

Tracing the Aesthetic Genes of Cross-Dresser:

Research from Tradition to Modern

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Abstract—Chinese culture, as an important part of Eastern culture, affects world civilization. Han-totem culture, as an important source of omniscience culture and national culture, affects people and things in each culture. This article uses the analytic hierarchy process and empirical analysis to analyze totem culture and phoenix culture.

Keywords—phoenix; totem culture; Loong; clan; cross-dresser

I. INTRODUCTION

China is an ancient civilization with a history of 5,000 years. Chinese civilization is also called Huaxia civilization by many people. Like many ancient civilizations, early China was a small tribe before, and then each tribe merged with other tribal alliances for better survival, and gradually formed a huge country. Chinese civilization is an inclusive civilization, a non-aggressive, profound civilization that can assimilate other cultures.

Tolerance and integration: making Chinese civilization more dynamic and advanced.

Loong culture is the best example.

Since ancient times, under the influence of Chinese civilization, the Loong culture has been deeply rooted in the hearts of the people. The image of Loong also affects all levels of society. Loong, an oriental god and beast created by this creep, has become a symbol of China, a symbol of the Chinese nation, and a symbol of Chinese culture. For every descendant of the Chinese nation, this oriental beast is more than just an image, a thought, and an emotion. To a certain extent, Loong is the nation and its roots, the blood that flows from every Han nationality.

The worship of Loong is the worship of all things. This worship originates from totem culture. "People in the primitive era regarded certain animals, plants or non-living creatures as their relatives, ancestors or protectors. People believed that they would not only protect themselves, but also protect themselves and gain their superhuman strength and courage and skills. People treat them with a respectful attitude, and they must not be harmed under normal circumstances. Clan, family and other social organizations are named after totems and are marked by totems." [1] This worship culture in today's society is still retained and inherited. Roses from the British royal family,

chrysanthemums from the Japanese royal family, roosters from the French people, kangaroos and puppets from the Australian national emblem, and white-headed sea eagles from the US Congress are all this culture. What it wants to express is not the orderly inheritance of the Loong culture, but its distinctiveness. Other totem cultures are specific animals and plants or non-living things. They correspond one-to-one in real life and have things to follow. But this is not the case with Loong culture. Loong is a virtual animal created by the Chinese nation after entering the agricultural society. In legend, it has a tiger-like beard, a hyena-like tail, a body like a snake, fish-like scales, deer-like horns, and eagle-like paws. It can walk, fly, and pour water. It can become larger or smaller, also can hide itself or show up. It can brew storms on rivers and seas, swallow and spit wind and fog, as well as make rain. Totem culture is essentially a clan culture of primitive society, and the original form of loong in China was born around 3000 BC. This is the period of disintegration of China's primitive society and the origin of the era of Chinese civilization. Later, it refers to the Chinese Loong of Chinese civilization. Although a certain prototype can be found in nature, it is not essentially an existing object in nature, but a cultural creation and cultural symbol based on the concept of national culture. This is the formative period of the era of Chinese civilization. [2] Therefore, it can be said that China's Loong culture is not physical worship, but cultural creation. It is an upgrade of totem culture from the initial version to 2.0.

II. RESEARCH FROM "PHENIX DANCING IN THE SKY" TO "PROSPERITY BROUGHT BY THE LOONG AND THE PHOENIX"

Flowers are blossoming, Loong and Phoenix bring prosperity. Phoenix is also one of the traditional totems in Chinese culture and has a prudent position. So how was phoenix created? According to legend, Yellow Emperor unified the three major tribes and 72 small tribes, and established the world's first country with a sovereign. Yellow Emperor intends to develop a unified totem. Then he created a new totem on the totem used by the original three major tribes and 72 small tribes, and called it "Loong". Where did phoenix come from? Yellow Emperor's first wife was Lei Tsu. She was a very intelligent woman. She invented sericulture and used yellow silk to make clothes for Yellow Emperor. Seeing the new totem developed by Yellow Emperor, Loong, and Lei Tsu was enlightened. She thought

that if the totems of the various tribes were processed, could they also form a new totem? She thought day and night, carefully looking at the remaining totems. She decided to use the head of a peacock, the body of a swan, the wings of a chicken, the golden feathers ... After it was finished, Lei Tsu showed it to the other three wives of Yellow Emperor, hoping to get some opinions. Among them, Fangleishi deliberately made it difficult for Lei Tsu to say, "The big bird you made is more like a big cock, and there is only one. Look, the mandarin ducks swimming in the water are two companions together, they are in pairs." These words reminded Lei Tsu. At the time, Yellow Emperor's other two wives, Tongyushi and Momu, said Fangleishi was right. Then they combined the remaining ones into another gorgeous big bird. But what are they called? Now they can all be stumped. In the end, they invited Fenghou, a well-thought-out, and Changjie, who created the text, to give the two big birds a name. Fenghou laughed and laughed and said, "Yellow Emperor made a 'Loong', and the four of you made two big birds. In this world, whether it is a bird flying in the sky or a beast running underground, it is different. This is the most precious mascot in the world. "Changjie didn't speak at this moment, and carefully looked at the two gorgeous big birds. When Lei Tsu asked him, he said: I see the names 'Feng' and 'Huang'. Phoenix stands for male, phoenix, and female. Together they are called phoenixes. This is the origin of "phoenix". Phoenix has a high-quality personality. It only drinks morning dew, eats only tender bamboo, and only lands on the millennium sycamore. [3]

Due to different classifications, the types of phoenix are also abundant. In addition to Feng, Huang, and Luan, the phoenix can be divided according to the orientation: "the god bird in five orientations: Faming in the East, Jiaoming in the South, Sushuang in the West, Youchang in the North, and Fenghuang in the centre." [4] According to the colors: "the green one is called He, the red one is called Chun, the yellow one is called Yan, the white one is called Su, and the purple one is called Zhuo." [5] Peacock, Pleiospilos Simulans, Xuanniao, Yuezhao, Rosefinch, Jinwu, Yuanchu, Junyi, Sushuang, Yiniao, Roc and Dijiang are all phoenix. Depending on the versions, the types of phoenix are different. There are folk sayings five phoenixes, eight phoenixes, nine phoenixes, and even the phoenix raises ten little phoenixes.

Loong and phoenix culture is a unique type of culture in China and even Asia. It is an excellent research topic in sociology. Scholars from various countries who want to understand China and Asia must have research on Loong and phoenix culture in their basic courses. Mr. Pang Jin, director of the Chinese Dragon and phoenix culture Institute, once described in his "Phoenix culture in China": "Loong and phoenix culture are two wings of traditional Chinese culture. They show the spirit of Chinese culture from two different aspects. Extending from the original symbol of Loong and phoenix culture, people can arrange their cultural meaning into two opposite series. Dragon: Heaven, Emperor, Father, Right, Fierce, Fighting, Power, Aggressive, Noble, Majestic, Supreme, etc. Feng: Earth, Queen, Mother, Happiness, Kindness, Peace, Wisdom, Modesty, Graceful, Affinity, Supreme, etc. The spirit of Loong and phoenix can also be

symbolized by hexagrams of Qian and Kun: Qian's spirit is "Celestial voices, gentleman renewing strengths". Kun's spirit is "Kun topography, the gentleman to hold world with virtue". Loong represents the resolute, aggressive, and indomitable side of the Chinese nation, and Feng represents the kind, generous and intelligent soul side of the Chinese nation. Loong and phoenix cultures are opposite, complementary, infiltrating, intertwined, and integrated, deepening the vast world of Chinese culture. It can be said that Loong and phoenix embodies all the ideals of life of the Chinese nation. They are like two bright flags, and are held high on the long and arduous historical journey of the Chinese nation. [6] As Mr. Pang said, the Loong and phoenix culture has been deeply rooted in the cells and bone marrow of every Chinese, and it is subtle. But the author is puzzled that in the old days when naming a girl, the word feng was often used to bless her with virtue, wisdom, and charity. But, the phoenix has male and female. The famous song "Feng Qiu Huang" by Sima Changqing from the Han Dynasty totaled more than a hundred words, telling the moving story of the male and female phoenix courting each other, and even passed down the romantic affair of Wen Jun. To this day, this song is still very pleasant; its tune can linger in the air three days long after the performance. It can be described as the first love of all ages. But why do Chinese people regard Feng as a mighty beautiful man as a symbol of "land, queen, mother, female, yin, kun, and woman"?

Phoenix: the History of the Formation of the "First Cross-dresser"

In the Oracle inscriptions, the word "Feng" and the word "wind" have the same shape, same pronunciation, same meaning and same writing, and the two words can replace each other. The word "Feng" is an image of a flying bird with a symbol of "Xin" on the head. This flying bird is actually the wind related to rain, namely the Feng. Therefore, the Feng is driven by the god to make rain, and when it passes by ears, it makes a sound of wind, flying like a bird. "Explanation" records that Feng is a god bird. Tianlao said: Feng's front looks like a unicorn, the back looks like a deer, the head looks like a snake, the tail looks like a fish, with a pattern of Loong, the back looks like a turtle, the face like a swallow, the beak like a chicken, and colorful feathers. It was born in the ancient East and can fly thousands of miles. It can also fly over Kunlun Mountain, drink the water on Dizhu Mount, clean the feathers with Ruoshui, and perch in the wind at night. Its emergence is a sign of world peace. [7] Huang, this word is originally recorded as huang. In ancient times, the word Huang and the word light had the same shape and meaning, means the essence of fire. [8] "Huang, a bird of pure fire, so is the essence of Yang." [9] This is to say that Huang is the god of fire and light; that is, the god of fire and the god of sun. Since the Feng in the phoenix stands for the god of wind, and the Huang stands for the god of fire, the old saying says that a Feng comes with grace to rest, not a Huang; says the Feng is elegant, not the fire. Why is this? The two words Feng and Huang jointly mean that wind and fire help each other, emphasizing the wind character; the snake body represents a strip of lightning; the symbol "Xin" stands for "driven". The pronunciation of the word "Loong" is

exactly the thunder of "Rumble". In future generations, Loong and Feng are often matched, that is, wind, thunder, cloud and rain, so the intention of fire is greatly reduced.

No matter what kind of god Feng is, it was destined to appear as a male in the beginning.

There are many more examples of Feng being referred to men. "Chuang-tzu" records: "Lao Tzu saw Confucius with five disciples. Lao Tzu asked: 'Which of these people is better'. Confucius replied: 'Zilu is the bravest, second son Zigong is the smartest, Mencius is the most filial, Yan Hui is the most benevolent, and Tsze-chang is the most brave.' Lao Tzu sighed: 'I heard that there is a kind of bird in the South called Feng... The shape of the phoenix bird has the word "Sheng" on the forehead, the word "Ren" on the throat, the word "Zhi" on the right, and the word "Xian" on the left. "This is exactly the story of Lao Tzu comparing Confucius to Feng. "Han Feizi Shuonan" once referred to the story of the friendship between Mi Zicai and Wei Jun. At that time, Da Fu Wang Sunjia once wrote, "Today, Loong and Feng are combined, so Huang are no longer commonly used." He compared Weilinggong and Mi Zixia, who have a good relationship, to Loong and Feng, which is exactly what Feng means for males. Pang Tong, Liu Bei's military division and Zhonglangjiang, was from Xiangyang (now Xiangyang, Hubei) in Jingzhou, during the Three Kingdoms period, whose talent is as famous as Zhuge Liang, was known as Mr. Feng Chu. He praised his virtues with Feng.

Since Feng was used as a metaphor for men in ancient times, why has it evolved into women's use today? In fact, it is not surprising that the author thought about it carefully. This is necessarily related to Feng's symbolism and morality. During the Han Dynasty, Buddhism was introduced into China, and the Buddha and Bodhisattva were supported by the common people. Among them, the Guanyin Bodhisattva was originally a man in the Buddha kingdom. Because of this characteristic, in the century after Buddhism was introduced into the Central Plains, the Bodhisattva Guanyin was endowed with a female image by the believers, which is obviously in line with people's perception of the world view and morality and is also driven by primitive psychological aesthetics. Imagine if a kind and wise man like a mother suddenly one day turned into a shirtless man with chest hair and handlebar and a stink-bodied man, people could still describe him with kindness? Obviously this is not in line with people's aesthetics. Similarly, Feng, representing "earth, queen, mother, happiness, kindness, peace, wisdom, modesty, grace, closeness, and nobility", is a peerless and beautiful man with kindness, virtue, courtesy, loyalty, and integrity from the beginning. In thousands of years of moral culture, under the people's aesthetic needs, after thousands of years, he was eventually cultivated as a "cross dresser" who was generous, beautiful, perfect, and graceful. He is full of femininity, and touches the heart of every Chinese; he is beautiful and elegant, with the goodness and kindness of a typical Oriental woman; he is noble and honourable, and is the only choice for Kun, earth, mother, queen. But when he stripped away his suit, it was still the man he was supposed to have in front of people. Because the essence of Feng cannot be changed no matter how much time, culture,

morality, or religion is injected. It's like human beings have forgotten their sins, but it is a truth that the original sins still endure.

III. CONCLUSION

Therefore, the author believes that the most famous "cross dresser" in history is not Miyako Lurui, not Kinoshita Hideyoshi, not Liu Zhu, but our-Feng! Feng is the "first cross dresser" in history. In addition, from the perspective of phonetics, the author may have a relationship with the pronunciation. In ancient times, the phoenix was pronounced "fèngguāng". The ancient Chinese demanded rhymes and jingles. The tone is also deeply versed in the relationship between yin and yang, peaks and undulations. Therefore, the beauty of Chinese words lies in "yang rhyme". The tone value of 214 will convey an indescribable beauty to the listener in the expression of language. The four famous calligraphers in the history of the Song Dynasty, Su Shi, Huang Tingjian, Mi Fu, and Cai Xiang, are considered by later generations to be the best calligraphers of the Song Dynasty's calligraphy achievements, and the "Four Songs". This ranking is unreasonable in virtue and accomplishment. Huang Luzhi, who written "Huangzhou Hanshi Shiba", "Huaqi Xiongren Tie", and "Dizhuming", should be the head of Song Annals, but ranked second. This is largely due to the "habitual misreading" of later scholars. The pronunciation of "Su Huang Mi Cai" just happens to be from the first tone to the last tone, which is very smooth in spoken language. In the feudal era, the infinite enlargement of the imperial power made the relationship between "Loong" and "Feng" more intimate and gave them a higher level of meaning. They were read as "lóngguāng" in ancient times. It is clearly aesthetically pleasing without the spelling of "lóngfèng". Therefore, the author believes that Feng's voice is also one of the culprits when he embarks on the road of "cross dresser".

In any case, Feng has been cultivated into a beautiful "noble lady" in the evolution and evolution of Chinese culture for thousands of years. No matter how long the time continues, it is Feng's essential male body that cannot be changed. If one day it really transforms successfully, the author thinks it because he lost too much blood because of dullness and weakness-until death.

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