

A REVERED VENERATION OF MOTHER GODDESS WITH SPECIAL REFERENCE TO GODDESS KOTTRAVAI

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Abstract

Mother Goddess faction is profoundly dug in Indian culture. Little gatherings and clans that lay dispersed all over India have had their own particular mother Goddess love customs. South India has had a long legacy of Goddess love. The Shakta customs that hail the heavenly ladylike have been stylish since days of yore. She is the main divinity revered in the three methods of Hindu custom of *Mantra* or the recited word, *Tantra* or the coded custom and *Yantra* or high level elusive mathematical charts that associate energy lines. Across the scene of South, you find antiquated sanctuaries devoted to the Goddess in one of these three structures. This paper centers around the early practice of love of the Goddess Korravai during the Sangam time frame a neighborhood managing Goddess of war and triumph in the Tamil locale and its changes over the course of the following thousand years through connections digestions and allotment of fantasies images and themes especially with the help of the Sanskrit Puranic religion.

Key Words : *Shakta, Tantra, Yantra, Atha, Mari, Suli, and Neeli*

Methodology

By employing primary sources this paper has been attempted inscriptional evidences of the major and authentic source materials for writing this paper. Secondary sources are books and journal mentioned in the bibliography part to make a compare and contrast of different problems arising out of various difficult situations to acknowledge and understand the Cult of Mother Goddess in general and the Cult of the Kottravai in particular. The methodology adopted in this study is descriptive, analytical and historical.

Mother Goddess faction is profoundly dug in Indian culture. Little gatherings and clans that lay dispersed all over India have had their own particular mother Goddess love customs. South India has had a long legacy of Goddess love. The *Shakta* customs that hail the heavenly ladylike have been stylish since days of yore. She is the main divinity revered in the three methods of Hindu custom of *Mantra* or the recited word, *Tantra* or the coded custom and *Yantra* or high level elusive mathematical charts that associate energy lines. Across the scene of South, you find antiquated sanctuaries devoted to the Goddess in one of these three structures. Notwithstanding these are the various imaginative recognitions for the Devi. In verse, design, sanctuary engineering and old style music and dance, the Goddess has been loved since undated times. Truth be told, through this multitude of imaginative endeavors one can follow back the historical backdrop of human advancement in South India.¹ While it is impossible to enumerate all the spaces and their details in South India, we take a look at some of the most significant artistic odes to the Devi in sculpture, poetry and architecture.

In what is known as the Sangam age (Third century BCE to Third century CE), Kotravai was adored as the conflict Goddess in the dry or desert scenes of old Tamilagam (the present Tamil Nadu). Likewise, the beginnings of the conflict Goddess Durga is followed to specific clans that lived on the slopes of the Vindya mountains (consequently, the divinity is additionally alluded to as Vindyavasini).² Over the long haul, with the mixing of the northern and southern societies, Kotravai steadily started to be related to Durga-Parvati. An intriguing investigation of the transformation of the native military Goddess Korravai into the free Durga and the coy Parvati.

The figure of the mother Goddess is normal to many societies and it has throughout the long term gone through significant changes. The creation of the Goddess kicks off something new by investigating the effect of moving financial and political setting upon the change. From the Seventh century CE onwards as the state contraption in the Tamil south extended it led to additional complicated social designs. The extension was upheld philosophically through the spread of organized religions which changed the social scene. The agglomeration of the themes images and legends of cultic rehearses in presence from old times prompted the development of a gods inside the new brahmanical pantheon.³

The effect happened thorough exploration. The making of the Goddess offers significant experiences into the comprehension of Patriarchies orientation and personality through a keen examination of folklores engravings and writing. The going with photos of strict iconography give visual references to figure out the cycles of retention contestation minimization and syncretism in the development of Goddess customs.⁴ This paper centers around the early practice of love of the Goddess Korravai during the Sangam time frame a neighborhood managing Goddess of war and triumph in the Tamil locale and its changes over the course of the following thousand years through connections digestions and allotment of fantasies images and themes especially with the help of the Sanskrit Puranic religion. By the 10th century CE Goddess love beholding to the conjugal god could be followed to the Saiva custom. The distinction lay in her conceptualization now as a partner. The urgent examination question I investigate is whether this implied that prior personalities significance and conceptualizations were lost or changed in the later picture of the Goddess.

Kotravai (Korravai), additionally spelled Kotttravai or Korravai, is the Goddess of war and triumph in the Tamil custom. She is additionally the mother Goddess and the Goddess of richness, horticulture, and trackers. In the last option structure, she is in some cases alluded to by different names and appellations in the Tamil practice of South India and Sri Lanka, like *Atha*, *Mari*, *Suli*, and *Neeli*. She was subsequently syncretised with the Hindu Goddess of force, Parvati.⁵ She is among the earliest reported Goddesses in the Tamil Sangam writing, and furthermore tracked down in later Tamil writing. She is referenced in the numerous sonnets in *Paripāṭal*, however the committed sonnet to her in among those that have been lost to history. She is referenced in the *Pattuppattu* treasury - the long Tamil sonnets dated between 300 BCE to 300 CE, including the *Neṭunalvāṭai*, *Maturaikkanci*, *Poruṇarāruppaṭai*, and *Paṭṭinappālai*. In the Tamil literature *Silappadikaram* (c. Second Century), she is supposed to be the Goddess of the Pālai locale.

Her name is gotten from the Tamil word *korram*, and that signifies "triumph, achievement, bravery". The earliest references to Kotttravai are tracked down in the old Tamil punctuation *Tolkappiyam*, viewed as the earliest work of the antiquated Sangam writing. She is likewise viewed as a mother Goddess, an image of fruitfulness and outcome in farming. Customary provincial networks offer the principal reap to her. As war Goddess who is murderous, a few texts, for example, the *Silappadikaram* and *Agananuru* notice that hero lovers would, in a free for all, offer their own head to the Goddess.⁶

Sangam writing a tremendous corpus of sonnet syntax pedantic texts and legends has loaned its name to this period since it is the main major surviving source accessible for remaking the period. The inner separation among the abstract text is uncovered by tremendous contrasts and changes of structure and items and researchers would stamp the legendary educational text and a portion of the linguistic text as having a place with a momentary period in the Tamil south. This period has been depicted as one set apart by an early state development of beginning urbanism and with no single predominant philosophical social contraption noticeable.⁷ It is in such a setting that we track down Korravai (the main female divinity known from the writing) resisted as the benefactor of the dry and parched locale the *Palai tinai* one among the five eco-zones referenced in the Sangam texts. The greater part of plunder and loot in such a general public implied that outcome in war and strikes were a critical marker for frivolous cases to drive. Subsequently, the philosophy strikes bravery on whole range of contemporary institutional designs. During the hundreds of years following

the early memorable period it is feasible to propose that there were endeavors to move from crude agrarian strategy to furrow farming to escalate horticulture exercises in the fruitful waterway valleys and to stretch out development to non-*marutam* regions also.⁸

It has been contended based on later records that the portrayal of this period as one of motion and flimsiness is lost promotion apparently basically the conventional petitioners for power were moved by new wannabe to social and political authority as of now of time; this had its implications in the strict circle as seen by the contending cases of the advocates of the brahmanical Buddhist and Jaina confidence each competing for support of these new power. The Pandya records of the 10th century CE talk about the underhanded lord in the previous hundreds of years who repealed the freedoms of the brahmanas and disparaged the heterodox orders. The Pallavas and Pandyas period (c. Seventh to 10th century CE) addresses the start of the making serious areas of strength for of designs with their corresponding recently evolved institutional instruments of incorporation the *brahmadeyam* (a brahmana settlement) and the sanctuary.⁹ The significance of the philosophy of bhakti as a combination component is likewise underscored sanctuary. The significance of the philosophy of bhakti as a combination component is likewise underscored for this period. The thought of bhakti or customized commitment to god while containing the mollusk of fairness for all before that god has been studded for of winding around together the social texture and figuring out of strains cover to encompass different nearby practices of love and cliques under the rubric of Vaisnavism and Saivism.¹⁰

The development of magnificent interests under the Cholas (c. 10th to Thirteenth century CE) gave underlying lucidness to this course of consolidation and combination too. Bhakti converted into the sanctuary faction with commitment being proposed to the god tucked away in the sanctuary and brought about the development of various sanctums during this period. The closeness in the conceptualization of illustrious power and sacral authority was continually harped upon and different images were utilized to carry this likeness to the front.¹¹ The relationship of universe domain and sanctuary the organization of administrations and the terms of reference for the god sanctuary firmly demonstrated on the illustrious administrations and the terms of reference for the divinity sanctuary reflecting those for the lord castle featured the connection between's the ruler in the spot and the god housed in the sanctuary. The development redesign and growth of underlying hallowed places likewise related the ruler sovereignty personally with the sanctuary as the best supporter.¹² It is against such a foundation that I arrange my investigation of the creation of the Goddess Korravai Durga inside the saiva custom during the early middle age time frame. Abstract references and the verifiable presentation of the Chola Kings are utilized to reproduce imperial drive in spreading the development of Goddess customs in the locale.¹³

Korravai is the Goddess of war and triumph she is satisfied to guarantee that the clans venerating her don't go hungry. In the *Silappatikaram* the dream of the clan cautions individuals of the fierceness that the Goddess would release on the off chance that not offered blood penance and the abundance she would give to them if loved in the legitimate manner.¹⁴ With her taming apparently she quit being venerated as such. It merits looking at whether the spot of the Goddess is usurped by male military divinities, for example, Tripurantaka Siva a symbol that is obviously recognizable with illustrious mental self portrait and magnification in a setting where the worry in war were something else for regional and individual glorification of the ruler as opposed to for the endurance of the local area or clan.¹⁵

The strict perceptions of the different human gatherings in India, especially those that are most reduced in the social, financial social and monetary scale, show generally the request in which his specific gatherings were selected into a more noteworthy, useful society.¹⁶ In an overall manner, this is valid for some higher layers too. The fossilized and delineated remainders of crude perceptions, joined with standing and religion, keep a specific gathering intact. The observances likewise found the intelligent gathering generally to others inside profoundly composite society. Change of monetary status is reflected in, and acted till as of late through some relating data in standing, at times by change in clique too.

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