

A Study on the Cultural Connotation, Modeling Reconstruction and Communication Value of the Motif Characters in the Dayu Myth: Taking the Modeling of Boyi as an Example

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Abstract

As a core carrier of China's fine traditional culture, the Dayu Myth embodies the spiritual genes of the Chinese nation through its motif characters, such as selflessness, collaborative dedication, and national unity. Based on the reconstruction of character modeling grounded in textual research and folk cognition, Boyi—who served as the key assistant in Dayu's flood control—stands as a typical symbol of cultural connotations including collaborative cooperation, technological innovation, and ecological wisdom. Nevertheless, Boyi has long been marginalized in both academic research and cultural communication. Taking Boyi's character modeling as the research object, this study systematically analyzes the cultural connotation spectrum of Boyi and constructs a three-in-one framework for modeling reconstruction. This framework not only enhances the audience's systematic understanding of the character modeling in the Dayu Myth but also provides theoretical support and practical paradigms for the digital inheritance of intangible cultural heritage and the integrated development of culture and tourism. Furthermore, it holds significant implications for strengthening national cultural identity and promoting the creative transformation of China's fine traditional culture.

Keywords

Dayu Myth; Motif Characters; Intangible Cultural Heritage; Mythic IP

1. Introduction

serve as the "primitive code" of a nation's cultural spirit. Since its formation in the Pre-Qin period (c. 21st century-221 BCE), the Dayu Myth has undergone thousands of years of textual recording and oral transmission, evolving into a comprehensive cultural system encompassing themes such as flood control for national prosperity, family ethics, and monarch-minister collaboration. It has also developed a complete

motif spectrum centered on Dayu, including supporting figures like Nüjiao, Boyi, and Gaoyao. Among these, Boyi, explicitly documented in ancient classics as a key auxiliary minister, undertakes multiple feats: taming birds and beasts, assisting Dayu in flood control, and pioneering road construction. In the tradition of abdication (shanrang), he was recommended by Dayu to the throne of Heaven. His deeds are not only recorded in historical texts such as *Records of the Grand Historian: The Basic Annals of Qin* and *The Book of Documents: Yiji* but also leave profound traces in folk legends and local historical relics. However, current research and communication of the Dayu Myth exhibit a distinct tendency toward centralization (focusing excessively on Dayu himself).

Domestic academic circles have formed a multi-dimensional framework for studying the Dayu Myth, yet specialized research on Boyi remains insufficient. In the field of mythological text studies, Zhou Shucan (2011) mentioned Boyi's historical status as "assisting Dayu in flood control" in *The Historical Evolution of the Dayu Legend*, regarding him as an important supplement to the flood control narrative of Dayu, but failed to conduct an in-depth analysis of his cultural connotations. Yuan Xiaoyun (2020) overlooked Boyi's independent cultural value in *The Evolution of Dayu's Divine and Human Nature*. In the field of character modeling and communication studies, Wen Dan (2020) pointed out in *Modern Design Strategies for Traditional Mythological Characters* that the modeling of auxiliary mythological figures should "strengthen unique cultural symbols to avoid homogenization with core characters"—a viewpoint that provides guiding significance for designing Boyi's recognizable image. Cong Zhaoyi (2023) verified in *A Study on the Digital Communication Effect of Mythological IPs* that character models with clear cultural symbols enhance audience recognition, highlighting the necessity of reconstructing Boyi's image.

Overall, existing studies provide a theoretical foundation and methodological reference for this research. Nevertheless, studies on Boyi's cultural connotations are fragmented, and research on Boyi's modeling remains a blank. There is a lack of systematic reconstruction plans based on traditional symbols and modern design, and no specific application paths have been proposed in combination with digital communication carriers.

2. Deconstruction of the Cultural Connotations of Boyi as a Motif Character in Mythology

Boyi was a crucial assistant to Dayu in his efforts to control floods. His deeds—including "assisting Dayu in flood control", "inventing well-digging techniques", and "managing birds and beasts"—embody the cultural connotations of "monarch and minister acting in unity", "scientific and technological innovation", and "ecological protection". *Records of the Grand Historian: The Basic Annals of Qin* states that "Yi (Boyi) assisted Yu in flood control and rendered meritorious service", a historical record that clearly defines his dual identity as an "assistant" and an "in-

novator". From the perspective of cultural value, the spirit of "collaborative cooperation" conveyed by Boyi's image offers significant enlightenment to contemporary society. Furthermore, the connotations of "scientific and technological innovation" and "ecological protection" inherent in his image align with the development needs of the new era, endowing it with strong communication value.

2.1. A Paragon of "Ministerial Assistance": The Governance Wisdom of Uniting All States

In the flood-control narrative of the Dayu myth, Boyi was not merely an executor, but a strategy-oriented auxiliary minister who participated in tribal coordination and the management of people's livelihoods. His image implies the ancient governance ideal of "uniting all states" and is even regarded as an embryonic representation of the early bureaucratic system of Chinese civilization. From the perspective of documentary records, Boyi's functions as an auxiliary minister were primarily manifested in two dimensions: offering advice and coordinating people's livelihoods. In *The Book of Documents: Yiji*, Boyi took the initiative to advise, stating, "Be vigilant and free from carelessness, never stray from the law; do not indulge in idleness, nor wallow in pleasure; appoint the virtuous without hesitation, and remove the wicked without doubt." This advice not only reminded Dayu to adhere to the law and stay away from indulgence but also emphasized the governance principle of "appointing the virtuous and removing the wicked", demonstrating a political foresight that transcended specific affairs. "Records of the Grand Historian: The Basic Annals of Xia" records that during Dayu's flood-control efforts, "Yu ordered Yi (Boyi) to provide the common people with rice seeds suitable for planting in low-lying and humid areas", which further reflects Boyi's role in coordinating people's livelihoods. By teaching the people rice-cultivation techniques to address the problem of farmland relocation caused by flood control, Boyi put the concept of "uniting all states" into practice, thereby achieving stability within the tribal alliance. From the perspective of the evolution of governance models, Boyi's image as an auxiliary minister contains embryonic features of the ancient bureaucratic system. In the era of tribal alliances, governance power was mostly scattered among the leaders of various tribes. However, as Dayu's assistant, Boyi was the first to show a tendency toward specialized auxiliary governance, focusing on specific functions such as assisting in decision-making and coordinating people's livelihoods. This division of labor provided an early model for the formation of the bureaucratic system with "Three Dukes and Nine Ministers" after the Xia Dynasty. In addition, the thought of "assisting governance with virtue" embodied in Boyi's governance has become an important gene of traditional Chinese political culture. He emphasized, "Do not go against the Dao to seek praise from the people, nor go against the will of the people to satisfy one's own desires", taking the interests of the people as the core criterion for auxiliary governance. This people-centered thought runs through the political philosophy of Confucianism in later generations and has become a core standard for evaluating the

image of a "virtuous minister". Although these folk legends are later interpretations, they essentially recreate the connotation of Boyi's auxiliary governance, transforming him from a historical figure into a cultural symbol embodying the ideals of tribal harmony and national unification. Complementing the narrative of Dayu's flood control and state-building, Boyi's image jointly constructs the governance landscape of "uniting all states" in ancient times.

2.2. The Embodiment of "Skills and Crafts": The Pioneering Spirit in Taming Animals and Geographical Exploration

In the mythological narrative of Boyi, his deeds of "taming birds and beasts" and "governing mountains and rivers" enabled him to transcend the single role of an auxiliary minister and become a symbol of early Chinese science and technology as well as practical rationality. Boyi's practice of skills essentially involved the development and utilization of natural resources, which not only solved the survival problems of early humans but also laid the foundation for the scientific and technological tradition of Chinese civilization—one that values practicality and advocates rationality. Boyi is regarded as the originator of animal husbandry in China, and his skill practice reflects the rational development of animal resources by early humans. Records of the "Grand Historian: The Basic Annals of Qin" records that "Da Fei (Boyi) assisted Shun in taming birds and beasts, and most of the birds and beasts were tamed; thus, he was called Boyi". By observing the living habits of birds and beasts, Boyi classified them into three categories: "edible", "serviceable", and "sacrificial". He raised docile animals such as pigs and sheep in pens to develop early animal husbandry; trained strong animals such as cattle and horses for farming and transportation; and protected rare animals such as phoenixes and unicorns (lin) as symbols of tribal sacrifices. This idea of classified utilization demonstrated the practical rationality of ancient times and realized the sustainable use of natural resources. The fact that later generations revered Boyi as the "originator of animal husbandry" is a cultural recognition of his skill practice. Moreover, this way of thinking—"observing things to extract images and classifying for utilization"—has become an important feature of China's scientific and technological tradition, influencing later scientific and technological documents such as the classification of flora and fauna in "Classic of Mountains and Seas" and the creation of artifacts in "Kaogongji" (The Record of Craftsmen). "The Book of Documents: Yugong" records that Dayu "marked high mountains and great rivers" during his flood-control efforts. As an assistant, Boyi undertook the important responsibility of surveying geography and recording local products. He traveled all over the world with Dayu, documenting the course of mountains and rivers, soil types, and the distribution of local products in various regions, thus forming the earliest geographical archives. As a pioneer of early Chinese geography, his geographical exploration laid a practical foundation for the formation of the concept of "Nine Provinces" (Jiuzhou), enabling Dayu to allocate flood-control tasks and arrange people's livelihood needs according

to the resource conditions of different regions."Shiben: Zuo Pian"(The Origins of Things: The Section on Inventions) records that Boyi "invented well-digging techniques". By observing the terrain and judging the groundwater level, he created well-digging methods, which freed the people from the constraint of "living near water sources" and promoted the development of agricultural civilization. His image is an early embodiment of the Chinese nation's spirit of "innovating for the benefit of the people".

2.3. A Symbol of "Abdication": The Tragic Metaphor of Political Power Transition

In mythology, the fateful turning point of Boyi—who was "recommended to the throne by Heaven" but "replaced by Qi"—made his image a historical node and a tragic symbol of the transition from the abdication system to the hereditary system in ancient times. Records of the "Grand Historian: The Basic Annals of Xia" records that in his later years, Dayu "handed over the world to Yi (Boyi)", following the tradition of the abdication system. Boyi was recommended by Dayu as his successor due to his meritorious service in assisting flood control and his skill in taming birds and beasts, which embodied the political ideal of "selecting the virtuous and capable". However, "the feudal lords all left Yi and paid homage to Qi, saying, 'He is the son of Emperor Yu'". In the end, Qi ascended the throne and established the Xia Dynasty. This was essentially a conflict between the ideal of abdication and the reality of heredity. As a cultural carrier of this conflict, Boyi's fate not only reflects the inevitability of political power evolution but also evokes regret for the ideal political model. In contrast, "Bamboo Annals" records that "Yi (Boyi) encroached on Qi's throne, and Qi killed him". This account transforms Boyi's fate from "passively losing power" to "actively resisting and failing", further intensifying his tragic nature and elevating his image to a "martyr for the ideal political system". The abdication system was essentially a power transition model of "selecting the virtuous and capable" in the era of tribal alliances, relying on the consensus of tribal leaders and the personal prestige of the successor. However, with the formation of the early state in the Xia Dynasty, blood relations began to become the core criterion for power transition. The inherent legitimacy of paternal power made it easier for Qi to gain the support of the tribal alliance. Boyi's failure was an inevitable result of this institutional reform, as blood ties strengthened the continuity and stability of power. People's sympathy for Boyi essentially reflects their nostalgia for the ideal of the abdication system, while their recognition of Qi's ascension embodies their acceptance of historical reality. In later literary works, Boyi's image was often used as a metaphor for real politics. For example, in "On Feudalism" by Liu Zongyuan of the Tang Dynasty, Liu took Boyi's "replacement by Qi" as an example to demonstrate the historical inevitability of the hereditary system replacing the abdication system, while implicitly expressing regret for the ideal political model. Such literary interpretations have

enabled the connotation of Boyi's connection to the abdication system to transcend the scope of history, becoming a political metaphor and cultural symbol that is invoked whenever society is dissatisfied with real politics and yearns for governance by the virtuous and capable. In summary, as a motif character in mythology, Boyi's cultural connotations represent a pluralistic unity of governance wisdom, scientific and technological spirit, and political metaphor. These three connotations are intertwined, making Boyi's image not only an important supplement to the Dayu myth but also a key carrier for interpreting the early cultural genes of Chinese civilization. The richness and temporal continuity of his connotations also provide a profound cultural foundation for the development of contemporary mythological IPs and the inheritance of traditional culture.

3. The Cultural Connotation Genealogy of Boyi

The cultural connotation of Boyi is not a single dimension, but a cumulative process that has undergone documentary records, folk interpretation, and the endowment of new meanings in different eras. This genealogy originates from the authoritative records in historical documents, takes root in the collective memory of folk legends, and is more in line with the value needs of contemporary society.

3.1. "Collaborative Assistance" and "Benefiting the People through Innovation" in Documentary Records

The Book of History · Yiji is a core document recording Boyi's deeds. It states: "Yi said: 'Alas, the virtues of the Emperor are extensive and far-reaching; He is sage, divine, martial, and literary. The August Heaven, in its favor, has entrusted Him with the four seas, making Him the ruler of the world.' Yu said: 'Following the Dao brings good fortune, while following perversity leads to misfortune—this is as certain as the response of sound to voice and shadow to form.'..." These records not only demonstrate Boyi's political wisdom in assisting Yu the Great and offering advice, but also reflect his people-oriented governance concept. They emphasize "not going against the Dao to seek the praise of the people" and "not going against the will of the people to indulge one's own desires," placing the interests of the people first. This constitutes the core of the connotation of Boyi's collaborative assistance.

Records of the Grand Historian · The Annals of Qin clearly records Boyi's innovative achievements: "The ancestors of the Qin clan descended from Nüxiu, a great-granddaughter of Emperor Zhuanxu.... Dafei (Boyi) accepted the order with respect and assisted Shun in taming birds and beasts; most of the birds and beasts became tame, and he was thus called Baiyi. Shun bestowed upon him the surname Ying." Here, "Dafei" refers to Boyi. His deeds of "assisting Yu in regulating water and controlling floods" and "taming birds and beasts" highlight the spirit of collaboration. Additionally, "ShibenZuo" Chapter records that "Boyi invented wells," which is the core embodiment of his "benefiting the people through innovation." In the era of

agricultural civilization, the invention of wells freed the people from the restriction of "living by the water" and promoted the development of settled agriculture, serving as an important symbol of ancient scientific and technological progress.

3.2. "Ecological Conservation" and "Regional Identity" in Folk Legends

As a supplement and extension of documentary records, folk legends have endowed Boyi with the cultural connotation of ecological conservation. In the folk legends of Dengfeng, Henan Province, Boyi's control of fire was not simply burning mountains to drive away beasts, but controlled use of fire: "Yi took charge of fire, burning the mountains and marshes; birds and beasts fled, and the people were able to live in peace. However, whenever Yi burned a mountain, he would leave half of it intact to protect the nests of birds and beasts." This reflects a simple ecological concept of balancing humans and nature. In the legend of Boyi taming beasts in Rizhao, Shandong Province, the emphasis is on "taming beasts with virtue": "When Yi saw that birds and beasts were disturbing the people, he did not kill or drive them away; instead, he used seedlings as a guide to teach the beasts to distinguish food, eventually enabling the beasts and the people to coexist." This conveys the concept of benevolence and care for life. Furthermore, Boyi legends have formed a strong sense of regional identity at the local level. The Boyi Well in Dengfeng, Henan Province, is regarded by local people as a sacred well. According to legend, "the well water comes from the well dug by Yi, and drinking it can cure all diseases." Every year on the third day of the third lunar month, local people hold a ceremony to worship Yi in memory of his achievement of digging wells to benefit the people. At the ruins of the ancient city of Yidu in Rizhao, Shandong Province, local people regard Boyi as the founder of the city. Legends about Yi building the city to protect the people and the people relying on it for safety have been passed down. These local memories not only strengthen the cultural symbolic significance of Boyi, but also become important carriers of regional cultural identity.

3.3. "Value Innovation" in the Contemporary Context

In the context of contemporary society, the cultural connotation of Boyi has been endowed with new meanings of the times. - Firstly, the concept of "collaborative assistance" corresponds to the modern workplace ethics of teamwork. The model of Boyi and Yu the Great dividing work, collaborating, and making progress complementarily provides a historical reference for contemporary team management and cross-field cooperation. - Secondly, the "innovation of well-digging" is in line with the development concept of scientific and technological innovation and putting the people first. Boyi's invention was oriented towards solving the actual needs of the people, which is highly consistent with the contemporary policy orientation of benefiting the people through science and technology. - Thirdly, the "control of fire for conservation" echoes the contemporary proposition of ecological civilization con-

struction. Boyi's ecological wisdom of controlled use of fire and caring for life and the people provides traditional resources for contemporary environmental protection and biodiversity conservation. This kind of value innovation is not a deviation from traditional connotations, but a creative transformation based on documents and folk memories. By exploring the connection between Boyi's cultural connotation and the needs of contemporary society, this ancient mythological figure has become a cultural bridge linking tradition and modernity, providing a contemporary basis for the reconstruction and dissemination of his image.

4. Reconstruction Practice of Boyi's Character Modeling

Based on the cultural connotation spectrum of Boyi, and in combination with the principles of "Cultural Authenticity - Modern Aestheticism-Communication Adaptability", this chapter conducts modeling reconstruction from the dual dimensions of headwear and costume. It ensures that each design element corresponds to a clear cultural symbol while adapting to digital communication scenarios.

4.1. Principles of Modeling Reconstruction and Symbol Extraction

All design elements must be derived from documented records or folk legends. Through literature review and field research, three core cultural symbols of Boyi's modeling are extracted, as detailed below: Well Technique Symbol: Corresponding to the record in *Shiben · Zuo Pian* that "Boyi invented wells", it is specifically manifested as "the well-patterned design on the top of the bronze crown" and "the well-frame texture on the costume". This ensures that the cultural imagery of "well" runs through the entire modeling. Bamboo Slip Symbol: Corresponding to the wisdom trait of "assisting and advising", it is specifically manifested as "the portable bamboo slips held in hand" and "the bamboo slip accessories around the waist". This reflects Boyi's role positioning as a "wise assistant". Fire Steel Symbol: Corresponding to the ecological wisdom of "managing fire to protect lives", it is specifically manifested as "the fire steel hanging around the waist" and "the fire-patterned design on the costume". This conveys the concept of "controllable use of fire and protecting lives and people", ensuring the accuracy of cultural symbols. In addition, auxiliary symbols include beast-face patterns (symbolizing beast taming) and seedling patterns (symbolizing teaching people farming). Together with the core symbols, they form the cultural element system of Boyi's modeling. On the basis of traditional elements, modern design aesthetics are integrated: 1. A 6.8-head-to-body ratio is adopted to conform to the aesthetic standards of modern animated characters, optimizing the character's proportions. 2. Turquoise is used as the main color to symbolize ecology and innovation, with dark brown added to enhance a sense of stability, adjusting the color system. 3. The "beast-face patterns" on Shang and Zhou bronze wares are simplified into geometric lines to improve recognition.

4.2. Specific Modeling Reconstruction Plan

- Hair accessories are the core carrier of Boyi's "wise and calm" temperament, which must balance the crown costume system of the "scholar" (shi) in the Pre-Qin period with modern aesthetics. - According to the record in "The Book of Rites · Yuzao" that "the crown of a scholar is a ritual", a "hair-binding crown" style is adopted. The long hair is tied up and fixed with a dark brown leather hairband, and the end of the hairband is carved with "water wave patterns" to echo Boyi's deed of "assisting Yu in water control". - The crown ornament is a "bronze crown" with a square crown body, conforming to the crown shape characteristics of the "scholar" in the Pre-Qin period. A "well-patterned" design with a side length of approximately 3 cm is carved in the center of the crown top, avoiding complicated decorations. - Four small turquoise stones (each with a diameter of approximately 0.5 cm) are inlaid on the edge of the crown brim, placed in the four directions of east, south, west, and north, respectively. This symbolizes Boyi's role of "assisting Yu in governing the four regions" while enhancing visual layering.
- A square face with sharp lines is used to reflect a practical temperament. Eyebrows: Silkworm-shaped eyebrows in dark brown are adopted, with compact brow heads and stretched brow tails, conveying a sense of thoughtful wisdom. Eyes: Danfeng eyes (slanted eyes with sharp ends) are used. The iris is mainly dark brown, and highlights with bamboo slip textures are added to the edge of the pupil to strengthen the connection with the wisdom symbol. Skin Tone: A wheat-colored skin tone is designed to simulate the appearance of someone who has spent a long time outdoors. A small amount of neatly groomed beard details is added to the face to reflect maturity and stability. Forehead Details: 2-3 light brown wrinkles are added to the forehead, extending from the center of the eyebrows to both sides. This simulates the expression of long-term thinking, strengthens the wise image, and avoids audience alienation caused by excessive aging.
- The costume must balance the identity of an assistant with the practical needs of the work. According to the record in The Book of Documents · Yiji that "Boyi assisted Yu, wearing rough clothes and eating simple food", a short-style court dress is used as the basic style to balance formality and practicality. It adopts a cross-collar design with the right side overlapping the left, with a length reaching the waist and tight cuffs for easy tool operation. Fabric: Linen-blend fabric is used. Well technique patterns (with square well mouths and triangular well frames) are printed on the left side of the garment, and the well frame structure is outlined with simplified lines. Patterns: Fire patterns (in the shape of flames) are distributed on the right side of the garment. Both patterns are presented in dark gray to form a symmetrical effect, which not only echoes the core cultural symbols but also avoids color clutter. I can further polish the academic wording

of this translation, such as adjusting the logical connection between sentences or optimizing the expression of professional terms.



Figure 1. The character design of Boyi (AI-assisted generation).

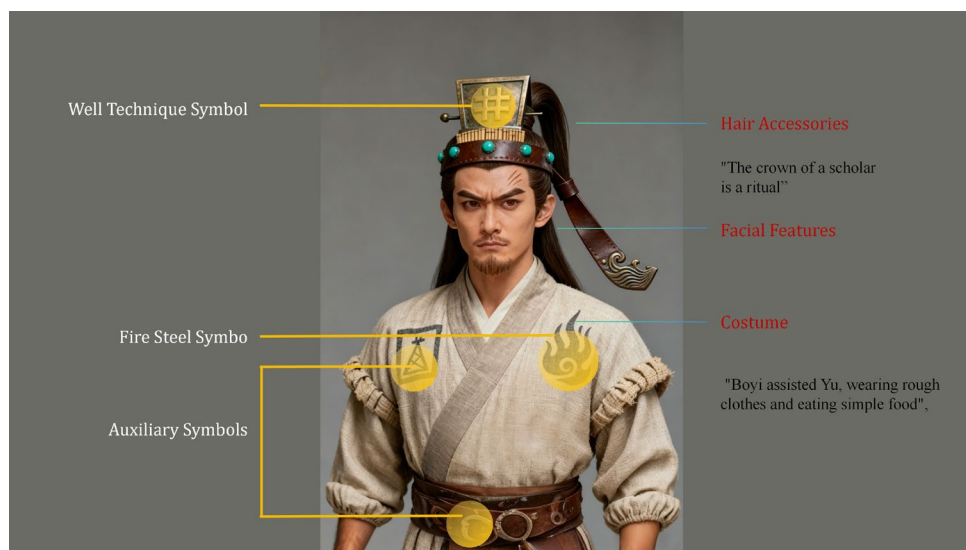


Figure 2. Example of a figure1Character design description).

5. The Diverse Communication Value of the Reconstructed Boyi Image

Based on the effect verification results of the image reconstruction scheme, and combined with the trend of digital communication, this chapter expands application scenarios to realize the living inheritance of the motif characters in the Yu the Great myth. Specifically, the flood control story is narrated through the iconic actions of Yu the Great ("commencing flood control"), Nü Jiao ("praying with silk ribbons"), and Boyi ("presenting strategies on bamboo slips"). Meanwhile, the "Yu the Great Myth Series Cultural and Creative Products" are launched, including flood control-themed figurines of Yu the Great and Boyi-themed bamboo slip notebooks. These products are supplemented with cultural connotation manuals to achieve the dual value of "aesthetics + knowledge". In addition, figurines identical to the reconstructed images are placed in cultural scenic spots such as Yuhui Village Ruins Park in Bengbu, Anhui Province, and Yu the Great Mausoleum in Shaoxing, Zhejiang Province. The reconstructed Boyi image is not merely an innovation in visual symbols, but a communication carrier that bears cultural connotations and connects tradition with modernity. Its communication value forms a three-dimensional system centered on "cultural inheritance - cultural tourism empowerment - public aesthetic education". This system not only fills the gap in the communication of supporting characters in the Yu the Great myth, but also provides a practical path for the living transformation of China's excellent traditional culture.

5.1. The Value of Cultural Inheritance: Completing the Mythological Puzzle and Promoting the Spirit of Assistance

In the traditional dissemination of the Yu the Great myth, Boyi has long been mar-

ginalized. This has led to an imbalanced narrative structure where core figures stand out prominently while supporting figures remain vague. The reconstructed image of Boyi visualizes its spiritual core—characterized by collaborative assistance, innovation, and benefits to the people—through clear cultural symbols. This not only effectively completes the narrative puzzle of the Yu the Great myth but also transforms the myth from a single-hero narrative into a team collaboration narrative. Through design details such as "holding bamboo slips to offer advice" and "carrying a fire steel at the waist to protect lives," the reconstructed Boyi image intuitively presents its trait of providing wise assistance. It helps the audience understand that the success of Yu the Great in controlling floods was the result of team collaboration: Yu focused on dredging, while Boyi focused on innovation. This not only restores the historical original appearance of the myth but also aligns with the contemporary social advocacy for teamwork, providing references for team learning and cooperation. From the perspective of promoting spiritual values, the assistance spirit conveyed by the Boyi image emphasizes "not claiming credit and valuing collaboration." Although Boyi "contributed to Yu's achievements," he "did not seize the credit," which offers insights for the construction of contemporary workplace ethics. Additionally, the concept that "well-digging innovation" reflects—using professional skills to improve life—responds to the demand for cultivating the craftsman spirit. Furthermore, the dissemination of the Boyi image promotes the in-depth exploration of the cultural connotation of the Yu the Great myth, highlighting the dimension of ecological wisdom. Its ecological concept of controllable use of fire and the technological ethics of well-digging for the benefit of the people inject new cultural connotations into the Yu the Great myth. This enables the ancient myth to address the contemporary propositions of ecological civilization construction and technology for the benefit of the people, enhancing the contemporary vitality of traditional culture.

5.2. The Value of Cultural and Tourism Empowerment: Creating a New Business Card for Regional Cultural IP

Against the background of the integrated development of culture and tourism, the reconstructed Boyi image, with its regional relevance and symbolic recognition, can become a core resource for relevant regions to build cultural IP. This helps solve the problem of homogenization in Yu the Great cultural scenic spots. Exploring the cultural and tourism application of the Boyi image will form a cultural and tourism product system with distinct regional characteristics and prominent cultural connotations. In terms of urban cultural symbol construction, the Boyi image injects new identification elements into regional culture. In the development of cultural and tourism IP derivatives, the Boyi image can give rise to diversified consumer products. By collaborating with local cultural and creative enterprises, cultural and tourism sectors can develop the "Boui Wisdom Series" derivatives. For example, puzzles can take the steps of Boyi digging wells as content, combining entertainment and

knowledge. Bamboo slip notebooks printed with the image of Boyi holding bamboo slips can include interspersed content such as Boyi's deeds and myth interpretations in the inner pages, combining practicality and collection value. These products further expand the dissemination scope of Boyi culture. From the perspective of cultural and tourism industry development, the application of the Boyi image can promote the formation of a myth IP industrial chain. Activities such as holding Boyi worship ceremonies can attract tourists from surrounding provinces and cities. At the same time, the development of characteristic services such as well culture experience can form a complete cultural and tourism chain covering sightseeing, experience, and consumption, embodying the cultural and tourism empowerment value of the Boyi image.

5.3. The Value of Public Aesthetic Education: Innovating Narrative Carriers and Activating Historical Education

Traditional historical and cultural education often faces the problems of dull content and single form. Especially for teenagers, simple text explanations are difficult to arouse their interest in learning. The reconstructed Boyi image, with its visualized and interactive dissemination forms, has become an innovative carrier for public aesthetic education and historical education, achieving the educational goal of combining education with entertainment. Through forms such as picture books and animations, abstract mythological stories are transformed into vivid visual experiences. For children aged 6-12, the picture book "Boyi's Wisdom: A Little Hero of Ancient Technology" can be published. With the reconstructed Boyi image as the protagonist, it tells the stories of Boyi digging wells, controlling fire to protect lives, and assisting Yu in flood control in a comic style. The book also includes popular science sections such as the evolution of wells and knowledge about fire use in ancient times. For teenagers aged 13-18, a series of animated short films titled "The Story of Boyi's Innovation" can be developed. The plot revolves around a modern teenager who travels back to the ancient times and solves flood control problems together with Boyi. Through plot conflicts, Boyi's innovative thinking and ecological wisdom are presented, effectively stimulating teenagers' interest in ancient history and culture. In terms of immersive historical education, the Boyi image can be applied to interactive experience projects in museums and science and technology museums. VR technology can be used to restore the scene of Boyi digging wells, and popular science videos about the impact of fire on the development of ancient civilizations can be watched in real time on screens. This realizes the organic integration of historical and cultural education and the cultivation of innovative abilities.

From a long-term perspective of public aesthetic education, the dissemination of Boyi's image has also promoted the improvement of aesthetic literacy in traditional culture. It not only preserves traditional elements such as bronze crowns and linen clothing but also integrates modern design aesthetics. This enables teenagers to im-

plicitly understand the cultural connotations and aesthetic values of traditional costumes and artifacts during their exposure. Compared with traditional aesthetic education courses, this interest-oriented learning method is more attractive and sustainable, cultivating a young audience group for the inheritance of fine Chinese traditional culture.

This study takes Boyi, a supporting figure in the Yu the Great myth, as the research object and systematically completes a comprehensive research chain covering the analysis of cultural connotations, the practice of image reconstruction, and the exploration of communication value. Literature review and field investigation have constructed the cultural connotation spectrum of Boyi, filling the gap in the special research on Boyi. Secondly, based on the principles of cultural authenticity, modern aesthetics, and communication adaptability, core cultural symbols are extracted to form a visual image that combines traditional charm with modern aesthetics. The study further explores the diversified communication values of the reconstructed Boyi image: it supplements the narrative of the Yu the Great myth and promotes the spirit of assistance at the cultural inheritance level; it drives industrial development at the level of cultural and tourism empowerment; and it innovates the carrier of historical education at the level of public aesthetic education. This provides a replicable practical paradigm for the dissemination of supporting figures in Chinese myths.

Meanwhile, although the study has constructed a theoretical framework and a strategy system for the reconstruction and dissemination of Boyi's image, it has not yet developed complete results such as full-length animated short films and physical derivatives in terms of the depth of artistic practice in image reconstruction. The market acceptance and commercial transformation effect of the image still need further verification, and no nationwide comparison of communication data has been formed, so the universality of the research conclusions needs to be improved. The reconstruction and dissemination of Boyi's image is an important part of the development of Chinese myth IP. In the future, it is possible to expand the application scenarios of digital new media, promote the systematization of research on supporting figures in Chinese myths, and convey the collaborative spirit and ecological wisdom in Chinese myths to the world through platforms such as multicultural exchange activities, thereby enhancing the international influence of fine Chinese traditional culture.

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