

The Chinese Dragon Concept as a Spiritual Force of the Masses

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Abstract

The concept of the Dragon is amalgamation of early tribes from the period of pre – historic era in the Chinese social structure. He is a proto - totemic beast later rise into a Dragon which we find each parts of his composition as a sacred body, meaning is attached denoting one of his qualities. In modern complex societies, with the specific interaction potentially drawn from different backgrounds, the distribution of cultural practices and knowledge of their meaning can become extremely complex. There cannot be making simple any local system or any patterns of interactions. The local social system or homogeneous has the highest degree of shared cultural practices. Cultural practices are those meaningful which forge and continue ongoing histories of social cultural coupling. The literature review on the Chinese cultural Dragon denotes that the geographical and social – cultural boundaries have been discrete and made relations with the different tribes and nations.

Key words: Dragon Concept, Social Super Structure, Mass Consciousness, Social Development

Introduction

The “Dragon”, depicted in mythology, is a conceptual animal that exists lively in mass consciousness in both East and West in the world. The “Dragon culture” is deeply embedded into Chinese, Japanese, Korean, Thailand and some other eastern and western cultures and considered as the domain of cultural practices. It is a creating practice in the mass consciousness which sustains as a viable trajectories of social structure; depicted in materially and non - materially from the ancient history. It is obvious that this culture should not be understood as a unified domain of which the content is shared by all. China, Japan, Korea, being industrialized societies, individuals engage in especially intense recurrent structural coupling with a small set of individuals, family, friends, workmates, acquaintance, sporadic structural larger group, bureaucrats, kin relation, etc. have never been underestimated or erased the

cultural practices from their perception, diffusing from the date back 6000 years in Neolithic Age (The famous Jade Dragon was excavated in the Inner Mongolia from the *Hongshan* Culture) (Bayer and Kevin,1992). The biological organism states and the trajectory result of its lived history inculcates habitué takes it to be. The mythologies on the Dragon acculturate and transcending the concept of “man is descending from the Dragon” as an individual form and let the masses to mingle with the ongoing social environment with seamless interconnected.

Mythological Approach to the Dragon Concept

The viable features and mutual codetermination of the Dragon and the social environmental practices are significantly different from Eastern to West. Social interaction, action, knowledge, power, virtue and interdependent things and much are based on the supreme spiritual power of the Dragon. These West and East Dragons represent the celestial and the terrestrial strength, power and wisdom. The Dragon is residing once in water and in sky brings the people mighty hopes, prosperity, cognitive world and becoming an individual agent and lives as a symbol in the perception of the masses. This mythical creature has an enormous force to fly and walk marvelously and has the ability to change its divine power rapidly. It is clear that the social system is in the highest degree of sharing these cultural practices. The homogeneous tradition has a huge net work of social system and remarked the China as “The land of Dragon” proudly and believed that the nation descended from Dragon. The biological phenomenon mingles into the social phenomenon and it triggers to articulate the ongoing history of social structure. The social system communicate that the soul and the savior of the Chinese nation is The Dragon and has become a fabulous and universal symbolic figure that is founded in most cultures throughout the world.

The legends transmit the information of the Dragon as a loathsome beast and an evil enemy to humankind (Kiessling, 1970). It was a winged being; had a magical power to fly to god and come back to earth to create the human race (Goodkind, 1991). This creation has become an important symbology as a blueprint of the reality to express this cultural creation.

From the very ancient body of the practices of Chinese culture, they validated explicitly four magical, spiritual and benevolent animals. They had been known as the “Dragon”, the “phoenix”, the “Unicorn”, and the “Tortoise”. The Dragon had been the most powerful, dominant and revered creature emerging from the social structure and became the trans-generational domain of practices in a social system. Metaphors, linguistic and other oral devices remark that his claws grasp an enormous magical pearl, which is capable of multiplying the power and strengthen of masses. The ancient social system

divulge and symbolizes the functional power of the “pearl” and believed that it would bring the prosperity, treasure, capabilities and wisdom for the people. So, the masses once respected and made responsible on it as “totem”.

According to the products of innate and the endowments of the legends in China and the suburb adjoining territories, that The Dragon is a fabulous animal usually representing a monstrous winged and scaly serpent or saurian with a crested head and enormous claws and a monster, represented usually as a gigantic reptiles having a big lion’s claws and breathing fire. The Dragon seems to be the product of culture; apprehended multi origin around the different cultures in the world, based loosely on the appearance of a snake and possibly fossilized dinosaur remains. The concept of the Dragon is omnipresent in the socio – cultural structure and the initiation of rites and the passage from the childhood to death.

The cultural categories and products in one society seem to be either formal or informal transformation from other cultures and its own. At the early stages of Egyptian periods, it was considered that the Dragon and serpent worshipping cult had been appeared and developed in various forms (Hornblower, 1933). This cult gradually spreads to India and the Oriental world, the other Pacific Islands, and finally the North American continent mingled into the socio and cultural systems (Smith, 1918). In the period of Roman, this revered cult reached its peak and disappeared at the advent of god concept of the Christian religion. The themes here were similar in some respects to those of totem which was a particularly apropos choice of the people. The basic distinction between animals and humans is that animals belong to the nature and humans to the culture. This object of ethnography is to discover how relations are apprehending in nature to generate cultural products.

The distinctive features of the mythical creature have the ability to arise from his superior power to control the water and create flood. They are believed to be lived at the bottom of the sea where they guarded vast treasure hoards, most frequently of pearls (Nilsson, 1947). Rain clouds, thunder and lightning are believed to be the dragons breathe, hence the fire-breathing monster (Orange, 1959). He is essentially a benevolent son of heaven who can control the watery elements of the universe.

As a conventional trans-generational domain of cultural and social practices, the Dragon concept had become a main and integral part of the culture. Mostly the salient feature of the Dragon culture in Japan is depicted in Buddhist temples which have been a familiar object. The people should enter the shrine room to worship Lord Buddha and invoke blessings through the dragon mouth or should be purified with the pure water streaming down from the mouth of the dragon. The “Phoenix” is the other subgeniculate

creature which is strongly combined with the concept of the Dragon. Much more innate creational legends on the Phoenix as a taxonomic structure immersed and influenced to organize and to construct in making a relational net work of the social system.

The fables and legends say that the Dragon is a central figure of both good and evil in the Chinese culture. According to the legends in China, the Dragon had originated in the middle kingdom and had five toes. Some of the Dragon had four toes and some had three toes. Finally the Dragon is seen to be a gregarious creature who can make people wandered was created by the nature.

The historical legends say that if the Dragon would step out from China, he could lose more toes. *i.e.* when the Dragon would reach to Korea it could lose one toe and by the time he would move to Japan he could lose another toe. According to this the Japanese dragon has three toes. This also explains why he had never been to Europe or the Americas (Smith, 1918). If he would move that far, he could lose all of his toes and could not be able to walk. So Dragon lore says he is lazy to walk away from this region.

The Dragon Culture in Himalaya and Tibet as a Spirit

The most prominent historical evidence convinces that the Dragon culture had been embedded into Himalaya Mountain ranging from the very ancient times. The Dragon concept is most drastically mingled into the Tibet culture which is situated next to the Himalaya range. However in the southern ranges of Himalaya, the myths of the Dragon and the concept of *nagas* (Cobra) of India had been mingling one another. The Dragon in Tibet is known as *Druk* ('brug), *Drug* or *Zhug*. Bhutan, the kingdom at the southern border of the Himalaya is being called *Druk Yul*; the "land of the peaceful Dragon" or the "thunder dragon land". The dragon concept emerged and embodied practices in the temples which have known as the dragon temples. Many monuments of the Dragon are alive viably at present.

Many legends and archaeological evidences convince that the concept of the Dragon who impacts on the social structure at the Himalayan regions, back at least to the "Tang" Dynasty in China. "*Li Yuanding*" travelled during the reign of "Tang" to the ancient kingdom in Himalaya where he saw Dragon images in the tent of the king.

In Lhasa, a city in the territory of ancient '*Zhangzhung*' is a monastery "*Jo'khang*" or "*Tsuglagk'ang*" where a statue of *Shakyamuni* Buddha has been found. In the front side of it, there are two pillars with Dragon. During the period of "Tang" Tibet came in touch with the Chinese *feng shui* and some traces of them are still seen to be alive. Sporadic structural coupling with much larger groups combined with closer kin relations are lived as a part of the social structure.

The green Dragon was found south in Lhasa. The Dragon was symbolizing the heroic attributes like nobility, strength and fortitude. In the blue sky there was a Jade Dragon. He lived in a Purple cloud city. It reminds on the heavenly palace of Chinese Dragon (Liang and Zhang, 2006).

According to the mythological and cultural practices of the Tibetan community, the most important spirits of the Tibet were the *Klu* which were more feared than the *Druk*. The myths were mingling up with the cult of the *Nagas* in India from the beginning (Grinstead, 1967). If there is a lack of fundamental knowledge on these cults, no one is led to identify clearly the differences in between and its relations to the social structural coupling. Most historical mythologists have been greatly explaining that the *Klu* are the Tibetan version of the Chinese water Dragon. Their dwellings probably were in the fountains, rivers and seas. The king of them lived in a palace under the water same as the Dragon king in china. The female of the *Klu* was known as “*Klu mo*” and the queen was named as “*Yum klu mo yak*”. She was not one of the nice and peaceful breed and her garments were made up of snakes. When she rid out, she had a bag full of diseases with her. Another much friendlier “*Klu mo*” wears a garment of cloudy silk and feathers. The name of the wife of king *Gesar* is *Sengjam Zhugmo*, known as the daughter of the Dragon. Today, most of the women in Tibet bear the name *Zhugmo*. *Klu* is taking the responsibility for illness and disease. This local social system had embedded cult and mythologies but later societies were unable to attenuate networks of social interaction in this regard.

The *Druk* is different from *Nagas* of India and considered as protectors against enemies. The Dragon *Druk* had five claws and was the vehicle of some protective deities of the Tibet. She was of dark blue complexion and held in her right hand a crocodile banner and a small mirror.

These histories show how these myths influence on the society and their behavioral pattern on the human. In any society myths play an important role. The Chinese villagers and inhabitants engaged in a long history of ongoing relationships with neighboring villages. They had built up a huge network of social relations and understandings, believed and bound to the social relational cult brings by the historical evidences. These cults help to make social and collective consciousness in the community.

Dragon in Japan

The Dragon concept in Japan is famous in the world as well as the Dragon in China. The concept of the Dragon has been diffusing out all over Asia if the different cultural practices were functioning. The Dragon in Japan is similar to their Chinese counterparts. According to the Japanese language the Dragon is called “*Tatsu*” or “*Ryu*”. “*Tatsu*” has been identified as the

three claws dragon. It is true that the concept of Dragon in Japan goes back to the people in pre - historic age. No longer could we see a Dragon as same as in china but all the elements of the culture are different from one another (Komatsu, 1978). When the Dragon departs away from Japan, the more toes would grow. So the Chinese and other Dragon have more than three toes. According to the Chinese social practices Dragon is the symbol of most divine protection. But Japanese traditional description has remarked the Dragon as a symbol of power. It would not be unexpected that there are variations in cultural practices. In the Japanese socio - cultural structure the community revere for the various types of Dragons (Daniels, 1960). But with no knowledge of the meaning of cultural practices and its elements, no one could understand socio - cultural structures. The Concept of the Dragon in Japan is enormously powerful in their cultural practices and traditions. Japanese culture has imposed duties and responsibilities on the Dragon according to their various cultural practices.

Dragon in Korean

The Dragon represents in the Korean social structure is different from the Dragon in Japan and in China. The Korean dragon has four toes. The Korean community believes that the origin of all eastern Dragons in Korea. When the dragons leave Korea towards China, they would gain more toes and a reverse could happen when it would moves towards Japan. The Koreans do not believe that the social structure of relations to concept of Dragon deriving from some other domain. Their habits and the ways of thinking are demonstrating their cultural practices.

The Dragon has been symbolized particularly in the ancient Korean arts calligraphy and etc. The political stream from the very ancient time mingled into and interacted with the concept of the dragon. The Korean Dragon was said to have certain specific traits: no wings, and have a long beard. The Korean mythologies and legends indicated that the history of the Dragon had survived from the thousands and years ago. The history of the Dragon runs back into the pre- historic era in the Korean history. The Dragon is revered as a totem and believed it has a marvelous spiritual power to change the world.

The Dragon Concept in West and its Influence

All within the conceptual frame of the Dragon concept remarks the hierarchical structure and a large degree at different levels from the traditional features to the popular culture. But all units have been incorporated into a same category and representing as a uniformly concept if the cultures use different ways and different functions. Similarly, the dragon in the West

represents rich diversity when it spreads from culture to culture. For somehow both Dragons in British and Celtic culture have a close association with water as the Asian Dragon does and has differently lives in material culture and human perceptual mechanism.

Particularly the Western type of Dragon has its own unique and significant features (Simpson, 1978). The unquestioned cultural assumption conceptualized the appearance of the Dragon as parts from various creatures. The legends explicitly announce that the Dragon contains of lion's forelimbs and head, antelope's horns, eagle's feet and wings, fish's scales, and a serpentine form of trunk and tail, etc (Smith, 1918). These are explicitly aware that the physical parts of the Dragon are similar to the Asian Dragon.

The Dragon, in British social structure is known as "*Wyrn*", an outdated word for "worm", an entails as a large serpentine creature, closely related with water. According to the traits represents by the Western Dragons; "*Wyrn*" has been always identified as a cruel and evil beast. However, Dragon represents along the sides of their boats, and used as a symbol by the many English families and coat of arms. Welsh flag represents the image of the Dragon. It strictly remarks and it bears direct and indirect relationship to the physical objects. The concept of the western Dragon is a most fascinating and mostly represents the popular culture which benefited at the super structure of the society.

Celtics believe that the Dragon is greatly influencing on their mother land and posses the special power to manage the social system. There is a clear similarity here with the Chinese *Feng Shui* Dragon. Celtic Dragon lives both in water and earth. The physical characteristics represent it as natural object and live as sea serpent but no legs, and differ from the others. Celtic Dragon is arguably the most powerful and manipulates the surrounding spaces particularly in Irish. Closely correlated with the elements of the actions regards to the Dragon concept is the fact that, they have discrete boundaries which separated them from geographically and socially.

According to the Western and Eastern tradition and the mythologies that the Dragon is supposed the enemy of the sun and the moon and is believed to be responsible for eclipses. In the African continent too, the concept of Dragon has been explained in multiple perspectives. Culturally constructed Dragon in Africa is most wicked and has the devastating power.

Armenian legends depicts that the dragon has marvelous power to fire and making lightning (Hornblower, 1933). According to Macedonian mythology, the god has to stay under the control of Dragon, and has the great strengthened to make thunderbolts and send them to human world. A dead

man is thought to rebirth at Dragon. The Dragon is believed to be the guardians of treasures in burial chambers. The concept of the Dragon provides the fundamental groundings for the community to operate their patterns of behavior.

In the Greek legends, the concept of the Dragon has been described explicitly and generated practices in the disposition mentality and the social behavior of the community. The concept of Hercules is highly durable and persists through the life of the people. The mythology described that the Hercules encountered, and killed the Dragon laden while fulfilling his eleventh labor. The Scandinavian history, social structure and the literature is inscribed that the Beowulf was slain by a Dragon (Lawrence, 1918).

The concepts of the Dragon and the concepts of the Hercules are still alive and disposition of the habitués of the people and generate continually the social production and reproduction. The pebbles and mythologies are extending information and providing the groundings for the masses to operate fundamentally, what always must be taken for granted. It corresponds to what can be explicitly stated and critically reflected on.

The Different Features of the Dragon from Female to Male:

The concept of the Dragon depicts and expresses the biological differences and the social position of the male and the female Dragon. Legends do not dare to inculcate that the organism or biological differences are considered as a privilege as well as duty. The state of male and female organism participating in social structural coupling highly depicts the vary in social positions. It is directly reflected that the dragon labor is different from female to male. For instance, male Dragon usually holds a club in their hand while females hold a fan. The club shows the wickedness of the male dragon.

The male Dragon horns are thinner near the base of the head and thicker and stronger outwardly. Females have nicer mane. They are rounder, and seen as more balanced than the rigid mane of the males. Its nose is usually straight, their scales are thinner, and has a thicker tail. In every continental Dragons brought by the mythologies are varied from one another.

The Dragon as a Spiritual Force of the People and Authority:

The Dragon is the most powerful and strengthened animal or totem living in the consciousness of the Chinese masses. The Dragon is named as “Long” or “lung” in Chinese language. According to the social structural phenomenological responding of the Chinese, the Dragon physically consists of 117 scales. 81 of them are totally remarks as positive and 36 of them are

considered as negative. So, he displays both negative and positive factors (Zhao, 1989). This malevolent influence on the Dragon is highly for their destructive and aggressive tasks. He has a great strength to devastate the property, to form of floods making of the tidal waves and storms badly.

The historical sources of the Chinese convey separated from modern civilized scientific thought patterns from those of primitive traditional thoughts of people. The history of the Chinese is vastly different from the present technological development era. The lives of the ancient traditional Chinese were hard and had to confront many attacks from the divers regions. China is a vast county experienced with different tribes and revered for the different totems. They believe the totems as their ancestors who would protect them and could avert disasters. *i.e.* a tribe lived in Central China at the Yellow River honored the snake as their totem. When they conquered foes their tribe added the parts of other totems to their snake totem. *i.e.* when the tribe honors the deer, the antlers of the deer sought to add the head of the snake. According to the Chinese mythology, at last the mixture images of the Dragon came into being. *i.e.* the deer's antlers, the camel's head, the hare's eye, the snake's neck, the carp's scales, the eagle's claws, the tiger's paws; and the ox's ears and etc.

The history of the social structural coupling has been inscribed the various origination patterns of the Dragon. One of the mythologies inculcates that the production of the Dragon emerges from the alligator. Chinese Dragon reflects many myths and vice versa. The astrological impact is enormous on the masses and they have a celestial time table of the zodiac invents of the Dragon (Stokley, 1973., Azarpay and Kilmer, 1978). The name of the Dragon was indulged to slither into the science, Botany, agriculture and etc. *i.e.* *Lung Li Yeh* – Peaking pronunciation (*Lung* – Dragon, *Li* or *lei*– tongue, *Yeh* – leaf/ *Lung Lei Ts'o.*, *Ts'o* – Plant). “Dragon tongue” refers to oblong – oblanceolate leaves / plant (Ying 1967., Daniels, 1960).

In the Chinese history, it is depicted that there were two ancestors. They were *Nuwa* and *Fuxi*. According to the legend, they had dual features of body; head from the human and the body looked as either serpent or Dragon. The Yellow Emperor was regarded as the ancestor of the tribes in Central Chinese community. Legends assumed that he had the body of yellow dragon. When the Xia Dynasty was established in 21 century BC, the Dragon gradually became the ancestor of the royal family which further strengthened the Dragon's dominant position in Chinese culture.

In the period of Han Dynasty, the concept of the Dragon had sentimental varying arrangements of the culture (Liang and Zhang, 2006). The first Han Emperor “*liu Bang*” was born due to the sexual behavior of his mother

with a red dragon. The emperor “Liu Bang” believed to be the heavenly son of real Dragon who ruled the world by divine rights. The Dragon was omnipresent in the emperor palace. Ultimately the whole of the cultural elements of the emperor was based on the Dragon concept. *i.e.* emperor’s robe was called the Dragon robe, the throne was called “Dragon seat”, and the emperor’s bed was called the Dragon bed (Cammann, 1951). The emperors particularly revered the yellow or golden Dragon who has five claws. In the period of “Chine” dynasty the Dragon was clad into the national flag. To wearing Dragon symbolized clothes were banned and were a major offence. The Dragon had been carved in the staircases of imperial palaces and tombs. *i.e.* the Forbidden City in Beijing (Hua and Xian, 2005). These decorations of the Dragon displayed mighty appearance to the civilians of the kings. The Dragon became the symbol of the imperial supreme power and authority.

Some legends emphasize that the emperors were born with the birthmarks of the Dragon. *i.e.* one of the mythology inculcated that “these birthmarks of the Dragon never let the princes to be hidden from their enemies”.

Dragon’s Nine Spiritual Forces and Nine Sons in the Chinese Culture:

There are nine types of Dragons in the Chinese culture. But their capabilities and the appearance are different from one another. Number nine is remarked as lucky to the Chinese which is probably the concept highlighted below.

- The Horned Dragon - who is completely deaf, powerful and ability to produce rain.
- The Celestial Dragon - who is protecting the gods.
- The Spiritual Dragon - Who controls the wind and the rain
- The Earth Dragon - Who rules all water and run through the earth.
- The Underworld Dragon - who protects the precious metal, gems and the hidden fortunes.
- The Winged Dragon - who has wings.
- The Coiling Dragon - who dwells in the water in lakes.
- The Yellow Dragon - who emerged from the sea and gave the knowledge of writing to the ancient Chinese emperor Fu Xi.

-The Dragon Kings - who has a group of four dragons that control the four seas: North, West, South, and East. (Grinstead, 1967)

According to the Chinese masses “The Dragon has nine sons who are different in appearance, abilities and the interests. But all they have strong personality”. There is no general agreement on the Dragon’s nine sons according to the traditional masses and the legends. Another kind of Dragon’s nine sons was found in some other legends.

– Qiuniu - The eldest son loves music, whose image carved in many traditional Chinese instruments.

– Yazhi: - The second son who is bad-tempered, and inclined to fight. Often appears on ancient weapons. It’s carved in sword-hilt, knife hilt and battle axe. It is said that this figure empowers weapons.

– Chao Feng: - The third son, who is fearless, loves to take risks and watch from high places. So he is decorated the corners of palace roofs in ancient China.

– Pulao: - The fourth son, who is fond of roaring. His figure is put on bell handles. Lives near the sea but fears to meet the big whale.

– Suanmi: - The fifth son who is fond of smoke and fire. Its figure appears like lion and legs are fixed for the incense-burners. He is considered as the guardian Dragon.

– Baxia or bixi: - The sixth son, who has great strength and desired to carry heavy things.

– Bi An: - The seventh son who is like tiger. He is wise and willing to know what is good and evil. So, the prisons and courts are decorated with his figure.

– Fuxi: - The eighth son who loves literature. His figure is carved on stone tablets with inscriptions.

– Chi Wen: - The ninth son who likes swallowing things. He is said to be in charge of rainfall. So he is designed for the safeguard of palaces from fire.

This nine Dragon concept is deeply embodied in Chinese culture, being pre-conscious, highly durable and persists through the life of the masses. This is a social and cultural construction instead of being an individual one. Adults coach children in retelling the events of the Dragon and his incidents. The children are not allowed to diverge from the adult recalling of the events of the Dragon (Socialization). So adults are contextualizing their sons into the

Dragon culture. The masses are strongly fostered the dragon cultural structure by the endemic fictionalizing mainstream.

Dragon Depicted in the Chinese Architecture, Paintings, and in the Material Culture

The history of the cave paintings associates more than 25,000 years. *i.e.* the rock paintings found in Shanxi province in China are older than 8000 BC years. In these cave paintings, the Dragon picture had been depicted. The Dragon symbol has been strongly contextualized into the material culture and indicated the similarities and differences in association with the Dragon categorization (Hornblower, 1933). It shows up in arts (Ward, 1898), literature, poetry, architecture, songs, and many aspects of the Chinese consciousness. Some of them can be articulated as follows;

Vase:- In the reign of “*Chia Ching*” (1532-1455) the Porcelain vessels were colored (five), enameled and decorated in imperial five clawed Dragons sporting amid in the waves of the Sea. They are still alive at the Art Treasures of the Peking Museum.

Wine Jar: - The Chinese ceramic and stoneware vessels which had been brilliantly colored with the Dragon features, has a long history and it was popular in the reign of Ming Dynasty in the early period of 16th century. This heralded the long history of the Dragon culture and the Chinese ceramics.

Royal Dragon robes of emperors:- In the reign of the “*Tai-Tsung*” (626 – 649 AD), in the “*Tang*” Dynasty yellow color was used only in the royal purposes. The Empress “*Xiao Jing*” embroidered the 100 boy’s jackets with figures of Dragons. (Cammann, 1951)

Gilded bronze dragon:- The gilded bronzed Dragon in the period of “*Tang*” Dynasty (618-906 AD) was excavated at the city of *Xi’an* in the Shaanxi Province in China in 1975. They are well protected in the Shaanxi History Museum.

Red Dragon:- A pair of red Dragon was painted in a lacquer brush - pot in the period of “*Wan-li*” (1573-1620).

Nine Dragon Wall:- The Nine Dragon Wall built in 1756 existing in the *BaiHai* Park in Beijing, China was 21m long, 15m high and 2m thick and depicted 635 Dragons in addition to the main nine Dragons. It is faced with 4247 colors ceramic tiles. There is a giant Dragon exists at the centre of the wall. The wall is covered from edge to edge with many smaller Dragons.

Awakening of the Dragon in the Chinese Culture

The Dragon boat festival is one of the remarkable ceremonies that associate with the history of more than 2000 years. The Gregorian calendar says that it usually falls in the month of June. Customs, values, norms, beliefs, and some other ethnographic realities are behind this boat festival. The festival was begun at the demise of “*Qu Yuan*” (340-278 BC). “*Qu Yuan*” a minister of the State of “*Chu*” and adviser to strengthen the military power against “*Qin*” state, and was one of the earliest poets in China. He advocated enriching the country of strengthening its military forces to fight against the *Qin*. Later he was exiled by the king *Huai* and composed a great poem at his exiled days and named it as “*Li Sao*” (The Lament), *Tian Wen* (Heavenly Questions) and *Jiu Ge* (Nine Songs).

He plunged himself into the “*Miluo*” River, and die, at the date of 5th of the 5th month. With the demise of “*Qu Yuan*”, people lamented at the river bank and fishers sailed their boats up and down to find the dead body of the minister. People threw *zongzi* (pyramid-shaped glutinous rice dumplings wrapped in reed or bamboo leaves - which ate only in spring and autumn from the 770 BC) to water to prevent the body attacked from the fish. Masses followed these customs, racing Dragon boat, eating *zongzi* and drinking wine on the same day. At present at the time of this great event, the people enjoy and entertain with their relations at the river banks throughout the country. The *zongzi* is now popular in North and South Korea, Japan and Southeast Asian nations.

But meticulous research, appreciating that the Dragon boat racing festival is a semi-religious and semi-entertaining program from the Warring States (475-221 BC) (Chow, 1968). This has been famous in Asian and some western countries. From 1980, it has been listed into the state sports competition programs. The winner is offered the award, called “*Qu Yuan Cup*.”

Particularly, at the beginning and at the end of the voyage, conventionally, they are paying rites. The anthropologists say that these rituals at the festival should be treated as white magic. The ritualistic aspect of Dragon boat festival certainly is regarded as a deep cultural heritage and spring up to the religious beliefs. The main purpose of this festival is to “pray” for the gods and the giving “Life” for the Dragon. At present Taoist priest perform this ritual.

Chinese Cultural Dragon Dance Performance

The Dragon Dance or lantern dance, was originated as folk dance in China in the period of Han dynasty.

This greatly respected Dragon puppet is called sacred Dragon. This has become a special performance of arts in the Chinese physical and mental functioning. The Dragon dance is a skilled team effort. In Song Dynasty in the 10th century, the Dragon was used with lanterns to form a kind of visual arts. The Dragon lantern dance became a major item of entertainment during the festive period which is on the 15th day of the first lunar month. This festival is celebrated to achieve bumper harvest in their agriculture at locally, regionally and nationally throughout the China, forging and sustaining the cultural practices to suite to the modern society. Particularly, “Dragon Raising Head Day” is taken place in every 2nd of lunar February. People cut their hair with the hope of a happy life with one another. The movement of the dance is pretending of chasing the pearls and displaying a powerful and majestic momentum. The various patterns of the dance fulfill the ambitions of the people through these events

To perform the Dragon cultural dance, there should be many performers and it is used for the different symbolic and festive reasons. When lion dance is performed, it requires two persons. The size and the shape of the lion are totally different from the Dragon. The lion dance is thought to bring prosper and blessings for the wedded life and the business purposes people.

Conclusion

According to the Anthropological and sociological perspective, researching and recognition of the folklore, in the “primitive and the mass societies” as an educational tool for transmission of cultural conventions, social integrative quality and the institutional aspect of values, pattern of entertaining and its physical and mental aspects, histories from one generation to the next which functioning in the Dragon culture should be documented as an important contributions. The man is emotional at least as much as reason and he is constantly vigilant to discover the emotional as well as the rational basis of human action.

Their functional, traditional and dramatically diversities comes alive grasping the modernity, portraying the validity of them for the rapid development of the country and to reach the unique goal. The Chinese Dragon, stretching its hands throughout all the regions controls and leads the social system varying from tradition to the modernity. The Belief and the behavior on the Dragon has been leading the masses to alive as a spiritual force in their mind and in the functional activities of the social system. The Chinese entertaining culture helps to make this event alive in the social super structure.

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