

Indigenous mythologies and Jungian psychology: the jaguar and the amplification of the myth of the Guarani twins

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Article



Abstract

The myth of the Guarani twins is evidenced as part of indigenous mythologies as a knowledge that contributes to thinking about the Amerindian perspectivism in the Jungian clinic. Indigenous mythologies are constituted as ancestral narratives that have an educational, transcendent, and daily role. These stories are crossed by animals that place us in a perspectivist thinking, in which beings are considered human and, therefore, the relationship of communication and subjectivation is direct, as well as symbolic. From the narrative of the creation of Guarani life, we emphasize the death of the mother, the walk of the twins, the jaguar, the snake, the parrot, and the frog as characters that give a deep sense to the expansion of the myth as an experience of the walk of Nhamandú in and with Jungian psychology.

Keywords: indigenous mythologies, myth of the Guarani twins, Jungian clinic.

Introduction

Indigenous mythologies bring a contribution to Jungian psychology to think of myths as ancestral narratives that are updated in everyday life, are real, as an educational and imaginative process that goes in the direction of totality. Eliade (2000) tells us that when we lose the connection with the mystery of indigenous mythologies, they become legends, crystallized stories that lose their numinous meaning, in a split between reality and imagination.

Entering the myth of the Guarani twins or the creation story of Guarani life and becoming a character is a complex journey. According to the Guarani, it is necessary to take the walk that Nhamandú left us. The myth, Vherá Poty teaches, is not a story to be told, simply, with beginning, middle and end, but a field to be crossed in an intrapsychic movement, as something that is part of each of us, that needs to be preserved in its essentialities and lines. As an ability to speak from the unconscious or from nature through a language of its

own. The psychic understanding of the subjectivation process from an indigenous myth occurs in the dialogue of meanings that it, with its structure, possesses. There is an organizing resonance between psyche and myth. The psyche is a cosmos. And Indigenous myths offer us this learning, bringing closer the idea that the elements of nature have personalities.

The myth speaks of a state of being where bodies and names, souls and actions, the self and the other interpenetrate, immersed in the same pre-objective and pre-subjective. A means to an end, mythology proposes to tell. The myth of the twins does not speak of a differentiation of the human from the animal [...] The original condition common to humans is not animality, but humanity (CASTRO, 2002, p. 355).

The myth of the sun and the moon is a principle of Guarani existence and invites us to walk towards the spirit. When we enter into these principles, we connect with the soul of thought and organize ourselves by the potential of the encounter between the psyche and the cosmos, creation. Soul, for Hollis (1995, p. 39), is the “intentionality for a sense, for the totality of the organism”. The search for the sun provokes the existence of the moon and the dialogue with the jaguar, the serpent, the parrot, the hummingbird, and the Frog as processes of personification of the unconscious. As Jung presents us, the meaning of the mythologization of the psyche is to be able, from images of the soul, to carry out the unfolding of the significant images in the realization of personal myth and individuation (BOECHAT, 2009).

The myth of the Guarani twins: reviving the walk of Nhamandú

The myth of the Guarani twins was being amplified as the walk of Nhamandú¹. It opens perspectives for understanding a psychic walk, in which the sun is generating the moon, as well as Papa Tenondé, the first great Guarani deity is a little child that was generated from nothing. It is the end and the beginning of everything, as the existence of night and day, as the blink of an eye, as creation and imagination. Vherá Poty (2019). We can think like the psyche, as a producer of images, as creation and imagination, in which we can be born from ourselves.

Talking to Vherá Poty about the history of the Guarani principle of life, he warned me about one of the most fearful things for the Guarani, which is to turn into a jaguar and that this can be fatal.

¹ Nhamandú is a Guarani deity, the sun.

At the beginning there is the creation of the Nhanderú Tenondé. It is the principle, everything and nothing. It is neither masculine nor feminine. The life created by Nhamandú is the construction of Guaraní life, of our customs. Turns the woman from a basket. It was designed to deceive the *xariã*. The Guaraní story takes 15 days to tell. The woman leaves pregnant and follows the path. It is the creation of the Guaraní walk. Kuaray wanted to go and his wife did not. *Xariã* go along. Presence of duality: good and evil. Nhamandú creates the earthworm to fertilize the Earth and the *xariã* create the snake. It was *xariã* that closed the belly of the mother. I used to be like a kangaroo. *Xariã* throws a challenge to the Kuaray and goes to give a moon time for the child to be born. This is a profound argument of the mother to be more than the son. When the mother is on the way, Kuaray asks for fruit, and she is stung by Wasps. Wasps are moments of despondency and complaints. And then the child ceases to guide the way. The woman finds the way of the jaguars. In the beginning it was people. With carelessness they were transformed. They are the owners of the forest (*Kaguyapo*), dominators of the forest. Our life is *tekoachy*, it is an imperfect life, built from the person. Everyone has the right and left side. For one, the right can be the left and vice versa. The *agã* it is the past, present and future. It is responsible for the dream. Can go ahead and come back. Your *agã* has been there (VHERÁ POTY, interview, 2015).

According to Vherá Poty, the woman walks because the child wishes to meet. And at the moment when the child ceases to lead the way, the woman is lost and dies. And the children are taken care of by the jaguar.

The part of the jaguars, for example, we speak jaguar, but it is the mother of the jaguars, who in this life of theirs was not jaguar, was a person, only that she is the protector of the jaguars, not that she is an animal, because animals are not animals, they are the first people, hence that image that has a person's body, but has a jaguar head, but not normal people. We are the representation of our deities. Then he created his brother, but the moon it is generated by your brother, because if it were, for example, you would be like twins. Hence, I would not know how to say much more, as it is generated by the will of his brother, this becomes a much weaker light, because he only has strong light when his brother is together, otherwise he cannot illuminate as much as his brother, so at night he comes, but does not lighten, because night and day, if the sun were not here now, that is, if he had not come it would be night, there is no day and night here, there is the moon and the sun, here there is no day and night. It is darkness, life with brightness, the sun is the day (VHERÁ POTY, interview, 2015).

In Amerindian thought, deities are close to animals. The animal symbolizes worlds invisible to humans. The presence of the jaguar is also the alert to the danger. Not that the jaguar is an evil in itself, but it can be, if the ways and rules of ethics are not taken care of.

There is something today that in the visions in Guaraní life it is unknown by society. They are misconceptions of forest beings, water beings, air beings, animals. They all have a very strong ability, that jaguar that did not fall into the water, when the bridge fell, she was released and named a fierce being that

makes the woods dangerous and then *Nhanderu Mirim* he said that the one who escaped will be responsible for everything else that will make our forest dangerous. At the same time that it is the protector of the forests it will be a great threat to us, but that there is respect between humans and these beings. The one who fell was named to be the ferocious being who makes water dangerous. All animals have their importance within our universe, but this is not necessarily what we have to consider. The sacred image of our life is important. For many things, it is not a threat. So there has to be a certain balance between contact and closeness with these beings. That is why they are very wise. Because they have a domain, they are the very reading of the forest, they know and know like no one else the whole territory. They make an ambush. It is the simplest. He is listening in every thought. If you fight too much with the jaguar, it catches you but respects you. She also respects and has habits and brings a lot of examples: when we have new children that we have newborns, we have to control the desire to eat meat, we do not eat much, there is a certain time that we cannot even eat, in fact, when we have a young child and newborn we are very fragile, fathers and mothers, because we are controlled by the spirit. Therefore, all food has to be controlled (VHERÁ POTY, interview, 2015).

The encounter with the jaguar is thought of as an encounter with a world of unconscious, dark images, as an instinctual and spiritual force. How can we hear the voices of God and the devil? Jung (2007, p. 247) warns us about the process of unconsciousness that we live, a demonism that takes hold of us when we allow ourselves to be fixed by an idea of "human spirit considered harmless, ingenious, inventive and sensible that does not have the awareness of the demonism inherent in it". This is what Boechat (2014) says: that the voices of the unconscious speak to us, being necessary not to stay in literalization. They are emerging images that produce a journey to the Mandalorian Center. The jaguar is the vital force that the ego needs to integrate.

Looking at the jaguar means an approach to facing difficulties, to an encounter with courage. For Jung (2007), this does not have to do with the intellect but with existence itself, with expanded thinking, at various levels of connection. In an interview with Karai José Verá, in Campo Molhado, he states that:

A jaguar walks far, does not tire. Has a good idea, good thoughts, study. She knows with her hand, feels with her hand, not in her head. The jaguar takes care of the road. When she walks, goes across the road, hears a trail of people, went there and went here, she knows with her hand. She knows the son of the one who passed by, if he is the son of *Toupee*, of *Karai* [... He knows whether man is brave or meek. If the person is meek and does not fight with anyone, he follows, but if he is brave, he advances only to frighten. The jaguar protects the way (MENEZES, 2006, p.139)..

The paths of Jungian clinical practice, in the understanding of Boechat (2014), strongly bring the valorization of unconscious processes experienced in images. They are like symbols that bring

creative outlets to our impasses, they value the creative dimension as a space for elaboration and overcoming the sufferings of each one. Hillman (2010, P.95) states that there are subjective subjects, internal characters who are "fictionalizing, actively imagining, not me. The action is in the plot, inaccessible to introspection, and only the characters know what is happening. As Philemon taught Jung: You are not the author of the play of the psyche." The image, for Jung (2012), is absolutely real. It is where the experience of the world takes place, inside each one and in the way each person subjectivizes himself.

It is proper to the spiritual being first a spontaneous principle of movement and Action; second the capacity for free creation of images, regardless of perceptions by the senses; and third the autonomous and sovereign manipulation of images (JUNG, 2007, p. 210).

This force is necessary for the confrontation of complexes, which, Jung teaches (2012, p. 49, § 210), need a decision to be overcome, since "complexes constitute the true living units of the unconscious psyche, whose existence and Constitution we can only deduce through them". Although they are dimensions that we often want to avoid, it is precisely from them that we produce our learning, in contact with the fragments of the soul.

Jung (OC, vol. VIII/2 § 209) compares the dimension of the complex with a soul perspective of some Indigenous peoples as "an image endowed with powerful inner coherence, which has its own tonality and enjoys a relatively high degree of autonomy". That is, we can have a level of consciousness, but we have no power to control or end, however we can learn to cope as a "foreign body, animated with life of its own."

The walk of the Guarani child begins in the walk of his mother, which I relate to the symbology of the child in the processes of individuation (JUNG, 2007). From the miraculous birth to the insignificance of the child, from being exposed to something, this reveals, according to the author, movements of the genesis of the self, the path of self-realization in which the environment is showing the dangers. In the case of the Guarani, from the animals, or the jaguars and the child's ability to survive and overcome these inclement weather that announce the possibility of being swallowed by the instinctual soul.

We can think of the process of humanization of the force that dominates the human as a psychic dimension in which we face the jaguar, internalizing the mechanisms of external projection. Instead of seeing the jaguar outside of us, we swallow it to begin the processes of humanizing the jaguar. To devour the jaguar, in this perspective, is to allow oneself to become undifferentiated in the face of chaos, to enter into darkness as in an encounter with a mass of clay or earth

to assimilate and integrate this force into each of us. This conception of Amerindian perspectivism will be developed throughout the work.

In the child's walk, the mother is devoured by the jaguars and Nhamandú survives in overcoming their obstacles. The mother was swallowed, the child survived and was cared for by the jaguar, which expresses well the sense brought by Jung:

Nothing in the world welcomes this new birth, but nevertheless it is the most precious and pregnant fruit of the future of original nature itself; it signifies ultimately a more advanced stage of self-realization. That is why nature, the very world of instincts, takes care of the "child": the latter is fed or protected by animals (JUNG, 2007, p.169).

To Vherá Poty,

No matter how weak the child may seem, he is fully accessible in terms of communication with any being. The child is portal. It is communicable with the animal and with the divine. In the case of Nhamandú, it is different since he is the son of Nhamandú Ereté. He was generated for the purpose of making the first path, which the next humans would follow. He is the one who builds the way of the people *mbya*. Path made of the sun. They were not born together. It is generated by him after his birth. What he thought became real. It is the creator. It is what shines. The one who shone in his time was his father. Nhamandú Tenondé stepped on the earth as a protection and used the *popyngué* and he put into the Earth and Created Woman, all that he desired. We all have a purpose. Knowledge that goes beyond a thought, is a miniature of the deities. All this is an imagination, what is done on Earth is what is done among the deities. Nhanderú Tenondé is Papa'i. It is not ambitious. The picture is disastrous. What it looks like is not what it is. The desire of the greater deity was to create something that acts opposite of him. Indigenous Peoples, more similar to earth colors, because they belong to the center of their own creation, the heart of the flower, from where everything arises, humanity, feeling, and that the Guaraní belong to the Earth (VHERÁ POTY, 2019).

Nhamandú, son of the sun, begot the moon *Jaxy*, because he felt alone and generated him as a being opposite to him. This factor helps us think about how much we need the opposition to go on our way. The path of Nhamandú is conceived from the ingestion of the mother by the jaguar. The Divine Child is born with the death of Mother Nhandesy and it is around her that the ancestral narrative takes place. The jaguar and the divine child approach, still unconsciously. It is in the walk that the Guaraní sacramentalizes his word, stands, rests on the ground. Comparing the verticality of the child and its naming, Chamorro (2008, p. 256) defines as a long prayer divided into several *Jasuka*. The first *Jasuka* it narrates the emergence of heaven and Earth, then the birth, the naming ceremonies, the instruments of rituals, such as the *takuapu* used by women, the birth of corn, of the indigenous, until arriving at the walk of the twins, which is compared

to the path of the hero, the human and the mother who walks her walk with suffering.

For Jerome, professor of Guarani, the history of Guarani is narrated in the walk, "it is in the trajectory that tells the story and the forest lives again". The Guarani need to move from their village so that the land is reborn more fertile. The centrality is not the human, not the person, but the universe in which the Guarani lives as a rite of the myth of the twins. For Vherá Poty (2015), it is the beginning of Guarani life.

Dance is a portal, it is more than a movement. Dance is a person's walk, the orientation between good and evil, which puts you between positive and negative. Dance is orientation. And if you live in a unique spirituality: *Nhamandú, Tupã*, ceremony House. The names *Vherá* and *Pará* come from *Nhanderu Tupã*; *karaí* and *Jaxuka* come from *Nhanderu karaí Kuaray* and *Ará* come from *Nhanderú*; *Nhamandú* and *Jakaira* he is the creator of them all. *Karaí* it is the first to be created by *Jakaira (NhanderúPapáTenondé)*. Beginning and end, everything and nothing (VHERÁ POTY, 2016).

Thinking about the path of sun and moon, I highlight four spaces of connection in the psychic transfigurations: the encounter with the jaguar in the act of the mother being devoured, and in the learning of sun and moon, as a Divine Child, in dealing with the jaguar; the encounter with the bird that reveals the origin and then it makes flight possible; the frog that guards the fire and also burns itself; and the serpent that kills the sun and makes them learn to live new cycles of death and rebirth.

The jaguar as archetypal image of the numinous

In the mythological version (CLASTRES, 1990, p. 75), the Guarani twins did not know their mother. While their mother was walking looking for the real father of her children, Nhanderú Mbaekuaa, they found the grandmother of the jaguars², who tried to protect the pregnant mother: "I have many grandchildren! That is why I will hide them: perhaps you will not notice their tracks". And covered it with a large clay pot. But when the jaguar got inside, it smelled it, uncapped the pot and, with its fangs, ruptured the uterus where the children were and offered them to the grandmother. But grandma could not kill them. The hot water cooled and the fire went out. Therefore, the mother did not know her children and in this way the future sun and moon emerged. What we call *emboi*, according to:

² Sometimes, in this work, I will refer to the jaguar, which is a term used by the American people to designate jaguar.

It was so that things in their totality began, as, for example, obscurity, the presence of which we see well. Now we no longer suffer because we have the light of fire. When it is night and we no longer see things, we go to sleep: "let's lie down and sleep!" and we invoke our Father-the sun-to see if, when we sleep, he takes care of our sleep. It is for us the only way to wake up well. Otherwise, we would wake up a little sick and, in that case, we would use the remedies we know (CLASTRES, 1990, p. 76).

Darkness is represented by the unconscious, a dimension that we cannot see, and the light of fire, as the path of consciousness. The Guarani say that the sun had to create the moon to make its way. The image of the walk of *Nhamandú* it is archetypal, the path that can be walked by all of us, in every choice and confrontation that we need to make. If we let ourselves be swallowed by the jaguars, we park the course, we paralyze. This phenomenon can be experienced both in the therapeutic process and in our own movements, when we feel that we are relatives of jaguars. On the other hand, the approach with the jaguar is necessary, in an instinctive and spiritual being, as a mythical consciousness that integrates the human in its nature.

The sun discovered, through the parrot, that the jaguars were not their real grandparents and that they had fed on their real mother. Upon learning of this, sun and moon set a trap to arrest and kill everyone who had killed their mother. The moon dug a hole where they placed an ear of corn to attract the jaguars. The chief of the jaguars was the last to arrive, but the moon did not have enough strength to capture her and a pregnant female escaped. The female gave birth to a male and they procreated. The sun wanted to fight with the moon, but the latter stated that he did not have enough strength to throw her into the hole. And so, the jaguars were born, grew, and distributed themselves near the waters, the springs, to turn them into haunted places.

The jaguar wins the sun and the moon temporarily. For these, mainly *Nhamandú*, they also represent the archetype of the child, in its character of invincibility and the beginning and end. They represent the totality of the human being.

The child is all that is abandoned, exposed, and at the same time the divinely powerful, the insignificant and uncertain beginning and the triumphant end. The "eternal child" in man is an indescribable experience, an incongruity, a disadvantage and a divine prerogative, an imponderable that constitutes the ultimate value and devaluation of a personality (JUNG, 2007, p. 178-179).

The journey of sun and moon between the jaguars and the parrot may be referring a verticality of instinct to the significance of the origin itself. It is the recognition of the need for spirituality, of the cosmic forces that can guide existence. The two brothers asked Tupã to protect them and dictate to them the rules of life. They were

afraid that jaguars would kill them and asked for a land where they could live in peace.

To sleep on this land, you have to have a solid house, so that the jaguars do not eat them. For it is impossible to take revenge on the jaguars. Thus, in this version, sun and Moon have left the Earth and the sun watches over everything. The sun was generated from the word of Tupã, its root.

The fear of the wrath of God, referred to by Kusch (2000), is the fear of the jaguar, which represents the animal force and the forces of the unconscious, the waters and the forest, haunting places, something that, according to myth, cannot be destroyed. The jaguar represents this passage between birth, the rupture of the umbilical cord and the fear of death. It is the force of fear, of transformation, of consciousness; it can be symbolized as the darkness that provokes a new consciousness. To protect the strength of the jaguar, the twins turn to the divine forces, to the numinous. How to deal with a force that is greater than will and control? In search of overcoming consciousness, the fear of dying, meeting with the sun, with the orientation of life norms and thus being able to cross the lunar and gloomy nature. How to get along with the jaguar integrating its instinctual and spiritual strength?

These are aspects that speak of a change of consciousness; it is not an egoic plan, but a spiritual one. The jaguar symbolizes the instinctual force that guides the dynamic process, and, when integrated, becomes the spirit, the energy that drives the movement, whereas the "spirit is the dimension of the psyche that embodies the energy [...] so the spirit is the energy for us to go where desire takes us" (HOLLIS, 1995, p. 39).

We are crossed by dualities, sun and moon, night and day, visible and invisible, good and evil, light and shadow. This duality is presented by the mythology of the twins and the Guaraní life principle. Jung (2007), with support in mythology, opens a space for connection with systems of our unconscious, in communication with archetypes of the collective unconscious that enhance an immersion in our psychic subjects. It is a process of encounter of the objective psyche that, when personified, is subjectivized to a conscious dynamism.

There is a fine line between what presents itself as external reality and the imaginative internalization that produces other levels of reality. When the jaguar discovered the pot where the mother was and devoured it also seeking to devour Nhamandú,

the womb where the children were, to offer them to the grandmother... he put the children with the umbilical cord in the hot water and it cooled. The two children were lucky, for our own good fortune and for our fate. Then he threw

them into the fire and the fire went out. He then thought of keeping them as domestic animals (CLASTRES, 1990, p. 75).

For the Guarani, it is not a matter of luck, but of respect for the deity that is Nhamandú, considering that, according to Vherá Poty (2019), Nhamandú means awakening and feeling, a process of awakening.

When sun and moon discovered their nature and history, from the parrot, they wanted to destroy all the jaguars, but they could not. Psychically thinking, this is a message of how much a process of signification of the unconscious, dark world is necessary, how much it is impossible to kill the shadow, to kill the jaguar, because they procreate and are the source of life. For Jung (2014), the process of integrating the shadow is the task of individuation, of the ethical encounter with what was split in the totality of each one.

The clashes between sun and moon with the jaguar are part of a

consciousness of an original undifferentiation, almost an identity between good and evil, an incomprehensible unity of the two [...] It is completely impossible for us to imagine a creator of the world who is not a pair of opposites. He has to be oppositional, otherwise he would have no energy. There would be no creation of light from darkness [...] So it is. But when the two things are separated, the issue becomes complicated" (JUNG, 2014, p. 28).

The levels of this consciousness are becoming more complex in the walk of Nhamandú, first between sun and moon, in a level of energy production for the path; then, in a new consciousness of duality that involves deeper levels such as death and life.

And what protective, outgoing element does the myth offer for children? One of the ways is the discovery of fire. "The elder brother created the frog, destined to swallow fire." And the frog, keeping the fire in his mouth, vomited and lit the fire (CLASTRES, 1990, p. 89). In the version described by Vherá Poty (2019), the frog burned itself with fire. The discovery of fire, in the history of humanity, is represented as the condition for the awakening of consciousness as an encounter with devices that allow us to deal with the most original life and imaginal cultivation, the cold, the cooking of food, The Making of instruments, alchemy, the transformation of raw into cooked. It is also the flame that keeps the imagination alive, the creation, which gives consistency to the vase, which unites the elements in the making of products, of ceramics. It is what feeds the sense of the soul.

Regarding cooking, Barcellos (2017) relates fire and heat constancy to the condition of imaginal assimilation. Fire also produces the condition of alterations of materialities, as in a change of understanding of a thought-matter. A significant duality that the jaguar offers us, as an Amerindian image, is the instinctual force that seeks the divine

manifestation, from the body, the embodiment of energy. When the jaguar swallows the mother of Nhamandú, it represents an instinct yearning to realize itself. At the meeting with the child, the jaguar can mean an aspect of the creative manifestation. The moment the jaguar swallows the body, it feeds on matter. When a person assimilates the jaguar and does not allow himself to be swallowed by it, he is integrating the qualities of this instinct, personifying his unconscious, transmuting fear into courage, death into life. By assimilating the jaguar, instinct becomes creative principle. This becomes creation, presented in the child who seeks to realize himself. The realization, the creation is the divine co-dwelling in the human and the jaguar. It becomes the vital force, the courage, the personified force, within the reach of humanization.

The jaguar is an archetypal image of the numinous, in its destructive polarity, devouring, threatening and, in its spiritual dimension, creative, healing, courageous; it contains the polarities of death, the potency of killing, crossing the darkness and living and the numinous, so well symbolized in the figure of the shaman's soul.

Through Roberto (2001), I seek to clarify the meaning of the numinous from the archetype and archetypal image of the jaguar.

There is then a difference between the concept of archetype itself and the concept of archetypal representations. The archetype, being a psychoid factor, is unobservable, but it generates effects that make possible the observations that are the archetypal images. Archetype refers to a principle, or agent, which organizes and structures the psychic imaginary either into specific models or motifs (mythologems) or into constellations of people in action (mythems). We can notice that the archetype simultaneously encompasses image and emotion. Every time we reach archetypal contents, we find images of archaic-mythological character and an increasing numinosity (ROBERTO, 2001, p. 90).

The jaguar and the shaman speak of archetypal processes in nature. This finds its individualization in a psyche incorporated into nature, in an instinctive and spiritual relationship with the jaguar, of humanization. "Shamans, masters of cosmic schematism dedicated to communicating and managing cross-perspectives, are always there to make concepts sensitive or intuitions intelligible" (CASTRO, 2002, p. 350-351).

A new humanity is inhabited by divinity in relation to the jaguar. The strength of opposites, side by side, coexisting in complementarity, in a space of respect and preservation. Shadow and light coexist in absolute respect, in the consciousness of the one who does not exist without the other. This coexistence is the consciousness of the spirit in the body, as differentiated elements. The consciousness of death that brings life, the body as the container of shadow and light. The gravity that holds the divine, the weight of lightness, the body that

welcomes the spirit. Elements that do not touch, that need to be differentiated for the protection and care of the consciousness of humanity: the notion of balance of materials, which coexist side by side. The spirit settles on the body and gives it adjustment. Thought becomes lightness in consciousness and consistency to hold its weight, for there is no longer separation between the jaguar and the divine. It is the fullest awareness of the sense of humanity. The deity and the jaguar walk together in the body of the human.

The deity needs the jaguar to emerge. For Castro (2012, p. 190), "the interiorization of the other is inseparable from the externalization of the Self; The Taming of the other is consubstantial with the 'wildening' of the self". The spirit appears in the mask of the animal that dresses the body of the human. Each species is a wrapper, a garment that covers a humanity and that the Shaman can visualize.

Amerindian perspectivism in the Jungian clinic: animals in indigenous mythologies

Indigenous mythologies go beyond the Western hierarchy established between animals and humans. As characters, they influence the psyche in an autonomous way, as Jung (2014) thought about the relationship between unconscious and conscious. We find resonance with the thought of Castro (2002), in which he states that the basis of indigenous mythology is humanity, unlike European mythologies, in which the basis is animality. In indigenous mythologies everyone is human and the reality and universal basis is spirit.

We can observe this movement in the mythological universe of the shamanic bird in pre-Columbian cultures.

The bird defines the winged property of the spirit, and in an analogous sense, and the flight of the soul or flight of the shaman in his faculty of transcending the human condition, that is, of transmuting himself into a bird to ascend and descend, with the lightness of a feather, the axis of the universe and acquire the properties of the cosmos (GUTIERREZ; TORRES, 2011, p.107).

The shamanic bird, in its ascending and descending flight, brings the aspect of hunting and fishing, activating the sense of procreation as "progenitor, by dispensing with the seminal essence of the sun in the womb of the world" (Gutierrez; Torres, 2011, p.160). The image of shamanic flight refers to shamanistic thought in its dynamic conception of forms. The ascending and descending movements of the bird symbolize the creation myth. The movement of coming and going between heaven and earth can be thought of as an intense flow between the dimensions of the unconscious and conscious, and it reveals a transmutation of materialities and germinations

through the flows of death and rebirth. Matter and spirit feedback in a movement that rises and falls, spiritualizing the mind of the animal. It is an archetypal encounter that manifests itself in the spiritualization of matter; as instinctual nature and materialization of spirit, the flows are continuous. The vertical movement indicates the balance between the processes of descent and ascent and reveals a psyche of the heavenly world.

The hummingbird is a conductor of souls' words. It is very old. It is the first bird to feed on the liquid from the center of the Earth. It is the conductor of the spiritual liquid. Drinking water and going out is what allows the connection of the spirit with the Earth (VHERÁ POTY, 2019).

The personification of animals is an amplification produced from Amerindian thought and contributes to a subjectivation with the unconscious contents. The aspect highlighted by Gutiérrez and Torres (2011, p. 53) about the frog, in the Desana cosmovision, is of creation of themselves and of having the knowledge of the poisonous and entheogenic substances that they carry inside their parotid glands. To be born of oneself, in a potential self-fertilizer. Among the Embera of the Chacó, women perform traditional songs and dances for the frog, with the aim of curing serious illnesses (GUTIÉRREZ; TORRES, 2011).

On a psychic level, we can think of the image of the frog as capable of provoking transformations in what is more difficult to degrade, such as complexes. Being an inhabitant of two worlds, the frog plunges into the world of emotions, water, the moon, the feminine and the Earth, coping with everyday reality. The frog is also perceived as the living mother. *"in the middle the jaguar facing east and the serpent facing west"* (GUTIÉRREZ; TORRES, 2011, p. 61). Aspect of a duality that can be thought of from South American mythology:

The toad woman [...] Supernatural mother of the jaguars [...] he turns into a jaguar and squeezes kashabe flour from his glands of poison. The twins-jaguars, dismember and burn their mother, and hide her in a part of the forest that they previously cleared for planting. From its ashes, the first foodplants grow and the Milky poison is transformed and the bitter, or poisonous, variety of cassava (GUTIÉRREZ; TORRES, 2011, p. 57).

The healing property of the frog is the condition of letting itself be transformed, of creating itself from itself, carrying in itself the awareness of its poison and the potential for metamorphosis into psychopomp plants, such as fungi, which awaken a high level of sensory and emotional uptake and sensitivity. It is a quality of the mother-womb, of bestowal, of sacrifice. According to South American mythology, this quality produces the metamorphosis of the mother-frog in the form of a jaguar, from uncontrollable, devouring forces, into cassava, acquiring a condition of fertility. The frog symbolizes

the proximity of the jaguar and the serpent, the sun and the moon, to the rhythmic movement of the moon. The ability of the frog to guard the fire, referred to in Guarani mythology, may be related to the encounter of opposite elements, symbolized by the frog that lives in water and guards the fire, such as Encounters of chemical elements that do not cancel each other out, such as the shaman and the disease, the therapist and the complexes of the patients. The therapist must be able to keep the fire in the relationship with his patient and wait for the time to remove the stone from the body and throw it into the fire, while energetic materialization, as did the *karai* Alcindo, in a ritual that will be described throughout the text. In psychotherapy, this is a mutual decision. What can it mean to throw the stone into the fire, in the aforementioned ritual? Turn the source of the disease into a vital principle. It is what also symbolizes the connection with the serpent.

Then made a serpent from a torch. He got bit by it. The younger brother left in search of medicine, brought him, and took care of his older brother: he redoubled his health [... having been bitten by another snake, he died. The youngest then blew the top of his older brother's head and made him revive (CLASTRES, 1990, p. 91).

In Guarani conception, snakeskin is present in the basketry, *ajaka pará* (drawing with graphics), such as the jararaca snake, the caninana and the coral, representing the walk that a Guarani makes when moving to another village (SILVA, 2015). In this same conception, the woman emerges from the basket or the pot, containers that welcome the contents of the world. In the case of woven basketry with snakeskin graphics, there is an important element of transformation and updating of the meaning of the snake in Guarani culture and psyche. The skin of the snake is a materiality continuously re-presented and vivified; it symbolizes dimensions of death and rebirth, of transformation of a consciousness that seeks the remedy, which the "snake" matter makes possible. The being bit goes in search of the remedy and the encounter with health. The snake gives dynamism to the psyche, it is the movement of alert, of search, just as the Guarani does when traveling to another village. In basketry, the snake is fundamentally associated with the origin of the Guarani woman, the feminine. "The woman is an ancient basket. The carrying basket is for them [Guarani] the metonymy of the woman" (CLASTRES, 1990, p. 79).

The snake revives the movement of the psyche, makes it possible to access fire. To be bit is to come into contact with the conditions of metamorphosis of psychic materialities towards a creative expansion of thought. It allows access to a dimension that contains the remedy in the body as a core of the spiritual emergency. The poison in the body is the potency that contains and activates the medicine of its own system, a force in motion. The access of poison as a remedy is part of

the encounter of matter with spirit. The serpent symbol contains this integrative duality that represents fire and Earth, the encounter with the heavenly, the manifestation of and in life as a creative feminine.

The snake symbolizes a spiral image brought by myth *Yurupary*, in which it presents a movement of integration between the aquatic world, from below, and the aerial world, from above:

[...] the enveloping force - in spiral - which acquires the body of the anaconda around the trunk of the palm of paxiúba, refers us, according to the myth, to the vertiginous way in which this palm grows to the sky, originating from the ashes of the yurupary, and serving as an intermediary between the world above and the world below (GUTIÉRREZ; TORRES, 2011, p. 95).

Jung (2014, p.290) brings a sacrificial dimension: "I get goosebumps stepping into this valley of boring figures, where the woods stand on Stony slopes [...] I walk hesitantly on gravel stones avoiding that place, for fear of stepping on a snake."

We need to restore ourselves again. But since God's creation is a creative action of the highest love, the restoration of our human life means a restoration of our lower function. This is a great and dark mystery. The human person alone cannot accomplish this work. For this purpose, it is helped by the evil one, who does it in place of the person. But a person needs to recognize their joint guilt in the work of the devil. He must prove this recognition by eating of the bloody flesh of the sacrifice. With this gesture he announces that he is a human person, that he recognizes both evil and good and that through the retraction of his vital force he destroys the image of the divine figure and with this he also declares himself detached from God. This happens for the good of the soul, which is the true mother of the Divine Child (JUNG, 2014, p. 291).

It is the task of the Hunter to be attentive to the animal that carries in its body the soul of a person. And when he captures it, he also makes the sacrifice and binds himself to that soul, in some way. The Desanas Indigenous hunters, who live in the Amazon jungle of Colombia, do not over-hunt, as they know that they could extinguish the life force for people and animals. There is a preparation for the hunt, the day before, in which they are deprived of sexual intercourse, bathe in the river and take laxatives and purgatives. As well they put on oils and masks to attract the animals. When they manage to capture the prey, they ask their deities for forgiveness, with very respectful treatment (GOLDIN; NAVARRETE, 2003).

The same goes for hunters. Guaraní: after they have small children, They dialogue with the spirits of the animals so that there is balance and protection between them, a regulation between death and life, between person and animal.

Final considerations

Indigenous mythologies bring humanities that inhabit our unconscious in the form of plants, animals, nature, people, places, and voices and provoke hauntings that can be numinous and dark at the same time. Learning to relate, denaturing the place of being devoured by fear and images that we do not consciously produce. Such an understanding passes through the recognition of the diversity of non-human vitality present in our thinking and in our emotion, integrating our instinctual and divine nature.

The healing experience goes through an intertwining, letting oneself be captured to be transformed, letting oneself be swallowed to also swallow and vomit, letting oneself be metamorphosed, as the mythology of the great serpent suggests to us in the encounter with spiritual sounds. The bird has a sound, the snake has a dance, the jaguar has a movement, the human can learn in this regard, this cyclical and cosmic universal greatness.

The Guarani perspective activates a thinking that helps us to realize that it is not only the therapist and the patient who are responsible for healing, but also provokes the field of nature and animals and the possible meanings of them in our psychisms.

How can a vision of a river, of an animal, help in healing a person? The spirit of nature comes loaded with a possibility of connection with something that has been lost in the course of one's life. It speaks of a numinous unconscious, of a *numes*, of an image that is not human and that has an intense spiritual charge, but that is not integrated into the person and is available in nature, as a potential health resource. But the person does not feel connected to it. It is like a still life, which is there, it can be photographed, but it has no life, no vitality. It is like knowing that there is a river through a photo and not because you dive into it.

The jaguar is an archetypal image, it helps to bring instinct closer to the spirit, what haunts to what enlightens. These two colors or reflections become embodied energy, as a vital movement that is activated in the body from this image. The jaguar, as a spirit, is a humanity that erupts through the body. The humanity of the jaguar, Amerindian, is assimilated spiritually, in thought. This emerges in the body that arises from within the jaguar. It is the spirit.

By connecting with the vital principle, while a movement of transformation, the psyche is activated in states of metamorphosis and possible cures. The jaguar, as an archetypal image, takes the human to a field of instinctual nature and also to its threshold: the challenge of death. To go through death is to walk the path from instinct to spirit. Learning to deal with instinct is spiritual experience, it is what does not die and what it accomplishes. The human is between and in the

instinct and in the spirit, in what gets sick and in what heals, in what gives life and in what dies, in what transforms and in what remains.

Perhaps this is our contribution when talking about perspectivism in the Jungian clinic, instigating this question so that we can inquire more about the humanity of the jaguar and the long work that this question brings us. This movement also relates us to listening to the depth of Amerindian history in our stories, in what is visible and invisible, in what is body and spirit.

Many Guaraní say that it is not easy to be *karaí*, which is somewhat maddening, because it requires a lot of surrender to something that is beyond us, like a transcendent encounter that unites Eros and spirit, death and life, in one heart. It is therefore special to connect with the archetype of the shaman that exists in the therapist, in a place that runs through the darkest. To be able to walk in the darkness with the patient in search of the light, even though it is so small. It is the ability that Jung (2014) reminds us to take care of the patient as a human being, even if he is sick. The shaman believes in the humanity of the patient and his jaguar, and for this he travels along with all possible and imaginable hauntings that awaken us, with all our fragile humanity.

For Jung (2014), the language of nature is the unconscious, and our task is to translate the intelligence of nature. For the Indigenous, in a perspectivist field, the animal was once a human. In this way, to talk to the animal is to humanize oneself, in a more complex perspective. One can listen to the animal in a humanized way, recognize in it a value, as Jung recognized in the unconscious. Therefore, shaman and jaguar complement each other, humanize each other, subjectify each other.

Animals personify themselves in our psyche. The presence of each acts, revealing to us its characteristic. If we are universe, the action of animals and their characteristics will be in us. Each species of animal represents levels of consciousness, not in a representation of superiority or inferiority, but of psychic specificities.

The presence of animals has been revealed as protective spirits and that communicate, helping me in the healing processes. We highlight some: the frog, the jaguar, the serpent, the hummingbird, and the owl. The dialogue with animals, which we bring from Jungian psychology, are experiences and constructions of meaning with indigenous mythologies, which allow us to expand the meaning of language and metaphors in the process of imagining and spiritualizing. The myth reveals mystery, and not only from an individual but from a universal perspective, transcending concepts of time, culture, and society. The myth encompasses the human in a total dimension, in the sense that it reveals true stories, in the most diverse psychic realities.

Indigenous mythologies help us in our psychic searches for healing in a rapprochement between the spiritual universe, the sacred and nature. The myth gives directions and conditions so that we can transcend our personal universes to spiritual values. This way, we can think of myth as the narrative that goes from the unconscious to the transcendent, as the thread that guides the movement from chaos to the cosmos. In Amerindian mythologies we find a polyphony of senses that organizes us into a cosmology, which includes and prioritizes nature, stars, rivers, plants, and animals in a very refined way, and expands our possibilities of healing, in the multiple ways of existing in a psychic cosmos.

The deities, for the Guarani, are very close to the animals. Jung (2014) opens paths for a shamanic and perspectivist thought, in clinical activity, as a numinous way of life in a condition of receiving infinite and unspeakable love, reaching the mystery of a beautiful and transcendental nature. To be able to receive the love and understanding of an unconditional trust in the presence of every person, animal, and spirit. The emergence of shamanism in the psyche extends to a corporal and spiritual thinking, in which we can access an ancestral memory of nature, of which we are part. Beyond the personal, collective, symbolic aspects, we can access a numinous perception of our own existence and beyond it. It is the emergence of an infinite and unconditional potential, which can be mediated through dialogue with the spirits of animals and nature.

We highlight the image of the jaguar/human, so present in Amerindian cultures. In this psychic oz/human encounter, this last he discovers a human nature that includes in his psychic world nature, deities, animals, giving meanings in the emergence of healing faculties, which learns and makes the movement of humanizing and animalizing the psyche, of going and returning continuously, in a lunar and solar condition, symbolizing the movements of identifying with the civilizing hero and with the original mythical return. The jaguar is thought of as an archetypal image of the numinous.

Healing does not only come from personal, family, and affective relationships. It also comes from ancestral knowledge. Access to this knowledge, as a memory, comes from going back to the roots. Belonging comes from access to this knowledge.

In the version of the myth told by Vherá Poty, Nhamandú's mother has a conflict with Nanderuvusu's father and he leaves. On her way in search of her father, she comes across a crossroads and enters the path inhabited by jaguars, which devour her. Nhamandú survives and cannot be annihilated. Create, then, Jaxy (the moon). They discover they are not grandma jaguar's grandchildren through the hummingbird and attempt to annihilate the jaguars, but fail to kill the last jaguar, who was pregnant. Thus it is that sun and moon,

as they continue their crossing, will find their humanity and divinity, in dialogue with the jaguar and other animals. Animals teach about the numinous and the shadows, the force that comes from being that is not human, from nature, from spirits, from the invisible, and that helps to perceive living as a universe.

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