

THE PRESENCE OF THE CIRCULARITY ARCHETYPE IN THE CULTURE OF ORIGINAL AND TRADITIONAL PEOPLES


A PRESENÇA DO ARQUÉTIPO DA CIRCULARIDADE NA CULTURA DE POVOS ORIGINÁRIOS E TRADICIONAIS

LA PRESENCIA DEL ARQUETIPO DE CIRCULARIDAD EN LA CULTURA DE LOS PUEBLOS INDÍGENAS Y TRADICIONALES

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Received on: 06.25.2024

Accepted on: 03.10.2025

Published on: 06.02.2025

ABSTRACT

The archetype of circularity is considered by various religions to be the symbol of integration, of wholeness, the human and spiritual religare. The symbolism of the circle presents itself as a process, in constant transformation, with dynamism, being cyclical, because its essence is movement. Symbols give meaning to life and are fundamental to human development, since understanding their meaning within a culture gives the individual a sense of belonging. It is important to understand the human being, taking into account the environment in which they are inserted, their culture, territory, social relations and ancestry, contributing to the notion of belonging and the development of individuation and identity. For this reason, the study, which is bibliographical and qualitative in nature, seeks, by recognizing the archetype of circularity, to promote the integration of totality, epistemological, ethnic and ancestral knowledge, facilitating the recognition of the identity of traditional and original peoples and their connection with ancestry through the archetypes present in the collective unconscious.

KEYWORDS: Identity; Individuation; Circumambulation.

Introduction

The circle carries within it sacredness, representing the divine - because it has no beginning or end - perfection and eternity. It is also considered by various religions to be the symbol of integration, of totality, the human and spiritual religare. Circularity has accompanied humanity since ancient times and is therefore considered archetypal.

The symbolism of the circle presents itself as a process, in constant transformation, with dynamism, being cyclical, because its essence is movement. According to Lourenço (2019), the circle represents the cycles of nature and human life, continuous creation, the eternal coming to be, restarts and transformations.

Symbols give meaning to life and are fundamental to human development, since understanding their meaning within a culture gives the individual a sense of belonging. It also allows for the development of the individuation process, which according to Jung (2002) refers to becoming unique, distinguishing oneself from others, moving away from what society expects and towards oneself, providing opportunities for the development of identity.

By observing the dynamics of nature and the cycles of life, circularity becomes evident, and consequently, through circumambulation, awareness. In addition, the understanding that human life functions through a cyclical process of development aimed at autonomy and freedom. In this sense, there is no such thing as finished knowledge or a finished human being, because we are constantly changing.

It is important to understand the human being, taking into account the environment in which they are inserted, their culture, territory, social relations and ancestry, contributing to the notion of belonging and the development of individuation and identity, using circularity to understand the processes of life and transformation. In this way, the study is relevant to the scientific community by showing the association between the archetype of circularity and the divine, the religare between man and the cosmos through its cyclical symbolism, as well as the cycles of human life and nature, providing opportunities for individuation, the development of identity and, consequently, the notion of belonging to a culture. In addition, with society by providing opportunities for awareness and social transformation, given the epistemological and ancestral recognition.

Therefore, recognizing the archetype of circularity as a representation of the divine, integration and wholeness brings society the opportunity for epistemological, ethnic and ancestral knowledge, through the development of identity and belonging, showing the diversity of knowledge, which is cyclical and unfinished.

The importance of rituals for indigenous and traditional peoples

During the colonization process, ethnocide and epistemicide were some of the strategies used by the invaders to dominate the original peoples, valuing their own culture. Thus, the dominated peoples were forced to absorb the dominant culture, being catechized and thus distancing themselves from their ancestry, making enslavement possible (Gomes, 2018).

The humanities and social sciences come to contribute with their science, facilitating the strengthening of culture, ancestry and knowledge, with a view to social

transformation. In this way, the maintenance of culture, with its religion, customs, language, configuring the good life and providing the opportunity to recognize a community. This process constitutes resistance, making the process of domination more difficult, given the knowledge and recognition of a people's ancestry and identity.

Ferreira (2020, p. 10) discusses,

the importance of the cult of ancestry, through rituals, for maintaining identity and a sense of belonging: "ritualistic repetition extinguishes the possibility of essentializing anything real; ritual makes it impossible to decline into a principle of identity.

Thus, circularity represents cycles that intersect, feeding back into each other, maintaining ancestry and its immaterial values, in a mystical way, considering the experience.

It is possible to verify the presence of the archetype of circularity in the territories, giving them sacredness through religious experience and the symbolism present, making the sacred sites significant for the community. Sacred sites contain a system of symbols belonging to the culture of a community, which represent its history, its ancestry and establish the link between the world and the cosmos (Costa, 2020). Thus, sacred sites promote the notion of belonging through living in the territory, with its material and immaterial specificities, structuring the subjectivity of a people and the identity of the individual.

It is through myths that human beings come into contact with the sacred and enter the realm of the divine, the rite being the link with the deities, spirits or forces of nature. The rite is constituted as the praxis of myth, providing communities with a revisit to the past, contact with ancestry - religious traditions, dances, songs, body painting, healing rituals, etc. According to Peirano (2000, p. 11), "as culturally constructed systems of symbolic communication, rites cease to be just the action that corresponds to a system of ideas, they become good for thinking and good for acting".

Rites of passage are present in most indigenous communities, marking the transition of a group or individual from one condition to another - from pregnancy to birth, the beginning of adulthood, marriage, death and so on. In this way, it is possible to see that rituals are part of human behaviour and are responsible for grounding the reality and organization of a community, being present in practically all cultures and religious traditions (Guilouski & Costa, 2012).

According to Vilhena (2005, p. 21),

The rite therefore refers to the prescribed order, the order of the cosmos, the order of relations between gods and human beings and between human beings and each other. It refers to what rhymes and to the rhythm of life, to restorative harmony, to coming together, to the relationship between the parts and the whole, to flow, to movement, to life happening. The search for order and movement are constitutive elements of rituals.

Rituals are part of the cultural expression of a people, they are part of the symbolic universe. Therefore, according to Vilhena (2005, p. 55),

Since the rite is an expression and synthesis of the cultural ethos of a people, and therefore an expression of their life, it should be emphasized that, as an action, it is 'life happening, processing itself, being signified, interpreted, ordered and created. The rite is life creating life, because in chaos, in indeterminacy, in the absence of horizons and meaning, we cannot survive. It is, therefore, activity, work, work that operates, transforms, creates, signifies.

Sacred circle dances bring with them the ancestry of different peoples, symbolizing the cycles of life through encounter and participation (Ostetto, 2009). Through dance, music, gestures, meanings and symbols, the community comes together to celebrate important moments - planting, harvesting, births and funerals. To think circularly is to open up to dialog, to welcome diversity, experiences and life stories. It's thinking in a cyclical and potential way, it's taking care of the multiplicity of knowledge (Ostetto, 2009). It means sharing values and beliefs that go beyond words (Ostetto, 2009).

Another ritual of great importance to indigenous communities is the Kuarup, through which the souls of the deceased are freed. In the ritual, the deceased are represented by logs (Kuarup) extracted from a tree called Mavunha - also used in the creation myth by the hero Mavutsinim, creator of humanity, giving rise to the Kamayurá community that inhabits the Upper Xingu region - decorated with headdresses, necklaces and symbolic paintings. The formation of the sacred circle in respect for the families of the honorees, with everyone present, is one of the most important moments of the ritual (Guilouski & Costa, 2012). This is the moment when the shamans chant to the rhythm of the maraca - a sacred instrument made from a gourd, with a stem and seeds inside.

The science of the sacred, through benzedura, prayers and healing rituals, with its framework of religious beliefs, is also part of the culture of indigenous and traditional communities. According to Gomes (2022, p. 174), "the archetype of the healer is experienced by native peoples through their culture, in healing rituals, with the shaman being the one who has the knowledge of the techniques and who promotes healing, restoring physical, psychic and spiritual health". In the Quilombola Community of Serra do Evaristo/CE, circular dances carry the power of healing, so the Dance of São Gonçalo is performed for promises to be paid, for the healing of physical and/or psychological problems and for the return of a relative (Machado, 2021). The Dance of Souls takes place when, through a dream or vision, the dead person asks for a dance. According to Machado (2021), the quilombolas of Evaristo say that "everything is circular here, this is our tradition".

In this way, rituals are configured as the link between the cosmos and communities, heaven and earth, being the externalization of myths, the expression of ancestry, of archetypes present in the collective unconscious of peoples, which is why circularity recurs in popular manifestations (Almeida & Haderchpek, 2020).

The presence of the archetype of circularity in rituals

The circle is considered to be one of the oldest symbols drawn by man and was universally used by native peoples as a reference point for planting and harvesting (Pennick, 2002). The circle also represents the cycles of life, nature and the seasons.

According to Moraes (2000), rituals have a strong connection with the religiosity of a people, being the link between their souls and nature, creating an interdependence with the rhythm of life, birth, marriage and rites of passage. Anthropologist James Frazer (1982) shows the universality of the relationship that peoples have established between religiosity, the cosmos, myths and agricultural practices, the community's economy, weddings, the seasons, etc. Thus, the Mother goddess is present in the warm seasons in her fullness and fertility and withdraws in the cold seasons; in the day with the rising of the sun; and in the night with the cycles of the moon. In Greek mythology, the goddess Demeter is the ruler of the cycles of nature, responsible for crops and all living things, while the goddess Selene represents all the phases of the moon (Lourenço, 2019). The circularity present "in the succession of the seasons, as well as the phases of the moon, marks the rhythm of life and the stages of a development cycle: birth, formation, maturity, decline" (Chevalier & Gheerbrant, 2001, p. 401).

Circular dynamics are responsible for the movement of human beings, societies and civilizations, and are part of both ecological science and the ancestral knowledge of original and traditional communities. This assumption reveals man's relationship with Gaia, Mother Nature, who institutes the cycles of life through integrality and circularity, transformation and evolution (Lourenço, 2019).

The ancestral knowledge of native peoples is structured in a circular and cyclical way, and is configured through a mechanism of continuity, transmitted through orality, culture and social practices. One example is stories, transmitted orally through generations, in a single way for millennia, as if following a protocol of tradition (Conte; Lopes & Tettamanzt, 2018), which is configured as archetypal. The individual is part of the whole, a framework of symbols that give them the notion of belonging, not just physically, but spiritually to a community. This community has a territory that is material - fauna, flora, and immaterial, with its ancestry - sacred dances, healing rituals, songs, orality, etc.

Thus, the individual lives the same practices, following the tradition and knowledge of the community, constellating archetypes, among them that of circularity.

Ancestral communities gathered in a circle to exchange knowledge and experiences and to pass on stories through orality, and it is possible to see the presence of the archetype of circularity in the interweaving and construction of knowledge. This shows that the act of gathering in a circle to exchange experiences and knowledge brings teaching and the construction of new knowledge, given that social relationships are essential for human learning (Vygotsky, 1993).

Native peoples consider Mother Nature to be responsible for the development of human beings. They feel part of nature and consider the sacred to be an integral part of the territory, of the immateriality of the communities, and thus a home for knowledge and memories. For them, "people are animals and animals are people, everything is or can be in a circularity unimaginable to rational and Cartesian minds" (Lima, 2008).

For the indigenous people of North America, the circle symbolizes the cosmic sky, which remains unique, even though time passes, seeing its continuity. The circle symbolizes time, because "day time, night time and the phases of the moon are circles above the world, and the time of the year is a circle around the edge of the world" (Narrative of Chief Sword, Dakota shaman apud Chevalier & Gheerbrant, 2001, p. 252). In this way, the circle represents divinity, that which has no beginning or end, the uroboros. Nature is the basis for the elaboration of knowledge, which has been re-

peated by peoples from all continents for millennia, becoming archetypal, transmitted by the elders. This cyclical knowledge, which goes beyond time and generations, is circular and therefore ancestral.

The Brazilian Bororos people organize their communities along two axes, dividing it into four, forming a circle around the dance ground and the men's house.

A Bororos village in the Amazon. The central hut is everyone's space. It's where they share the hunt and where they stage their rituals and festivals. The village is a manifestation of the cosmic order, with the meeting house (where social relations take place) at the center of a ring of dwellings (Humphrey, 2002, p. 43).

The social and kinship structure of the Bororos was arranged according to spatial organization, which is why when Salesian missionaries, during the colonization process, established a new format for the community, it caused disorientation for the indigenous people. As a result, their original cosmology is undone, and the Bororos come to accept the organization demanded by the Salesians, bringing new and confusing meanings. The myth, in the case of the Bororos, the archetype of circularity, brought organization and protection against immersion in chaos (Almeida & Haderchpek, 2020).

Everything the power of the world does is made in a circle. The sky is round, and I've heard that the earth is round like a ball, and so are the stars. The wind, at its strongest, swirls. Birds nest in circles, because their religion is the same as ours. The sun rises and disappears in a circle in succession, and always returns to its starting point. Man's life is a circle, going from childhood to childhood, and so it is with everything that is moved by force. Our tents were round like birds' nests, and they were always arranged in a circle, the rim of the nation, the nest of many nests, where the Great Spirit wanted us to hatch our children (Black Elk, Shaman of the indigenous Navajo tribe - North America apud Almeida & Haderchpek, 2020).

In candomblé, according to Ligiéro (2019, p. 87), we will see that it is in the center that "the settlements are buried and where the great force, the axé, is found". According to Martins:

The songs, the rhythm of the percussion instruments, the dance, the gestures, all the movements of the body, the cultural themes combined on stage capture the very rhythmic pulse of the ancestral black experience, engendering a harmonious perception of body and spirit (1995, pp. 100-101).

Thus, it is possible to see that ancestry is present in Candomblé Congo-Angola through symbols and the body, which establishes a connection with the sacred (Ferreira, 2020).

The symbolism of circularity is present in capoeira rodas, giving meaning and maintaining the culture. Consisting of a circle, from a drum set, with atabaque, pandeiro, berimbau gunga, berimbau médio, berimbau viola, second pandeiro, agogô and reco-reco (Dourado, 2017), capoeira represents the archetype of the cycle. According to Durand (2002), because of its circularity, the roda symbolizes the totality of time and starting over; uniqueness, where the beginning and end of each cycle are unique and unrepeatable. Thus, it is possible to understand the symbolism of the capoeira roda - each roda formed by the group presents a cycle that is different from all the others.

The archetype of circularity, present in capoeira rodas, presents at its core the cultural values of a community, shared by all its members, which confers a sense of belonging to that group, "(...) In a living ritual, the individual exists through the community that defines what the significant stages of his life are, and gives him appropriate recognition and sanction" (Garner & Supardi, 2016, p. 12).

The myth of the creation of the universe also carries in its constitution the archetype of circularity, which according to Guarani oral tradition, the circle with a point in the center means Ñamundu - the Great Mystery, the Unmanifested, the One. The "beautiful words" of the Guarani say: "Our First Father/created himself/in the Empty Night that began" (Jecupé, 2001, pp. 22-25).

For indigenous people, time is presented in a circular way, which humans cannot control, and whose logic involves nature and ancestry. Similarly, past and present are a unity. According to Munduruku: "For the indigenous, time is circular, holistic, so that, time and again, events meet without colliding. The past and the present take on similar dimensions and are self-reinforcing" (2010, p. 57).

Sacred geometry presents the square as matter, the earthly world, the solid, the phenomenon, stability, while the circle represents the celestial world, the essence, the spirit, transcendence (Jaffé, n.d.). In alchemy, the ideogram of the "one" is the circle, the beginning and the end, and is represented by the image of the serpent (or dragon) bit-

ing its own tail: Oroboro which, with its movement, forming a circle, expresses the idea of continuity, life and death, return, eternal coming to be. Uroboros represents infinite, cyclical and universal time. The meaning of oroboro (or uroboro, uroboro, ouroboros) is found in the dictionary of symbols with the following definition:

The circular shape of the image gave rise to another interpretation: the union of the chthonic world, represented by the serpent, and the celestial world, represented by the circle. This interpretation was confirmed by the fact that the uroboros, in certain representations, was half black and half white. It would thus signify the union of two opposing principles, namely heaven and earth, good and evil, day and night, the Chinese Yang and Yin, and all the values that these opposites entail (Chevalier & Gheerbrant, 1996, p. 922).

Ciruambulatio and identity integration

The term circum has the meaning of "around", "around" and ambulation, of Latin origin, means to walk, to move. Present in many cultures, the myth of the return has circular movement as its symbolism, as they believe that the center of life and creation transcends the Earth and that man experiences the eternal return to the heart of the circle, to the origin, to Eden. In this sense, the primal man is the one who has a connection with his center. Thus, the center of the circle represents the link between heaven and earth, where the dimensions of man are integrated - reason and spirituality (Chevalier & Gheerbrant, 2001).

The search for the center is present in the myth of the return with all its symbolism, represented in Greek mythology by Isis and Osiris, Artemis and Apollo, who return to the day by decimating darkness; in Taoism, yin and yang represent the root of the return; in Christianity, the return to the center (God) is represented by Jesus. With this, eternity is configured as the eternal return, it has no beginning and no end (Chevalier & Gheerbrant, 2001).

Thus, it is possible to see that man's psychological development takes place in search of the center of balance, because according to Jung, the process of individuation (1999, p. 101) "naturally starts from the assumption that man is capable of reaching his totality, that is, that he can heal himself." According to the author,

The meaning and goal of the process is the realization of the original personality, present in the embryonic germ, in all its aspects. It is the establishment and

unfolding of the original, potential totality. The symbols used by the unconscious to express it are the same ones that humanity has always used to express totality, integrity and perfection; in general, these symbols are quaternary shapes and circles (idem, ibidem).

African philosophy presupposes that "human beings have a great responsibility for maintaining the cosmic balance" (Malomalo, 2014, p. 1), given the sacredness of existence for African peoples, who attribute something divine to everything that exists. According to the Congolese philosopher, theologian and sociologist Bas'ille Malomalo (2014), "African human beings know that not everything depends on their will, but also on the will of the ancestors, of the orixás" (Idem, Ibidem, p. 1), of the sacred itself. For him, the central element of African philosophy is Ubuntu, from which the world is conceived, based on a network of relationships between the divine - Oludumaré, Nzambi, God, Ancestors, Orishas -, the community and nature.

Religion, made up of its rites, myths, dances, celebrations, chants and incantations, helps the "ubuntuistic consciousness" to emerge, bringing human beings closer to the gods, the ancestors, the community, the cosmos, nature and themselves, so that this religare is always in connection with ancestry (Sbardelotto, 2013).

Jung (2002) symbolizes the psyche through the image of the mandala, whose expression has Sanskrit origins and can be understood as that which contains essence or the circle of essence, due to its circularity and the possibility of representing totality through the union of opposites, as well as uniting individual consciousness with the center of the personality. Through his studies, Jung (2002) found that the mandala has the ability to preserve psychic order or re-establish it. For him, mandalas represent the self, the totality, the expression of the archetype that rests in the collective unconscious, and that when constellated, through experience, has an impact on the behavior of the person or the community.

For Jung (2002), individuation represents the search for wholeness, through the union of opposites, enabling the development of possibilities and potential, the encounter with unknown aspects of our personality. In this way, the mandala, the circularity, symbolizes the Self, as it carries within itself the symbolism of totality, encompassing the conscious and the unconscious. For this reason, circular symbols and mandalas have a connection with the history of man, with his ancestry, his knowledge, using the archetypes that exist in the collective unconscious as a link between primitive peoples and contemporary times.

Methodology

The archetype of circularity is present in the cycles of life, in the dynamics of nature and in the development of man's personality, through the process of circumambulation, providing opportunities for awareness, autonomy, freedom and transformation. It is therefore important to understand the human being by looking at the environment, culture, territory and ancestral knowledge, in order to contribute to the notion of belonging and identity affirmation.

For this reason, the study, by recognizing the archetype of circularity as a representation of the divine, integration and totality, provides an opportunity for epistemological, ethnic and ancestral knowledge, facilitating the recognition of the identity of traditional and indigenous peoples and their connection with ancestry through the archetypes present in the collective unconscious.

In order to achieve the proposed objectives, the bibliographic and qualitative study used works published in Portuguese between 2018 and 2023, although some published previously were essential for the construction of the results. Thus, a search was carried out in the PubMed and Lilac databases, using the descriptors "archetype circularity"; "sacred circle"; "circularity"; "uroboros"; "circumambulation", from which it was possible to access studies on the subject and thus carry out the reading, filing, categorization and analysis of the results, which are presented in the results and discussions section.

Results and Discussions

The study shows, according to Ferreira (2020), that the cult of ancestry takes place through rituals, which are essential for maintaining identity and a sense of belonging. However, the colonized peoples were subjected to the dominator's culture, becoming depersonalized and thus disconnected from their ancestry, making enslavement possible (Gomes, 2018).

These assumptions underpin the importance of sacred sites for indigenous and traditional peoples, given the symbolism present in their culture, which represents their history, their ancestry and connects the earthly world with the cosmos (Costa, 2020). With this, sacred sites establish a sense of belonging, as a result of living in the territory, with materiality and immateriality, which serves as a foundation for the development of a people's subjectivity and the individual's identity.

The circle brings with it a system of symbols, including the cycles of life, nature and the seasons, as well as being one of the oldest symbols drawn by man (Pennick, 2002). It is possible to see the presence of the archetype of circularity in the culture of many native and traditional peoples, and according to Pennick (2002) it is used as a reference for planting and harvesting.

The ancestry of various peoples is represented by sacred circular dances, which symbolize the cycles of life through encounter and participation (Ostetto, 2009). Circular dances also carry the power of healing for physical and/or psychological problems and for the return of a relative, which is why in the Quilombola Community of Serra do Evaristo/CE, the Dance of São Gonçalo is performed for the payment of promises (Machado, 2021).

According to Moraes (2000), rituals have a strong connection with religiosity, being the expression of a people's system of symbols and the connection between their souls and nature. In the Kuarup ritual, the sacred circle is formed in respect for the families of the deceased and through which the souls (of the deceased) are released (Guilouski & Costa, 2012).

According to Conte, Lopes and Tettamanzt (2028), circularity structures the ancestral knowledge of the original peoples, configuring continuity, transmitted orally, through stories, culture and social practices to other generations, in a single form for millennia and therefore archetypal. The communities of the Brazilian Bororos are organized along two axes, divided into four, forming a circle around the dance ground and the men's house. This is because the archetype of circularity represents organization and protection against immersion in chaos (Almeida & Haderchpek, 2020).

The archetype of circularity is also present in capoeira rodas, which gives the culture meaning and maintenance. Therefore, according to Durand (2002), because of its circularity, the roda symbolizes the totality of time and starting over; uniqueness, where the beginning and end of each cycle are unique and unrepeatable

In the Guarani oral tradition, the circle with a dot in the center means Ñamundu - the Great Mystery, the Unmanifest, the One, whose symbolism refers to the myth of the creation of the universe, which also carries in its constitution the archetype of circularity. The "beautiful words" of the Guarani say: "Our First Father/created himself/in the Empty Night that began" (Jecupé, 2001, pp. 22-25).

For indigenous people, time is presented in a circular fashion, the logic of which involves nature and ancestry. Similarly, past and present are a unity. According to Mundurucu: "For the indigenous, time is circular, holistic, so that, time and again,

events meet without colliding. The past and the present take on similar dimensions and are self-reinforcing" (2010, p. 57).

The myth of the return can be found in the culture of various peoples, whose symbolism is the circular movement, as they believe that the center of life and creation transcends the Earth and that man experiences the eternal return to the heart of the circle, to the origin, to Eden, as the center of the circle represents the religare between heaven and earth, where the dimensions of man are integrated - reason and spirituality (Chevalier & Gheerbrant, 2001). Primal man therefore has the ability to connect with his center.

Bas'Illele Malomalo (2014) states that "the African human being knows that not everything depends on his will, but also on the will of the ancestors, of the orishas" (Idem, Ibidem, p. 1), of the sacred itself. This shows that the central element of African philosophy is Ubuntu, from which the world is conceived, based on a network of relationships between the divine - Oludumaré, Nzambi, God, Ancestors, Orishas -; the community and nature.

The archetype of circularity, present in rites, myths, dances and celebrations, promotes the "hatching" of consciousness, making it possible for human beings to get closer to the gods, the ancestors, the community, the cosmos, nature and themselves, making circularity function as a connection with ancestry (Sbardelotto, 2013).

Final considerations

According to Jung (2002), the search for wholeness takes place through the process of individuation, which makes it possible to develop possibilities, potential and encounter unknown aspects of our personality. In this way, the archetype of circularity present in the rituals, myths, dances, dwellings and celebrations of native and traditional peoples symbolizes the Self, as it brings with it the symbolism of totality, encompassing the conscious and the unconscious. Therefore, circularity connects with the history of man, with his ancestry, his knowledge, through rites, using the archetypes that exist in the collective unconscious to bring primitive peoples and contemporaneity closer together.

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RESUMO

O arquétipo da circularidade é considerado o símbolo da integração por diversas religiões, da totalidade, o *religare* humano e espiritual. A simbologia do círculo se apresenta como um processo, em constante transformação, com dinamismo, sendo cíclico, pois sua essência é o movimento. Os símbolos dão significado à vida, sendo fundamentais para o desenvolvimento humano, visto que ao compreender o seu significado, dentro de uma cultura, gera ao indivíduo a noção de pertencimento. Torna-se relevante a compreensão do ser humano levando em consideração o meio no qual está inserido, sua cultura, o território, as relações sociais, com a ancestralidade, contribuindo para a noção de pertencimento e o desenvolvimento da individuação e da identidade. Por isso, o estudo, de caráter bibliográfico e qualitativo, vem, por meio do reconhecimento do arquétipo da circularidade, promover a integração da totalidade, o conhecimento epistemológico, étnico e ancestral, facilitando o reconhecimento identitário dos povos tradicionais e originários e sua conexão com a ancestralidade por meio dos arquétipos presentes no inconsciente coletivo.

PALAVRAS-CHAVE: Identidade; Individuação; Circum-ambulação.

RESUMEN

El arquetipo de la circularidad es considerado el símbolo de la integración por parte de las diversas religiones, de la totalidad, de la *religare* humana y espiritual. La simbología del círculo se presenta como un proceso, en constante transformación, con dinamismo, siendo cíclico, porque su esencia es el movimiento. Los símbolos dan sentido a la vida, siendo fundamentales para el desarrollo humano, ya que, al comprender su significado, dentro de una cultura, se genera la noción de pertenencia del individuo. Se vuelve relevante entender al ser humano teniendo en cuenta el entorno en el que se inserta, su cultura, el territorio, las relaciones sociales, con ancestralidad, contribuyendo a la noción de pertenencia y al desarrollo de la individuación e identidad. Por lo tanto, el estudio, de carácter bibliográfico y cualitativo, llega, a través del reconocimiento del arquetipo de la circularidad, a promover la integración de la totalidad de los saberes epistemológicos, étnicos y ancestrales, facilitando el reconocimiento de la identidad de los pueblos tradicionales y originarios y su conexión con la ancestralidad a través de los arquetipos presentes en el inconsciente colectivo.

PALABRAS CLAVE: Identidad; Individuación; Circunvalación.