

## Eternal Consciousness: An Ancient Egyptian Bird Totem and Contemporary Philosophical



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**ABSTRACT:** A Symbolic Truth Is Contained In The Mythological Texts Of Ancient Egypt. Despite The Bird Totem's Various External Forms, They Represent the Process of Human Rebirth, I Selected the Bird Man Totem as My Research Object, Along With the Sun Gods Atum Ra, Ihri, and And Horus. There Is A Common Theme In These Bird Totems, Which Is That Birds Represent The Intermediary Through Which People Connect With Their Higher Self, Then Become One With God. To Conceptualize Bird Totems Philosophically, We Will Reconstruct Hegel And Jung's Argument That Death And Rebirth Are The Intermediaries Of Unconsciousness.

**KEYWORDS:** The totem symbol; The sun god; Isis; Horus; Hegel; Jung; Death; Rebirth

### 1. INTRODUCTION

Based on human geography, Professor Glyn Daniel categorized the world's civilizations into four broad groups: ancient Mesopotamia, ancient India, ancient Egypt, and ancient China. Ancient Egypt flourished as a major civilization around 3000 B.C. The discoveries of more cultural artifacts in Ancient Egypt led to the excavation of ancient wisdom that was uncovered by philosophers, psychologists, and historians of the present day. I would like to remind the reader of this so that when we are involved in narratives about ancient Egyptian bird totems, we will be able to recognize that these narratives are not simply false stories or beliefs. Instead, it is the sacred reality that is at issue. Saint Paul divides beliefs into three narrative categories in *Beyond the Time Order*, Clarke states that the first type is a simple learner who comprehends everything. The second knows deeper secrets, but not deeper secrets; he or she remains at a fundamental level. Thirdly, they recognize that deeper mysteries lie beneath the surface, and they actively participate in and are guided in the same spiritual processes Jesus underwent<sup>1</sup> (Clark, 2005). We are primarily interested in the final category, the spiritual level concealed behind the totem's exterior. Numerous works have claimed that ancient Egyptian totem worship originated under the Egyptian dynasty government; however, their fundamental arguments are incorrect. Despite the obvious necessity of material civilization, it is not a prerequisite. A spiritual perspective must be applied to the study of all totem materials recorded by human civilization in order to gain a deeper understanding of what lies beneath the surface.

This work is not intended to disprove these assertions, but rather to explain the true significance of the ancient Egyptian bird totem, and I hope that through this explanation, the true nature of the ancient Egyptian bird totem will be revealed. As a result, this is a significantly more compelling claim than that made in previous studies. Not only is the traditional belief regarding ancient Egyptian bird totems completely accurate, but the ancient Egyptian myth text contains several examples of sacred life symbols as well. Instead of the traditional so-called literal meaning, this is a symbolic truth. Despite their differences in external forms, bird totems represent the process of human rebirth, as famous mythologist Joseph Campbell put it, "the hero's journey," which will profoundly affect the course of human history in the future. Several ancient societies, including ancient Sumerians, Babylon, and ancient China, were aware of this phenomenon. Totems are authentic records of these significant events. Only the ancient Egyptian bird totem is selected as a case study in this essay. A bird symbol is the first national totem in the world, according to C.A. Tokayev. By analyzing regional totem distribution and statistics, Tokayev discovered that bird totems continue to dominate, accounting for twenty to thirty percent, the rest being fish totems, reptiles, and other small animal totems, as well as some not common artificial totems (axes, lighters).

Although the figures provided by Tokayev are not precise enough, they provide us with valuable information about the distribution of animal "bird" totems. My research focused on the bird totems of Atum, Isis, and Horus, the sun gods. I make these statements not on the basis of any personal or other conscious conjecture, but rather on the basis of my years of experience with

<sup>1</sup> See Clarke, R. B. *An Order Outside Time: A Jungian View of the Higher Self from Egypt to Christ*. Hampton Roads Publishing, 2005, 1.

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unconscious processes that enable us to recognise similar material in the world totem with the same fundamental theme of the intermediary of birds representing myself, connected to the higher one, and based on close communication and unity with God.

### 2. METHODOLOGY: TOTEMIC SYMBOLIC DISCURSIVE ANALYSIS

It is necessary to define the totem symbol before discussing the shape of the ancient Egyptian bird totem and its deeper mystery. Jung's prototype symbol and the totem symbol are derived from the same enigmatic unconscious region. Clark explains that the unconscious transcendental reality often communicates with us through cryptic archetypal symbols. Myth represents unconscious activity directly. Jung regarded it as a gold mine. However, Clark noted that, although the myth is expressed on an individual level, it is a literary tale that contains archetypal symbols or "spiritual/spiritual truth itself"<sup>2</sup>. As Clarke Clark concluded in 2005 in his critique of Jung's subconscious theory: "The long-term evolution and interpretation of mythological symbols have progressively become the material of myths and religious dogmas, and its foundation is deeply rooted in the subconscious"<sup>3</sup>.

According to Clarke (2005), the concepts of a totem symbol and a prototype symbol are identical. They are all rooted in the mysterious world of the subconscious, and their branches have penetrated human consciousness to become the literary stories we are familiar with today. However, modern psychology and other disciplines have been unable to unravel the inner mystery of totem symbols since ancient times. After the Middle Ages, churches and religious institutions misunderstood the exact meaning of totem symbols's name, causing the totem symbols to cease to exist(Clarke,2005).

The time has come for the speculative nature of totem symbols to be revealed. It is based on the concept of the soul/spiritual reality, and different theories of different schools in the history of philosophy explain how ancient underworld legends convey knowledge and truth. Why is the speculative nature of totem symbols referred to as speculative? Rather than contemplating? There is a distinction between conjecture and reflection, according to Daniel (2020), " the purpose of reflection is to arbitrarily separate individuals from the whole, while speculation has its own totality, and speculative philosophers can upgrade themselves to totality in order to integrate particular images into a coherent whole"<sup>4</sup>( Daniel 2020).

Critical thinking is a part of life, as it is described as a personalised aspect of living. Philosophical reasoning is based on this reasoning. In many works of totem symbol analysis, they are regarded as essentially reflected characteristics without much distinction. According to Schelling, once we fall into the reflexive thinking of binary opposition between subject and object, we become slaves to mental illness. The subject alienates the object, thereby preventing the transmission of spiritual information. Accordingly, he stated in the 1803 edition of *Philosophy of Thought*:

He has isolated himself from anything natural... from his image, and ultimately from himself... Therefore, mere reflection is a mental disorder, a mental disorder that imposes the self on humans and destroys their deepest spiritual life."<sup>5</sup> (Daniel 2020)

According to Daniel Whistler, Hegel's and Schelling's early expositions on the supremacy of life seem to have forgotten reconciliation. Therefore, the affirmation of life must be mediated by its antithesis, death<sup>6</sup>. The purpose of this paper is to reassemble Hegel's, Jung's, and Heidegger's arguments, namely that the philosophical conceptualization of bird totems requires death and rebirth as the intermediary of unconsciousness.

### 3. ATEM-PULL, THE SUN GOD, IS REPRESENTED BY THE BIRD TOTEM.

In the third chapter of *Symbolic Incarnation*: Thom F. Cavalli discusses the development of Osiris prior to its birth, including the concept of ATEM, the sun deity. When a person is lost, only when self and unconsciousness are united can he successfully return to the condition of coordination with ATEM-Lashon, who represents the utmost power of the self-archetype. Thank you to the Egyptologists for their hard work, which has enabled us to successfully connect the disparate fragmentation stories. There are several images of the sun god ATEM-Lashon. Photographs can be classified into five types.

**Table 1: Five Images of Atatum-God**

Number	Name	Image
1	Arum-God	Half-beetle is a semi-solar type
2	Shining solar disk	Sun of light or a disk with open wings
3	The sun god Osiris	Falcon Head Man
4	The sun god Falcon in the eggshell	Falcons
5	The Falcon god of the sun.	Falcon Head Man

<sup>2</sup> Clarke, R. B. *An Order Outside Time: A Jungian View of the Higher Self from Egypt to Christ*. Hampton Roads Publishing, 2005, 14.

<sup>3</sup> Ibid.,14.

<sup>4</sup> See Whistler, D. "From Böhme and Swedenborg to Hegel and Schelling: The Role of Mysticism in German Idealism." Swedenborg Foundation, August 10, 2020. Retrieved from <https://swedenborg.com/>

<sup>5</sup> Shin, Ho-Young, and Gao, Lan. *Jung and Chinese Culture*. Beijing: Capital Normal University Press, 2018, 13.

<sup>6</sup> See Whistler, D. "From Böhme and Swedenborg to Hegel and Schelling: The Role of Mysticism in German Idealism." *Swedenborg Foundation*, 2020, 9.

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To begin, let us examine the five photographs of ATEM-Lashon. There are several images of the sun god ATEM-Lashon. While approximately five of them resemble birds, they are not birds; rather, they possess characteristics of birds, such as feathers and heads. The picture or combination of each god consists of gleaming sun discs, animal imagery (falcon head, half beetle, and half sun), or material entities. With the succession of ancient Egyptian dynasties, their appearances often changed. First, let us examine the five photos of ATEM-Lashon. Nuns were maintaining a solar boat with seven gods surrounding a goliath bug, while two angels slowly drew the sundown from the top and touched the bug. The picture of the sun god ATEM la is dominated by enormous insects.



**Figure 1. Egyptian Bronze Boat Shrine. Photographed by Zhang Aixin, Shanghai Museum, 2025.**

Another depiction of the sun god in the painting depicts the sun with light or a disc with spread wings, commonly referred to as the sun disc, or the shining sun disc. In *Atum, the Egyptian God*, Matt Clayton examines the evolution of the concept of ancient Egyptian gods through the use of qualitative case studies. He focuses on the concept of Atum, the sun god. His view is that God is the creator who created everything and sustains the universe. This deity is also known as "Aten" or "Sun disc." Aten was originally depicted as a falcon-headed man, but he eventually became a disc with outstretched wings or a sun with many rays. The descriptions convey Aten's concept of himself as an omnipresent god of light. He cannot be described by a particular shape, nor can he be represented by a terrestrial animal. Matt Clayton emphasized that Atum is a form of sun energy that is more concentrated and abstract. Besides being the source of physical life, he is also the essence of spiritual existence (Egyptian 2020).

Zhan Joe Frazer, an ethnology professor, proposed in his book *"The Essentials of Golden Branches"* that the sun deity is Osiris, after exploring the beliefs and concepts behind ancient rituals from around the world. Modern authors link Osiris' death to other natural phenomena, which is the primary reason for this. Osiris' death, however, should be viewed as a decline in the plant rather than a sunset, according to Frazer<sup>7</sup>.

Several academics have determined that the image of ATEM-Lashon, the sun god, is in fact a falcon and that the sun god's eagle is contained within its eggshell. According to mythology, the world's egg originally appeared as an egg. A snake typically encircles this circle, which predates creation... In the event that the sun takes (Raspirit) from the egg, Ra emerges as a falcon and the darkness is extinguished. From the image of early falconers to the physical disc or winged sun disc, through the fusion of eagles, and eventually to other gods, it appears that the ATEM-image of Lashon's is neither static nor static but dynamic. Since Egyptian religion evolved in tandem with the succession of dynasties, the totem of the sun deity bird was simplified to a combination of winged sun discs and eagles. Symbolizing rebirth, this bird totem indicates that the narrative of the world and the symbols of religion typically represent an archetypal reality.

<sup>7</sup> Frazer, J. G. 金枝精要 [The Golden Bough: A Study in Magic and Religion (Abridged ed.)]. Trans-lated by 翟晶. Shanghai: Shanghai Literature and Art Publishing House, 2001, 351.



**Figure 2. Relief of Akhenaten and his Family. Eighteenth Dynasty (1550–1295 BCE). 105cm × 51cm × 19cm. Egyptian Museum. Photographed by Zhang Aixin, Shanghai Museum, 2024.**

The ancient Egyptians revered or feared the bird totem ATEM-La God as a means of promoting and consolidating the service of kingship. During this period of history, ancient Egypt associated totem worship with religion and kingship, whereas other studies focused on direct communication between ancient Egyptians and their gods. There is, however, a large amount of research focused on the material category, including Freud's totem view, which is perhaps the most extreme example of modern psychology's representations. He questioned Clark's materialistic perspective on sexual suppression, which denied the existence of "spirit and transcendental reality."

Despite Freud's laudable concepts of unconsciousness and id, he believes that they are the result of physical reality. According to him, religion and myth are destructive modes of thought that must be corrected at all costs. Clarke believes that contemporary psychology has never fully grasped the concept of "collective unconscious and irrational forces." In 2005, Clarke demonstrated that unconsciousness is both light and darkness, the Holy Spirit, and the source of God's light. His view is that unconsciousness is the result of the greatest creator of order, since the higher self is generated subconsciously and belongs to order and harmony. The arrival of the higher self as a savior in history is always followed by a period of spiritual growth and cultural prosperity. However, the authors claim that modern psychologists do not only avoid this fundamental value, but also fear being overwhelmed by this "powerful unconscious irrationality." In the opening chapter of *Beyond Order of Time*, Clark demonstrated that humans must overcome the antithesis of self-conflict before they can re-birth by using SolarTerra as an example of a falcon returning triumphantly from an eggshell. In his theory, falcons were born from eggs that contained opposites, and eggs that were encircled by snakes represented an unconscious force of protection that needed to be destroyed. Upon the liberation of the Sun God's soul from the eggshell, as a falcon, the darkness of consciousness disappears. As a further example, Clark outlined that the bird-shaped totem, which refers to the myth of the sun god ATEM-La, in actual fact is a completely different matter, namely, the essence of God is wisdom and truth (love), since its essence is rooted in the creation of ancient Egyptian gods, such as Shu Shen and Taifnut, children of ATEM-La, the sun god, even though they are not incarnations of gods, but rather principles/truths/elements prepared for

Atoum, the most powerful deity in ancient Egypt, created Shu God and Taifnut by masturbating or spitting during their creation. According to Clark, there are numerous connections between ATEM and Adam. Historically, the ancient Egyptians believed that Atoum constructed the prototypical Adam figures, the "mountain" or "mound" described in the Bible. The Indian Upanishads also emphasize that the way ATEM's supreme deity is created is similar to the relationship between Brahman and I, which is considered to be the essence of Upanishad philosophy. The Yin-Yang philosophy of Eastern Taoism, on the other hand, offers a new perspective from a different perspective. In line with the "dry" for men and "wet" for women concept, Shu Shen and Taifnut are symbolic. The two archetypes Shu Shen and Taifnut represent in alchemy are referred to as "fire" and "water." In terms of specu-

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lative philosophy, Shu Shen and Taifnut are representative of the higher spirit and lower soul, respectively, belonging to the collective unconsciousness category. According to legend, the principle of creation was founded when ATEM kissed Matt, the goddess of truth and order, which represents "air" and "earth." Truth (love) and knowledge were part of ancient Egyptian culture even before the first dynasty. Justice and fairness are concepts derived from truth (love) and knowledge, which exist both in the material and the divine realms. The ancient Egyptians believed that Atum could not have created the entire universe without Matt, the goddess of truth and order. Ancient Egyptian mythology holds that when Egypt's supreme deity sailed his solar boat across the sky, Thoth, the god of wisdom, and Matt, the goddess of truth, stood on opposite sides of the boat.

Thus, God exists as wisdom and truth in his essence. In Clarke's view, the Egyptian gods are more than abstract notions or knowledge concepts; they are also basic inventions that evolved out of the intense experience and eventually became a complex religious system. As a son, God first created secular reality, which was symbolized by ancient Egyptian gods representing elements, principles, and truths. It was Clarke He who pointed out in 2005 that Shu and Maat are considered wisdom and truth to a certain extent, which means "the wisdom and truth upon which creation must be built; for in the absence of intelligence and truth, even at the highest level of unconsciousness, Horus, the holy son, cannot manifest for God in the universe. Wisdom and truth are essential for the higher self to emerge from God and manifest as a savior. (2005, Clarke).

For thousands of years, ancient Greece and Rome have adhered to the principles of truth (love) and prudence. It is not difficult to comprehend that, since the demise of ancient Egyptian civilisation, the Israelis have taken this reality from them, continued it, and then made it the subject of discussion between ancient Greek and Roman philosophers, particularly Plato and Aristotle, throughout the millennia. As a result, Plato and Aristotle are merely a footnote in the development of Western philosophy over the last two or three thousand years.

### 4. THE BIRD TOTEM IS REPRESENTATIVE OF ISIS AND HORUS

According to legend, Osiris and Queen Isis governed Egypt and taught its citizens civilized behavior. When Isis ascended to the throne, Seth became enraged with envy and plotted the murder of Osiris. Meanwhile, Osiris, despite adoring Isis, had an affair with Neves, Seth's wife, and Anubis was born, the fabled death god. Ultimately, Seth was able to kill and dismember Osiris. After examining and gathering all of Osiris's body parts, Isis and Seth's wife Nefertiti discovered that he kept his penis within each of them. There is no doubt that the penis represents fecundity in the male species. While Isis possesses formidable magical powers, she is unable to locate her penis, which lends her a mysterious appearance. The conclusion Carrara draws from Jung's psychoanalytic theory is that "Isis's search for her husband and collection of his body appear to indicate that she must integrate with her male self in order to achieve integration and integrity." Despite her nature, she cannot locate his penis, which indicates that she is unable to capture such a critical part of the man's anatomy. She can only obtain and incorporate it through the intermediary." The penis plays an important role in this metamorphosis; therefore, it deserves further examination. Without the penis, the remainder of Osiris's body would not have been able to regenerate. Benoit's assistance would have enabled Isis to locate and retrieve her husband's penis without his assistance. Isis received this sacred wing from Benoit Thoth in order to resuscitate her husband Osiris, according to legend. She used the power of wings by covering him with feathers and providing him with air on his wings as described in ancient Egyptian literature. Having taken his seeds into her body to produce an heir for him, she awoke exhausted and drowsy.



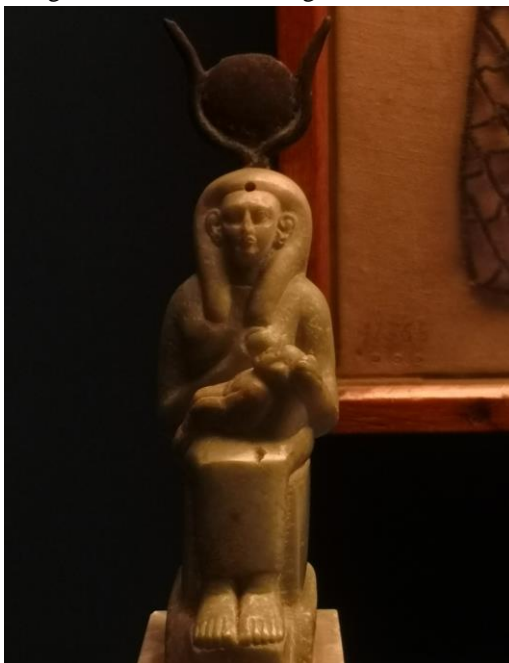
Figure 3. Partial view of a canopic jar featuring a winged goddess, illustrating a common motif in ancient Egyptian artifacts. Photography by Zhang Aixin, Shanghai Museum, 2024.

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Seth was upset by Isis's miracle, resulting in his complaint. He does not accept the assertion that ISIS had sexual relations with her deceased husband and bore his child. His accusation was that she was a prostitute and Horus was her illegitimate child. In a later tale, Seth's scorpion ambushed and killed his son Horus. As Isis was unable to resurrect her son through magic, she turned to Thoth for assistance. During Horus' reincarnation as Benoit, Thoth said that he would return to the earth healthy, erect, and ready to serve. As we observed, ISIS exhibited her greatest magic in four significant actions: reconstructing Osiris, resurrecting him, having sex with him, and giving birth to Horus, his successor. During Benoit's lifetime, he became a Greek phoenix, and an immortal bird built a nest, disintegrated into ashes, and was reborn. Alchemical change is symbolized by the Phoenix. In the words of the alchemist Dennis Hawke Dennis Hauk, the soul has been transmuted into a spiritual, indestructible form of life.

Humanity's lower self was represented by Osiris. As a result of repressing its internal struggle during the process of dismemberment, it evolved into a higher and lower form. This is not a superior form, and through his wife, Yin Sri (the goddess of the bird totem), she has achieved divine equality with immortality. Due to this, we have investigated myths and religious texts across the globe and discovered that they are based on a "personalised" process, that is, an unconscious process that frequently involves opposing parts of the self. Based on the author's analysis of unconscious structure, it is comprised of a higher self and a lower self. The intriguing analysis of the higher self suggests that "mortality is a component of self, and self is a component of God. During a spiritual transformation, an individual becomes a stepping stone or conduit to God."

As examples, he cited Moses' communication with God in Egypt and the islands in the ocean. As Christ said in the Bible, "No one can approach the Father except through me" (John 14:6), Moses saw an angel ablaze among thorns before speaking with God. His interpretation of this myth suggests that an angel serves as a mediator between humans and God. Therefore, the higher self serves as a middleman or mediator. To better understand the mechanism and function of "higher self," the author provides a more comprehensible illustration based on the following factors: What is individuality? In the same way that humans emerge from the collective unconsciousness, and nature merges with the soul of the globe, conceive of an island emerging from the ocean.



**Figure 4. Statue of Isis Nursing Horus. Photographed by Zhang Aixin, Shanghai Museum, 2025.**

Based on the author's analysis of unconscious structure, it consists of a higher self and a lower self. In relation to his intriguing analysis of the higher self, he believes that "mortal is a component of self, and self is a component of God. Through the spiritual process, the ego becomes a stepping stone or conduit to God. He gave two examples to illustrate that the higher self is the mediator. The first is the communication between Moses and God in the Egyptian Bible, while the second is the islands in the ocean. As Jesus declared in the Bible, "No one can approach the Father except through me," before Moses interacted with God, he saw an angel among the burning thorns (John 14: 6). This story implies that angels serve as intermediaries between humans and God, according to the author's perspective.

Therefore, the higher self serves as a mediator or middleman. A simple example is provided by the author in order to clarify the mechanism and role of "higher self," which is based on the following: What is individualization? Imagine the rising of an island from the sea, similar to the emergence of a human from the collective unconscious, in which all of nature is fused with the soul of the world. As adults, we are usually unaware of our subcon-scious knowledge - both individual and collective - as a result of receiving resources from the outside world. However, individuality must assimilate the contents of the collective unconscious mind, primarily self-content. It is a component of personality. A person is an autonomous actor in the physical world. As all parts

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are absorbed to the center, which is the self in the process of personalizing, including self-awareness, the number of clocks remains constant. A self-referential personality is evident in both the human Jesus and the higher Christ, the mortal God and the immortal guardian. Therefore, the unconscious division and reconstruction of Osiris is evidently analogous to my own unconscious division and reconstruction as an immortal being.

There are similarities between Hegel's unconscious mode of subjective spirit and the preceding debate, in particular, the concept of abyss. Despite the fact that Hegel did not directly discuss the unconscious gap in psychology, it is evident that he was aware of its existence. Although the chasm has not been explicitly expressed, its occurrence has already been foreshadowed in the first personal form, namely the feeling of the new self as soul and consciousness. Jacob Boyme developed the concept of Ungrund as part of his theosophical Christianity. According to him (introduced by Protino), God's essence is a revelation of one's own existence (Walsh, 1994). It is a subject that "seeks," "longs," "sees," and "reveals." Before the appearance of the heavenly Ungrund, there was no source of determination or nothing; it is unfathomable and incomprehensible. "Uncertainty is the uncertainty preceding the emergence of self-consciousness by divine will" (Weeks, 1991).

The author states that the internal structure of the abyss is determined by the division of each shape. By negating specific content in the abyss, a new type of content is created. As a result, the transformation of each shape into a new shape is a vital process. Nevertheless, as each form is transcended, its transformation experience becomes its death experience, or its final experience. In Hegel's view, death inevitably leads to rebirth. Thus, dialectics is the perpetual oscillation between life and death. Until consciousness and unconsciousness were reunited, Osiris' personalizing process was deconstructed and reconstructed. The process of self-conflict and gradual unification of the personality led to a higher level of development. Therefore, a common physical world is transformed into a spiritual reality that is more sanctified and elevated. This is a genuine process regarding the meaning of the symbolism of the higher self. It is Hegel's emphasis that "Only in the contact with others could what is bound and actually existing attain an autonomous existence and freedom-this is the great negative power; it is the energy of thought, pure "I." According to Hegel, death is the most dreadful of all things, so capturing it requires the greatest strength.

The life of the Holy Spirit, however, is not the type of life that flees death and is unaffected by destruction, but rather the type of life that suffers death and remains in death. "Only when it is completely dismembered can it attain the truth." If we attempt to comprehend Hegel's meaning, we will discover that he implies that our subconscious mind will simultaneously destroy and defeat itself. It both gives itself life and destroys itself. The void experiences its own demise. When it senses the soul, it is anxious for its own demise, an agony that it must bear and preserve even though it recalls and feels its own pain. Despite this, progress has been accomplished as a result of this pessimistic mentality. Perhaps it must master its suffering and demise in order to evolve or find happiness in ascension. What type of motivation does the Osiris tale provide? First, there are two stages of human development: the first is to "reject the Bible and myth as written facts," and the second is to "accept and further comprehend that they are metaphorical and irrational facts." Then, we may see that, as a mythical category, totem must possess special metaphorical and illogical characteristics.

If it is interpreted in more superficial terms, it will unavoidably be confined by a reductionist, restricted rationality. Although I am a human being who lives by experience and must have logic and reason, my experience and world myth materials are frequently the best proof that the process of self-nature is the only path for humans. There are parallels in life to the individualization process of the fight between the two sides of the self. Such as cold versus warm, good versus bad, men versus women, and wet. According to the author, even though we cannot comprehend the antithesis of soul, we can comprehend it through the relative field, or the material plane. The author concludes, therefore, that "spiritual reality itself is divided into two opposing fields: the higher spirit and the lower spirit, which imbues the solid matter (body) with vitality, which we name the soul." According to the author, this hidden spirit of resistance has always been the goal of Egyptian religion and alchemy, as well as a source of perpetual strength. When a human voluntarily activates this everlasting antithesis, unites it, and completely combines it in the holy marriage, this is a successful instance of individualised development. Texts such as Osiris and Ince are rife with these opposing processes of light and darkness, but on a human level, this suggests the structure or dual aspects of the human ego. According to the author, Osiris and Saite are the archetypal embodiments of light and dark powers in Egyptian mythology. In fact, on the human level, this mythical figure is frequently associated with the dual nature of the self. For instance, Osiris and Saite represent the lower form of self or the lower part of unconsciousness, whereas Yin Xili, speaking for Jung, refers to it as the higher form of female unconsciousness in Anima. When people and Anima (the female soul in men's subconscious) are combined or activated in the holy marriage, they will guide our awareness to experience the breadth and depth of prototypical existence. As for the individual level, there are two special knowledge stages in the inner process of each person: Anima, who represents the female unconscious high class, and "smart man," who represents the male unconscious high class. (The author refers to it as "the wise old man," while Jung refers to it as "the personification spirit.") During this crucial phase, we shall undergo a lengthy process of individualised development and engage in a perilous process of self-conflict (Clarke 2005).

Before poets can nurture their richer souls and become outstanding practitioners, they must often undergo prolonged and conscious disorientation, various forms of insanity, and anguish. Arthur Rimbaud believed that a poet should be psychic and should also become psychic. So that the poet might become a psychic, he finds himself and drinks poison to retain his essence,

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and metre will cause all types of emotions to undergo long-term, extensive, conscious errors, including many forms of love, suffering, and crazy. In unfathomable torment, he requires unshakable faith and superhuman courage; He is unique and will become a great sick man, a great criminal, a great curser, and a supremely intelligent man! -because he has reached the unknown!

### 5. CONSCION

In a state of insanity and insanity, the psychic loses his vision yet sees the vision itself, so attaining an unidentified state. This is difficult to comprehend, yet when compared to Osiris's fabled tales of dismemberment and reconstruction, it is not.

### CONCLUSION

Eternal Unconsciousness: Conflict and Op- position I believe that Jung and Hegel recognised very early on that the fundamental topic of ancient Egyptian mythology, particularly the ancient Egyptian bird totem, was founded on the same eternal unconscious/spiritual reality. Jung considered the tale of the Egyptian bird totem Sun God ATEM-La, Osiris's holy split and bird symbol Horus, and Isis, who rebuilt her husband's life by flapping her wings, a "personalised process." In this manner, the prototype materials pouring from the non-personal level of the collective unconscious widened and actualized the personal awareness of the three bird gods. With the aid of the visual and mystery significance of the Egyptian bird totem, we may better grasp the significance of this concept. Few enlightened individuals hold the sole significant worth, such as the contemporary artist Ansev Keefer's painting "Insley and Osiris." In an interview, he revealed that he arbitrarily chose the title of this piece in order to help us better comprehend spiritual energy. His creative themes revolve around the enigmatic sun and sky, as well as Osiris's underworld and the concept of death, intertwined with modern technology in the form of solar energy. Perhaps these works of art will prompt us to question our relationship with the earth's most fundamental source of energy. The relationship between life and death, nature and spirit, science and technology, and morality. Loneliness helps me maintain the cohesion of my thoughts, emotions, and will. Interviews with modern artists from around the globe.

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