

## Chapter 1 : Totemism in Tribal India - Anthropology

*Totemic beliefs (religion) of Australian Aborigines. Totemism in Australia is linked to the Dreamtime - the time before time - the time outside time - the time of creation, when the ancestral beings, the totemic ancestors, roamed the land, giving birth to the people of the various totemic groups and naming the animals, plants, landscape features, etc.*

It is worldview in which a human is an integral part of nature, not distinct from other natural species, sharing with them the same life essence. In the Dreamtime, the formative period, the various species had not fully assumed the shapes they have today. Their physical manifestations were more fluid. They could manifest themselves in the human form or of a particular species of animal. A goanna ancestor could look like a man, but potentially change to look like a goanna. This is the basis of the connection between the living people and the ancestral being, the person having a connection with the type of goanna represented by the ancestor.

**Individual Totemism** Only 1 person is involved in a special relationship with some natural species, or a particular member of that species. The relationship is a personal one, not usually shared or inherited. There are actually cases of inheritance, as among the Wuradjeri, a youth may be given a totem during his initiation. In that case the bala is of patrilineal descent. It is widely distributed throughout New South Wales. Native doctors have spirit snakes in central, north and north-western Australia, associated with the Rainbow Serpent. The patrilineally inherited totem serves as an assistant in its physical and well as its spiritual form, among the Jaraldri on the Lower Murray. There are some songmen in western Arnhem Land who specialise in gossip songs, dealing with contemporary people. These songmen usually attribute new songs with a non-inherited familiar, a spirit or creature, that reveals itself in a dream.

**Sex Totemism** Each sex can have an emblem, such as a bird or animal, which usually signifies solidarity of that sex as distinct from the other. Injuring or killing the sex totem animal is like challenging or attacking that sex associated with it. An example was observed among the Kurnai of Gippsland. Among these people the emblems of the sexes are 2 different birds, one for each sex, who regard them as elder brother for men and elder sister for women. In this society marriages take place by elopement, and the girls can refuse a suitor. Conflict among the male-female totems helps overcome shyness of young people of marriageable age. Older women can kill a male totem and display it in the camp. This enrages the men and fighting takes place between young men and women. Later a young man can meet a young girl and call her by the female totem name, asking what that creature eats. This system is usually associated with the south-east of Australia, with matrilineal moieties and matrilineal social totemic clans. It did exist in other places.

**Moiety Totemism** This is widespread across the continent, but is most marked in the southeast and the southwest. In many cases it is expressed through other forms of totemism. For example, in northeastern Arnhem Land the social and natural environment, and the mythological constellations are distributed between the two moieties. There are hundreds of objects which could be termed totemic, these could be divided into major and minor totems. In western Arnhem Land, the matrilineal moieties are divided into phratries, each of which is associated with one or more totems.

**Section and Subsection Totemism** In aboriginal Australia, some tribal groups are divided into 4 or 8 categories, based on the lines of indirect matrilineal descent. One or more natural phenomena, representing its members, distinguishing them from others, can be identified or linked to a particular category. In the eastern Kimberleys there is a totemic bond of kinship, and they adopt a ritual attitude towards the totem. In northeastern Arnhem Land, several totems are associated with each subsection. Some examples are, wamud is associated with the wedge-tailed eagle, buralang with rock kangaroo, heron, albatross and wallaby. The subsection system is relatively new to this region, so is not tightly integrated with the cult totemism of the clan-linguistic unit. In the eastern Kimberleys, north of Balgo, narangu - the subsection totems were treated more like namesakes, having no taboos associated with them.

**Clan Totemism** A clan is a group claiming common descent in the male or female line. They share a common relationship with 1 or more natural phenomena. For the members of this unit, the clan, the totem is a symbol of membership of the unit. It is recognised for the members of this clan and those of other clans. This totem has strong territorial and mythological ties associated with it, and it is believed that it can warn them of approaching danger. Some distinguish between matrilineal social clan totemism and

patrilineal clan totemism. There is also a small area in the southwest of Western Australia. The totems of the matrilineal social clans are the centre of cult life. An example among the Dieri is the mardu. Patrilineal clan cult totemism, bindara, is also found in this tribe. The best example was among the Jaraldi, Dangani, etc. In eastern Arnhem Land a combination of aspects, including non-totemic, were associated with the clan. A clan has several totemic cults, and these can be associated with more than one linguistic group. In central Australia totemic combinations were apparent but less strongly so.

**Local Totemism** With this people of a particular site or locality share a common totem, which is not connected with kin relationships or descent. Totemism that is determined by the locality in which a child was born, such as the Great Victoria Desert, among others. In such a case this is also birth totemism. Births nearly always occur in the local territory of the father, so it is patrilineal local cult totemism. The main difference between local and patrilineal cult clan totemism is that descent is not a major factor - though there was a tendency for it to become patrilineal. A good example existed among the Aranda, where it is the conception, not the birth, that determines local totemic cult membership. A person associated with a particular site that has mythological associations has therefore a direct link with the totemic being connected with that site. People connected with a particular site share a bond.

**Conception Totemism** Conception totemism can be identified with local totemism. It can be near a track followed by a being from the Dreamtime, a waterhole or other landscape feature formed in the Dreamtime by the various beings inhabiting the area at the time of creation. It is preferably associated with the ritual or cult totem of father, though this is not essential. The child may appear in conjunction with a natural phenomenon, often one connected with the father, with his country, or the his social unit. If a mother becomes sick after eating a particular food and later dreams of a spirit child. The food will be considered the conception totem, the child having entered her body with it, or taken the shape of the food. In some cases the spirit may not be connected to the totem. In northeastern Arnhem Land the totemic affiliations are oblique, even though it takes the form of some natural species, and is not directly significant to the resulting child. The spirit centres at which unborn children live in the Great Victoria Desert are not totemic, though spirit beings from the Dreamtime put them there, so they have indirect associations with the dreamtime. Spirit children were made by the Rainbow Serpent in the eastern Kimberleys, in the anthropomorphic form. At Balgo they are directly totemic, being associated with mythological sites.

**Birth totemism** In this form of totemism the place where a child is born determines its ritual or cult totem, rather than its place of conception. Men in the Great Victoria Desert tried to make sure their wives gave birth in their own country, preferably at a site near a track of the Dreamtime being most closely associated with him. In dreams a person can be consistently represented by a natural phenomenon which he is known to have a close link with. He can identify himself with a totemic being, either human or other form, in his dreams and dreams of others, the actions of the being and his. Spirit familiars of western Arnhem Land songmen and the spirit assistants of native doctors are examples of this. In the first example a person may appear in his dream-shape even after death. This is the case in north-eastern Arnhem Land, but not in the Great Victoria Desert, though here the same word is used for totem and dream.

**Multiple totemism** Multiple or classificatory totemism, may be associated with other types of totemism, moeity, clan, section, subsection, phratry or local totemism. The known universe, or major aspects of it is categorised on this basis. The main totem is regarded with a special attitude, and to all secondary totems classified with it. This form is common. An example from north-eastern Arnhem Land is: Here the brother left his hair belt: It is now a sandhill. On the sandhill were the tracks of wild duck, which were eating wild peanut roots. On the opposite side was a large barren sandhill; and on the surface of this were goanna tracks and the tracks of many birds. Here the Djanggawul paused and heard the cry of the black cockatoo. Here too is the sacred waterhole which they made, and beside which they camped. Men or women belonging to this site would also have a secondary totem, not actually graded as such, mangrove bird, hair belt, wild duck, nut tree, black cockatoo. He might claim any one of them as his totem, which implies association with all of them. Here they made camp, ate berries, and picked flowers to put in their hair. They also made bindi, sharply pointed sticks with bunched shavings at one end, which they used for decoration. They prepared feather down for putting on their bodies: They drew blood from their arms and some fell on the ground and became red ochre

*The Totemic Ancestor of Umuoru People in Delta State, Nigeria [Part One] The alligator is one of God's beautiful creations in the reptile specie, it is of the Crocodile family. Some have argued that it is an.*

Animals with a human head, humans with an animal headâ€¦ a practice associated to witchcraft or zoolatry for a lay person. Indeed animals are inferior beings which could not be deities, according to the present African thoughts, influenced by the European and Semitic world. Totemism triggers the most upsetting fantasies. But like virtually everything in Kamita Africa , totemism has a very concrete meaning. We will try to tell you about itâ€¦ The great Sphinx of Giza: Such an association is absolutely unthinkable for the Arabs who occupy Egypt today. They obviously do not understand this African work, simply because they are not the ones who built it. Wooden sculpture of an ancient Egyptian young lady with a totemic hairstyle called Djub and Pah in Senegal; Source: At the beginning, He-She created air and water that He united to give birth to the sky and Earth, and separate them. She-He fertilized the earth through the sky sunlight and rain , and then begot vegetation. Then, the presence of vegetation allowed the emergence of the animal kingdom. And it is after that era that the human being appeared. Plants as well as animals and humans are endowed with one part of the initial Energy that allowed life. The human being could only exist because there were vegetation and animals before him. From there, humankind has therefore a vegetal and animal essence. Humankind is somehow the daughter of vegetable and animal kingdoms. The human being therefore can stand on the deep bond between him and the animal to identify himself to it. Animals through the divine force they carry are bonded to the Creator Himself and His principles deities. Totemism is most of all the research of the relation of animal, a little less vegetal, of human or divinity. But how to determine which animal corresponds to a deity or a group of humans? The ancient Egyptians had noticed that the falcon has a very sharp and overall sight on everything that occurs. The falcon is therefore the totemic animal of power. It is this Kamit concept that obviously is found in USA where the power emblem is another bird of prey, the sea eagle. This was probably done through Native Americans. The snake for example due to the terror that it inspires is a chaos totem Apopi. But the terror it inspires is necessary when enemies must be defeated. That is why Yoruba kings like their Egyptian ancestors were bearing a snake on their helmets. It is this comprehension of the animal kingdom that has allowed Africans to master Nature and live globally in harmony with her. Whereas according to the Europeans and Semites, animals are a permanent threat that one does not understand and which must be dominated or exterminated. Handing over through Native Americans? Totemism by history Let us take the example of the Bassa people of Cameroon whose totemic animal is the spider. As they were running towards the South under the direction of Nanga their chief, they found a cave inside which they took shelter. That cave bears the name of Ngog Lituba pierced stone. A spider came to spin a huge net at the entrance. The pursuers arrived in front of the cave and when they saw the net, they thought the cave was uninhabited and carried on their way. So, a totemic animal is determined by historical events. Ngog Lituba, mythical stone which revealed the animal relation of the Bassas in Cameroon Who is represented by the totem? The totem can represent a deity, an individual or a group of individuals. Many African people were organized in totemic clans. One clan could have a cat, crocodileâ€¦ as a totem. And often, all the members of the same clan were bearing the same name. That could be observed a lot at the beginning of the last century in Africa. That crane bears a crest on its head. Diop is therefore a totemic name with an Egyptian origin designating the crane. Hence, all the magnificent and original totemic hairstyles have existed in Ancient Africa. Totem on the great Zimbabwe site: And each clan was forbidding itself to eat its totemic animal. The Banyarwanda people of Rwanda were from the beginning divided into 15 totemic clans. The Abashambo clan has Intare the lion as their totem. The Ababandas have Impyisi the hyena as their totem, etc. The totemism developed by the Amerindians also has African roots, introduced by the first black inhabitants of America [1], and enriched years ago by the Egyptian-Sudanese and years ago by the Mandingos [2]. Totemism is the search of animal or vegetal relation to gain more divine feature. Totem is also defined by historical events. It can be representative of a deity, a human being or a group of human beings. Totemism had the advantage to ensure the harmonious coexistence between Nature

and human being in Ancient Africa. Any copying or translation of the text of this article is strictly forbidden without the written approval of Lisapo ya Kama Bibliography and sources: African presence in ancient America, Ivan van Sertima, chapters 6 and 9 Spread the love.

## Chapter 3 : Australian Aboriginals Quiz | 10 Questions

*toÁ•tem (tÁ•tÉ™m) n. 1. a. An animal, plant, or natural object serving among certain tribal or traditional peoples as the emblem of a clan or family and sometimes revered as its founder, ancestor, or guardian.*

In many cosmogonic myths a supreme being or high god creates the world, after which other divine beings come into being, who in the form of culture heroes or other types of gods reveal the realm of the sacred, death, sexuality, sacred geography, and the methods of food production. The narrative of the cosmogonic myth moves from the initial creation of the world to the revelation of the archetypal actions and gestures of divine beings and culture heroes, thus describing a sacred history of primordial times. These divine beings and culture heroes form the ancestral lineages of the human race. The situation of the human race is based upon the activities, adventures, discoveries, and disappearance of these first creative ancestors, who appeared in sacred history.

**Primordial Ruptures** In the Mesopotamian myth *Enuma elish*, a tension develops between the first creators and their offspring. This tension leads to a rupture in the initial creation and a struggle between its gods and their offspring. In the ensuing battle, the foundation is established for human existence. In the *Enuma elish*, the god Marduk is the leader of the offspring who fight Tiamat, the mother. In the battle Tiamat is slain, and her body becomes the earth on which human beings live. Certain archetypes for human existence are established as a result of this battle: When they sin they become the archetypal ancestors of the human community, for they now must experience sexuality, birth, labor, and death, the universal lot of all human beings.

A Dogon myth from West Africa describes a similar situation. The god Amma began creation by first forming a cosmic egg, in which the embryos of twin deities matured; they were to become perfect beings. One of the twins became impatient and decided to leave the egg before maturation. In so doing it tore out part of the placenta and fell to what is now the earth, creating a place of habitation from the torn placenta of the egg. This was an incomplete creation, however, and Amma, to rectify the situation, sacrificed the other twin. Even with this sacrifice, the creation could not be made perfect. Instead of creating perfect beings who were both androgynous and amphibious, Amma was forced to compromise. Thus, humans are not androgynous but rather composed of two sexes; they are not amphibious but essentially terrestrial; they do not live continuously in a perfect state of illumination composed of equal parts of dark and light, as was the original intention of Amma, but in two alternating modes of full light and darkness. In addition to this, the opposing natures of the obedient and the malevolent twin, who are the ancestors of all human beings on earth, define modes of life throughout the universe. In myths of this kind we are able to recognize what Mircea Eliade identified as two forms of primordiality. There is, first of all, the primordiality defined by the great creator deities who brought the world into being. Their creativity is inaccessible to ordinary human beings and they appear remote and unconcerned with the human condition. There is another primordiality that can be recognized in the tension and rupture between the creator deities and other deities who enter upon adventures and exploits that define the archetypal modes for human existence. Through these activities, the creator deities bring the sacred into the existential modes of human existence and are seen as the ancestors of human beings. In some cultures, the cosmogonic myths make no reference to great creator deities. The narrative begins with the second primordiality and the action is that of the culture hero, whose actions create the human condition. Among the Kwakiutl Indians of North America, the culture hero is Transformer and comes upon the scene as a human being living in a human family. Whenever he discovers human deceit or error, he transforms the human being into a bird or other animal, thus filling the landscape with the food supply necessary for human existence. In this manner Transformer sets the rules for the production and consumption of food and for reincarnation to ensure a continuous supply of food. Prior to the actions of Transformer there is no order in the cosmos. After his participation in the production of the food supply, all other forms of order “within the family, society, and so on” come into being. The chiefs of the segmented social units *numaym* are each related to an animal ancestor. In fact, following upon the transformation of humans into animals, the Kwakiutl believe that animals and spirits lead lives that are exactly equivalent to those of human beings. Animals are considered to be human beings who are wearing masks and costumes created by their animal forms. The second primordiality

also dominates the myth of what Adolf E. Jensen has called "cultivator cultures. The activity of these deities goes back to the end of the first primordial period. They sometimes possess human form and at other times animal form. The decisive event in their lives is the killing of one dema deity by another, which establishes the human condition. Before the death of the dema, the human condition is not characterized by sexual differentiation or death; it is only after the death of the dema that these aspects come into existence. The dema come at the end of primordial time and are thus the first of all human ancestors. Through the death of the dema, human beings are accepted again within their community. In myths of this kind the ancestors are gods, heroes, or divine beings, who through their actions make possible and render meaningful the human condition as it is, with all of its possibilities and limitations, and it is through them that the human condition possesses a divine presence. Ancestors not only set forth the general and universal human condition; they are also the founders of clans, families, moieties, and other segments of the human community. The family cult was at once the basis for the order and maintenance of the family and a cult of the ancestor. Similar notions are present among Australian Aborigines, where each totemic group has its own totemic ancestor who controls the food supply and is the basis for authority and marriages among the groups. An exemplary expression of the cult of ancestors is found in Chinese religions. It is the duty of Chinese sons to provide for and revere their parents in this life and the life after death; this is a relationship of reciprocity. The household is composed of the living and the dead; the ancestors provide and sustain the foundations of spiritual order upon which the family is based, while the living keep the family in motion. The living are always under the tacit judgment of their ancestors, on account of which they attempt to conduct their lives in an honorable manner. The Founding of Cities Not only do divine ancestors and culture heroes form the lineages of families and totemic groups, they are equally present at the beginnings of almost every city foundation in ancient and traditional cultures. Cain in the biblical story is the culture hero who founds the city of Enoch; Romulus is the founder of Rome; Quetzalcoatl, of Tollan. In Southeast Asia, the founding of states and kingship follow the archetypes of the Hindu god Indra. The founding of a city may be a response to the experience of a hierophany. Hierophanies of space, or ceremonial centers, are revelations of the sacred meaning of space itself. The divine beings or culture heroes who found cities derive their power from such sacred ceremonial centers. In one of the mythological cycles of Quetzalcoatl, for example, a magical combat takes place in which Quetzalcoatl kills his uncle. The ancestors as founders of a city establish the archetypes for all domesticated space. The normalization of activities in the space of the city, whether in terms of family structures or the public meanings of space, are guaranteed by the founding ancestor. All other establishments or reestablishments of cities will follow the model of the archetypal gestures of the founding ancestor of the city. The ruler of the city represents and symbolizes the presence of the divine ancestor, and elaborate rituals of rulership take place at certain temporal intervals to commemorate and reestablish the founding gestures. Death In some myths death enters the world because of an action, inaction, or quarrel among the creator deities. They may have simply forgotten to tell human beings whether they were immortal or not, or the creator deity allows death to enter the world. In a myth from Madagascar two gods create human beings: Human beings die so that they may return to the origins of their being. In most mythic scenarios, however, death is the result of a sacred history that introduces the second meaning of primordality. Through ignorance, interdiction, or violence, a break is made by the divine offspring from the creator deity, and in this rupture is the origin of death. The origin of the abode of the dead is equally located in this event, for, in the mythic scenarios, the rupture creates divisions in space among which a place of the dead comes into being. For example, in the Dogon myth mentioned above, the placenta of the god Amma is the earth, and at death one returns to the earth which was the original stuff of creation. Funerary rituals are very important, for they assure that the dead will arrive in the correct manner at the abode of the ancestors. The souls of the dead must be instructed and led on the right path lest they become lost. At death the deceased is vulnerable and subject to the attack of malevolent spirits. Funerary rituals prescribe the correct behavior and route to be taken by the dead to the land of the ancestors. Bibliography A general discussion of cosmogonic myths can be found in my *Alpha: The Myths of Creation* New York, Baltimore, , remains the best general introduction to Greek and Roman religion dealing with the meaning of ancestors. *The Religion of the Dinka* Oxford, Long Pick a style below, and copy the text for your bibliography.

### Chapter 4 : Uluru (Ayers Rock) & Kata Tjuta (The Olgas) | Spirit of Ma'at

*A totem (Ojibwe doodem) is a spirit being, sacred object, or symbol that serves as an emblem of a group of people, or ancestors of the respective social units.*

Cosmology is marked by a division Between sky and earth, with the latter being the focus of close attention. There are a great many myths or "dreamings" which tell of totemic ancestors who originally created the universe and everything within it. Some of these myths are secret and known only by a restricted group of men or women. There are also many noncreationist, nonesoteric stories suitable for children and public narration. Nowadays, much of this mythology operates in conjunction with Christian beliefs, stories, and hymns. The borrowing and trading of Religious knowledge across ethnic boundaries has always been common in central Australia. The totemic ancestors are regarded as being embodied in the ground and their spiritual essences pervade the land. The environment is also populated by various types of bad spirit beings and ghosts. There are no religious specialists as such, although the most senior men in local groups are often singled out as being religious "bosses. All adult men and women traditionally had the right to act out or sing or to supervise the acting and singing of certain "dreamings" in ritual. A few men are now Christian priests. Men and women used to have their own Ritual spheres and to a certain extent still do. One historically important ceremony, which has become less significant Recently, is the "increase ritual"â€”a rite guaranteeing the fertility of a local area associated with particular totemic beings. Initiation ceremonies included circumcision and subincision slitting the ventral surface for boys and introcision ritual defloration for girls. Male initiation still takes place and remains very important. A third male initiation ceremony, which would last for several months, was the inkgura festival, held as a gathering of the clans whenever the local area could sustain a large group for a long time. Largely, though not exclusively, restricted to ritual contexts, the arts include body decoration, ground paintings, incised sacred boards, singing and chanting, dramatic acting, and storytelling. Favored mediums for artistic expression include feathers and down; red, yellow, black, and white paints; clap sticks; and small drone pipes. In the s many Western Aranda very successfully took up watercolors and that tradition remains strong. Today many Aranda are connoisseurs of country and western music, as well as adventure movies. Quite a few play guitar and some are learning to make their own videos. Traditional healers, who may be male or female, rely almost exclusively on shamanic arts, although there are a great many local medicines that are known and generally used. Today, the traditional system of healing operates in tandem with the provision of Western medicines and healing techniques. Most women now give birth in hospitals. Traditionally, death was followed by burial and this still occurs, usually with Christian ceremony. At death one aspect of the spirit can be completely annihilated, although it may first wander about as a ghost. Others say that this spirit ascends to the sky, sometimes to be with God, but sometimes to be banished to an evil place. This spirit may be reincarnated in another human being, but this is not regarded as personal survival or immortality. Also read article about Aranda from Wikipedia User Contributions: Comment about this article, ask questions, or add new information about this topic:

*This painting represents the old generation. In the old days, when a person was young, their gift would be recognised by the Elders. A slow process of initiation would then begin.*

The relations to an animal or plant ancestor are frequently associated with the complex phenomenon of totemism. Totemism is primarily a social relationship. It expresses the belief that there is a connection between a group of persons, on the one hand, and a species. The nature of totemism Totemism is a complex of varied ideas and ways of behaviour based on a worldview drawn from nature. There are ideological, mystical, emotional, reverential, and genealogical relationships of social groups or specific persons with animals or natural objects, the so-called totems. Holle Bildarchiv, Baden-Baden, Ger. It is necessary to differentiate between group and individual totemism. These forms share some basic characteristics, but they occur with different emphases and in different specific forms. For instance, people generally view the totem as a companion, relative, protector, progenitor, or helper, ascribe to it superhuman powers and abilities, and offer it some combination of respect, veneration, awe, and fear. Most cultures use special names and emblems to refer to the totem, and those it sponsors engage in partial identification with the totem or symbolic assimilation to it. There is usually a prohibition or taboo against killing, eating, or touching the totem. Although totems are often the focus of ritual behaviour, it is generally agreed that totemism is not a religion. Totemism can certainly include religious elements in varying degrees, just as it can appear conjoined with magic. Totemism is frequently mixed with different kinds of other beliefs, such as ancestor worship, ideas of the soul, or animism. Such mixtures have historically made the understanding of particular totemistic forms difficult.

**Group totemism** Social or collective totemism is the most widely disseminated form of this belief system. It typically includes one or more of several features, such as the mystic association of animal and plant species, natural phenomena, or created objects with unilineally related groups lineages , clans, tribes, moieties , phratries or with local groups and families; the hereditary transmission of the totems patrilineal or matrilineal ; group and personal names that are based either directly or indirectly on the totem; the use of totemistic emblems and symbols ; taboos and prohibitions that may apply to the species itself or can be limited to parts of animals and plants partial taboos instead of partial totems ; and a connection with a large number of animals and natural objects multiplex totems within which a distinction can be made between principal totems and subsidiary ones linked totems. Group totems are generally associated or coordinated on the basis of analogies or on the basis of myth or ritual. For example, a group that holds that it is derived directly or indirectly from a given totem may have a tradition in which its progenitor was an animal or plant that could also appear as a human being. In such belief systems, groups of people and species of animals and plants can thus have progenitors in common. In other cases, there are traditions that the human progenitor of a kin group had certain favourable or unfavourable experiences with an animal or natural object and then ordered that his descendants respect the whole species of that animal. Moreover, group totemism is represented in a distinctive form among the Ugrians and west Siberians hunters and fishermen who also breed reindeer as well as among tribes of herdsmen in north and Central Asia.

**Individual totemism** Individual totemism is expressed in an intimate relationship of friendship and protection between a person and a particular animal or a natural object sometimes between a person and a species of animal ; the natural object can grant special power to its owner. Consequently, such totems became most strongly tabooed; above all, they were connected with family or group leaders, chiefs, medicine men , shamans , and other socially significant persons. To some extent, there also exists a tendency to pass on an individual totem as hereditary or to make taboo the entire species of animal to which the individual totem belongs. Individual totemism is widely disseminated. It is found not only among tribes of hunters and harvesters but also among farmers and herdsmen. Individual totemism is especially emphasized among the Australian Aborigines and the American Indians. Some examples of totemism

**Wiradjuri** Among the Wiradjuri, an Aboriginal people who traditionally lived in New South Wales Australia , totem clans are divided among two subgroups and corresponding matrilineal moieties. In contrast to this, individual totems belong only to the medicine men and are passed on patrilineally. Breach of the taboo

carries with it sickness or death. Every offense or injury against the totem has its automatic effect upon the man who commits it. It is a duty of the totem to guard the ritualist and the medicine man while he is asleep. In the case of danger or the arrival of strangers, the animal goes back into the body of the medicine man and informs him. After the death of the medicine man, the animal stands watch as a bright flickering light near the grave. The individual totem is also a helper of the medicine man. The medicine man emits the totem in his sleep or in a trance so that it can collect information for him. In this tradition, sorcery may also be practiced by the medicine man. By singing, for instance, the medicine man can send out his totem to kill an enemy; the totem enters the chest of the enemy and devours his viscera. The transmission of the individual totem to novices is done through the father or the grandfather, who, of course, himself is also a medicine man. The blood relative who is transmitting the totem takes a small animal and places it on the chest of the youngster. During the singing, the animal supposedly sinks slowly into his body and finally disappears into it. The candidate is then instructed on how he has to treat the animal that is his comrade, and he is further instructed in song and the ritual concentration that is necessary to dispatch the totem from his body.

**Nor-Papua** Among the Nor-Papua of New Guinea, patrilineal, exogamous groups consanguineous sibs are spread over several villages and are associated with animals, especially fish. They believe that they are born from totems, and they make them taboo. Children are given an opportunity to decide during their initiation whether they will respect the paternal or maternal totem. Each group of relatives has a holy place to which the totem animal brings the souls of the dead and from which the souls of children are also believed to come. Totem animals are represented in various manifestations: At the end of initiation ceremonies, the totems are mimicked by the members of the group.

**Iban** Among the Iban of Sarawak Malaysia, individual totemism has been the tradition. Particular persons dream of a spirit of an ancestor or a dead relative; this spirit appears in a human form, presents himself as a helper and protector, and names an animal or sometimes an object in which he is manifested. The Iban then observe the mannerisms of animals and recognize in the behaviour of the animals the embodiment of their protector spirit *ngarong*. Sometimes, members of the tribe also carry with them a part of such an animal. Not only this particular animal, but the whole species, is given due respect. Meals and blood offerings are also presented to the spirit animal. Young men who wish to obtain such a protector spirit for themselves sleep on the graves of prominent persons or seek out solitude and fast so that they may dream of a helper spirit. Actually, only a few persons can name such animals as their very own. Individuals with protector spirits have also attempted to require from their descendants the respect and the taboo given the animal representing the spirit. As a rule, such descendants do not expect special help from the protector spirit, but they observe the totemistic regulations anyway.

**Birhor** The Birhor, a people that were traditionally residents of the jungle of Chotanagpur Plateau in the northeast Deccan India, are organized into patrilineal, exogamous totem groups. According to one imperfect list of 37 clans, 12 are based on animals, 10 on plants, 8 on Hindu castes and localities, and the rest on objects. The Birhor think that there is a temperamental or physical similarity between the members of the clan and their totems. Prohibitions or taboos are sometimes cultivated to an extreme degree. In regard to eating, killing, or destroying them, the clan totems are regarded as if they were human members of the group. Moreover, it is believed that an offense against the totems through a breach of taboo will produce a corresponding decrease in the size of the clan. If a person comes upon a dead totem animal, he must smear his forehead with oil or a red dye, but he must not actually mourn over the animal; he also does not bury it. The close and vital relationship between the totem and the clan is shown in a definite ceremony: Each Birhor community has a tradition of an old settlement that is thought to be located on a hill in the area. Once a year, the men of each clan come together at an open place. The elder of the clan functions as the priest who gives the offering. A diagram with four sections is drawn on the ground with rice flour. In one of these, the elder sits while gazing in the direction of the ancestral hill. The emblem of the particular totem is placed in one of the other sections of the diagram; depending on the circumstances, this emblem could be a flower, a piece of horn or skin, a wing, or a twig. This emblem represents the clan as a whole. If an animal is needed for such a ceremony, it is provided by the members of another clan who do not hold it as a totem. The Birhor show great fear of the spirits of the ancestral hill and avoid these places as far as possible.

**Kpelle** Among the Kpelle people of Liberia there is not only group totemism but also individual

totemism. The totem also punishes the breach of any taboo. Kpelle totems include animals, plants, and natural phenomena. The kin groups that live in several villages were matrilineal at an earlier time, but during the 20th century they began to exhibit patrilineal tendencies. The group totems, especially the animal totems, are considered as the residence of the ancestors; they are respected and are given offerings. Moreover, a great role is played by individual totems that, in addition to being taboo, are also given offerings. Personal totems that are animals can be transmitted from father to son or from mother to daughter; on the other hand, individual plant totems are assigned at birth or later. The totem also communicates magical powers. Persons with the same individual totem prefer to be united in communities. The well-known leopard confederation, a secret association, seems to have grown out of such desires. Entirely different groups produce patrilineal taboo communities that are supposedly related by blood; they comprise persons of several tribes. The animals, plants, and actions made taboo by these groups are not considered as totems. In a certain respect, the individual totems in this community seem to be the basis of group totemism. A short history of totemistic theory McLennan to Thurnwald There are a number of theories or hypotheses concerning totemism. Many of them are marked by methodological deficiencies, preconceived ideas, and a prejudiced selection of source documents; nevertheless, some of these theories contain points of view that deserve consideration. Following the vogue of 19th-century research, he wanted to comprehend totemism in a broad perspective, and in his study *The Worship of Animals and Plants*, he did not seek to explain the specific origin of the totemistic phenomenon but sought to indicate that all of the human race had in ancient times gone through a totemistic stage. Tylor claimed to find in totemism the tendency of the human spirit to classify the world and its things. He thus viewed totemism as a relationship between one type of animal and a clan. But he was opposed to the idea of seeing totems as the basis of religion. Another Scottish scholar, Andrew Lang, early in the 20th century advocated a nominalistic meaning for totemism, namely that local groups, clans, or phratries, in selecting totem names from the realm of nature, were reacting to a need to be differentiated. If the origin of the names was forgotten, there followed a mystical relationship between the objects "from which the names were once derived" and the groups that bore these names. Lang wanted to explain the relationship through nature myths according to which animals and natural objects were considered as the relatives, patrons, or ancestors of the respective social units. He felt that thoughts by the tribes on these matters led eventually to taboos, and that group exogamy out-marriage first originated in the formation of totemistic associations. The first comprehensive work on totemism was *Totemism and Exogamy*, published in four volumes by the British anthropologist Sir James George Frazer.

### Chapter 6 : Ancestors, Reincarnation, & The Continuity Of Life | Spirit of Ma'at

*Totemism is widely prevalent in tribal India. The Santhals have hundreds of totemic groups named after plants, animals or objects. The Gonds have a goat clan whose members regard the goat as their totem because a goat that had been stolen by their ancestors for sacrifice turned into a pig when the theft was discovered and thus saved the thieves from punishment.*

Jo Mooy I took an intensive eastern seminar on Reincarnation in the Fall of last year. Reincarnation is the belief that after the death of the body, the soul comes back or incarnates into another body or form. And within that continuity, was the passing forward of ideals along with genetic materials. It makes one ponder if such things as ideas, beliefs and yes, soul preferences might be handed down through the DNA along with facial traits, hair color and height. The endless continuity of life became clear as a lineage expanding across four generations unfolded both visibly and ethereally. Only twenty cousins and three surviving children who grew up on the island knew those grandparents. But, we were able to look across the field of generations gathered for a week and identify the stature, characteristics, gait, personalities and familial resemblances embedded in their distant offspring. It began for me as soon as the plane arrived on the island. Leaving customs, a familiar face on the sidewalk outside beamed at me in welcome. I stopped mid-stride because the face belonged to my close cousin Frankie. Except Frankie had died in It was not to be the last encounter with long departed relatives. We believe it is separate because it cannot be seen. It cannot be seen because the vibrations of those on earth are denser by nature than the vibrations of the spirit realms. It retains memories, knowledge, impressions, thoughts and vibrations from its life on earth and holds that together in ethereal energy packets. Those packets are picked up and used by both the incoming incarnating souls and the outgoing souls leaving incarnation. The question has to be, does choosing a packet filled with my grandparents energetic materials then draw that new soul into this family and this history? When we journey into incarnation we do not journey alone, but rather pick up the vibrations and packets of the family relationships. The familial connection is held intact in soul groups by using the DNA of the family tree to anchor the relationship connections. So, seeing resemblances in multi-generational descendants of family members is not unusual. Rather, its proof of how group souls continue to incarnate in families. But, as each generation processes the energy packets of information and live out the karmic purposes of the group, the family tree begins to branch out from its origins. And as karmic lessons are learned, different packets will then be deposited for the new comers or returning souls for the reincarnationists which then further alters the family destiny and forms new purposes. We all remarked that Michael not only was the image of our grandfather in stature and mannerism but also carried a strong resemblance to our great-grandmother. The reincarnation seminar taught that the heredity of physical attributes are more easily passed on, and if the grandparent had strong qualities they would more readily appear in a daughter or grandson than in a son. This turned out to be accurate because my grandfather had eight daughters and one son. Each daughter inherited his strength, confidence, steadfastness, creativity, passion for learning and business acumen. While heredity plays an important part in the family tree, the veils between the dimensions thin out during significant family gatherings. It was also the place the family always met on Sundays. Very early the following morning while it was still dark outside, I recapped the day at Half Moon Bay and commented how much my mother would have loved to be there. At that instant, two of us witnessed the bathroom door which had been closed all night, open up slowly revealing a ray of light across the hallway floor. It was one of the unusual happenings with the ancestors that many experienced during the reunion. The reincarnation seminar said these occurrences would happen with regularity, especially when emotional family events were taking place. It was a way for spirits long departed to communicate with empathic family members still living, sending a message that life continues beyond the grave. Some cousins had an affinity for repeat numbers like They may have been sharing a story about their deceased parent and suddenly note that the clock face said 3: The stories by themselves and the unusual experiences do not prove reincarnation but they do reveal a continuity of life and a strong connection within families. When grandchildren who did not know the ancestors began to cry quietly, a nerve was struck. To all of us present on

that January morning, the family members long departed still held silent vigils watching all of us still in human form. We are their continuity of life.

**Chapter 7 : Totem - Wikipedia**

*ANCESTORS: MYTHIC ANCESTORS* Cosmogonic myths are narratives that depict the creation of the world by divine beings. In many cosmogonic myths a supreme being or high god creates the world, after which other divine beings come into being, who in the form of culture heroes or other types of gods reveal the realm of the sacred, death, sexuality, sacred geography, and the methods of food production.

The substance of Aboriginal ceremonies and rituals consists of enactments of events from the Dreaming, or ancestral past, events that are conserved in the form of the songs, dances, designs, and sacred objects that belong to a particular clan or totemic cult group. Such forms are referred to collectively by a word that can be translated as "sacred law," and it is as "sacred law" that art mediates between the ancestral past and the world of living human beings. Designs that were created in the Dreaming as part of the process of world creation are handed down from generation to generation as a means of maintaining the continuity of existence with the ancestral past. Designs can be referred to then as "Dreamings," and they are manifestations of the ancestral past in a number of senses. In many regions myths relate how ancestral beings gave birth to or created out of their bodies the sacred objects associated with particular social groups and land areas. The meaning of the designs on the objects often refers to the acts of ancestral creativity that gave rise to the shape of the landscape; in this respect, the designs can be said to encode Dreaming events. Finally, designs can be a source of ancestral power. Paintings on the bodies of initiates are thought to bring the individuals closer to the spiritual domain; sacred objects rubbed against their bodies can have a similar effect. Art is linked with the concept of the cycling of spiritual power through the generations from the ancestral past to the present, a concept that characterizes Aboriginal religious thought. Aboriginal art varies widely across the continent. Any similarities that exist tend to reside in the properties of the representational systems that are employed—the kinds of meanings that are encoded in the designs and the way in which they are encoded—rather than in the use of particular motifs. In such designs, the circles usually refer to places where some significant event occurred on the journey of a Dreaming ancestral being, and the lines refer to the pathways that connect the places. Likewise, designs in Aboriginal art exist independent of particular media. The same design in Arnhem Land may occur as a body painting, a sand sculpture, an emblem on a hollow log coffin, or an engraving on a sacred object *rangga*. In central Australia the same design may be incised on a stone disc *tjurunga*, painted on the body of a dancer in blood and down, or made into a sand sculpture. Further, it is the design that gives the object its particular ancestral connection: Systems of Representation Meaning in Aboriginal art is encoded in two distinct systems of representation, one iconic and figurative, the other aniconic and geometric. The iconography of Aboriginal religious art arises out of the interplay between these two complementary systems. This distinction extends outside the area of the visual arts to dance and ceremonial action, which involve some components and actions that are essentially mimetic and represent the behavior and characteristics of natural species, as well as other components that are abstract and have a conventional and nonrepresentational meaning. The balance between the figurative and the geometric varies from one region to another. The art of central Australia, of groups such as the Warlpiri, the Aranda, the Pintubi, and the Pitjantjatjara, is characterized by geometric motifs, whereas western Arnhem Land is associated with a highly developed figurative tradition. Nonetheless, there is a figurative component in central Australian art, and the *marayin* designs, clan-owned body painting designs used in certain western Arnhem Land initiation ceremonies, are largely geometric. The forms of Aboriginal art are systematically linked to its various functions. The figurative art presents images of the Dreaming that at one level can be readily interpreted as representations of totemic species and the forms of ancestral beings. The X-ray art of western Arnhem Land, for example, is a figurative tradition that creates images of totemic ancestors associated with particular places, thus linking them directly to the natural world. The figures are in part accurate representations of kangaroos, fish, snakes, and so on. However, they are more than that. The X-ray component, representing the heart, lungs, and other internal organs of the animal, adds an element of mystery to the figures and differentiates the representations from those of ordinary animals. Moreover, the art includes representations that combine features of a number

of different animals in a single figure. For example, the figure of the Rainbow Snake, an important mythical being throughout Arnhem Land, may combine features of a snake, a kangaroo, a buffalo, an emu, and a crocodile. Such figures in X-ray art, together with songs and dances associated with them, are part of a system of symbolism that decomposes the natural world into its elements, breaks the boundaries between different species of animals, and alludes to the underlying transforming power of the Dreaming. The western Arnhem Land X-ray figures are public representations of the ancestral world and, painted on cave walls, are projections of the ancestral past into the present in a fairly literal form. Their presence on rock surfaces acts as a sign of the ancestral transformations that created the form of the landscape and a reminder of the creative forces inherent in the land. Much of the ceremonial art and most of the secret art of Australia is, however, geometric in form. The geometric art encodes meaning in a more elusive way, well suited to a system of esoteric knowledge in which some of the meanings of art are restricted to the initiated. Without some assistance, its meaning will remain a mystery: Geometric art gives priority to no single interpretation, and as a person grows older he or she learns increasingly more about the meaning of particular designs. Thus, geometric art is potentially multivalent, and different meanings and interpretations can be condensed into the same symbol or design. This property of geometric art enables it to encode the relationship between different phenomena or orders of reality. On one level, a circle in a design may represent a water hole, and the line joining it may represent a creek flowing into the water hole. On another level, the circle may be said to represent a hole dug in the ground and the line a digging stick. On yet another level, the circle may be interpreted as the vagina of a female ancestral being and the line as the penis of a male ancestor. All three interpretations are related, for digging in the sand is an analogue for sexual intercourse, and the water hole was created through sexual intercourse between two ancestral beings in the Dreaming. The design of which the circle is a part may belong to a particular clan and be identified as such. The design as a whole thus represents ancestral beings creating features of the landscape in territory associated with a particular social group. It is this set of associations that characterizes the iconography of Aboriginal art: Aboriginal religion firmly locates the identity of people in the spirituality of place, and designs infused with the power of ancestral beings provide an important transportable medium of connection. The geometric art represents the ancestral world both semiotically and aesthetically, by expressing ancestral power in an artistic form. The Dreaming beings are often complex concepts, and their encoding in abstract representations provides one of the ways by which people develop shared understandings that help to order their collective experience of the ancestral past. For example, in the case of the Yolngu people of northeastern Arnhem Land, the Wild Honey ancestor consists of the whole set of things associated with the collection of wild honey: All things associated with wild honey are attributes of the Wild Honey ancestor. In painting, the Wild Honey ancestor is represented by a complex diamond pattern representing the cells of the hive. The diamonds are cross-hatched in different colors to signify different components of the hive: The bars across some of the segments represent sticks in the structure of the hive, and the dots within the circles represent bees at its entrance. The Wild Honey ancestor is all of those things and more. For the individual, the design is no longer an abstract sign but a manifestation of the ancestral being concerned. Aesthetic aspects of the design reinforce this understanding, as Howard Morphy has shown in *Ancestral Connections*, his book on the aesthetics and iconography of Yolngu ritual art. In northeastern Arnhem Land, Yolngu body paintings convey a sense of light and movement through the layering of finely cross-hatched lines across the skin surface. Similar effects are created in central Australian painting through the use of white down and the glistening effect of blood, fat, and red ocher. These attributes of paintings are interpreted by Aboriginal people as attributes of the ancestral being: Throughout much of Australia, rights to designs and other components of "sacred law" are vested in social groups that exercise some control over their use and have the responsibility to ensure that they continue to be passed down through the generations. Such rights are of considerable importance, as "sacred law" provides the charter for ownership and control of land. Hence, designs not only represent sources of ancestral power but are politically significant in demonstrating rights over land and providing a focal point for group solidarity and identity. This dimension is reflected in the iconography insofar as designs often vary on the basis of group ownership, each group holding rights to a unique set of designs. There is enormous regional variation in Australian Aboriginal art, and the specific

symbolism of the designs can only be understood in their regional context. However, the underlying principles of the art have much in common everywhere. Moreover, belief in the spiritual power and mediating functions of the designs is to an extent independent of knowledge of their meaning. In this respect, religious iconography is integral to the process of religious change, enabling religious ideas to be exchanged with other groups and diffused across the continent. Changes also can occur internally through the Dreaming of new designs. This allows the iconographic system to adjust to sociopolitical reality or to the creation of new groups and the demise of existing ones. However, from the Aboriginal viewpoint, such changes are always revelatory: The designs not only encode meanings that help endow everyday events and features of the landscape with cosmic significance, but are themselves extensions of those Dreaming ancestors into the present. Since the s, through the popularity of Aboriginal bark and acrylic paintings, art has become an increasingly important means by which Aboriginal people communicate religious ideas to a wider audience. While non-Aboriginal audiences have been attracted by the aesthetic dimension of the works, they also have been exposed to the religious ideas and values that are integral to them. Exhibitions of Aboriginal art emphasize the religious values that the works embody: Aboriginal people also have responded to and accommodated religious ideas through their art. Yolngu artists from Arnhem Land carried on a dialogue with Christianity from the arrival of the first missionaries in This dialogue resulted in the placing of painted panels of Yolngu religious art on either side of the altar of the new church built in This dynamic aspect of Australian Aboriginal art and its capacity to reach diverse audiences within and outside the society is one of the factors that has enabled Aboriginal religion to continue to make a contribution to global religious discourse. Bibliography Berndt, Ronald M. New York , A pioneering volume, with essays by Ted Strehlow, Charles Mountford, and Adolphus Peter Elkin, that provides a broad coverage of Aboriginal art and its religious significance. Berndt, and Catherine H. Art in Arnhem Land. The pioneering work on Australian Aboriginal art, placing the art of Arnhem Land in its social and mythological context. A good account of northeastern Arnhem bark paintings, with detailed interpretations of their meanings. Kleinert, Sylvia, and Margo Neale, ed. A comprehensive reference work on Aboriginal art and religion. Art and an Aboriginal System of Knowledge. A detailed account of the iconography of the paintings of the Yolngu people of northeast Arnhem Land, including their meanings and ritual context. A comprehensive and richly illustrated introduction to Aboriginal art with broad regional and historic coverage. Art, Myth and Symbolism. A comprehensive collection of paintings from western and eastern Arnhem Land and Groote Eylandt. The collection is extensively documented with accounts of Aboriginal myths. The documentation is somewhat general and not always accurate, but its coverage is excellent. A detailed account of the representational systems of the Warlpiri of central Australia and the religious symbolism of the designs. This is a classic work on the geometric art of central Australia. The Making of an Aboriginal High Art. A detailed account of the central Australian acrylic art movement that provides insights into its cultural context and religious significance in addition to its developing global market.

### Chapter 8 : Totemic | Define Totemic at calendrierdelascience.com

*Totemic definition, a natural object or an animate being, as an animal or bird, assumed as the emblem of a clan, family, or group. See more.*

### Chapter 9 : Symbols of Kazakhs from ancestors till present Â• Publications Â• â€œKazakhstan Historyâ€•

*Each totemic ancestor, while travelling through the country, was thought to have scattered a trail of words and musical notes along the line of his footprints these Dreaming-tracks lay over the land as 'ways' of communication between the most far-flung tribes.*