

Metaphors for Personalization: Modern Analysis of Egyptian and Chinese Human-Bird-Combination Eagle Totem Art as

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Abstract

Egypt and China were essential in the evolution of human totemic culture. This paper focuses on their imaginative usage of anthropomorphic metaphors. According to research on totemism, the Chinese have three totemic concepts: totem-kin, totem-ancestor, and totem-God. If the concept of "anthropomorphic metaphor" is based on a variant of philosophical or theological terminology to focus on the "bird-totemic system of artistic meaning," it can be determined that the creative function of the institutional totems is explicit and the creative function of the individual totems is implicit, and that this manifestation of the institutional totems leads to their superficiality, with the result that a series of negative effects must inevitably ensue. To dispel the misunderstanding of the artistic connotation of the human-bird-eagle totems, it is necessary to promote our subjective consciousness through the self-conscious and speculative ideas in the individual totems in order to further liberate the life energy of humans in the contemporary spiritual construction. On the basis of Roland Barth's theory of symbol transmission, we attempt to investigate the notion that the individual consciousness represented by ancient totemic culture is power, which can assist in forming an understanding of the functioning in ancient culture.

Keywords: Totem art model; Self-awareness; Anthropomorphic metaphor; Egypt's bird; China's bird; Self-consciousness

1. Introduction

With the "Sinicization" of totemology, it has become an integral aspect of the totemology culture research field. The study of totemology culture emerged against the backdrop of the early diffusion of ethnography and anthropology in the West. In recent years, totem culture study has flourished, and a plethora of disciplines, such as evolutionism, communication theory, sociology, psychoanalysis, functionalism, structuralism, and cultural stratification, have evolved.

Lang, the first Englishman to introduce the concept of totem culture, viewed the totem as a personal guardian, according to research by Chinese scholar Xingliang He¹ (Xingliang He, 1992). Fraser, a renowned British historian, asserts that totems are both relatives and ancestors. Durkheim, the founder of the French social school, asserts that totems are both clan symbols and clan gods. Freud, the creator of the mysticism school, noted that totems were in some ways clan ancestors and protectors. Goldenweiser, a representative of the American school of history, believed that totems were primordial people's belief that they had a common ancestry with an animal, a bird, or anything else. Tokarev, a renowned Soviet researcher, stated that a group of individuals believed they shared a secret relationship with the thing. Famous Soviet anthropologist Haitong claimed that totems were the clans' ancestors. In his book "Chinese Totem Culture," he provides a five-point summary of the essence of totem culture. First is religious belief, second is a semi-social, semi-religious cultural phenomenon, third is a social organisational or cultural

¹ At present, there is no consensus in the academic community. Because the "totem" - meaning of the modern peoples who retain the totem culture is different, and many scholars only according to their own investigation or study of the national "totem" meaning, then give "totem" under the universal definition, resulting in a wide range of definitions of "totem". See He Xingliang (1992), Chinese totem culture, Beijing: China Social Science Press. pp:11.

system, fourth is social ideology, and five is the chaotic, unmarked cultural phenomenon of early man. ²(何星亮,1992)

However, the positivist approach of academic scholars to a particular aspect of totemic culture, or its associated processes and states of production, development, and change, has led them to know little about the primitive ideas that claim everything is conceived in human form, and it is unclear what prompted ancient prophets to observe the world in human terms, and thus the enigmatic totemic cultural phenomena.

Based on Roland Barth's theory of symbol transmission, we attempt to analyse the notion that the individual consciousness represented by ancient totemic culture is power, which can aid in the formation of an understanding of the functioning in ancient cultures.

Roland Bart was a pioneer in the visual communication application of semiotics. The relationship between symbolic theory and visual communication is vividly described in his 1957 book *Mythology* and his 1964 article *Rhetoric of Images*, which continue to serve as the foundation for research in the domains of communication, journalism, advertising, and literature. Roland Barth's research demonstrates that image symbols are more prevalent in visual communication than text symbols.³ (Jing Zhang ,2019) The totem symbol is also an image symbol in the realm of *știință*. Compared to cultural symbol, it is more universally acknowledged.

I am neither a scholar of symbolic communication nor a master of the history of religion, nor am I an anthropological or archaeologist. Image semiotics and aesthetic philosophy are the only topics with which I am especially familiar. The inclination of humans to utilise totem symbols is at least as intriguing from the perspectives of art philosophy and picture symbolism as other facts about the human heart. As a specialist of artistic philosophy and picture symbols, it is only natural for me to welcome you to a descriptive study of totemic trends.

If this study is about the symbolic science of images and the philosophy of art, then its subject is not the totemic system, but rather the philosophical speculation of totems, and it is further restricted to the documented denotative implications of totemic symbols.

2. Scientific Research Methodology

In this piece, I use the semiotics of Roland Bart, whose cultural critique of the popular culture bourgeoisie, "Mythology," written sixty years ago, is a still-relevant analysis of popular culture. Therefore, when we use this structuralist way of thinking to examine the allusions and connotations of totem symbol culture, believing that this will allow us to truly comprehend the origin of all things from God and identify souls inhabiting matter through the inspiration of totem sacred objects, cosmic forces will respond and assist our souls in turning to the higher self. I am neither a scholar of symbolic communication nor a master of the history of religion, nor am I an anthropological or archaeologist. Image semiotics and aesthetic philosophy are the only topics with which I am especially familiar. The inclination of humans to utilise totem symbols is at least as intriguing from the perspectives of art philosophy and picture symbolism as other facts about the human heart. As a specialist of artistic philosophy and picture symbols, it is only natural for me to welcome you to a descriptive study of totemic trends. If this study is about the symbolic science of images and the philosophy of art, then its subject is not the totemic system, but rather the philosophical speculation of totems, and it is further restricted to the documented denotative implications of totemic symbols.

Importantly, while judging the worth of totemic phenomena, we must first distinguish between totems as an individual trait and totems as the result of organizations, groups, or tribes. The breadth of totemic culture is, in a word, separated into two fields: personal and institutional totems. In-institutional totems relate to the five components that constitute the essence of totemic culture: religious belief, social system, social consciousness, social culture, and cultural stratification. Personal totems imply an implicitly religious personal spirit. I believe answering inquiries regarding personal totems involves value proposal rather than existential or factual judgement. Consider it spiritual judgement if you will. Among the different ideas or perspectives of totem worship in the United States and overseas, one of the studies examining totem culture

² Ibid to pages 20-22 above

³ Jing Zhang (2019) On Roland Bart's Semiotics and Visual Communication Theory. Symbols and media.

through psychoanalysis appears to be relevant to the research I am conducting. This study is predicated mostly on a variation of the philosophical or theological term "metaphorical personification," which, similar to Bart's denotation of energy, demonstrates that denotation consists of energy pointing and pointing. However, denotative energy is simultaneously denotative energy. In other words, it is a physical element: when you recognise the Eagle's signs, the connotations of confidence, ferocity, and bravery become feasible.⁴ (Ahmad Abdan Syakur, et al.2018) In actuality, the Eagle's symbol, the totem sign, has an additional meaning and incorporates the two epitaphs that are the basis of its existence, the ideal combination of self-awareness and a consciousness that is higher than self-awareness. This paper will begin with an examination of the phenomenon of Egyptian and Chinese human-bird-eagle totem art, then provide the current academic interpretation of the significance of these works of art and conclude with the author's own interpretation of the idea of metaphor.

3. Human And Eagle Form

I searched the literature for photos of prehistoric Egyptian birds, some of which were classic Egyptian eagles and human forms with a certain thematic connection to Jade Pei, the Chinese prehistoric eagle. This study examines, through a visual analysis of bird totem art, how this art form becomes the concept of anthropomorphic metaphor. Shijiahe civilization is a late Neolithic culture discovered in the middle Yangtze River reaches. One of its discoveries, "Jade Eagle Grabs the Head" (Picture 1), has attracted the attention of many researchers. "Jade Eagle Grabs the Head" is located in the Shanghai Museum (Picture 2) These two jade peels are well-preserved, expertly crafted, and deserving of a place in the boutique's jade peel collection, regardless of their shape or composition. The structure of jade pepe allows us to infer its cultural significance. Based on the jade petals and tattoos, the upper line of a jade eagle discovered in the Shijiahe culture spins with jade petals. The eagle's head has the unique appearance of a soaring wing. The eagle's lower claws are extremely robust and powerful. Two lateral heads are most prominent in the lowest portion of the jade petals.

Jade Pei of Tianjin Museum of Art (Fig. 3) possesses identical characteristics to Jade Pei of Eagle Capture (Fig. 3). Even though the Jade Pei of Eagle Capture is superficially similar to the Jade Pei of Shijiahe culture, a deeper look at the Jade Pei of Eagle Capture (Fig. 1) reveals distinct head-turning characteristics. In the lower portion of a jade eagle skull discovered in the shijiahe culture, two heads are positioned perpendicularly. At the lower portion of the jade eagle skull discovered in the Tianjin art museum, the face is obscured.

According to Pan Shuoyong, a scholar, "The moral of Jade Pei's overall structure is that people are protected by eagles, and the combination of eagles and humans is a central subject in Jade Pei."⁵(潘守永, 雷虹霁 2001) Li Xueqin, who penned the following, backed this view: "The first is the simultaneous apparition of the eagle and human head on jade; the second is the separation of the eagle and human head."⁶ (潘守永, 雷虹霁 2001) The combination of the eagle and the human head is the same regardless of whether the eagle is on the same plane as the human head, according to him.

Similarly, in ancient Egyptian religion, Horus, whose subject matter was the union of "eagle" and "man," was a sort of divinity. This falcon worship predates Egypt's dynastic period, when it was prevalent there. Horus appeared in numerous locations under various names and titles, including Harmakhis, Har-em-akhet, Har-pe-khrad, Kawm Umb, Haroeris, etc. It's just that Horus' form is vastly dissimilar to the totemic residue

⁴ Ahmad Abdan Syakur, Rusdiawan and Muhammad Sukri(2018).Text of Cigarette Advertisement: A Semiology Study of Roland Barthes.International Journal of Linguistics, Literature and Culture.<https://sloap.org/journals/index.php/ijllc/article/view/182>

⁵ A close observation of this jade pendant shows that it has the following obvious characteristics: "the shape and decoration of the jade pendant are closely combined, basically achieving the transformation of" line "with" shape " The eagle is located in the upper part of the jade pendant. It has a beak, a high head and wings, and strong claws and wings "The head with side view is located at the lower part of the jade pendant. The two symmetrical heads are in the posture of side view and outward view, with boat shaped hat, hair, ears and wide mouth "The moral of the whole configuration is that "human" is protected by the wings of "Eagle". See Li Xueqin(1987): eagle and human head on ancient jade, world of cultural relics, No.5, 1987. pp:128.

⁶ Mr. Li also cited several cases in which "Eagle" and "human head" are separated, that is, they are not on the same plane. See Li Xueqin(1987): eagle and human head on ancient jade, world of cultural relics, No.5, 1987. pp:129.

of the aforementioned "eagle" / "man" combination; for instance, the Egyptian Ho-rus is the true image of an eagle animal, in contrast to reality. However, the subject matter of the two works is comparable, as the Eagle and the Man are combined. In Egypt, however, the notion that Horus represented the throne and that the king referred to himself as "living Horus" or "the embodiment of Horus" became doctrine.

As for the original significance of "Eagle Man Fusion," others emphasise that it refers to a happy marriage. Others, though, view it as a communication channel between heaven and earth. These studies provide valuable insights, but they tend to focus on the "subject," "subject," or "idea" of a piece of art, i.e., aspects associated to sociocultural phenomena. The author believes that the purpose of our research is not to find totemic imagery associated with social or cultural occurrences, but rather to establish the relationship between "eagle body" and "personified metaphor."

Consequently, what is the anthropomorphic metaphorical theory? It is a theory regarding the origin of human-bird-body totemic art, focusing on the importance of man's union with animals in the world of awareness. Academics currently classify totemic worship into five hypotheses of origin: Ontology and Marking (nicknames), Social-Psychology (avatars of animism), Bio-Sexuality (biological inclinations), Individualism, and Unity (tribal worship). As previously indicated, the pairing of "eagle" and "man" is an aesthetic depiction of the avatar theory close to animism, a belief in avatars that primarily leads to the notion that people are linked to their animal predecessors or are descended from animals. The purpose of incarnation as a spiritual plane, on the other hand, is to join forces with other animals as a human in the domain of consciousness.

4. The Metaphorical Consideration

The book "When God Is a Bird," which focuses on the close relationship between God and bird gods, offers a compelling case for the occurrence of "personified metaphors" in the domain of our mind. The conclusion of the book is that Jesus sought a method to connect with God through the natural environment of plants and animals, and a bird eventually captured his attention as a significant means of bonding with the individual and his surroundings. Jesus established His theological kingdom using a series of metaphors; the avian God is God in the flesh. In the parable of the Rooster⁷⁸⁹ (Wallace 2018), He tells us that "faithfulness to the deepest core self" is the ultimate spiritual goal, and in the parable of the raven and the sparrow, He explains that God's unique behaviour is like an egg-hatching bird, incubating and nurturing us with His loving affection, even in the smallest lives, as He works to freeze our dynamic lives in communion with the heavens and the earth, to help us to "turn our souls toward God" (Jesus, according to Wallace, viewed birds as spiritual guides or totems because, on the one hand, his mind was filled with shamanic concepts.

At the same time, he viewed the magical beings he encountered in his daily life as divine vehicles through which he could impart the healing and regenerative power of God to others. In addition, Wallace reminds us that "Jesus once referred to three different species of birds as totem-ic creatures: roosters, crows, and sparrows. Only by emulating the character attributes of these laudable birds may God-seeking sages be guided to a deeper relationship with Him."¹⁰ (Wallace 2018)

⁷ This theme is consistent with Jesus' similar comments on birds other than chickens. His love of crows is the second example of his preference for birds "Consider crows," he says in the gospel of Luke "They don't sow, they don't harvest, they don't gather in barns, but God feeds them. See M.I. Wallace (2018), *When God was a Bird: Christianity, Animism, and the Re-enchantment of the World*, Fordham Univ Press. pp: 92.

⁸ First of all, Jesus understood that roosters, or cocks, seem to be controlled by their circadian rhythms, which make a "beep beep" every morning. On the night of his arrest, he understood the pattern and told his follower Peter that before the rooster crowed the next morning, Peter would deny that he knew Jesus - not once, but three times. In fact, Peter did deny that Jesus, as predicted, roosters crow in the early morning (Matthew 26:69-75). See This theme is consistent with Jesus' similar comments on birds other than chickens. His love of crows is the second example of his preference for birds "Consider crows," he says in the gospel of Luke "They don't sow, they don't harvest, they don't gather in barns, but God feeds them. See M.I. Wallace (2018), *When God was a Bird: Christianity, Animism, and the Re-enchantment of the World*, Fordham Univ Press. pp: 91.

⁹ Although the sparrow seemed worthless, Jesus thought it was inestimably worthy of God's care and sympathy. We think of sparrows as insignificant grey puffers, perhaps even flying or exterminating pests that destroy crops or occupy nesting sites for native birds. Jesus knows that this is the attitude of many of us in his time and our time, but retorts that we find useless rubbish that God considers worthy of care and sympathy "Don't two sparrows sell for a penny? He asked, "None of them would fall to the ground without your father's will" (Matthew 10:29). See M.I. Wallace (2018), *When God was a Bird: Christianity, Animism, and the Re-enchantment of the World*, Fordham Univ Press. pp: 92.

¹⁰ When a religious leader proposed to follow him anywhere, Jesus mysteriously replied that foxes have holes and birds have nests, but the son of man has nowhere to lie (Matthew 8:20). God provides habitat for birds and other creatures, but where does Jesus and his

According to Wallace, birds of every variety played a crucial role in the life of Jesus. Not only were birds Jesus' most vital and dependable companions, but they are also regarded as the embodiment of God. Due to the unique moment at the turn of the new century, when ancient and new forces contrasted the Christian cultural position, many religious experts and believers lacked sufficient knowledge on the concept of God as a bird. The dove that appears to have fallen upon him at his baptism is the divine bird in Genesis, usually referring to the bird-like spirit that descended upon Jesus in the form of a dove at his baptism, or brooding on the surface of deep darkness (when Jesus was baptised, the Holy Spirit descended upon him in the form of a dove) [Luke 3:21-22]; "At first God created the heavens and the earth, and the earth, and the emptiness



of darkness; the spirit of God ran on the surface of creation [Genesis]."

Figure 1: Jade Eagle Grab Individuals. Shijiahe Neolithic Culture 9.1 cm in length, 5.2 cm in width, and 2.9 cm in thickness. Tianjin Museum of Art (Pan Shouyong, Lei Hongji 2001)



Figure 2: The business eagle will capture the first jade pei. business. 10.2 centimetres by 4.9 centimetres. Shanghai Museum of Jade (cite from Pan Shouyong, Lei Hongji 2001)

Jesus seemed to have lived his entire existence in close proximity to the flying God, leaning on Him and following Him. It reminded me of "Peacock Akihito," a picture in the collection of the Tokyo Museum of Art that says the Buddha was incarnated as a peacock. It makes little difference whether God is depicted as a peacock or a bird, yet there are other similar representations in world religious imagery. Antiochia, a Greek philosopher who was born in 444 B.C., stated, "Since God is nothing, no one can comprehend him through an analogy." Or, as it is stated in the Hindu Upanishads, "It is both known and unknown." [Figure 1] Does

potential followers find refuge without their own home? It is worth noting that he discussed three different kinds of birds - rooster, crow and sparrow - as totem creatures, which can guide wise seekers to establish a deeper relationship with God by following the praiseworthy characteristics of these birds. See M.I. Wallace (2018), *When God was a Bird: Christianity, Animism, and the Re-enchantment of the World*, Fordham Univ Press. pp: 91.

the image of God have to be interpreted in the form of a bird and not any other animal. There is in fact something to the image of the bird, but it has not yet been adequately described. These birds are not, in my opinion, selected at random. According to Nietzsche in "Zarathustra," it is not a random creature; rather, it is a metaphor for Zarathustra himself, in the sense that these deliberately selected creatures are designed to serve as teachers of perpetual rebirth. [Figure 2] We must recognise that myth and totem, as creative expressions, carry our stories of gods, heroes, natural history, and the cosmos, but when accepted literally, their revelatory significance is twisted and corrupted.

What is the concept behind personified metaphor? It is the genesis theory of human-bird combination totemic art worship, with a focus on the role of human-animal combinations in the realm of the theory of names and symbols (nickname), the theory of social psychology (incarnation of animism), the theory of biology (biological instinct), the theory of individualism, and the theory of association (tribal worship). As stated previously, the union of Eagle and Man is a sort of art similar to animistic reincarnation belief. This concept in reincarnation mostly results in a blood tie between human and animal ancestors or the belief that a person is a divine bird. Jesus seems to have spent his entire life in close relationship with the winged god, depending on him and obeying him. This reminds me of "Akihito the Peacock," a piece in the Tokyo Museum's collection that depicts the Buddha incarnate as a peacock. It does not matter whether God is a peacock or a bird, but the imagery of the world's religions contain many similar images. Antietina, a Greek philosopher who was born in 444 B.C., stated, "Since God is nothing, no one can comprehend him in his image." Or, as we learn in the Hindu Upanishads, must the image of God be construed as a bird and no other animal or plant, despite the fact that this is not just a well-known reality?¹¹ (Campbell 1969) In actuality, it is the picture of the "bird" that includes something that has not yet been explained. These birds are not, in my opinion, selected at random. As Nietzsche stated in Zarathustra, they are not generative beings; their essence is a metaphor for Zarathustra itself, i.e., the purpose of these specifically picked animals to embody the everlasting rebirth of animals.¹² (Heidegger, Martin, et al. 2003) We must recognise mythology and totems as artistic expressions of God, nature, and the universe, even when they are twisted by revelation or myth.

Why did this transpire? For "old words and ancient ideas were in each other's faces"¹³ (Max Muller, 2010) At the time, ancient humans did not comprehend the connection of particular senses to abstract thought, such as when fantastical and natural energy assumed the form or image of humans. In other words, gods are derived from the words used to convey abstract concepts, but with time they have transformed into the diverse humanized entities they conceive. Then, a metaphorical concept formed that was strikingly similar to Nietzsche's later thought. Compare Max with cult founder. In fact, they are all saying the same thing, but because modern humans stubbornly misinterpret the words of ancient prophets¹⁴ (Max Muller, 2010), they always misunderstand the original, correct meaning of myths and totems.

Max, for instance. Mueller's textual analysis revealed that "gods in the common language of the Indo-European world" have a variety of names, including Zeus, Cupid, and Theus, that are tied to gods. However, their names originate from the same root as "light" and "flash."¹⁵ (Max Muller, 2010) Max Muller's research indicates that the average American is a socially isolated individual. If we learn to avoid understanding the words of ancient prophets on an external or material level and instead use specific things to generate metaphorical thinking with the goal of comprehending abstract thought, then we can truly comprehend their mythology with the "childlike awareness of ancient prophets."¹⁶ (Max Muller, 2010) According to Max Muller According to Max Mueller's research, numerous myths of India, Greece, and Italy that are generally regarded as irrational and hostile can be refuted. This is because the investigation of words preserved by the earliest physical evidence by modern archaeologists predates the discovery of language remnants from the distant past.

¹¹ Kena Upaniṣad 1.3. quoted in Campbell J (1969). The masks of God: Primitive mythology. Viking Press New York. Pp:27.

¹² The animals of Zarathustra are not arbitrarily picked out. Their essence is a metaphor of Zarathustra's own essence, that is to say, a metaphor of dying. And his mission is to become a teacher of eternal reincarnation. See By Martin Heidegger (2003): Nietzsche, Vol., The Business Press., p. 284

¹³ Max Muller (2010), introduction to religion, Shanghai People's publishing house. p. 118.

¹⁴ Ibid to, p. 118

¹⁵ Ibid to, p. 118

¹⁶ Ibid to, p. 118

4. Conclusion

Second, we should attempt to distance ourselves from diverse personified concrete things and trace them back to their source, i.e., abstract concepts. "Birds and fish handed us the Philosopher's Stone," Ripley, the philosopher, remarked. "Everyone is in possession of the Philosopher's Stone. It is ubiquitous. It resides within you and me. It is concealed everywhere. It occupies time and space. The shape of the Philosopher's Stone is rough. "Eternal water pours forth from it"¹⁷ (Mircea Eliade et al.2019) The Philosopher's Stone is "a higher consciousness than" self-consciousness, formed by bird analogies and mixed with our bodies in order to produce a superconscious response. This superconsciousness can be viewed as ubiquitous global consciousness, despite the fact that Kant's successors turned his transcendental self-concept theories of "abstract consciousness" into an indefinitely concrete self-consciousness. [figure 2] James praises a transcendentalist named Kaird in Religious Experiences of All Things for doing something that Kant equates to universal and universal consciousness.¹⁸ ((威廉詹姆斯 2012)

Therefore, practises that suppress self-awareness as much as possible and foster a sense of participation, or that incorporate infinite and specific self-awareness into the universal consciousness that is everywhere, should be the goal of modern humanity, not just one of the primary goals of all religious doctrines and rituals. The ultimate objective of all mystical endeavours is to transform the self into a drop of manna that dissolves into an ocean of all things — or, in other words, to dissolve the self into an ocean of supernatural con-sciousness brought about by anthropomorphic birds, and thereby gradually connect with higher forces. According to the writings of Heftar St. Gertrude (1256-1303):¹⁹(Campbell 1969)

"I felt an indescribable light coming from your divine eyes into mine, penetrating my entire inner being and having the most wonderful effect on everyone as it dissolved my flesh and bones into my marrow; as a result, I felt that my entire being was nothing more than a divine glow that worked in an indescribably pleasant manner, bringing me unrivalled peace and joy."

Similar sentiments are expressed in the ancient Brahdaranian Upanishads of India:²⁰(Campbell, 1969) "Like a man who knows nothing in the arms of a cherished woman, this being knows nothing when it is embraced by the Supreme Self."

In the treasure trove of Japanese Buddhist mystics, we find the following:²¹ (Campbell 1969) "My heart is one with yours," Amitabh Bachchan said in a salutation.

This is an excerpt from a mystical text by Campbell J. regarding self-awareness; how does institutional religion view it? James, the pragmatist, challenges institutional theology's (systematic religion) attempts to prove the presence of God, stating that it describes God's power, activities, and qualities from a human perspective. "All perspectives (God's power, deeds, and characteristics) should be placed in the same absolute unity of being, as God connects all things together and no one can separate them"²²(威廉.詹姆斯 2012) When self-awareness is combined with a higher consciousness than self-awareness, the human mind organically binds itself to his actions; that is, by abandoning the ego to discover the phenomenon of the greater self, the rebirth of the will, one can realise the "healthy mind" advocated by James, as opposed to the tension of self-absorption, and become detached from it.²³ (威廉.詹姆斯 2012)

¹⁷ The original material and philosopher's stone can be seen everywhere. The reason why we say that is because if Zhe Human stone is the last procedure of alchemy (the philosopher's Rose Garden reminds us, "it's a long process"), so it's very easy to get: it's everywhere. See Zhang Juan (2019) coordinating editor; Ye Shuxian; Wang Wei translator; Duan Enxi, Liu Li school note; M ircha Iyard Furnace and Crucible. Shaanxi Normal University: 203. p. 132.

¹⁸ As you can see here, kelde has made a transformation that Kant did not: the omnipresence of general consciousness. It is the condition that "truth" may come into being anywhere. He changes the omnipresence of general consciousness into omnipresent universal consciousness and equates it with concrete God. Then, he adopted a principle, that is, to admit your limitations is essentially to transcend them. Then he turned to his personal religious experience. See James (2012) . Beijing: China Press: 405.325-327

¹⁹ Der Hl. Gertrude der Grossen Gesandter der gottlichen Liebe, nach der Ausgabe der Benediktiner von Solesmes ubersetzt von Johannes Weissbrodt (12th ed.; Freiburg: Verlag Herder, 1954), Book I, Ch. 21, p. 116 Introduction From (cited in) Campbell J Themasks of God (1969): Prime ology. Viking Press New York, p. 82.

²⁰ Brhadaranyaka Upanisad 4.3.21. cited from (cited in) Campbell J. p. 82.

²¹ New York: Harper and Brothers,1957, p. 180., cited from (cited in) Campbell, J., at page 82.

²² William James. The varieties of Religious Experience. Beijing: Business Press, 2012 : 405, p. 319-322

²³ Only to give up the self is to find a greater self, that is, to give up the effort to regenerate (rebirth) phenomenon, which is the author's advocacy of a sound mind of religion. Like this concept, there are Yixin school, pantheism, and other related religious factions.

Rodland Butterbutt's semiotic research provides a means to unravel and evaluate a revelation that ancient cultures throughout the world offered us: an understanding of our relationship with God. This totemic visual pattern represents not the union of the Eagle and the Man of the ancient prophets, but rather the combination of self-awareness and consciousness above self-awareness, which may be a good revelation to us.



Figure 3: The Eagle Grab Head is 6.8cm in length and 4.7cm in width. A jade stone. Hidden in the Tianjin Art Museum. (Cite from Pan Shouyong, Lei Hongji 2001)

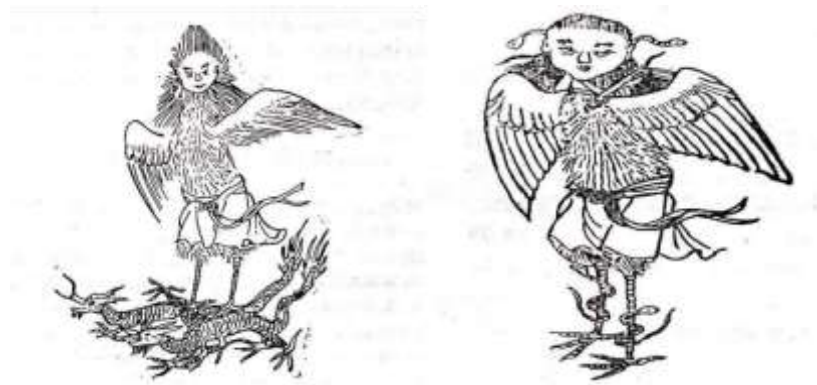


Figure 4;5: Both Hz's human deity and Yu Xinjiang's god are human. (Cite from Shanhaijing 2016)

On the contrary, Lu Dezhong and the Methodist movement were separated from the higher power because of the tension of individual will. See (Beauty) James (2012) wrote various religious experience. Beijing: China Press, 405, p. 79.



Figure 6: Horus, the Egyptian bird god

5. Conflict Of Interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

6. Author Contributions

Professor Zhilong Yan 's contribution: conceptualization; Formulation or evolution of overall research objectives; Fund acquisition; Obtain financial support for publishing projects; Writing – Review

Dr. Aixin Zhang 's contribution: methodology; Design of methodology; Survey and data collection; Writing - initial draft; Writing - editing

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