes, reflecting the tolerant attitude of western society towards the piracy industry in the era of great navigation.

2. The taboos of words and acts related to piracy in the official history of China

However, the view of "concealing evil and promoting good" advocated by Confucianism, which has long been the dominating traditional positive thought, often concealed the negative historical facts that had a great impact on the world history in the Chinese official history. The phenomenon of piracy, especially the female pirates, was one of the manifestations. "The existence and status of female pirates completely divorced from the traditional social and custom views, and challenged the traditional definition of "female" in the traditional concepts, broke the prohibition on "female" behavior, broke the definition of traditional female virtues, and broke the role norms that women should be passive and obedient.

These female pirates who challenged the traditional role of women refused to accept the shackles of Confucianism and patriarchal society on women. Therefore, the pirate organization became not only an opportunity for them to get rid of poverty, but also an opportunity for them to break the traditional shackles. In short, pirate groups offered these women unprecedented opportunities to take control of their own freedom and destiny. "(Robert Antony, 2013) As a result, there has been little mention of the women like Ching Shih in the official history, and their stories have only spread in the field history and the ancient books compiled by foreign historians.

III. The archetypal Interpretation of female pirates

According to Carl Gustav Jung, "the primitive image, sometimes called the archetype... It is common to all nations and all times."(Jung, 1990) This primitive image comes from the collective unconsciousness. "Just as the dreams, hallucinations and imagination of mythical patients reveal the unconscious psychology of patients, this kind of 'collective' dreams, hallucinations and imagination, this kind of recurring and super personal original image, also reveals the common and uniform deep unconscious psychological structure of human beings, which is known as the collective unconsciousness." (Jung, 1990)

There are many archetypes born out of collective unconsciousness, including the wise, the innocent, the hero, birth, rebirth, death, sun, moon and so on. The more archetypal characteristics a thing has, the more stories it has, and the more fascinating its implied symbolic meaning. And this story characteristic can become the foundation of our post-modern application to create, maintain and enhance the brand marketing significance.

Here is the analysis of a few archetypal characteristics of female pirates.

1. Anima and animus

Anima and animus are two sides of the one body, referring to femininity in men and masculinity in women.

First of all, female pirates are women, who possess the archetypal characteristics of "anima" (i.e. female). Anima archetype: "she is the image of a woman in every man's heart, and the female element in the man's mind. Anima has all the good characteristics that men think women have, such as gentleness, kindness, innocence, beauty and so on. Sometimes, it also includes women's vanity, weakness, fickleness, cunning and so on." (Jung, 1990) Female pirates in historical records either ran away from home for love, or became female pirates because they followed their lovers, or were forced to inherit the cause of piracy because of their lovers' death. Their emotions are rich, but at the same time, fickle and cunning.

Animus is the male component in a woman's mind, which is generally characterized by bravery, fearlessness, intellectual development, and artistic temperament. Sometimes it is also combined with control and appropriate amount of rude. "it gives women courage and the belligerence that is sometimes necessary." (Fordham, 1990)

The female pirates mentioned above, due to their occupation, like men, also had to drift on the sea and do the heavy physical work. For example, Anne Bonny and Mary Read, who had the experience of dressing up as men, were extremely brave in both sailing and fighting, even better than the male crew members, reflecting their bravery and fearlessness. In the final battle, when most of the crew were drunk and unable to resist, the two women fought to the end. While Ching Shih, the best among female pirates, because of her husband's death, her animus archetype was activated, showing a side stronger than that of men. Her intelligence was so prominent that the other male pirates were willing to bow down, so had to regard her as the leader of the red flag army.

2. Heroes and Demons

As pirates, they integrate the archetypal characteristics of heroes and demons, which is also the key to the divergence of attitudes between China and the West. The West, especially northern Europe and western Europe, regard them as heroes, while in China, they regard them as demons. Indeed, pirates consciously use violence to create images of brutality and ferocity in order to reduce possible resistance and unnecessary bloodshed, such as flogging captives, dismembering captured officers and soldiers, and sometimes even destroying entire villages. But they are often fearless of life and death, brave and tenacious. For example, Ching Shih led the red flag gang to intercept western ships at sea at the same time of fighting against the Qing Dynasty. In 1809, she launched an attack on British ships at the Pearl River Estuary, defeated the "barbarians" and inflicted heavy damage on the invaders.

The prototype can be combined in various ways. The combination of the "heroes" and the "demons" is the "ruthless leader". This trait is particularly prominent in Ching Shih. She led the gang looting everywhere, and she slaughters if there was disobedience. This behavior reflected the iron fist style of commanding battles and controlling financial authority.

3. Outlaws and explorers

Pirates are illegal and under the siege and pursuit of various countries or regions until they are recognized by the government. Therefore, it is common for pirates to be fugitives. No matter how the pirates are portrayed by novelists or Hollywood personnel, good or bad, heroes or demons, they are always brave and reckless, ready to give everything for adventure and freedom. With the approval of the government, when a pirate ship is turned into a privateer with a government license, or when pirates choose to succumb to the government and was granted a post, the outlaws become amazing explorers. In Greek mythology and literary works, pirates are often expressed with appreciation and praise for their romantic life.

4. Death and rebirth

Death is also one of the archetypes in Jung's theory of the collective unconsciousness. The pirate flag that everyone is acquainted with is usually black, and adopts the pictures of the skull and cross tibia. The skull flag usually means death and fear.

In the first episode of *Pirates of the Caribbean*, because of the curse, the pirates will become immortal skeletons in the moonlight. They are all absolute living dead. Only by collecting the Aztec gold coins together again and dripping Old Bill's blood can the curse be removed. The removal of the curse is not only a rebirth, but also a real death. In the *Pirates of the Caribbean* series, death and rebirth are important clues that continue to entangle and drive the plot to unfold.

After being arrested, Anne Bonny and Mary Read pleaded with the judge at their trial, "Sir, please pardon us for the sake of the unborn child in our wombs." Soon after she was put in prison, however, Mary died. Anne was released after the birth of her child and was able to live the rest of her life in anonymity. The life of the female pirate involves both death and a sense of rebirth at the same time.

After Ching Shih succumbed to the imperial court, she and her adopted son Zhang Bao made great contributions to the suppression of the pirates in western Guangdong and the resistance to the British army, which is also in line with the Confucian concept of "return of the prodigal son".

IV. Postmodern application of female pirate archetype

Cultural and creative industries generally attach culture to the creative industry and serve economic industries with cultural and creative products. There are many archetypes in female pirates, which are very good story themes and rich sources of materials for cultural and creative industries.

The utilization of this in the west world is very rich. For example, there is a special "Pirate Festival" in Britain, which even forms a historical tradition; "pirate literature" such as "Captain Singleton" by Defoe Daniel and "Treasure Island" by Stevenson Robert Louis. In terms of films and TV series, the "Pirates of the Caribbean" series are the most sensational. The animation TV series "One piece" of Japan, which has been committed to Datsu-A Ron (leaving Asia); In terms of stage play, the British poet George Gordon Byron's long narrative poem "The Pirate" was adapted to a dance drama hit; in 1920, the popular "Dix Jazz" in the United States was called "the Jazz conceived by pirates"...

The archetypal characteristics of female pirates are so rich that feminists and historians like to take them as study objects. Many literary works are adapted based on this, and some pirate films even take them as protagonists. For example, Westerners created the character "Mistress Ching" in the Italian film "Song behind the screen" and "Pirates of the Caribbean 3" based on Ching Shih, and the heroine Angelica in "Pirates of the Caribbean 4" is the daughter of thenotorious pirate leader Blackbeard and so on. In addition, Ching Shih has appeared in games and comics. For example, in the game "Civilization 6", Ching Shih, together with Confucius, Lao Tzu, Sun Tzu, Li Bai, Qu Yuan and others, has been selected into the "great Chinese" team with only 11 seats.

While the "pirate fashion" in the West has made great achievements in the cultural and creative industries, China has only begun to pay attention to it in recent years. Taking this as the creation object, several pirate films and TV series have been made, such as "Sea Guard", "Operation Red Sea", etc. However, cultural and creative products with female pirates as the main study and expression objects are still rarely seen except for the aforementioned Hong Kong film "King of the Sea".

Because piracy is against morality and law, which needs to be criticized in the society today, it is necessary to think deeply about how to narrate it in the process of utilization so as not to confuse the values of teenagers. To this end, we believe that it can be designed in following ways that it does not violate or confuse mainstream values, while being more colorful and descriptive.

1. The redefinition of the concept

"The views and attitudes of ancient people and modern people, the Chinese and foreigners towards pirates are not exactly the same, and there are also differences in the related names given."

(Shanghai China Navigation Museum, 2014) According to the definition of the word "pirate" by Isami Takeda, it is believed that the name entered into force in 1994 after the resolution of the United Nations Convention on the Law of the Sea in 1982. Therefore, from the 16th century to the 19th century, the international law was not applicable, and there was no such concept of "high seas" and "territorial waters". Therefore, the characters who were called "explorers", "navigators", "adventure merchants" and "privateers" by the West, such as Britain, could have been created by postmodernism and leave room for the freedom of the imagination, considering the time they existed. (Takeda, 2017)

Based on the new perspective brought by the development of global economy over the past two years, the Chinese historiography circle has also carried out a new division to the traditional sense of the pirates, and also made an additional remark on the evaluation of pirates - that is, maritime merchants. For example, Wang Tao, in his book *The Rise and Fall of Pirates (Maritime Merchants) in the Ming and Qing Dynasties*, called the Chinese maritime trade groups "maritime armed trade groups", who took trade as the purpose, but had to arm themselves in order to fight against foreign armed merchant ship attack and the pursuit of the Ming and Qing governments, such as Zheng Zhilong group, etc.; pirates are groups that do not trade but live primarily on piracy at sea. This is basically the same as the division of European maritime merchants and pirates in the era of great navigation (Wang, 2016).

2. Post-modern transformation

The reason for the popularity of "Pirates of the Caribbean" films lies in their strong anti-authority, anti-tradition, anti-mainstream consciousness, and the tendency to strive for equality and freedom, which coincides with the spirit of postmodern banter, and can also be regarded as a therapeutic catharsis of human spiritual pressure caused by post-industrial social technology. (Sun, 2016) Presenting the image of female pirates through entertainment can allow modern people to relieve the pressures of life and work without breaking the moral and legal requirements of society.

Conclusions

The birth and development of piracy were accompanied by the great maritime navigation era of the world, for exact historical reasons. It also brought about certain social progress, and thus promoted the development of certain regions. When we are marching towards the ocean and vigorously developing the marine culture today, it is feasible to re-examine the pirate culture in the cultural and creative industry and make postmodern use of it, and it is also a rich virgin land worthy of expectation.

Pirate culture, however, is always a double-edged sword that has never been welcomed by the Chinese people. Therefore, the utilization of the image of female pirates requires us to interpret with the "discourse" of the world, carry on the temporal and spatial distance setting, distinguish it from the real world, so as to produce aesthetic value without causing confusion to the values of teenagers, and achieve the real purposes of "making the past serve the present and foreign things serve China." About the author: Zhuang Lihong (1970 -), female, associate professor, master, research direction: marine culture, public relations and handwriting psychology, etc. Email: zhanglihong@sina.com. Employer: School of Literature, Jimei University. Contact address: Room 601, No. 183, Jiyuan Road, Jimei District, Xiamen, Fujian. Postcode: 361021. Tel: 0592-6180836. Mobile: 18859288178.

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