

Chenwei - Rhetorical Techniques in the Text of the Romance of the Three Kingdoms

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ABSTRACT

Introduction: This article takes the use of rhetorical devices of divination and divination in "Romance of the Three Kingdoms" as the research object, and systematically examines the language form, narrative function, and cultural connotations of divination and divination in the novel text through qualitative research methods. As a unique cultural system of ancient Chinese prophecy, Chenwei integrates mysticism and political metaphor, and is widely used in plot construction, character development, and theme deepening in "Romance of the Three Kingdoms".

Objectives: The aim of this study is to reveal how divination and divination serve as literary rhetorical strategies in novel narration, explore their interactive relationship with the concept of destiny, historical determinism, and the legitimacy of power, and further analyze the ideological construction logic behind the text.

Methods: This study uses the method of textual close reading to conduct rhetorical analysis on more than 30 typical cases of divination and astrology in "Romance of the Three Kingdoms". Combining the theories of exegesis and narratology, the focus is on examining the presentation of divination and astrology (such as nursery rhymes, astrology, omens, prophecies, etc.) and their effects on narrative rhythm, suspense setting, and symbolic metaphor.

Results: Research has found that, firstly, divination strengthens the narrative of destiny through a closed-loop structure of "prophecy fulfillment", such as the prophecy of "the one who replaced Han should be elevated" running through the Han and Wei dynasties, forming a rhetorical representation of the transfer of destiny; Secondly, the rhetoric of divination and astrology has a dual narrative function, serving both as implicit clues for plot development and creating interpretive tension through vague semantics; Once again, the language of divination and divination often uses rhetorical devices such as homophones and broken characters, forming a coding system for political metaphors. The study also found that the novel fictionalizes the details of divination and astrology recorded in historical records, artistically reconstructs its narrative function, and reflects the author's creative strategy of blending historical traditions with folk narratives.

Conclusions: The rhetoric of divination and divination in "Romance of the Three Kingdoms" is not only a literary externalization of historical determinism, but also a rhetorical construction tool for power discourse. Through the mystification of language symbols, it successfully creates a narrative atmosphere of "the will of heaven is difficult to violate", which not only strengthens the tragedy of the novel, but also reflects the complex tension between destiny and human affairs in traditional political culture. This study provides a new perspective for understanding the narrative art of "Romance of the Three Kingdoms" and the intertextual relationship between ancient Chinese novels and mysterious culture.

Keywords: Divination, divination, language rhetoric, textual narration, Romance of the Three Kingdoms.

INTRODUCTION

In traditional Chinese literary works, the everyday use of Chenwei, such as prophecies, nursery rhymes, divination, and other special techniques, is used to describe the appearance of important figures, warn of significant events, or predict the future. This technique was generally used in ancient politics to stabilize society and maintain rule. As described in the representative work of historical literature, "Records of the Grand Historian," "Liu Bang's deceased mother, Liu Ao, once rested on the slope of daze and dreamed of meeting a deity. At this moment, thunder and lightning struck, and she rested on the banks of a daze. In the dream, she met a deity. At that time, thunder and lightning were dim, and his father, Liu Taigong, visited and found a dragon lying on Liu Ao's belly. She then became pregnant and gave birth to Han Gaozu Liu Bang." (Lv Wei, 2019). The author Sima Qian used fictional mythological elements such as "dreams" and "dragons" to describe the birth of Liu Bang, indicating that his birth was extraordinary, emphasizing his extraordinary identity, and implying his future outstanding achievements. As described in the chronicle history book "Zuo Zhuan: Zhuang's Twenty-Second Year," Chen Gongzi Jingzhong, when he was young, used divination to predict his future by saying, "When the wind and earth were viewed, the four lines moved, and the heavens and earth changed." Eventually, Chen Gongzi Jingzhong became an official in Qi Country (Zuo Qiuming, 2023). This artistic technique runs through "RTK" from beginning to end and can be summarized into four forms of expression based on its purpose: firstly, political means.

The central figure purposefully and consciously uses prophecies to consolidate their power, endowing themselves with a divine and righteous aura and giving legitimacy and authority to their seizure of power. Secondly, the metaphor of society. This kind of prophecy is commonly spread in folk nursery rhymes, often serving as a metaphor for social psychology and a reflection of human emotions. Thirdly, the prophecy of determinism. This prophecy has an unconscious nature. By unintentionally depicting natural phenomena or using accidental words, one can foresee the characters' fate or the story's direction. Such prophecies often emphasize the predictability of language and a specific fatalistic color, full of mystery.

Fourthly, methods such as divination in the Book of Changes, such as astrology, physiognomy, dream interpretation, and hexagrams, can be used to predict the fate of characters and demonstrate the inevitability of historical development. These prophecies add color to the story and subtly strengthen the character images. These mysterious cultures make ancient culture seem shrouded in a strong mist of mysticism, enhancing the depth and level of the text and showcasing the works' depiction of the atmosphere of the times, social emotions, and the world's mentality. This section will delve into the narrative charm of these four forms of Chenwei in the text of "RTK."

THE ROLE OF CHENWEI

POLITICAL MEANS

Chenwei, as a social trend, emerged during the period of mourning and peace in the Western Han Dynasty and flourished during the Eastern Han Dynasty. It was extremely popular and peaked (Zheng Tiesheng, 2000). Moreover, it was primarily used in ancient politics. Throughout history, rulers often used Chenwei to create or fabricate the fact that they "followed the mandate of heaven" to consolidate their political position and maintain their political power. There are also many uses of this as a political metaphor in "RTK." The story of "RTK" takes place in the turbulent and chaotic late Eastern Han Dynasty, where various political forces and struggles were extremely sharp, and various feudal forces were divided.

In the later period, the three kingdoms of Cao Wei, Shu Han, and Eastern Wu formed a standoff, and each group consciously borrowed Chenwei as their political means to consolidate their political power. In this era, Chenwei has become an important social psychological phenomenon, reflecting not only people's fear and curiosity about the unknown but also the rulers' persistence and use of power. Therefore, exploring the use of Chenwei has become an important window for interpreting the mentality of an era.

Chenwei serves as a means of struggle between civil uprisings and political forces. As described in "RTK," the outbreak of the "Yellow Turban Uprising" was led by Zhang Jiao, who borrowed the influence of "Taiping Dao" and first proposed the prophecy slogan "The sky is dead, the yellow sky should stand, the age is in Jiazi, and the world is prosperous." "The sky" represents the Eastern Han Dynasty, while "the yellow sky" refers to the "rebel army," which means that the Eastern Han Dynasty is on the brink of death and should be replaced by the rebel army. The Yellow

Turban Army used this to incite the people to tie their heads in yellow scarves, participate in the uprising, and quickly gather many popular forces, forming the most significant religious organized peasant uprising movement in Chinese history.

This had a significant impact on the already corrupt Eastern Han court and, to some extent, accelerated the downfall of the Eastern Han dynasty. The Chenwei used in this peasant uprising is different from the profound slogans used by those in high power. It often tends to use clear and easy-to-recite slogans, using the words of heaven to justify its usurpation of power. This kind of prophecy is highly provocative and can resonate with the people. This interaction between politics and the people is not uncommon in "RTK." The dissemination and interpretation of Chenwei became a unique cultural phenomenon of that era, which not only revealed people's opposition but also reflected the cruelty of power struggles.

Chenwei serves as a political pawn for those in high power. As a treacherous hero of his generation, Cao Cao was well aware of the importance of Chenwei in political struggles. Therefore, after the Battle of Guandu, he used the strategy of "disloyal courtiers who obey the emperor's orders" and cleverly applied the destiny theory to consolidate his ruling foundation. Similarly, when establishing their political power, Sun Quan and Liu Bei did not forget to use Chenwei to enhance prestige and unite the people. For example, when the courtiers requested Liu Bei in Chengdu to establish the Shu Han regime, the courtiers submitted a letter of advice, stating not only cultural and political factors but also that "the divine light of His Majesty's jade seal has appeared today, and the jade seal has come out of Xiangyang, at the end of the Han River, proving that the king should belong to this school of thought.

Therefore, you are granted the position of king, which is an auspicious sign and not caused by human power." They believed that the divine light of the jade seal was a blessing from heaven for Liu Bei, and auspicious signs and prophecies proved that he was the true emperor, giving him the legitimacy to declare himself emperor. Sun Quan proclaimed himself king in Jiangdong, also leveraging the power of Chenwei, claiming that "in the land of Jiangdong, dragons fly and phoenixes dance, and the will of heaven returns" in order to demonstrate the rationality of his claim to the emperor. They boast of themselves as "heavenly arrangements" and "masters of benevolence and virtue," attempting to establish the banner of justice in troubled times. However, in this game of power, Chenwei is ultimately just a means, and the true outcome still depends on the wisdom and strength of all parties involved.

In that era, people's beliefs in destiny and Chenwei also reflected the uncertainty of society at that time and their longing for the future. Different rulers, with their own interpretations and utilization, have made Chenwei an important pawn in political struggles. Although these prophecies and symbols are often shrouded in mystery, they undoubtedly add more fascinating chapters to that period of history. Today, people no longer rely on Chenwei to determine their fate, but these stories still remind the world that the game of power is never as simple as it appears. Although Chenwei has faded out of the modern political stage, the power struggle has never stopped.

METAPHORS OF SOCIETY

When Dong Zhuo usurped the throne, he used the prophecy of "fate belongs to himself" to try to stabilize the regime. Under the scheme of Wang Yun, Lu Bu, and Li Su, he was deceived into entering the capital. Before he entered his mansion, he heard a nursery rhyme singing, "Why is the grass a thousand miles green? After ten days of divination, there will be no life. The prophecy implies the name Dong Zhuo, which appears to describe the growth and withering of plants and trees but implies the fate of Dong Zhuo's unsuccessful usurpation of the throne. Later, Dong Zhuo was indeed killed by his adopted son Lv Bu, which confirmed those prophecies. The spread of nursery rhymes and the public opinion and dissatisfaction among the people are like grass seeds. Although insignificant, they indicate that the power of change is accumulating, reflecting the dissatisfaction and resentment of the people towards the Dong Zhuo regime.

In this context, this work is not only a prophecy but also a reflection of people's hearts, reflecting the dissatisfaction of the people with reality and their longing for the future at that time. It runs through wars and has become a tool for various forces to compete for public support and demonstrate legitimacy. Furthermore, the wisdom and strategies hidden behind the prophecies are still talked about by later generations.

For example, in the 65th Ma Chao War, Liu Bei led the Yizhou Governor at Jiameng Pass. Although Liu Zhang was in charge of Yizhou, he was immersed in the singing and dancing of birds and swallows and extravagant lifestyles and neglected to care about the people and politics. Liu Bei established himself in Yizhou under benevolence and virtue,

and prophecies also rose with the trend. A certain minister, Qiao Zhou, was quite knowledgeable in astronomy and geography and used a folk nursery rhyme:

"If you want to eat new food, you must wait for the previous ruler to come (Luo Guanzhong, 1980, p.666)."

Advising Liu Zhang that only by surrendering to Liu Bei can we ensure the peace and prosperity of Yizhou. After this prophecy had come out, people's hearts turned against it, which became a helping force for Liu Bei to consolidate his power and accelerate the end of Liu Zhang's regime. The spread of prophecies among the people reflects their disappointment with Liu Zhang's incompetent and incompetent regime, as well as their recognition of Liu Bei's benevolent governance, expressing their hopes for a wise ruler and reflecting the people's yearning for peaceful times.

FATALISM

There is an idiom in Chinese culture called 'one word becomes a prophecy,' which comes from prophecies. Its meaning refers to some unintentional or unlucky words or prophecies that come out of the blue and are fulfilled. Prophecy is a hidden language created by some wizards and alchemists in ancient times to predict good or bad luck. Later, it gradually gained a mysterious color and became increasingly important in social governance. This fatalistic way of thinking is deeply rooted in the hearts of the people and has influenced the course of history.

From a psychological perspective, the meaning of prophecies is related to a phenomenon called "self-fulfilling prophecy" (Robert K. Merton, 1948). There are similarities. Self-fulfilling prophecy refers to a person's expectations or beliefs about the future influencing their behavior, leading to the realization of those expectations. This phenomenon illustrates the enormous influence of language and beliefs on human behavior. As the ancient saying goes, 'The speaker has no intention, the listener has intention.' Prophecy plays a mysterious and important role in the long river of history. It not only reflects people's inner expectations and worries but also, to some extent, shapes the direction of history.

The self-actualization prophecy in psychology also reveals the inseparable connection between belief and behavior, reflecting the human desire to constantly seek spiritual sustenance in exploring the future. For example, in the 63rd chapter of "RTK," When Pang Tong followed his lord Liu Bei into Shu to attack Luo City, he advanced along the small path of Yan Chao in Wei. Before leaving, he said to Liu Bei:

"I deeply feel the kindness of my lord, and even if I die ten thousand times, I cannot repay it" (Luo Guanzhong, 1980, p. 606).

This prophecy seems to imply the fate of Pang Tong and also influences his mentality and behavior, prompting Pang Tong to decide to use himself as bait to create a pretext for Liu Bei's attack on Sichuan, making his attack on Sichuan famous. Furthermore, in the end, Pang Tong was shot dead by Liu Zhang's army and buried in Luo Fengpo. Before his death, Pang Tong exclaimed that he was called Fengchu and that Luo Fengpo was the best cemetery bestowed by heaven. At the same time, the fulfillment of this prophecy may have a particular fatalistic color, but it precisely proves the power of self-fulfilling prophecies.

At the philosophical level, the foreseeability of prophecies has also sparked contemplation on fate and free will. It is necessary to make people think about the relationship between language and fate and explore whether there exists some kind of determinism that certain words and events are destined to happen. This kind of thinking not only enriches the connotation of philosophy but also gives people a deeper understanding of the power of language. And this profound understanding, in turn, influences people's behavior and choices, forming a cyclical interaction. In Chapter 48 of "RTK," on the eve of the Battle of Red Cliffs, Cao Cao led a million-strong army to drink horses on the Yangtze River and engage in a decisive battle with Sun Quan. They set up wine and music on the river, celebrated the generals, and generously wrote the poem "Short Song Journey." Although the language is magnificent and full of heroic aspirations, this poem foreshadows the future of the war. When Cao Cao read a sentence:

"The moon is bright, and the stars are sparse, and the black magpies fly south. They circle the tree three times, and there is no branch to follow." He was reminded by his subordinate Liu Fu, "Prime Minister, this sentence seems to imply that the black magpies have lost their place, and I'm afraid it's not a good omen" (Luo Guanzhong, 1980, p. 485).

Upon hearing this, Cao Cao ordered the execution of Liu Fu on charges of shaking the army's morale. However, the Battle of Red Cliffs ended in a disastrous defeat for Cao Cao. This poem seems to foreshadow Cao Cao's defeat, and

the wheels of history have already laid a predetermined trajectory. This also makes people marvel at the mystery of prophecies and generates a sense of awe and curiosity. These examples precisely reflect the subtle relationship between free will and fate. People always explore the torrent of history, trying to find a balance between the two. However, when faced with a moment of decision, it is often possible to rewrite the trajectory of fate. The interpretation of these prophecies is like the code of history, requiring careful interpretation to glimpse the wisdom and strategies behind those glorious years. In this cultural context, prophecies are not only prophecies but also witnesses to the changes of the times.

COMMON FORMS OF CHENWEI

DIVINATION

Divination is often seen as a way to glimpse the will of heaven, with a wide range of contents and forms, such as astronomical divination, physiognomy divination, wind and cloud divination, dream divination, and so on. This is a unique cultural phenomenon in China. The art of divination has been recorded in ancient Zhou rituals and is a serious system exclusive to the government. When there are major military events, officials specializing in divination will conduct formal and solemn divination. In the Spring and Autumn period, divination gradually spread to the people. Until the Han Dynasty, divination was not valued by the court, and most fortune tellers wandered to the streets and mountains (Zheng Tiesheng, 2000). There are many plots about divination in "RTK," which not only enrich the story plot but also add a layer of mystery to the fate of the characters, helping to understand the folk culture and philosophy of that era. The art of divination, although regarded as a mysterious force, has evolved from early divination activities to advanced activities with speculation and philosophy. Although it has a certain Eastern mysticism color, it also reflects people's exploration of the unknown future and reverence for fate to some extent and is the accumulation of Chinese culture. There are many types of divination techniques included in "RTK," which can be mainly divided into four forms: astronomical divination, wind and cloud divination, facial divination, and dream divination. These divination forms run through the entire novel "RTK," revealing both the inevitability of heaven's will and the belief that man can conquer nature. But it was mainly seen by people at that time as a means of analyzing fate, reflecting their inner needs, expressing life experiences and feelings such as emotions, desires, and thoughts, and thus forming a holistic form of life.

ASTRONOMY ACCOUNTS

Astronomical divination, such as observing celestial phenomena at night and using changes in the sun, moon, and stars to predict good or bad luck, became an important reference for decision-makers of that era. It is not only a manifestation of superstition but also a profound understanding of the connection between the order of the universe and one's destiny. By observing celestial phenomena, people try to find regular patterns in the impermanent will of heaven to guide their actions and make choices that they believe are most in line with the will of heaven. In the 114th chapter of "RTK," multiple divinations were used consecutively to predict the arrival of major events. During Zhuge Liang's last Northern Expedition, his body was already overwhelmed by overwork, and he learned through astrology that his life was not long. The ancients observed the stars, knew the mandate of heaven, and searched for patterns and solutions to problems from them. Subsequently, Zhuge Liang used this celestial phenomenon as a warning and adopted the method of Prayers and rituals. If the main light did not go out within seven days, he could extend his lifespan by twelve years. Unfortunately, just as he was about to succeed, Wei Yan extinguished the main light, which was an inevitable fate. He immediately arranged for his future affairs. Meanwhile, Sima Yi of the opposing camp also observed the stars at night and saw that the general star had fallen. Despite three attempts, he ultimately fell towards the Shu camp, foreseeing the death of Zhuge Liang and adopting a plan to attack Shu (Zhou Yuexiao, 1591). The use of three divination techniques in this plot creates ups and downs, deepening the sense of depth in the story. It reflects the complex mentality of ancient people who both feared and attempted to grasp fate, which is the emotional bond that has been passed down for thousands of years in Chinese culture.

DREAM DIVINATION

To seize dreams to determine good or bad, it is called fulfilling dreams (Zhang Zilie, 1996). Dream interpretation and interpretation are used to determine good or bad luck and predict good or bad fortune.

This dream divination was accepted by ancient people and also reflects their trust in the subconscious omens. The description of dream divination in "RTK" also reflects the literary representation of this divination culture and life forms. The divination of dreams can only be divided into two types: good and bad, but the description of the realization of dreams in "RTK" is not a cliché. Firstly, Jimeng adheres closely to the idea of the "divine right of kings." As bestowed by the divine right of kings, auspicious signs in dreams are often associated with the monarch. Sacred celestial phenomena such as the sun, moon, dragon, and wind are associated with the backgrounds, status, and future of important figures, demonstrating their unusual auspiciousness and nobility. In the 61st chapter of "RTK," Cao Cao was lying down on the table, dreaming of three rounds of the sun contrasting in the sky; this dream confirms the later tripartite situation.

For example, in the 34th chapter of "RTK," in the chapter where Liu Huangshu jumps over the Tanxi River, it is written that Lady Gan had a dream of swallowing the Big Dipper at night and became pregnant, giving birth to Liu Shan. This scene is regarded as an auspicious omen for Liu Shan's future succession to the throne (Zhou Yuexiao, 1591). In the same way, in Chapter 38, Wu Guotai (the mother of Sun Ce and Sun Quan) gave birth to Sun Ce in a dream of "the moon in my arms" and Sun Quan in a dream of "the sun in my arms," both indicating the connection between Sun Ce and Sun Quan's auspicious dreams of inheriting the great cause of Jiangdong and foreshadowing the rise of the heroic generation from then on. These dreamlike images not only embody people's aspirations for a better future but also reflect the profound understanding of the interweaving of destiny and human affairs in that era.

In addition to auspicious omens, ominous dreams in "RTK" are mostly related to personal fate, mainly manifested in major turning points in the characters' destinies, implying their tragic endings. Wei Yan dreamed that a horn had grown on his head. In Chinese characters, the character for "horn" means a knife at the beginning of the character, and the character for "next" means "to use a knife on the head," indicating that he would suffer disaster due to his pride and arrogance, ultimately leading to dismemberment. This also echoes Zhuge Liang's assertion in the previous text that Wei Yan would develop a rebellious heart. In the 73rd chapter, Guan Yu dreams of a big black pig biting its foot and killing it.

Shortly after, Guan Yu carelessly lost Jingzhou and fled to Maicheng, where he was defeated and killed. In the 119th chapter, Zhong Hui dreams of a thousand-year-old snake coming to bite him. In the plan with Jiang Wei, he was ordered by Deng Ai to shoot arrows indiscriminately and be beheaded. The depiction of such ominous dreams deeply reflects the fragility and helplessness of personal fate in the impermanent world, further strengthening the color of determinism in the story.

Furthermore, Cao Cao once dreamed of three horses eating together in the same trough, indicating that the Sima family would usurp the Cao family's territory. This mysterious dream not only reflects people's interpretation of dreams at that time but also reflects their concerns and curiosity about their future destiny. This divination method adds a mysterious touch to the story while also revealing the complex relationship between human hearts and divine will. At the same time, the analysis of these dreams also revealed people's mysterious beliefs in dreams at that time, as well as their subconscious exploration and reverence for future destiny.

In the narrative of "RTK," many dream prophecies are fulfilled one by one, either presenting auspiciousness or danger, all of which are rich in symbolic meaning and reveal the foreshadowing of the characters' fate. All of them reveal the author's profound insight into fate. However, under the shadow of this fatalism, the struggles and struggles of the characters become even more tragic, reflecting the changes in the mentality of ancient society.

The analysis of these dreams is also a profound analysis of human nature. Among these auspicious signs, people's admiration and expectations for heroic figures are integrated, demonstrating the philosophical thinking of that era on the interaction between fate and heroes. This encourages people today to still draw wisdom from these ancient stories.

FACIAL DIVINATION

Physiognomy judges good or bad fortune based on a person's appearance, facial features, complexion, and other factors. Among them, physiognomy is often regarded as a profound knowledge, reflecting a religious idealism, just like the Buddhist verse: "There is no physiognomy in the world, physiognomy arises from the heart," which means that a person's inner world often corresponds to their physiognomy, and the good, evil, beauty, and ugliness in their

heart can be reflected from physiognomy. (Zheng Tiesheng, 2000). The practice of Physiognomy was widely spread in ancient society, and people believed that personality, destiny, and even the blessings and misfortunes of a lifetime could be seen from facial features. In the "Records of the Three Kingdoms," it is recorded that Cao Cao once invited his advisor Zhu Jianping to interpret his facial features. This person is proficient in physiognomy and is very effective in meeting people in the streets and alleys. Later, he served under the command of Cao Cao. Zhu Jianping observed Cao Cao's appearance and predicted his lifespan and power. He accurately predicted the fate of other generals under Cao Cao's command. In "RTK," Luo Guanzhong described Cao Cao as "seven feet long with thin eyes and a long beard." The so-called "thin eyes" refer to small, triangular eyes that resemble snake eyes, mouse eyes, or bee eyes. These facial features were often seen in ancient times as symbols of deep scheming, and the author used this technique to highlight Cao Cao's sinister and cunning personality, further emphasizing his skills and power struggles in political struggles.

When Liu Bei appeared, he described him as having "two ears hanging over his shoulders, hands over his knees, eyes able to look at his ears, a face like a crown of jade, and lips like painted red." Jin Gehong clearly pointed out in "Baopuzi · Weizhi" that having a large ear is an "immortal appearance" (Jin Gehong, 2020). The immortals described in "The Records of the Grand Historian" are "ears from the top" and "eyebrows and ears growing" (Wang Jia, 1983). During the Han Dynasty, the southern region already valued big ears, and this almost immortal appearance description highlighted the praise for Liu Bei and the orthodox imperial aura of the Han Dynasty. The description of the appearance of Cao Cao and Liu Bei not only conforms to the folk belief in physiognomy but also cleverly integrates into the shaping of character images, which shows the author's tendency towards character preferences, echoing the theme of respecting Liu and belittling Cao. In addition, in Chapter 35 of "RTK," Wei Yan visited Liu Bei on the recommendation of Guan Yu. Zhuge Liang saw Wei Yan for the first time and observed his face. He believed that Wei Yan had a reverse bone behind his head and would rebel in the future. Therefore, he suggested immediate execution to prevent future troubles. However, Liu Bei considered that Wei Yan was joining for the first time and had made certain achievements, so he ultimately did not adopt Zhuge Liang's suggestion (Zhou Yuexiao, 1591).

This plot corresponds to the rebellion of Wei Yan in Chapter 105. Moreover, there are also folk stereotypes of facial makeup, such as "white-faced Cao Cao" for those who are considered treacherous, "red-faced Guan Gong" for those who are loyal, and "black-faced Zhang Fei" for those who are rough. These stereotypical images depict the characters' appearance and deeply reveal their personalities and destinies. This divination method reflects the ancient belief in the connection between facial features and destiny while also highlighting their expectation and exploration of facial features changing destiny.

WIND AND CLOUD DIVINATION

Wind and cloud divination is based on phenomena such as wind, clouds, thunder, fog, or supernatural phenomena, revealing the variability and mystery of fate. In the third chapter of "RTK," under the control of eunuchs, they wandered into the wilderness and were lost and unable to walk. Thousands of fireflies from the sky illuminated their way, and the two of them appeared red. In the end, they were rescued by the village owner, Cui Yi (Zhou Yuexiao, 1591). Here, the signs of celestial manifestation are used, symbolizing the destiny of heaven and foreshadowing the future aura of emperors. In ancient times, it was common to use stars to indicate the emperor, which also confirmed Dong Zhuo's later move to abolish the Shao Emperor and establish the Xian Emperor. It embodies the philosophical concept of "correspondence between heaven and man." This narrative style that closely links natural phenomena with human destiny deeply reflects the ancient people's reverence and dependence on the "will of heaven."

CONCLUSION

In summary, Chenwei, as a revelation or hidden word that foreshadows the good and bad fortune of the world, has become a tool for various political forces to achieve their political goals. This phenomenon is closely related to the severe political crisis at that time and the sharp contradictions and struggles among various political forces.

Exploring Chenwei is an important way to understand "RTK" and the cultural and social contradictions of the Three Kingdoms era. Secondly, from the perspective of the history of Chinese philosophical thought, Chenwei deeply embodies the philosophical idea of the correspondence between heaven and man. Chenwei uses sacred and transcendent objects such as heaven, earth, sun, moon, and stars, endowing them with unlimited authority and free will to try to glimpse the will of heaven and control their own destiny and the fortune and misfortune of the world.

However, in the end, the fate of the characters cannot escape the mysterious color of destiny arrangement. Although this belongs to the preaching of pantheistic idealism to a certain extent, it contains the light of the truth of historical emotions and people's voices behind it. The literary masterpiece "RTK" is a creative expression based on this characteristic of life. Chenwei carries people's expectations and fears for the future, as well as endless questions about fate. It is like a mirror, reflecting the changes of the times and reflecting.

In 'RTK,' Chenwei embellishes the story plot and truly portrays the mentality of people in that era. It reveals people's reverence for fate, and the descriptions of Chenwei, divination, and dream interpretation in the book are not only prophecies but also social and cultural symbols of the great turbulence, division, and combination of the times.

It deeply reproduces the complex mentality of characters from various social classes, showing their expectations, desires, and conspiracy psychology in various forms and colors, reflecting people's survival status in turmoil and change, their inner struggles and desires, their resistance and obedience to fate, and their helplessness and struggle against the conflict between ideals and reality. It is the outstanding artistic expression of realism literature in depicting the spiritual world and psychological activities of characters, especially in terms of deep psychological and personality traits.

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