

# A STUDY OF FEMALE IMMORTAL IMAGES IN THE "CHAOYUAN XIANZHANG TU" (朝元仙仗图) FROM THE PERSPECTIVE OF THE MYTHIC-ARCHETYPAL CRITICISM

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## ABSTRACT

This paper intends to apply the mythic-archetypal critique to study the concept archetypes of human collectives and the archetypes in Taoist literature and mythology corresponding the feminine immortal images in the "Chaoyuan Xianzhang Tu." By means of image and word juxtaposition, the study investigates the emotional impacts of female immortal images on modern audiences as well as their contribution to current feminist movements. Aiming to clarify the several metaphors and underlying logic of the development of Taoist female immortal images as a symbolic system, this study analyses the Song Dynasty Taoist painting "Chaoyuan Xianzhang Tu," based on the mythic-archetypal criticism, attempting to visually reproduce mythological archetype images in the portrayal of characters in the image. The study examines the various metaphors in Taoist imagery related to the mythic-archetypal perspective, forming three hierarchical functions: "Great Mother Goddess- The Queen Mother of the West (王母) - Flowers and Fruits," "Anima-Female Immortal Worship-Female Immortal Head Portrayal," and "Eternal Life-Feathered Being-feathered sleeves," all of which allude to the ideological implications of Taoist female immortal worship. Frequently, the symbolic, artistic, and meaningful aspects of Taoist art surpass the literal intent of the surface. The "myth-archetype" theory can be used to interpret these images, thereby guiding contemporary viewers to obtain insights into themselves through Taoist visual arts and providing a potential solution to death anxiety. Additionally, the interpretation of female immortal images offers a novel possibility: the integration of yin and yang, which eliminates traditional male dominance and the concomitant "one-sided, self-centered" feminism. This perspective is applicable to the development of contemporary feminist theory.

**Keywords:** Taoist painting, female immortal images, mythic-archetypal, feminist movements,

## INTRODUCTION

Following some religious concepts and practices of the Immortal Way, the ideals of the Yellow Emperor and Laozi, Taoism—a historic religion of China's own people—was progressively developed on the basis of the religious beliefs of ancient China. Taoism regards "Tao" as its deepest belief since it holds that, with specific practices and training, individuals may live eternally and become immortals. Laozi is honoured by Taoism as its teacher; its main classic, which it has religiously interpreted, is *Tao Te Ching*. Originally found in the folk at the beginning of its foundation, the rulers have been encouraging and using it out of specific needs since the Wei and Jin dynasties, so gradually Taoism, which was originally shared in the folk, has become upper class and absorbed the contents of Confucianism and Buddhism in its development. Taoism gathered a lot of scriptures and books over its long-term evolution; these materials were subsequently assembled into the Taoist Collection (Qing, 2019). In traditional Chinese society, Taoism holds a relatively significant role and influences, to varied degrees, many facets of social psychology, social rituals, ideas, etc. Not only did this form of immersion and imbibition exist in ancient times, but the bodies of contemporary individuals also show it.

The Taoist concept of health maintenance grew to be the conviction in immortality (Xu, 2010). Broadly speaking, immortals are also gods since they possess the qualities and ability of gods; but, the exact meaning of immortal is a superhuman creature who has attained immortality by means of development. Laozi lays forth a tradition of stressing the yin, which is followed in Taoism, therefore affirming the position and responsibility of women. Taoism allows female leaders, exceptional practitioners, and female immortals among other things. Female immortals are a unique sort of existence in Taoist literature. While the female immortal is more of an identity acquired through practice and cultivation, and they have broken through the boundaries of life and become one of the immortals, the goddess is more of a predetermined identity, stressing on the divine character, in the group of female immortals. Female immortals surely have an element of individuality if goddesses are more ethereal and erratic as they have both divine and human aspects in them (Lu, 2013). With their uniquely feminine grace and the romantic ethereal quality of the female immortals, Taoism has a rich history of images including carvings, murals, paintings, and illustrations of Taoist scriptures in which images of female immortals in particular have become a special presence and encouraged female practitioners of different eras to embark on the road of cultivation by visualising them.

From the Tang dynasty, the kings of the Northern Song dynasty (960–1127) inherited Confucianism, Taoism, and Buddhism; especially valued and supported Taoism; the founding kings, King Taejo and King Taejong, both revered Taoism, and the reigns of Emperors Zhenzong and Huizong brought Taoist beliefs to a climax. Taoist palaces (Qing, 2019) received continuous building of palaces as well as economic favours.

The artwork "Chao Yuan Xian Zhang Tu" was produced under this environment. One Taoist pilgrimage to Laozi is the so-called "Chao Yuan". Laozi was known as

"Chaoyuan" as the Tang monarchs bestowed upon him Emperor Taishang Xuanyuan title. Chaoyuan is a picture of the Taoist gods honouring the principal god. From the pictures in the artwork, one can deduce the idea the work expresses. Under the direction of the two emperors "Donghua" and "Nanji," a great procession of "Chaoyuan" is created by eternal officials, attendants, and musicians honouring the greatest god of Taoism (Zhang, 2014).



**Figure 1.** Chaoyuan Xianzhang Tu, ink and brush on silk, 44.3cm x 580cm, Wu Zong Yuan (c. 980-1050), in the collection of Wang Jiqian

Mythological archetype critique is based on Fraser's "ritualist" anthropology, Jung's "collective unconscious," and prototype theory. From these views, Frye developed a systematic analysis of mythological archetypes, viewing literary creations as mythological transformations that hide myth prototypes. Combining all literary works into a system reveals these mythological motifs (Chen and Gong, 2024).

This paper examines the Song Dynasty Taoist painting "ChaoYuan XianZhang Tu" and summarises the mythological text's archetypal concepts of the female immortal, analyses the natural objects corresponding to the myth in the image of the female immortal, and abstracts it into a symbol using literature research and Jung's archetypal theory. This mythological thought becomes a symbol and supports human consciousness and concepts. The study examines the mythic-archetypal symbolism of female fairies and how it combines with Taoist thought and penetrates into their expression to understand the multiple metaphors and deep logic of their development as a symbolic system in Taoism. The study aims to 1) analyse the collective conceptual archetypes of human beings and Taoist literature and myths; 2) analyse the Chaoyuan Xianzhu's respective archetypal images of female immortals; and 3) examine how the images of the female immortals affect contemporary viewers' psyches through reading the images and text and their contribution to contemporary feminism.

## LITERATURE REVIEW

The material for this study encompasses three research areas: visual art interpretation of archetypal theory, Taoist female immortals, and the "Chaoyuan Xianzhang Tu."

### **Visual Art Interpretation of Archetypal Theory**

Chen and Gong (2022) examined the spatial symbolism of the "Great Mother Goddess" and "Cosmic Mountain (Tree)" archetypes in Ancient Egyptian mythology and the growth of early Egyptian tombs and constructions. The shape, space, and structure of early Egyptian tomb construction are examined. Zeng (2023) used Jungian theory's four main archetypes—the personality mask, the shadow, the anima and animas, and the ego—to analyse figurative paintings and argue that they become powerful objects that evoke deep empathy for the viewer. Dougherty (2009) was compelling in challenging visual arts critique. Jung's writings link intellect, imagination, and art. Modern mainstream art critique rarely mentions mind and imagination. Jung's beliefs and current art critical stances are examined to give an alternative to mainstream art theory.

### **Studies on Taoist Female Immortals**

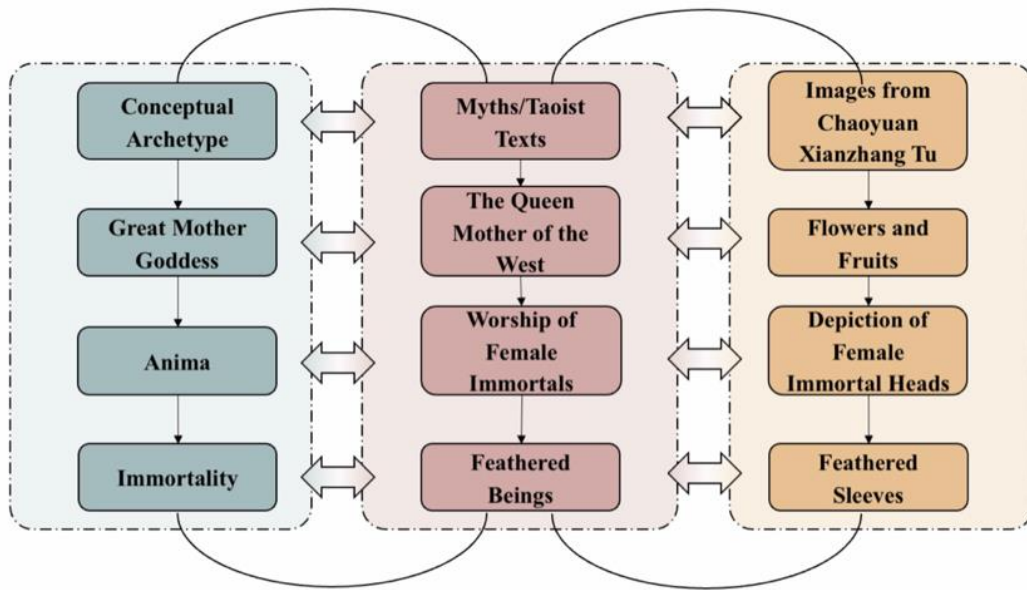
The study of Taoism and women is a section of world religions and gender and emerged from the deep and broad study of Taoism. (Chen, 2004) Tortchinov (2018) divided the role of women in Taoist tradition from the beginning to the present into three parts: goddesses, immortals, and priestesses. He showed how Taoist women shaped China's history and their religious practices. Chen (2003) analysed female immortals in Taoist classics of different ages and says that sexism must be considered while studying Taoism and women. Some scholars have studied the characteristic attire designs of female immortals in Taoist pictures to determine their origins. (Wang, 2024).

### **Research on the “Chaoyuan Xianzhang Tu”**

Li (2007) claimed that Wu Zongyuan painted the Chaoyuan Xianzhu at the start of the Southern Song period. Wu (2008) said Chaoyuan Xianzhu murals were likely in Taoist temples' Sanqing Halls during the Tang and Fifth Dynasties. After Song Emperor Zhenzong (968-1022) became the primary palace, the Palace of the Three Pristine Ones became more powerful than it was during the Tang dynasty. In his analysis of the Queen Mother of the West image, Gesterkamp (2021) notes that the Chaoyuan Xianzhu has a similar phoenix crown.

## **METHODOLOGY**

By employing the myth-archetype theory, this study focusing in analyzes the Song Dynasty Taoist painting "Chaoyuan Xianzhang Tu," with framework (see Fig 2) as attempting to visually reproduce mythological archetype images in the portrayal of characters in the image.



**Figure 2.** The theoretical framework of this research

## ANALYSIS

"The Painting of the Court of the Celestial Immortals Paying Homage to Laozi" depicts Taoist deities honouring Taoism's founder. The ink-painted silk piece is 58 centimetres tall and 777.5 centimetres wide and lacks the artist's signature. Taoist priests perform the 'Court Ceremony' in the artwork, depicting celestial beings worshipping deities in the heavens rather than imperial palaces, an old practice (Gesterkamp, 2008 and 2021). The "Court of the Celestial Immortals" depicts 87 divine beings, including three celestial emperors: Donghua Tian, Nanji Tian, and Fusang Da Di, as well as immortals, lords, barons, golden boys, jade maidens, and divine warriors. The painting includes 65 divine beings with inscriptions indicating their names and titles.

However, agreement says it is a Song dynasty work from the early Northern Song or Five Dynasties period, with a lower limit of the Southern Song (Zhang, 2014). Since there are no surviving murals from Taoist temples in the Northern Song dynasty, this painting is an important instance of mural sketches for studying Song dynasty Taoist art. This paper examines the "Great Mother Goddess" archetype in mythology and Taoist scriptures, examining the Queen Mother of the West, Yin and Yang principles, female immortals' headgear, feathered beings, eternity, and purity.

With a lower limit no later than the Southern Song, agreement agrees it is a Song dynasty work, dated no later than the early Northern Song or as early as the Five Dynasties period. About the type of the work, this painting is a surviving sample of mural sketches as there are no surviving murals from Taoist temples in the Northern Song dynasty. This is extremely important for the research of Taoist art in the Song dynasty (Li, 2007; Gesterkamp, 2008). Focusing on the representations of the Queen Mother of the West, the principle of Yin (阴) and Yang (阳), as well as the symbolism of feathered beings, eternity, and purity, this paper examines the "Great Mother Goddess" archetype from the points of mythology and Taoist scriptures.

### **The Archetype of the "Great Mother Goddess"**

Developed by the successor Erich Neumann of the Jungian school, the "Great Mother Goddess" archetype represents the spiritual incarnation of the primal feminine formed on the basis of highly developed speculative consciousness, conveyed symbolically through the collective unconscious. This hypothesis explains the diversification process of the mother goddess archetype overall by gathering materials on mother goddesses from several cultures all over. It claims that the mother goddess represents an instinctual self-awareness that describes the twin temporal-spatial features of life and death containers, therefore reflecting an internal image of human psyche rather than a real person. The Great Mother Goddess archetype is pervasive throughout human history, shown in rituals, stories, and symbols of prehistoric humans as well as in the dreams, fantasies, and creative activities of current healthy people and patients (Neumann, 1998).

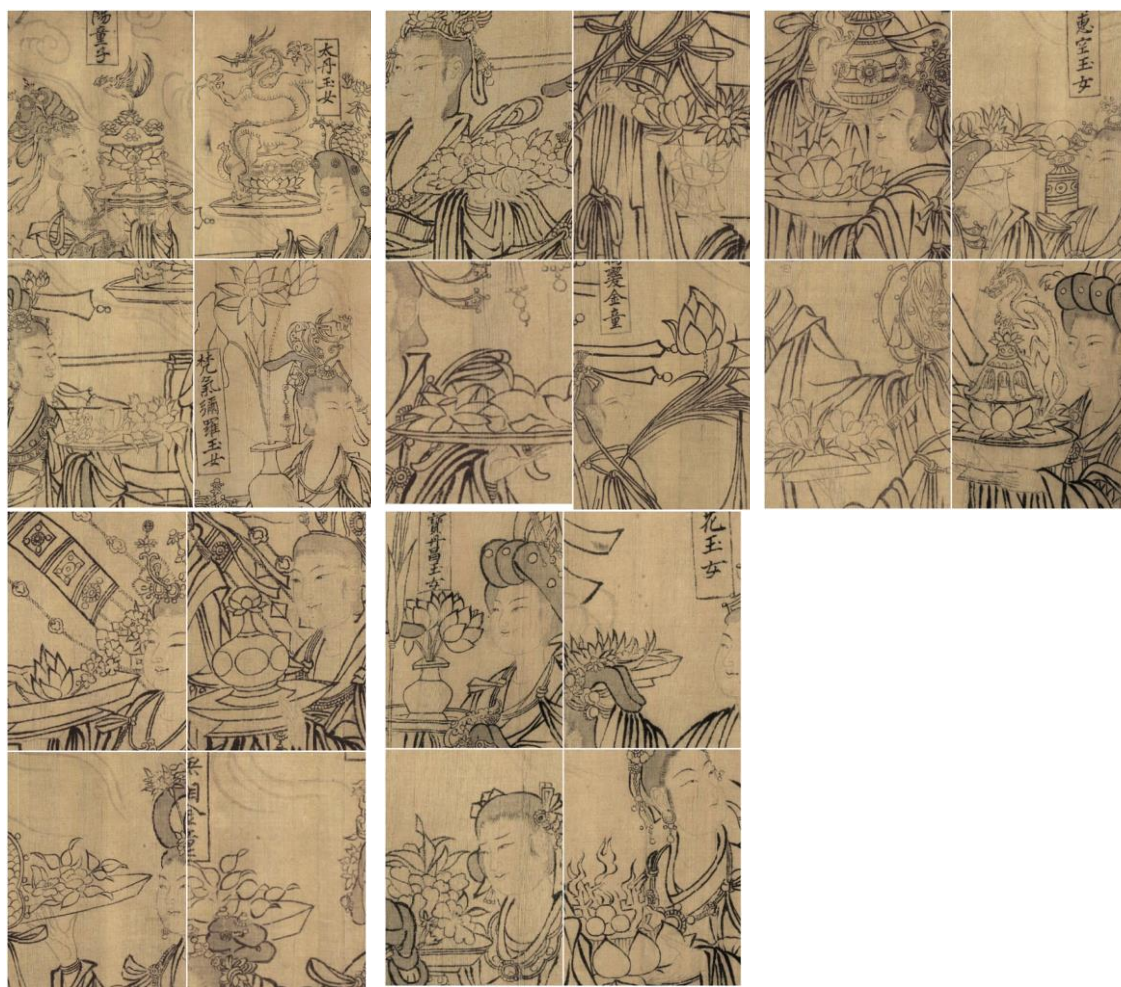
The dynamic and impact of the Great Mother Goddess archetype show themselves in the process of creating psychological material, both inside the unconscious and between the unconscious and consciousness. Analytical psychology even holds that, whether consciously managed, acknowledged, or rejected, every emotion in a person's whole personality expresses the influence of the Great Mother Goddess archetype. The mother goddess archetype influences every feeling in the personality independent of conscious control, acknowledgment, or rejection (Neumann, 1998).

The Great Mother Goddess is only an abstract idea since she was first spiritual incarnation of the female. Representing a major archetype of the female primal form, it had been venerated and portrayed by generations in mythology, religion, folklore, and many human rituals before the development of this idea. Maternal compassion and care are some related characteristics of the mother archetype. Apart from its positive and redeeming features, the mother archetype's metaphorical symbolism could also have bad and wicked meanings. Hence, one may find both good and bad fairies in mythology or fairy stories. Particularly in Eastern culture, these contradictory poles usually coexist in the same character. The way the Queen Mother of the West is described in Taoist writings captures this existence exactly. Represented in the "Classic of Mountains and Seas" as a half-human, half-beast deity living on Mount Kunlun, the Queen Mother of the West has a human face, tiger body, tiger teeth, leopard tail, and headdress signifying control over human life and death. Research on the archetype of the Queen Mother of the West usually concur that she developed from a harsh deity controlling punishment and death to a Taoist immortal of immortality (Liao, 2020).

The Queen Mother of the West shows in Taoist images sporting a phoenix crown to represent her status. In the "Court of the Celestial Immortals," too, there is a figure of a female immortal sporting a crown rather reminiscent of the Queen Mother of the West (Gesterkamp, 2021). Moreover, Jung suggested that the mother archetype is sometimes connected with symbols of abundance and fertility, such gardens, dishes, or containers fashioned like flowers. Female immortals are shown in the "Court of the Celestial Immortals" strolling in the procession of worshippers clutching rich and plentiful fruits and flowers. Taoism is mostly based on immortal cultivation; immortality is its ultimate aim. Consuming the lingzhi mushroom—also called the immortal grass—is one of the fundamental farming techniques. The lingzhi mushroom in the image is full with symbolism of immortality since



the Queen Mother of the West stands for longevity in the Chinese mythological system (Wen and Chen, 2008). Here the visual depiction of the mother archetype is powerfully shown by the mix of female figures, flowers, fruits, and dishes.



**Figure 3.** Flowers and Fruits, “Chaoyuan Xianzhang Tu” (Partial)

### **The Anima Archetype - Worship of Female Immortals**

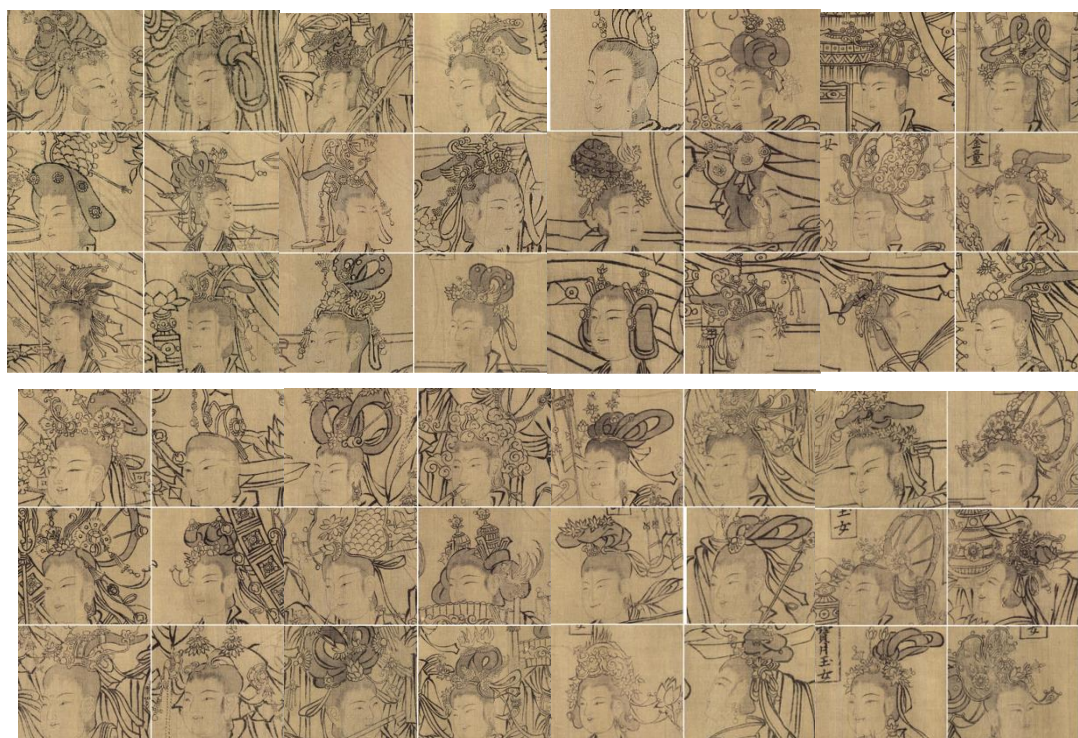
Taoism has inherited, absorbed, and evolved into a whole system of Taoist female immortals from China, where there has long been a custom of female worship including the reverence of goddesses and female immortals. Established and thrived not only as a Taoist religious tradition but also as a cultural emblem of Taoism depending on this basis and affected by the activities of Taoist female believers and the worship of imperial deities and immortals.

Representing the opposite sexes, Anima and Animus are symbolic figures that especially reflect archetypes. Anima reflects the unconscious female personality in the male psychology; Animus reflects the unconscious male personality in the female psychology. Anima and Animus have exactly the same effect on the self; they are quite strong and challenging to get rid of. The features of these two archetype images depend on the latent gender traits, the natural collective images of the opposite gender in the individual psychology, and the

experiences of interacting with actual people of the opposite gender over personal development (Jung, 2014).

Simultaneously, the reflection of the actual nature of the opposite gender becomes evident, especially in circumstances of idealising or devaluating the value of the other gender unrealistically. Usually unwittingly projected onto the other sexes, these opposing sides of personality show as archetype images with enormous emotional weight. Apart from respecting the Great Mother Goddess, Taoism promotes women and balances Yin and Yang. Taoism tries to realise the "non-self" inside the "self" by means of practice. This quality is shared by the "Court of the Celestial Immortals". The image stresses in all forms the heads of female immortals. Particularly in female portraits and sculptures, generational practices are expressed in head and body embellishment. The body took first priority, hence the head was stretched and thinned down following the Ming Dynasty. Whereas Song Dynasty sculptures and paintings highlighted the head, Yuan Dynasty head-to-body proportion was more balanced. Gesterkamp (2021) claims that despite abandoning clothes and body ornamentation, painters and sculptors concentrated on presenting hairstyles, crowns, and head embellishments.

The painter's emphasis is shown in the painting's contrast between the heads and bodies of female immortals: each female immortal's head has different hairstyles and decorations, portrayed with complex and magnificent lines, shapes, and strokes to show the headress and adornments' great beauty, against clothing, which is mostly depicted with long lines to represent folds. Apart from long drapery to portray etherealism and facial expressions to show separation from the commonplace, beautiful and elegant hairstyles and head adornments reflect the majesty and holiness of the female immortal character.







**Figure 4.** Female Immortal Heads, Chaoyuan Xianzhang Tu (Partial)

### **The Archetype of Immortality - Feathered Beings**

Of the clothing the female immortals wear, one kind calls especially attention. A circle of feather-like ornamentation around the hem of the garment allows the viewers to readily relate with the picture of flying female immortals. Han Dynasty historical accounts state that the continuous pleats at the cuffs should be referred to as "sleeves," and the ornate trim at the edge as "feather sleeves." The style of feathery sleeves had developed by the Song and Yuan Dynasties, largely seen in Buddhist and Taoist temple murals, acting as symbolic clothing for celestial maidens, attendant bodhisattvas, and donors. Based on the style and features of feathered sleeves, their upper limit in terms of chronology should not be earlier than the Northern Song Dynasty (Zhou, 2023). Four female immortals have feathered sleeves in the "Painting of Female Immortals in the Langyuan Garden."

Often seen in Taoist female immortal images, feathered sleeves surpass other kinds of clothing. The reason for this inclination could be the similarity of the feather-like embellishments to wings and the persistent connection between wings and immortals derived from ancient tales about feathered creatures.

In ancient Chinese stories, feathered entities are legendary creatures endowed with wings. The word "feathered beings" first surfaces in the "Chu Ci: Distant Travel," where it is stated: "I will turn into a feathered beings on Dan Hill, never leaving the old hometown of immortality." "Those who attain the Tao will grow feathers on their bodies," Wang Yi's Eastern Han Dynasty annotations clarify. This name progressively came to represent Taoist immortals over time.

Those who reach the Tao can develop feathers on their body, according to Wang Chong (27–97), in his "Discourses Weighed in the Balance. Turning become immortals will let them pass between heaven and earth without restriction. Wang Chong clearly understood or saw immortal figures in the later Eastern Han Dynasty mostly in terms of people with wings, flying across the clouds (Huang, 2015).

Han stone carvings gave a rich and vivid representation of feathery creatures. Taoist recluses—especially those who have achieved to immortality—are metaphorically represented by "feathered garment". Furthermore, some revered lay practitioners and even some contemporary Taoist gurus do don long robes made of feathers. This state of affairs continued somewhat late in history (Edward Hetzel Schafer, "Golden Peaches from Samarkand: Studies in Tangutology"). Tang Dynasty scholars noted, "Feathered garment are

made of bird feathers, symbolising the flying prowess of immortals". Perhaps to highlight the holy and remarkable quality of the female immortals, feathered sleeves keep the decorative elements of feathers on them. Taoist pictures of female immortals also show the feathery fragement multiple times.



**Figure 5.** Female Immortal, Chaoyuan Xianzhang Tu (Partial)



**Figure 6.** Langyuan Female Immortals(Partial), Ruan Gao (active 907-960), handscroll, colour on silk, 42.7 x 173.6 cm, Collection of the Palace Museum





**Figure 7.** Image of Female Immortals, from "Shangqing Qionggong Lingfei Liujia Zhuyao Shangfu" (Partial), Ming Dynasty, DaoZang (1445), woodblock print, on paper



**Figure 8.** Image of a female immortal, from the Shangqing Qionggong Lingfei Liujia talisman (partial), Ming dynasty, DaoZang (1445), woodblock print, on paper



**Figure 9.** Feathered figure, Han Dynasty, carved in stone, Side of Xinjin Cliff Tomb Stone Letter (left), north side of the west wall of the front chamber of a Han tomb in Yinan, Shandong Province (right) .

## DISCUSSION

Three salient features of the female immortals in the "Painting of Homage to the Origin"—the flowers and fruits they carry, their heads, and their clothing—are investigated in this dissertation. Under the framework of "mythology-archetype," it explores the Taoist imagery from the standpoint of related mental archetypes and mythical prototypes, so creating several layers of metaphor. Examining the roles of "Great Mother Goddess - The Queen Mother of the West- Flowers and Fruits," "Anima - Worship of Female Immortals - Depiction of Female Immortal Heads," and "Immortality - Feathered Beings - Feathered Sleeves," specifically points to the ideological ramifications of Taoist female immortal worship.

With the "mythology-archetypal" imagery artistically portrayed in the characterization of the figures, the "Painting of Homage to the Origin" powerfully reflects the devotion of Taoist female immortals, thereby signifying a significant endeavour to turn abstract imagery into vivid visual art.

Death is an experience humans cannot repeat; it carries weight and seriousness difficult to overcome. Different points of view are provided by religion; Taoism, especially from the aspect of appreciating life, gives a fresh road to reduce the fear generated by death.

In Jungian thought, the life process of individuation is the integration of consciousness and unconsciousness into a one whole. This offers viewers a special road to grasp the ideological background of Taoist image production, grasp the great consequences of visual artworks mixed with religious literary masterpieces, and consider the meaning of their own life.

In Chinese philosophy, Yin and Yang stand in for the twinistic character of the cosmos. Whereas Yang denotes light, masculinity, and the active aspect, yin is connected with darkness, femininity, and the receptive aspect. These two forces are complimentary and interdependent; harmony and stability in the universe depend on their balance. In "朝元仙仗图," the harmony of their motions and gestures throughout the ceremonial procession as well as the contrast between the female and masculine characters show the interaction of Yin and Yang.

Drawing on Carl Jung's concept of the anima and animus, which respectively reflect the feminine and masculine halves of the unconscious mind, respectively, we can examine the portrayal of gender roles and dynamics in "Chaoyuan Xianzhang Tu". Whereas the male figures reflect the animus, representing virtues like rationality, aggressiveness, and protection, the feminine immortals embody the anima, symbolising qualities like intuition, emotion, and nurture. By means of their interactions and symbolism, the painting captures the harmony and unification of these archetypal powers within the Taoist cosmos.

The way "Chaoyuan Xianzhang Tu" presents the head of female immortals emphasises the importance of femininity and divine grace in Taoist iconography. These people, with their calm faces and celestial crowns, represent the ideal of spiritual purity and transcendence. Their presence invites spectators to consider the secrets of life and the divine feminine essence, therefore fostering respect and wonder.

The painting's portrayal of winged entities represents the desire for transcendence and release from earthly restrictions. In Taoist cosmology, wing-bearing entities are sometimes connected with celestial spheres and spiritual illumination. Their appearance in "Chaoyuan



Xianzhang Tu" emphasises the Taoist conviction that spiritual development and enlightenment might help one to reach heavenly status and immortality.

The Taoist ideal of transcendence and purification is expressed in "Chaoyuan Xianzhang Tu" by means of the themes of endless life and feathered sleeves. The Taoist Road aims to develop moral qualities such detachment, compassion, and humility, therefore releasing the cycle of life and death. While the concept of endless life reflects the Taoist ambition for eternity in harmony with the Tao, the picture of feathered sleeves represents the practitioner's dedication to spiritual excellence and the pursuit of immortality. In the framework of Taoist mythology and iconography, the study from the "Myth-Prototype" point of view clarifies the great symbolic and spiritual relevance of "Chaoyuan Xianzhang Tu". Guided by the ageless wisdom of the Dao (道), the artwork urges viewers to travel on a road of self-discovery and spiritual awakening through its complex imagery and great ideas.

## CONCLUSION, RECOMMENDATIONS, AND IMPLICATIONS

### Significance of Female Immortal Imagery Interpretation for Taoist Images

Taoist immortals have several and complex meanings. They can be considered as creators of all things, leaders of regions of immortality, holders of life-extending elixirs, or representations of heavenly wisdom discovered in nature and inside the human body. In Taoism, immortals directly correspond with the idea of lifetime and immortality attained by spiritual development. Therefore, even if gods might have predefined identities, immortals are identities reached by means of experience.

Taoism exhorts followers to aim towards immortality since Taoism holds that gods and immortals really exist. Practices like breath control, inner alchemy, and exterior alchemy constitute means of attaining immortality. Although the efficacy of these techniques in attaining immortality is still controversial, Taoism's focus on the preservation and improvement of life adds to the practically useful and scientifically sound health advantages. Thus, the respect of female immortals reflects the pragmatic and utilitarian side of Taoist spirituality and adds much to Taoist ideas.

Another way that one constructs their identity is through religion; Taoist faith is based on the adoration of female immortals. Taoist art's images, symbols, and meanings often go beyond simple understanding to direct viewers' feelings and impressions. Viewers' psychological relevance for these images can be better understood by means of "mythology-archetype" theory's lens.

### Providing a New Perspective for Contemporary Feminist Theory

Feminist theory has spread over many fields in recent years, yet the demand to destroy the "male gaze" oversimplifies the varied and complex nature of masculinity and also undercuts individual distinctions and autonomy. This strategy unintentionally renders female energy weak, therefore ignoring personal agency and responsibility.

Female energy (阴 Yin) is not something to be minimised but rather praised in Taoist masterpieces as the wellspring of creation. Viewing Taoist female immortality images is absolutely vital and meaningful for modern ladies. It reminds women of the tenacity needed

on the demanding road of reaching the position of female immortals and stimulates self-identification with the Anima archetype.

This viewpoint is equally crucial for viewers who are men. Reaching healthy personal development calls for the whole expression of both feminine and masculine sides of the personality. A fresh viewpoint is presented for modern feminist theory by means of knowledge and interpretation of the mythic-archetype framework and the dual interpretation of female immortal images. A more whole and empowered knowledge of gender dynamics results from embracing and preserving feminine energy, fighting its repression, and letting it cohabit with masculine energy. With its mix of dual functions, Taoist female immortal images rejuvenate the brilliant energy of female energy while keeping a balanced approach to masculine energy. This harmonic integration lets men and women achieve their roles and missions in human society.

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