

**DIASPORA OF BHUTA (DAIVA)
WORSHIPPING CULT – INDIA AND INDONESIA
WITH SPECIAL REFERENCE TO TULUNADU DIST:
SOUTH KARNATAKA AND AUSTRORASEAN COUNTRIES.**

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YEAR – 2019.

DECLARATION

I, hereby declare that the thesis entitled “**DIASPORA OF BHUTA (DAIVA) WORSHIPPING CULT – INDIA AND INDONESIA - WITH SPECIAL REFERENCE TO TULUNADU DIST: SOUTH KARNATAKA AND AUSTROASEAN COUNTRIES**” completed and written by me has not previously been formed as the basis for the award of any degree or other similar title upon me of this or any other Vidyapeeth or examining body. The work however is an extension of my minor research project.

PLACE – PUNE.

DATE - _____

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CERTIFICATE OF THE SUPERVISOR

It is certified that work entitled “**DIASPORA OF BHUTA (DAIVA) WORSHIPPING CULT – INDIA AND INDONESIA - WITH SPECIAL REFERENCE TO TULUNADU DIST: SOUTH KARNATAKA AND AUSTRORASEAN COUNTRIES**” is an original research work done by **SHILPA V SONAWANE**.

Under my supervision for the degree of Doctor of Philosophy in **INDOLOGY**.

to be awarded by Tilak Maharashtra Vidyapeeth, Pune. To best of my knowledge this thesis

- embodies the work of candidate himself/herself has duly been completed
- fulfils the requirement of the ordinance related to Ph. D. degree of the TMV
- up to the standard in respect of both content and language for being referred to the examiner.

(Prof. Shripad Bhat)
Signature of the Supervisor.

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CONTENTS	Page No.
1. INTRODUCTION	01
1.1 BHUTA WORSHIP IN TULUNADU	02
1.2 GRAMADEVATA	06
1.3 DEVA DAIVA BHUTA	07
1.4 BHUTA STHANA (SHRINE)	09
1.5 THE GANAS: HOLIGANS OF HEAVEN	11
1.6 DIFFERENT TYPES OF BHUTA OF TULUNADU	13
1.7 JUMADHI	17
1.8 JUMADHI STORY	20
1.9 SHRIKULA: FAMILY OF SRI	21
1.10 DEWI SIRI: INDONESIA	23
1.11 THE HISTORY & ORIGINS OF ANIMISM IN AUSTRASIAN	26
2. SURVEY OF RESEARCH & LITERATURE REVIEW	30
3. RESEARCH & METHODOLOGY	37
4. INTERDISCIPLINARY ANALYSIS	44
4.1. HISTORY, MYTHOLOGICAL ASPECTS & CONNECTIONS	
HISTORICAL EVIDENCES AND CONNECTIONS	
4.1.1. HISTORY	
4.1.2. HINDUISM IN INDONESIA	46
4.1.3. NOTABLE ANCIENT INDONESIAN HINDU KINGDOMS	48
4.1.4. TAMIL KING WHO RULED VIETNAM-KING SRI MARAN	51
4.1.5. PANDYAN DYNASTY	53
4.1.6. BHOOTALA PANDYA ALIASANTAANA & PANDYAN DYNASTY CONNECTION.	57
4.1.7. GODS AND SPIRITS	61
4.1.8. JUMADHI.	62
4.1.9. RANGDA	63
4.1.10. DHUMAVATI – DAS MAHAVIDYA & FORM OF ADI PARASHAKTI	64

4.2. SACRED DANCE, MAGIC & TRANSFORMATION: DULAITY AND SYMBOLISM IN BALINESE PERFORMANCE ART	69
4.3. RELIGION	78
4.3.1. WIMERTA'S BLOG: HINDU GODS & GODDESSES OF BALI	80
4.3.2. BARONG & RANDGA MYTHOLOGY	82
4.3.3. EARLY HISTORY OF RELIGION IN INDONESIA	88
4.4.4. BALINESE CULTURES WITH UNIQUE HINDU RELIGION AND RITUALS	90
4.5.5. SHAKTISM (INDIA/ INDONESIA)	94
4.5.5.1. GODDESS ADI PARASHAKTI	94
4.5.5.2. SHAKTI AND SIVA	95
4.5.5.3. ASOCIATION WITH TANTRA	96
4.5.5.4. PRINCIPAL DEITIES	97
4.5.5.5. TANTRIC DEITIES (SHAKTISM)	98
4.5.5.6. DEWI SIRI (INDONESIA)	99
4.5.5.7. ANCIENT STATUE OF DEWI SIRI	101
4.5.5.8. BALINESE RELIGION	102
4.5.5.9. AGAMA HINDUISM FOLLOWED IN BALI INDONESIA	104
4.5.6. DIFFERENT TYPES OF SPIRITS WORSHIPPED IN AUSTROASEAN BELT.	106
4.5.7. DEVATA INDONESIA	108
4.6. GEOGRAPHICAL LANDMASS LINK	113
4.6.1. SUBMERGED LANDS IN ANCIENT INDIAN LITERATURE	115
4.7. SCIENCE / PHYSICS LINK TO QUANTUM PHYSICS AND GANAPATI	
5. CONCLUSION	
5.1. OBSERVATION	120
5.2. REMARKS AND SCOPE FOR FURTHER RESEARCH	130
5.3. MODERN RELEVANCE IN CONNECTION TO THESIS	132
5.4. BIBLIOGRAPHY.	133
5.5. WEBLIOGRAPHY	155

CHAPTER 1



Kateel Shri Durgaparmeshwari

CHAPTER 1

INTRODUCTION

“Om namo bhagawate jumadaye”

Thesis Statement: This study or survey is carried out at a multidisciplinary level, through the religious, geographical, historical, mythological, cultural and anthropological analogy between two demonic states, India and the Indonesian archipelago, and its rich culture and religion, together with the protohistory.

Temporarily, this researcher's thesis is between the eighth and thirteenth century, the study of interdependence in southern India and the cult of the Indonesian spirit that migrated, established and followed cultural norms and traditions.

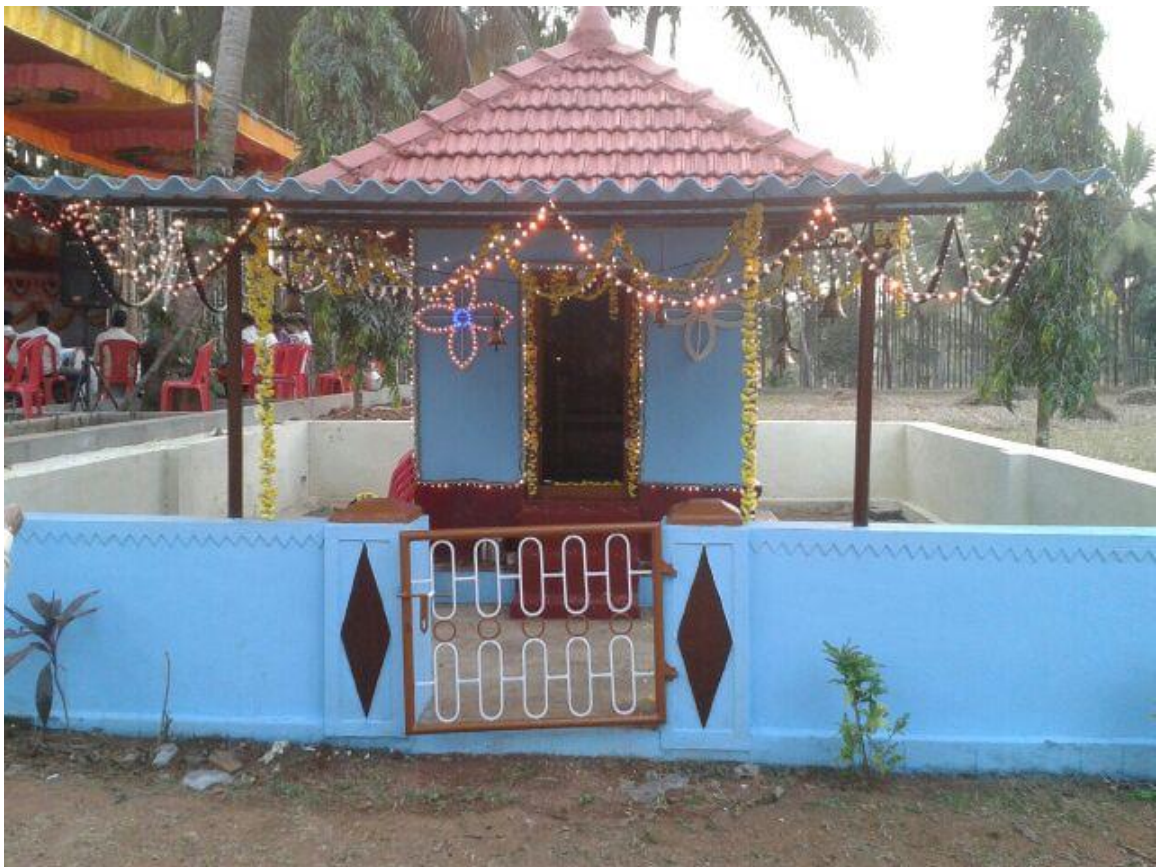
In this dissertation, the researcher conducted systematic surveys and showed a mix of Aboriginal people, who were Aboriginal civilians who were distributing abundance tools to connect and advance them and make history!

Bhuta Kola or Soul worship is a form of ritual worship mainly in the Tulu speaking community in Udupi, Dakshina Karnataka and Kasaragod taluk in Kerala known as Tulu Nadu. It is very similar to Theyyam, a form of worship shared by Malayans of northern Malabar. The Karnataka coast is known for two types of art: A Traditional form of Theatre, very elegant version of the liturgical dance of the spiritual tradition and the magnificent traditions of Yakshagana, which creates a world of divine supernatural beings with all their instruments, with a display of costumes, music, dance and dialogue.

1.1 THE BHUTA WORSHIP OF TULUNADU.

South of Karnataka and in the north of Kerala is the land of "Tulunadu" Lord Parasurama, the sixth Avatara of Vishnu, this land created by him is also known as Parashurama Shristi, the cult of Bhuta (Daiva) known in this area is a characteristic of the chief people whose spirits are venerated as a will on the people or goddesses of the house [1].

Palthady Ramakrishna Achar, the famous preacher and director of the Tulu Sahitya Academy believes Bhuta Aradhane, in its current form, is not original in Tulunadu. "It was introduced here around the fourteenth century from Sri Lanka, where it still survives in the form of Yaksha Aradhane. Ancestral worship was part of the Tulu culture, hence this form of spiritual worship was easily adopted by Tuluvas" he says [2].



Professor Chinnappa Gowda, a renowned researcher and director of Mangalore University, has identified more than 400 Bhuta forms and names worshipped in Tulu

Nadu. The Bhutas, which are also believed to come from the Ghanas (helpers) of Lord Shiva, can be of different types depending on their origin. Kalkuda-Kallurti, Koti-Chennaya, Kantabare-Boodabare, Koraga-Taniya, Bobbarya, Jaarandhaya, Abbage-Daarage, Kodamandaya, etc. Koti -chennaya are of human origin while Pili Bhuta (Tiger), Maisandaya (Buffalo), Annappa Panjurli (pork), Naga (Cobra), etc. These are animal spirits that were originally Totems of different tribes [3].

Vishnumurthy, Lakkesiri, Ullalthi, Dhoomavathi, Pilichamundi, Brahmer, Jumadi, Vaidyanatha, etc. They are comparable to the gods of Puranas, such as Vishnu, Devi and Shiva. There are also Bhutas whose zones of influence are limited to certain areas such as Shiradi Bhuta, Maleraya, Nayyar Bhuta, etc [4].

The great resemblance to the cult of Bhuta and the cult of Naga is the possession, ecstasy and dialogue of the imitator who is linked, with the faithful.[5] He is in a trance and feels like the embodied spirit cares about the issues and problems of the faithful, and warns them against free living, and resolves their mental and physical problems. Acting in a zombie (tranced) as a therapist will solve the legal and judicial problems of the people.[6] The history of this type of worship dates back to the native tribal or indigenous period in Dravidian back times, and has a history of about eight centuries. This access is not only a life, but is in the process of upgrading with additions and performances to keep people in Tulunadu related to close ties to the people and family, this worship system is slightly different and beliefs divergent from the usual rites. The rules of worship are with devices, literature, music and theatrical elements. These slave spirits or daivas are considered to be the guardians of the villages (for example, in Maharashtra, known as Devata GRAMA, or Devata ISTA) [7].

It is believed that DAIVA or DEVI are the best, if they worship systematically and are not bad, but because they have the ability to help, which indicates grace and problems. The nature, powers varies. Daivas played an important role in the administration and the popular judiciary system [8].



In the religious beliefs of the Dravidians of Tulunadu, it seems that spiritual worship or worship of divine or semi-pagan spirits is a primitive form of worship. Their rituals, beliefs, music, novels, dances, dialogues, extravagances and reflections reflect social and economic worlds, ways of thinking, artistic achievements and cultural values dedicated to rural communities in different regions.[9]

Tulunadu's friends in Karnataka accept the concept of a dual worship system for goddesses and local or spirits. The Spirit gods who are venerated in the temple under the leadership of the Brahmin priests are silent spectators who receive representations and cannot approach them directly. On the other hand, these spirits are a more intimate local deity that affects the lives of the faithful through a more unifying relationship. We living beings are surrounded by these spirits like the angels of their guards and the detectors of conscience. They have fixed impact zones.[10]

In this mode of worship, villagers try to live in harmony with these evocative spirits associated with their family, village or region and provide them with periodic recognition and admiration to keep connected and help them and their families out. They, in turn, protect the villagers, talk to them and warn them when necessary.



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16. <http://www.mangalore.com/feedback.html> 4,297 136,317 default
17. <http://www.mangalore.com>

1.2 GRAMYADEVATA

Our ancient Vedic period does not produce a system of worship in the temple. Although in some places the wooden structures are in the pre-Buddhist era. There are results which show that the native population (ancient tribe) placed their gods and goddesses without much formality, since they were not accustomed to the worship of divinity in the isolated atmosphere of the temples. They liked to be placed in the open air freely and even today, the gods and goddesses of the villages are not isolated. There are no temples as such for them and maybe they are in the shade of a big tree. Sometimes these deities mark the limit of the city to say goodbye or welcome.[1]

In general, every village or rural commune of the time had its own "Gramya Devata" or village protective deity. These demi-gods or heavenly demi-gods, known as the protective deity, are invited to obtain material benefits, agricultural blessings, or the protection of their families.[2] There are annual ceremonies of the rural population in general for these reasons of dependence on survival. Gramya Devata could have been a sacred tree revered as an incarnation of a deity. Della Valle, a traveler from Italy who visited India in 1623-25, said that "the goddess Parvathi was worshiped in the form of a tree with vegetable offerings." The deities of the village of then and even now are like a small sanctuary, a particular stone or a symbol like Trident. It was part of the cult of nature.[3]



References:

1. Syed Siraj Ul Hassan (1920). The Castes and Tribes of H.E.H. the Nizam's Dominions, Vol. 1. Asian Educational Services. p. 482. ISBN 8120604881.
2. Hara Hara Mahadeva (Folder: Gramadevata ©) — with Srilan Srisukumaran. and (Yogi Ananda Saraswathi)- Past: sri dayananda inner science collage, pondicherry and the Divine-
3. <http://facebook.com/yogi.anandasaraswathi>

1.3 DEVA DAIVA BHUTA

DEVA - Devas are gods and anthropomorphic goddesses consecrated in temples and shrines. The ritual site is called maadu (maada). The puja rituals are led by Brahmins, where the offerings consist of purified vegetarian food. The rituals are accompanied by shloka and mantra sung in Sanskrit. Devas are revered and do good deeds for people, they are honest, decent, fair and honest. The Devas who represent the highest level of power in this area are classified in Deva. In the area of Bantval Taluk, Ullaaklu is the general name given to Ullaalthi (female deity) and Ajwar Daivangalu (male deities, two brothers). They are revered in the same way as kings.



Daiva - The Daivas have some aspects of gods and goddesses personified, but have strong nature to be semi-heavenly spiritual beings. The ritual site is mainly called staana (saana in Tulu).

During the rituals are not always necessary that the Brahmins perform this puja, but can be performed by a clan known as "Nalke" community that is attributed to the act of trance, they are also called "pambadas" in Tulu and Kannada language. In some places, in some parts of the rituals, the Vedic mantra is sung. The tantric method is sometimes used to pray and is added with magical acts. Vegetarian food is offered. In some cases, the

faces of the Daivas are represented as tigers and wild boars, and look like Bhutas. They are nice deities who punish sins to correct wrong doing or dishonesty.

Bhuta - Bhutas includes celestial spirits or semi-beings of forests, trees, animals (pig, tiger, wild boar, ox, snake), heroes who died unnatural deaths, and people who died of injustice social. Non-Brahmanas worship them in the stana (Bhuta stana). For Koti Chennaya, the ritual site is named with a special name, Garadi (garodi). Offerings are not vegetarian and roosters are usually slaughtered. In the past, pigs and buffaloes were sacrificed. At festivals, coconut liquor (toddy) is offered, and alcohol is not considered taboo. It is said that Bhutas become violent when they punish humans, but they do good deeds very fast. The Bhutas are venerated among the lower and middle castes.[1]



1.4 BHUTA STHANA (SHRINE)

The Bhuta Sthana is like a temple or shrine, where idols of Daiva are kept and worshiped. Everywhere, in the houses of Tulunadu there is a special room built for Daiva / Bhuta cradled in serenity, where the whole family loves. Kola bhuta season begins during the auspicious day of Deepavali and ends with Pattanaje or the tenth day of the Hindu month of Vrishabha falls about May 25. In addition to the Kola (sometimes also called Nema) which is a large-scale spiritual worship (Daiva), Agelu, Thambila, Bali, Kendadaseve some other ways to appease the spiritual deities.



Popular spirits and adored divinities and dances performed in Inner Karnataka can be classified into the following categories

- a) Goddesses of the goddesses of the village and the mother in various manifestations like Maramma, caudamma, pataamma and uuramma and ritual dances like Maari Kunita, Kunita Suggi, Kunita Soomana, Rangada Kunita, etc.
- b) The spirits of the assistants God Shiva or certain incarnations of Shiva as Virabhadra, Nandi and dance viiragaase, nandidhwaja Kunita, etc.
- c) The mythological figures such as Ellamma, Reenuka, Draupadi and ritual dances such as caudike, karaga, etc.
- d) Historical figures or cultural heroes such as Kariyanna, Kempanna, Kyaate devaru and ritual dances such as Kunita hunt, Sooligara Kunita, etc.

e) Semi-mythological spirits such as Manteeswaami, Maadeesvara, Mailaangalinga, etc. and ritual dances such as nilagaara kunita, kamsaale kunita, gorava kunita, etc.

In the coastal Karnataka of Tulu, the Spirits can be classified as follows:

a) Spirits of totemic origin; Panjurli (tiger), Nadigoone (bull) etc.

b) Mother goddesses: Jumaadi, Lakkesiri, Ullaalti, Maariamamma, etc.

c) Ganas Assistants of God Shiva: Virabhadra, Guliga.

d) Certain incarnations of puranic gods: Visnumuurti, Ermeru, Jataadhari, etc.

e) Spirits of cultural heroes who met with tragic death: Kooti-Chennaya, Kalkuda-Kallurti, Siri, Kooddabba, Koraga-Taniya

f) The serpent spirits: Naaga.[2]

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1. South Asian Folklore : An Encyclopedia : Afghanistan, Bangladesh, India, Nepal, Pakistan, Sri Lanka, by Peter J. Claus, Sarah Diamond, Margaret Ann Mills - Taylor & Francis, 2003 - p. 64-65

2. A Panorama of Indian Culture: Professor A. Sreedhara Menon Felicitation Volume - K. K. Kusuman - Mittal Publications, 1990 - p.130"

1.5 The Ganas: Hooligans of Heaven.

Ganas (categories) are a group of ghosts, goblins and gnomes spirits who are the companions of Lord Shiva. Some are said to live with him on Mount Kailash, while the most formidable and terrifying Ganas are confined to cremation. It is said that Uma (wife Parvati-Shiva) once asked Lord Shiva why he loved living in the cremation grounds, which were the home of demons, jackals, corpses and vultures, when they had so much more beautiful places. Mahesvara replied that he had wandered around the world, seeking a pure place to meditate. Unable to find one, he, in anger and frustration, created the terrible Pishachas, meat-eating demons and terrible rakshasas, with the intention of killing people. However, out of compassion, he kept this terrible horde in the field of cremation. Since he did not want to live without bhutas and without desire, he chose to live in a cemetery. When the ghosts stayed with him, they caused no harm.

The presence of the terrible Ganas also acted as a guard of honor for Shiva and an obstacle for the impure. Those who feared the horrible ghosts and goblins were destined to stay outside. Only heroes could be near him in the field of cremation, heroes who had defied death and freed themselves from passions and fear. It was the true devotees, those who had nothing to fear, who dominated the assault of multiple categories of threats of power that were fatal to those who were less heroes and could not control the scary ghosts because they had himself not controlled even.

In a sense, the Ganas can be considered as emanations of Shiva. Stella Kramrisch describes in her book the presence of Shiva as "predictions or caricatures of possibilities of the human condition". While some of them were created by Shiva, others reached the state of Ganas after being defeated in battle by Shiva.

It is interesting to note how much you earn, etc., born of the wrath or fury of the gods. The myths of the creation of Kali or Durga would also be good examples. The name Rudra, the primordial form of Shiva, means anger and rage towards evil. These manifestations are spontaneous, rather than voluntary acts of creation on the part of Shiva. Kramrisch notes: Shiva's anger was a "creative component of his samadhi".

The premise from which we have chosen to work from the beginning is that Shiva, as the archetype of the yogi magician, did not repress or desire his forms of desire in silence: he manifests them spontaneously, sees them as separate beings and recognizes them as seen in the case of Kirtimukha Gana, above.

This suggests ideas for working with our own complex forms of desire / demons, that is to say, to allow them to freely reign, to give them name and form, to recognize that they are born from us, instead of try to ban or delete. What I feel is "yes, I'm jealous, paranoid, stupid, bad, etc., sometimes, they're real parts of me" instead of trying to cling to an idealized vision of self or what it should be. This approach can be considered part of the Klesha-smashing sadhana.[1]



Image 1



Image 2

References:

1. The Ganas: Hooligans of Heaven - by Ganna Chakra (I am not a therapist, counsellor)

Image 1 -

<https://www.google.com/url?sa=i&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwiM7rWVnd7fAhVJPrwKHV8wASQQjRx6BAgBEAU&url=https%3A%2F%2Fwww.pinterest.com%2Fpin%2F475692779371692493%2F&psig=AOvVaw37DRXRpbmRVD S1-uQObuJz&ust=1547038326677570>

Image 2 -

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1.6 DIFFERENT TYPES OF BHUTAS OF TULUNADU.

The Daiva or bhutas are worshiped by different religion and caste but staying on the land of “TULUNADU”, may it be a Hindu (among all Varnas), a Muslim or a Christian. About 101 bhutas are named below from the Billuver notes from face book post from this community.

Biruver (Youth of Billavas)'s notes: FACE BOOK-

With causative to the strong familial and community bonds among the people of Tulu Nadu, the spirit worship also serves to viaduct the religious divide as spirits with Muslim origins like Ali Bhuta and Bobbarya are also revered by the trustworthy here. Even in the modern age ruled by technology, Bhuta Aradhane continues to have authority over Tulu Nadu as it has done for centuries. As an art form, tradition, entertainment and psycho-cultural phenomenon, spirit worship stands as a grand example of man’s longing for an cherished connection with nature.

“Tulunada daivolu”

- | | |
|---------------------------|-------------------------|
| 1. Dhumavati/jumadi bunta | 2. Pancha jumadi bunta |
| 3. Marl jumadi | 4. Kaanteri jumadi |
| 5. Kolatha jumadi | 6. Kolla pootha jumadi |
| 7. Mardal jumadi | 8. PANJURLI |
| 9. Annappa panjurli | 10. Kallurtti-panjurli |
| 11. Kuppettu panjurli | 12. Baggu panjurli |
| 13. Golidadi panjurli | 14. Kalyaboodu panjurli |
| 15. Dendoora panjurli | 16. Paajei panjurli |
| 17. Kadambare panjurli | 18. Jodu panjurli |
| 19. Male panjurli | 20. Guliga panjurli |

- | | |
|--------------------------|-----------------------------------|
| 21. Varna panjurli | 22. Alera panjurli |
| 23. Malara panjurli | 24. Bollela panjurli |
| 25. Tembailu panjurli | 26. Chombakallu panjurli |
| 27. Kaanthavara panjurli | 28. Hebri panjurli |
| 29. Kukke panjurli | 30. Kadri panjurli |
| 31. Kadapu panjurli | 32. Ambadadi panjurli |
| 33. Potta panjurli | 34. Kadambare panjurli |
| 35. Guliga panjurli | 36. Kalkuda-kallurli |
| 37. Odilthaye | 38. Pilichamundi/ vyagra chamundi |
| 39. Bobbarya | 40. Jaarandaya |
| 41. Kodamanithaya | 42. Kukkinanthaya |
| 43. Baikadthi | 44. Chikkamma |
| 45. Daaram ballalthe | 46. Kalabhairava |
| 47. Kalarahu | 48. Kaalarkai |
| 49. Kumara swamy | 50. Kanyakumari |
| 51. Mahakali | 52. Paatala bhairava |
| 53. Mayandal | 54. Malaraya |
| 55. Koteda babbu swamy | 56. Tannimaniga |
| 57. Chavundi | 58. Guliga |
| 59. Sankale guliga | 60. Subbiyamma subbi guliga |
| 61. Guliga bhairava | 62. Raudrandi guliga |

63. Rahu guliga
64. Netther guliga
65. Paatala guliga
66. Neecha (koraga taniya)
67. Kamberlu
68. Abbaga daaraga
69. Kshetra paala
70. Nandigona
71. Maisayndaya
72. Rakteshwari/lekkesiri
73. Raahu
74. Jattiga
75. Naga bermer
76. Kaalamma
77. Kanapadithaya
78. Kuriyodithaya
79. Kallerithaya
80. Dayyengul
81. Ullalthi
82. Moovar daivangal
83. Naalkatthaya
84. Satyadevate/ posa bhuta
85. Mantradevate
86. Bunta daiva
87. Vaidyanatha/ mundathaya
88. Ajjibhuta
89. Shiradi daiva
90. Koragajja
91. Korati
92. Poyyathai
93. hallathayi
94. koti chennaya
95. bhavana
96. vishnumurthy
97. birnachari
98. padkanthaya
99. brahma mugera
100. uliyathaya
101. pattorithaya.

References:

Biruver (Youth Of Billavas)'s notes:FB-



PILICHAMUNDI
(The Tiger)



MAISANDAAYA or NANDIGONA
(The Bull)



PANJURLI – The Boar.



NOTE – These photographs are taken by Patrick Girmaund.

1.7 JUMADI

Bisexual spirit accompanied by a stupid messenger named Bante (warrior assistant).

Jumadi, also known as Dhumavathi, is a revered deity especially in the Tulu Nadu region of Karnataka and Kerala in India. The sanctuaries dedicated to Jumadi are in Tulu Nadu and Kerala.

The name of Jumadi was Sanskrit as Dhumavati, a fierce aspect of Devi.



Different stories describe the origin of Jumadi. One concerns a child born from the belly of Parvati and whose thirst can not be quenched. After Vishnu failed to appease the boy, he finally decided to send him to the land where the devotees offering was, the coconut water, could satisfy his thirst, Jumadi is venerated through Tulu Nadu as the benefactor who fulfills the wishes and upholds justice and harmony on earth.

Another story tells us that Shiva and Parvati were on their way to face Dhumasura, a powerful demon who could only be killed by someone who was a man and a woman at the same time, when Parvati suddenly felt very hungry. Shiva gave her everything he could, but it was never enough, so he finally told her to eat him (shiva). Parvati absorbed her husband's body until his head could no longer reach his throat and remained out of his mouth. At that time, the two gods merged with Jumadi, a divine being who had the body of a woman and the head of a man.

As expected, Jumadi killed Dhumasura and became a protective god for the people of Tulu.



LEGEND

It is believed that there was a great demon, Dhumasura, who used to eat human beings. He had made entire civilizations disappear. He had a great help by which he could only be killed by a person who was a man and a woman at the same time. The devotees prayed that Lord Shiva and his wife Parvati descend from Mount Kailasa to defeat the devil. On his way, Parvati felt uncontrollably hungry. Shiva tried to satisfy her in various ways but could not be satisfied. Finally, Shiva told Parvati to eat him to satisfy his hunger. Goddess Parvati tried to swallow Shiva, but Shiva would not go beyond her throat. At that time Shiva and Parvati were merged and transformed into Jumadi, a masculine and feminine form. Jumadi had the face of a man and the part below the throat was that of a woman. In Jumadi's throat was the sacred lingam and Jumadi wore a crown of nagas (snakes). Jumadi has defeated Dhumasura and Dyrasura Dhumavathi - "the winner of Dhumasura". Later, Jumadi took other forms to defeat other demonic partners of Dhumasura.

WORSHIP

This form of Shiva and Parvati with a dumb spirit of bunta, which is also revered with Jumadi. The Jumadi cult is considered one of the main shrines of Jumadi in Tulunadu.

Jumadi considers herself part of the world and has many friends of her family. One example is the Royal Chowta family who worship Jumadi in the Jumadi sanctuary at Mudabidri Palace (Chowtara Aramane) and also in the shrine near his old palace Puttige and his old palace of Puttige. Jumadi is revered by the people of Tulu Nadu regardless of their caste. In some sanctuaries, Jumadi is only offered for food, fruits and other vegetarian foods. In other sanctuaries, Jumadi is offered the blood of a rooster representing Dhumasura. Later, the devotees eat the rooster like Prasad, or give it to the pamadas, the imitators of the spirit.[1]

References:

1. (en.wikipedia.org/wiki/Jumad).

1.8 JUMADI STORY

The holy spirit is also known as 'Daiva'. In general, this is relevant for some families who have been following this for hundreds of years. These families may have a small structure similar to a built temple that is known as "Bhutada Gudi". These families trust the holy spirit to fill them with good fortune and protect them from harm.

Bhuta Kola has an artistic appearance with the paatri wearing beautiful costumes, dancing to the rhythm of drums and wind instruments played with a different tempo. When the possession of the spirit approaches, the depth of the tempo increases. A typical costume is a dress made of palm leaves and a large structure similar to a nimbus called "ani" in palm leaf and decorated with few ornaments. The costumes may have a slight variation based on the spirit. After the Holy Spirit is in possession, it can be very dramatic, like eating a live chicken or walking on fire.

Although Bhuta Kola is not a public event, it is common for neighborhood to gather in the house where this is happening. Some come for fun and few seek solutions to their problems. After the possession of the Holy Spirit, the paatri answers the questions asked by the people gathered around him, mainly questions about the persistent problems and difficulties they encounter. The Holy Spirit responds by providing solutions to their problems.[1]

References:

1. (en.wikipedia.org/wiki/Jumad).

1.9 SRIKULA: FAMILY OF SRI

Sri Lalita-Tripurasundari enthroned with his left foot on Sri Chakra, holding their traditional symbols, bow of sugar cane, arrows of flowers, rope and sting.



The tradition of Srikula (Sri's family) (sampradaya) focuses on Devi worship in the form of the goddess Lalita-Tripurasundari, who is considered the Great Goddess (Mahadevi). Rooted in Kashmir during the first millennium, Srikula became a force in South India before the seventh century and is now the main form of shaktism practiced in the southern regions of India such as Andhra Pradesh, Karnataka, Kerala, Tamil Nadu and Sri Lanka

The best known is Srividya Srikula School, "one of the most influential and theologically sophisticated movements of Shakta Tantrism. Its central symbol, Sri Chakra, is probably the most famous visual image of the entire Hindu tantric tradition. His literature and practice may be more.

The Srividya paramparas can be subdivided into two streams, the Kaula (a practice of vamamarga) and Samaya (a practice of dakshinamarga). The Kaula or Kaulachara, first appeared as a coherent ritual system in the eighth century in central India, and its most revered theorist is the eighteenth-century Bhaskararaya philosopher, widely regarded as "the best exponent of the Shakta philosophy ".[1]

Samaya or Samayacharya has its roots in the work of commentator Lakshmidhara of the sixteenth century, and is "fiercely puritanical [in their] Tantric practical reform attempts to align the norms of high caste Brahmins". Many Samaya practitioners explicitly deny to be Shakta or Tantric, although researchers claim that their worship remains on the technical level at the same time. The marks of the Samaya-Kaula division "an old dispute in Hindu Tantrism" and a debate with force only until today.

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https://en.wikipedia.org/wiki/Tripura_Sundari

Images - wikipedia

1.10 DEWI SRI: INDONESIA



Indonesia Dewi Sri or Shridevi (Dewi literally means goddess) (Javanese), Nyai Pohaci Sanghyang Asri (Sundanese) is the pre-Hispanic and pre-Hispanic goddess of rice and fertility of Java, Sundanese and Balinese, still widely revered in the islands of Bali and Java . Although their mythology originates from the island of Java, after the adoption of Hinduism in Java and the first century, the goddess is associated with the Hindu goddess Lakshmi, since both are attributed to wealth and prosperity of the family.[1]

MYTHOLOGICAL CORRELATION

Most of the story of Dewi Sri is associated with the mythical origin of the rice plant, the staple food of the region. A cerita in Sundanese mythology tells this story of Dewi Sri and the origin of rice as it is written in "Wawacan Sulanjana"

The story goes like this in "Wawacan Sulanjana": "It happened once in the sky, Batara Guru (ancient Javanese Hindu is associated with Shiva), the supreme god ordered all the gods and goddesses who bring their power to build a new palace. Anyone who disobeys this command is considered lazy and will lose his arms and legs. Upon hearing the command of the Batara Guru, one of the gods, Antaboga (Ananta Boga), a god Naaga, he was very worried. He had no arms or legs and did not know how he could do the job. Anta was shaped like a snake and could not work. He sought the advice of Batara Naruru, the younger brother of Batara Guru. But unfortunately, Narada was also confused by Anta's bad luck. Anta got angry and cried.

Weeping, three tears fell on the ground. Incredibly, after touching the ground, these tears became three gorgeous eggs that looked like jewels or shiny pearls. Batara Narada advised him to offer these "jewels" to the Guru Batara hoping that the gift will be settled and he would issue a fair trial on the Anta Handicap.

Then, with the three eggs in her mouth, Anta went to Batara Guru's palace. On the way, he was approached by an eagle who asked him a question. Anta kept silent and could not answer the problem because he holds the eggs in his mouth.

However, the bird thought that Anta was arrogant and became enraged and began to attack Anta. As a result, an egg fell to the ground and was destroyed. Anta quickly tried to watch the bushes, but the bird was waiting for her. The second round left Anta with a single egg to offer to Batara Guru. The two broken eggs fell to the ground and became the two wild boars Kalabuat and Budug Basu. Soon Kalabuat and Budug Basu were adopted by the Sapi Gumarang cow.

In the end, he arrived at the palace and offered his tear in the form of a shiny egg to the Batara Guru. The offer was kindly accepted and the Batara guru asked him to nest the egg until he was born. Surprisingly, the egg was incubated in a very beautiful girl. He gave the daughter to Batara Guru and his wife.

Nyai Pohaci (sometimes spelled "Pwah Aci") Sanghyang Asri was her name and grew to become a beautiful princess. All the gods who saw her were fascinated by her, even her adoptive father, Batara Guru, began to feel attracted to her. Seeing the Batara Guru's desire for his adopted daughter, all the gods became so worried. Fearing that this scandal could destroy the agreement in heaven, they finally conspired to separate Nyi Pohaci and Batara Guru.

Under the pretext of maintaining peace in heaven and protecting the chastity of Nyi Pohaci, all the gods premeditated her death. She was poisoned to death and her body was buried somewhere in the earth in a distant and hidden place. However, because of the purity and holiness of Sri Pohaci, her tomb showed an astonishing sign; because at the time of her burial, some useful plants have grown that would benefit human beings forever. The coconut grew from her head; from her nose, lips and ears grew various

spices and vegetables, her hair grew grass and several plants with flowers, her breasts grew several fruit plants, her arms and hands grew teak and several trees of wood, her genitals Kawung (Aren or eNAU: palm sugar), their thighs grew various types of bamboo, her legs get various tuber plants, and finally her navel grew up a very useful plant called padi (rice). In a certain version, white rice grew in her right eye, while red rice rose in her left eye. All useful plants, indispensable to human needs and well-being, are considered to be derived from the residue of Dewi Sri's body. Since that time, the inhabitants of the island of Java venerated and revered as benevolent 'goddess of rice' and productivity. In the old Sunda Kingdom, she is considered as the highest goddess and the most important deity for agricultural society. [2]

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1. "Early Mythology – Dewi Sri". Sunda.org. Retrieved 2012-08-26.
2. The Legend of Dewi Sri

1.11 THE HISTORY & ORIGINS OF ANIMISM IN AUSTROASIAN COUNTRIES

THAILAND

Sources: Contemporary Thailand, both in urban and rural areas, houses will have built mainly in the corner of the garden, a "House of the Spirit" called "Baan Phra Pume" in Thai.

The sources of animism "Adoration of the Spirit" are born both in the insular world of Indonesia and in the continental territory of Indochina. The tribes who took these lands in the pre-Christian era were mainly animists. They believed that lifeless objects, such as trees, rocks, mountains, and men, had spirits that could affect the health and wealth of those around them and which were then exposed by the devotion of the ancestors and the ancestors. worship of the spirit.

Funeral mounds usually included unique elements to glorify the dead or help them in their next life, such as bracelets and utensils found in the former Ban Chiang site in northeastern Thailand, a site dating back to around 3000 years BC.

Spiritual worship is often linked to ritual songs and dances, special folk drama or masks such as the "shadow game".

This tradition is found mainly in the agricultural and rice-growing communities of Southeast Asia and in villages of rural hill tribes, often lagging behind. These social and religious beliefs stemming from Spiritual Adoration have persisted since ancient times and have become part of the syncretic system of Southeast Asian cultures.

Two thousand years of intrusion on the part of Buddhism, Hinduism, Islam and Catholic and Protestant Christianity have not destroyed the beliefs and practices of the spiritual worship of the everyday world of South East Asians.

The fundamental sources of the Adoration of the Spirit are represented by the excellence of the primitive social structures of the Ark in tribal communities, often lagging behind. It is often associated with the early Bronze Age cultures of the pre-Christian era that had no

writing system or written history. Without these written documents, the archeological forms together suggest what societies practicing the animist beliefs could have been.

As on the basis of artefacts found in funeral mounds or excavations and popular rituals and beliefs that have lived to this day.

Ideorams: there are specialized letters that represent spiritual worship, a common trait that is observed throughout Thailand is the house of the spirit, which is made mainly of teak or concrete, and is made in the shape of the classic Thai house, with high ceiling, windows and a porch around the outside.

Each day, freshly harvested flowers and foods, as well as burning candles and incense sticks, are placed on or near the House of the Spirit to ensure that spirits vibrate with karma and protect the family.

In Thailand, you will also see huge archaic trees in the public neighborhood that are also used for worshipping spirits, they will usually have large color strings around them, and people will bring them "gifts" daily.

Animism “Spirit Worship”

Placement and devotees: The total collection of Adepts of Spiritual Adoration has not been counted, it includes almost all Buddhist, Islamist, Hindu and practicing Christians devotees of present-day Asian societies of the SE. There is no single organization, its geographic offer would include the village and rural communities of some Thai mountain tribes in the mountainous regions of northern Burma, Thailand, Laos, Vietnam and Cambodia with the communities agricultural and rice-growing in the Indonesian island world. The Adoration of the Spirit of today has been imbued with the conventional biblical religions of Buddhism, Islam and Christianity.

Australasia is on the waters of Indonesia. In southwestern Indonesia, there is an island called Sulawesi. It is the third largest island in Indonesia. On this island, the inhabitants were called "Bugis" and its history dates back to 2500 BC. Bugis is a xenonimo that represents a superior form of the name (A) Ugi. ~~ which is the main category.

The aforementioned Bugis were diverted from their local animist beliefs and practices towards Islam in the 17th century. We can explain your native form of your belief system as "Spirit worshipers".

What is the worship of the Spirit that you ask? After all, the concept of spirit exists in all religions in only one way.

The cult of spirits is popularly taken as the basis of nature. It is spirituality in its most organic form. Humans at the beginning of humanity, long before the existence of structured religions, have identified forces much more substantial than they. They saw them as gods or spirits, as well as Greek and Roman mythology. They assumed that they could interact with them and tried to win their favor with a variety of rituals. Some homo-sapiens have been identified as psychics. Some of these rituals include life sacrifices.

The Bugis who were ready to talk about their spiritual worship and professed to be devotees of Islam seemed to be very sympathetic to that. Their cult of mind seems to be very opposed to the Islamic faith, which favors Judaism and rejects spiritual worship.

INDONESIA

The spirit of the Indonesian lion (Barong) is known because it comes from the Gianyar region, where Ubud is located (the home of the Balinese tourist). Within the Arang Calon, the theatrical dance in which Barong appears, the barong responds to the use of Rangda's magic to control and kill him to restore balance. In the usual dances of Barong's acts, he is described in his evidence against Rangda (the sorceress of Leyek), is the best known part of Balinese taste. The mythological creature would dance in the way of the calon arang dance. A priest would throw holy water there.

The dance opens with two naughty monkeys mocking Barong in a quiet environment.

Subsequently, the scene is popularly known as "Keris Dance". Role player Rangda appears and creates chaos. He sends sorcery to the dancers, who represent the soldiers of Airlangga, and orders them to commit suicide. In a daydream, these men are drilled in their chests with their own swords. Meanwhile, Barong and the priest extend protective magic over these men, which makes them immune to sharp objects.

The dance ends with the final battalion between Barong and Rangda, which ends with Barong's triumph over Rangda.

Rangda fled, evil is defeated and the star system is re-stabilized. The Indonesian Barong is a brute and dramatic personae in the folklore of Bali, Indonesia. He is the supreme leader of the spirits, the captain of the armies of the good, and the enemy of Rangda, the queen of the demons and the mother of all the guardians of the spirit in the mythological traditions of Bali. The battle between Barong and Rangda is shown in Barong's dance to show the infinite war between good and evil.

Another analysis shows that Rangda was in fact related to the archaic queen Mahendradatta or Gunapriyadharmapatni, a Javanese sister of Dharmawangsa from the Isyana dynasty of East Java since the end of the Medang Kingdom. She was the queen consort of Balinese king Udayana and the mother of Airlangga. She is known for her dedication to Durga worship in Bali. According to the story, Mahendradatta, Airlangga's mother, was reprimanded by Airlangga's father for spreading black magic. After becoming a widow (Rangda in the old Javanese language means "widow"), mutilated and shamed, she took revenge on the court of her ex-husband and all his estates. She had called all the evil spirits in the jungle, the leyaks and the demons that were wreaking havoc and losing lives in the kingdom. Airlangga is against his own mother to save the field. There was a fight, but she and her armies of dark magic were so sacred that Airlangga had to ask the help of the king of spirits, Barong, to be able to defeat her. Barong arrived with the Airlangga soldiers, and the war started. Rangda spread a spell that made the Airlangga soldiers all commit suicide, with their swords pointing to their own stomachs and breasts. As a reprimand, Barong spread a spell that made the soldier's bodies safe from sharp swords. In the end, Barong won, and Rangda fled the scene of the battle.

Here in South East Asia Rangda (Dhumaavati) is in the negative role play and Barong the Lion is in a positive role play.

CHAPTER 2

CHAPTER 2

SURVEY OF RESEARCH & LITERATURE REVIEW

1. Brückner, Heidrun (1987). "Bhuta Worship in Coastal Karnataka: An Oral Tulu Myth and Festival Ritual of Jumadi". *Studien zur Indologie und Iranistik*. 13/14: 17–37.
2. Brückner, Heidrun (1992). "'Dhumavati-Bhuta" An Oral Tulu-Text Collected in the 19th Century. Edition, Translation, and Analysis."'. *Studien zur Indologie und Iranistik*. 13/14: 13–63.
3. Brückner, Heidrun (2009a). *On an Auspicious Day, at Dawn ... Studies in Tulu Culture and Oral Literature*. Wiesbaden: Harrassowitz.

All three above aforementioned books showcase the many aspects and snippets of Tulu oral Literature, along with the cultural and religious texts encompassing it. The author, Brückner Heidrun, has taken the sung poetic ritual texts from the west coast of South India (Coastal Karnataka) as her point of commence, addressing the relationship between text structure and the social and geographical distribution of particular local and sub-regional cults, answering pivotal questions regarding gender and genre, of the correlation between narrative and ritual dramatization especially concerning death, along with multi-layered answers regarding the success and failure of rituals in the local perception. A highlight of the aforementioned has been done in an essay in the book of reference which studies the features of South Indian popular cults in a wider perspective. Out of the nine essays, two discuss the historical material relating to Basel Mission activities in the area and compare the texts collected in the 19th century with versions collected by the author in the 1980s. A short synopsis of the author's 1995 German monograph on the topic has been included and thoroughly studied for an all round, multi linear, comprehensive research.

4. Claus, Peter J. (1979). "Spirit Possession and Spirit Mediumship from the Perspective of Tulu Oral Traditions". *Culture, Medicine, and Psychiatry*. 3: 29–52.

According to the author, Peter Claus, Paddanas are completely and distinctly cosmology which is Proto Dravidian and does not come in the tagline under Hindu Cosmology. Spirit possession has always been looked at in the broad cultural sense which is found to exist in the South region of Indian. Critical reviews has been provided by the Claus as one of his various attempts to explain spirit possession as entirely and monotonously psycho-social event. Though, upon intensive study, the author has been seen to turn to religion's spirit possession and mediumship cults, oral traditions and ideologies for an ethnographically relevant interpretation of spirit possession. Mediumship- the legitimate, expected possession of a specialist by a spirit or a deity, usually for the purpose of soliciting the aid of the supernatural for human problems- is perhaps more common in certain parts of South India than others. Spirit possession which has been conceived as an unwanted and unexpected intrusion of the supernatural into the lives of humans and the living is comparatively more generic and popular than mediumship, also more widely distributed. Spirits generally create a disturbance and are regarded negatively with concern and apprehension, being regarded as a special form of illness. The curing balms are mainly exorcistic and apotropaic rituals. Though mainly regarded as dangerous and considered fearsome, the afflicting spirits are not necessarily impure or malicious. No obliterate difference has been found between the punitive and the protective spirits; infact, even household tutelary spirits can be considered as both. The spirits of the deceased, are mainly the same ones (or, often of the very same category) possessing the bodies of those who are considered appropriate and experienced mediums, beneficial to the society. Mastery and dominance over the spirits is gained by the medium through proper training in the rituals in order to invite the spirits. The body is protected through the use of precautionary food items, articles, utterances, etc. Thus, through this, it can be said that the ritual, social and temporal aspects of religion and spirit intrusion are regarded by the society.

5. Claus, Peter J. (1997). "KUMAR and the Siri Myth / Ritual". class.csueastbay.edu. Retrieved 2016-05-04.

The "Siri Padanna" is a story-song in a woman's genre, forming the reference text for the drama. A great deal of its actual text is borrowed by into the performance. It has been

modified and personalised in important ways, thus, becoming a personal history narrative in first perspective. This, though, was replaced by actual speeches, making us witnesses to and of the actual mythological event. We seem to be there. The woman's field song has been receded to a mere historical account through a legend, being superseded by a legend, later on. The performance of the song once belonging to the woman's genre is controlled by Kumar; is seen to be a part of a public ritual performance. This particular drama has been predicted, historically and operatively on predecassary ritual events. The men- centered rituals has been seen as beneficial to the women's society; the major function of the cult's ritual being to save the defenceless women from quarrels and jealousises arising withing the kim group. Though, the song has been seen revolving around these sort of problems, presenting them as the fatefully tragic truth . Women participants see these rituals as morally accepting and sacred. Men participants have seen to feel the same way. On the other hand, modern men (non- believers) see these cults as a means of gross gender exploitation. To conclude, yes, ritual activities could (ad at places, probably do) easily blossom into this if the drama dimension and entertainment function overwhelms the ritual- dimension and the evergreen, ubiquitous social functions.

6. Claus, Peter J. (1973). "Possession, Protection and Punishment as Attributes of the Deities in a South Indian Village". *Man in India*. 53 (3): 231–242

Upon an intensive research done by Claus, vast amount of Lierature has been devoted to the explanation of possession states. The aforementioned has been segregated into two groups: Sociological and Psychological. The remainder of this paper draws explanation upon the ethnographic information to try to explicate the certain elements of these certain cultural associations and to show how they can be used to help explain the phenomenon of spiritual possession. Claus has been drawn from his field work on the Southwestern Coast of India; the Tulu speaking people of South Kanara District of Karnataka State. Here, spirit medium cults are the most prevelant and existent mode of worship. Spirit possession is an extremely pregnant phenomenon among the rural peasant phenomenon. The same has been proven and deemed true by the long oral legends describing the human history of spirits, stating the reason of the same for their apostheosis and the

nature of their first incursions in the world of the living. Anthropologies view spirit possession from poignant sociological and psychological frameworks.

7. Brinkgreve, Francine (1997). "Offerings to Durga and Pretiwi in Bali". *Asian Folklore Studies*. 56 (2): 227–251. JSTOR 1178726.

This book discusses and sheds light on the various religious narratives about the village deities of North Tamil Nadu, conceptualizing them as myths, legends and memorates according to folkloristic taxonomy of genres. The aforesaid narratives confirm the power of deities to assist those in hardship, giving them warning examples of the existence of supernatural sanctions that don't adhere, nor confirm to the various given social norms. Pujaris (village priests) are the religious authorities who explicitly control both the deities and oral traditions (aidegam) about them. The existence of there being a widespread belief along with the narraton of the experiences both in legendary and memorantial forms shows how the regions encounter deities at night. Therefore, to conclude, religious folklore genres form the border zone in which the social world of humans and the mythical realms of deities are merged into one textual space of mutual interaction

8. Kumari Kandam by P.Prabhakaran- A review:

This mythical review is shown as a Geographical connection to this thesis by the Research Scholar.

“Kumari KaNdam” written by Dr. K Loganathan and reviewed by P. Prabhakaran was once again re-reviewed by the scholar of this thesis in order to add another edition more comprehensive and complex than the present. A few days were devoted by the scholar towards the book in order to add another layer of elegant complexity to her already fascinating and well equipped thesis. This book has been extensively studied to add the geographic connection of this thesis to the alma matter.

The book, according to P.Prabhakaran, is more on the non-academic side; written mainly for the general public than for the erudite, learned scholars and experts. The book is quite revolutionary, adding a picture of not only the origin of Tamils, the Dravidians, but also articulating the whole lot of Indians with a reasonable amount of quantitative evidences.

Our age old belief of the Indians thinking that the European Indologists have founded the Vedic Aryans, thus finding the Indian culture; thus, making the conclusion that the aforementioned Sk speaking Aryans are ultimately the possessions of the Europeans, and that the Dravidians have contributed absolutely nil to enrich and enhance the Indian culture. The undeciphered characteristic of the Indus Script is to be blamed for this uncertainty. Although, on a complete paradoxical notion, the many forums of the Akandabaratam, Meykander and the Tolkaappiyam and so many more have proposed that the Dravidian folks hailed from Sumeria and the south Dravidians, per say, have arrived through the sea route. Similarly, the northern Dravidians arrived in the Punjab borders through the land route, becoming Vedic Aryans and so forth (inclusive of both the Northern and the Southern Dravidians).

“Kumari KaNdam” has articulated the aforesaid for the first. The author has boldly rejected all the other substitute views by calling them ‘historically unjustifiable’. This book, according to the scholar, provides a new understanding of the History of Ancient India being proposed, giving complete justice to the Dravidian folks who have remained mariginalized by the Europeans, hijacking the Vedas and Sk language into the European fold.

The scholar has provided a review of this book in certain details inorder to convey to the author to come up with another edition that is not only more substantial but also more appealing to not only the general public but also to the critical scholars extensively studying the same.

This book, 154 pages, is written in a professional journalistic epigraphy, suitable for the general public. The title “Kumari KaNdam”, subtitled “The Origin and Spread of the Tamils” is divided into 27 brief chapters, each being either a page or 5-6 pages long, making the reading less monotonous and more pensive and dazzling.

The initial chapters, first 5 in particular, deals with the traditional accounts of the Kumari Kandam, linking it with the Lemuria Gondwana Land. Though, this has been rejected and it is seen that the classical account of the Three Academies who are the first in the sunken Kumari are identified as the Lemuria and so on; this being untenable and the account

really describes a foreign origin of the CaGkam Tamils, making them emigrants who colonized South India and originally originated from Sumeria. This, though, has been criticized and loathed by the Tamil scholars who viewed them as colonizers of sorts.

The chapters after the fifth, i.e., the sixth to the sixteenth deal with the Sumerian origins of the CaGkam Tamils in much more deeper and extensive details by looking at the various cultural and other similarities. The chapters from the seventeenth to the twenty-fourth deal with the concept of CaGkam and how the same institution having the same name is also prevalent in the Sumerian Literature and how the Sumerians have, in fact, colonized both the Northern and the Southern Indian regions by sea and land routes. Lastly, the final two chapters deal with the possible spread and later emigration of the Dravidian folks from Crete and Indus to the whole Indian subcontinent.

The scholar has dealt with the aforementioned themes in a systematic manner, not only highlighting the good points but also pointing the necessary editions to make to the entirety of the book, making it not only more readable and universally understood, but also comparatively more academic for the critical scholars to appreciate this book on Ancient Indian History, giving full justice to the Dravidian folks.

RE-REVIEW:

This book, articulated in the Tamilian dialect, deals with the question of what landmass of Kumari was mentioned in the ancient Tamil texts and where the first CaGkam were located. The question has been answered by many Tamil scholars by their claimations of Kumari being a large landmass at the southern end of Tamil Nadu that was sunken thousands of years ago by a massive calamity of tsunami. This was supported by them by citing various geological studies related to continental shifts that had occurred millenniums ago. Thus, their affirmations state that the Kumari is in fact the Gondwana land, the Lemuria and more. Some scholars even maintained that the Tamils who founded the SaGkam culture are native to the Indian subcontinent; an autochthonous group of people who developed the SaGkam culture in the Indian soil itself.

The scholar, here feels that actual references to Kumari in PuraNaanRu Kalittokai Silappatikaram IRaiyanar Akapporul, etc., could have been mention worthy to prove that

the CaGkam Tamils were infact immigrants and that the Kumari was not swallowed by a deluge, but rather a nation that was abandoned for some reason or the other.

The scholar has rightfully pointed out that the Kumari being the location of the first CaGkam cannot be a landmass before 5000 BC since it was a literary academy and writing came into existence only around 5000 BC. Also, since the Sumerians had perfected the cuneiform script and developed a very matured literary civilization, it is likely that the CaGkam Tamils are descendents of these Sumerians who colonized Tamil Nadu and continued their literary culture there.

Since the Kumari is seen, by the scholar, as not a large landmass submerged by floods or deluge, she suggests that it was a landmass where the ancient Tamils lived and developed their culture. Kumari was a nation that was abandoned by various reasons than none, thus, compelling the Tamils dwelling there to migrate and finally colonize the present day Southern Indian Region and continue their culture. This also is inclusive of the CaGkam culture of the Third Academy.

The scholar has suggested areas of Sumerian Crete and the Indus Valley Civilization as the place of origin where the ancient Tamils developed their culture to a magnificent level before migrating to south India. The scholar has considered Sumeria since it was the place of origin of first civilization most likely to develop and substatigate agriculture, ushering in the chances of settled life leading to the formation of permanent settlements; the Ur or Purams, leading to the formation of city states. The Sumerian culture has been characterised as a culture of city states, leading to the formation of empires bringing together many cities under the rule of a single person. Many parallels between the Tamils and the Sumerians have also been mentioned by the scholar; themes in Gilgamesh epic which are also reflected in the Indian Puranas, the Macca PuraNam being one of them.

CHAPTER 3

CHAPTER 3

RESEARCH AND METHODOLOGY

AIM

The research scholar's quest in mystic energy drove her towards this culture, of spirit worship in Tulunadu, South Karnataka. Whenever the research scholar visited her native a Bhuta kola was arranged by her elders, as in for them to pay their homage in terms of anticipation and understanding the conceptualization of this culture. The need of the puja, and the introduction of these "Daivas" as they warmly revere them. It Has –and Have, always been her seed of curiosity to explore more into the culture and origin of the Daiva Stapanana in Tulunadu , its connection with the Shakta TANTRIC Devis (The Dasa Mahavidyas) and where all could this practice of Daiva known as Diwata in Austroasean countries evolve?

To further unearth the research scholar's subject which abet her grotesque, a bizarre combination of the Deva and Daiva in South Kanara and also in Bali Indonesia was distinctively noticed, how did these local Gods (Daivas) got closer to the people? Reasons and their duties ascertained faith in return on them, how they prevailed from centuries down the lane and how they became approachable gods in Tulunadu (Dist. SK and Indonesia). During the search the research scholar got to know there are about 400/500 Daivas (bhutas) from which approximately a hundred are commonly worshipped in Tulunadu, surprisingly all cultures and religion but, a native of Tulunadu, worship and have a house Bhuta! This exemplifies the bonding in culture and religion in connection with these bhutas.

OBSERVATION

While exploring further, the research scholars could relate the Matrilineal influence (Aliasanthana) so intense, as got to know the impact of Shaktism and Sirikula on the Bunts Community particularly.

Among the 400/500 bhutas, the research scholar was more curious in JUMADI: A bisexual spirit accompanied by a dumb messenger called Bante (warrior attendant). The history behind it, the appearance and Origin to my utter ambush! As further dwelling found the connection to the Tantric deities of the Dasa Mahavidyas – Dhumavati, and then connecting it to Rangda a Leyek witch and barong worshipped in Indonesia very similar to the demigods we worship in the south kanara belt. Dhumavati /Durga, her existence story and appearance and purpose itself manifested to match the same to Jumadi and Rangda.

Dwelling further it's a fact the role what a Demigod plays in transforming and bonding human society and psyche, how close do people consider them compared to the pauranic Gods? Amazing revelations upsurface the thought process to divulge in the unk own unexplored and feared to revered and followed and installed to be imbedded in human mind and form or bhuta cult worship.

In collecting these information of connection she had to personally visit Suratkal in Tulunadu where JUMADI was worshiped in Kenja and got an opportunity to watch bhuta –kola alive (pictures/videos submitted).

The research scholar also visited the Mangalore University to get connective books which threw insight on the ancient uptill now cult and culture of spirit worship in Tulunadu.

Spirits Spiritualism and Occult all three mean different on their context and plethora!

The research scholar had several discussions with house holders (Guthus) in Suratkal Kudla Udipi Padubidri and Kasargod area localites about the culture of Bhuta Worship, also had a personal visit to Mulki and met Dr.Narayan Shetty. D.Litt (alias Narayan Master), to get some connective feedback on her thesis subject.

The research scholar had this grace opportunity to talk and discuss matter concerning her work with the ever so brilliant folklorist of Tulunadu Dr. Chinnappa Gowda

The Tulu Research Center was also a great encourger in the research scholar's mission.

The most important study connectivity towards evaluating the similar.

Explaining them in details with regard to the study here...the research scholar wants to show a diagram of the YING YANG FORM OF Methodology, originally made and used by.....but here the research scholar wants to explain the two sides to every existence we notice around us.

An extra effort and mile tread, by attending two seminar one National and other International and also presenting paper in Tilak Maharashtra Vidyapeeth, Pune.

Shri Bal Mukund Lohia Centre of Sanskrit and Indological Studies

1. National Seminar held on 20th and 21st February 2014. Sanskrit Sources of Indian History (III)

Title: **JUMADI ARADHANE Spirit Worship Of Tulunadu**

With special reference to South Canara Dist.Karnataka.

Shri Bal Mukund Lohia Centre of Sanskrit and Indological Studies, Tilak Maharashtra Vidyapeeth, Pune.

2.International Seminar held on 11th and 12st March 2015.

Recent Trends in Indological Studies

Title: **NAGA ARADHANE Serpent Worship of Tulunadu**

With special reference to South Canara Dist.Karnataka.

The Research Scholar had added few snippets from her MA (Indology) Dissertation regarding Bhuta worship and from the above seminars too.

Shri Bal Mukund Lohia Centre of Sanskrit and Indological Studies, Tilak Maharashtra Vidyapeeth, Pune.

METHODOLOGY USED IS YING YANG STYLE OF RESEARCH AND METHODOLOGY.

INTRODUCTION TO RESEARCH

Here the Research Scholar is studying on the generalized people who worship the Daiva or Diwata in South India (Tulunadu) and Austroasia (Indonesia). They basically are Aborigines or Tribals, either dwelling in these particular area or traveling tribes. Carrying their cult culture and habitat along their journey.

The Research Scholar's journey has been extremely exciting exploring the traditional and cultural aspects seen in these two areas, where bhuta (Daiva/Diwata) worship is prevalent.

During the Research the Scholar stayed back in south India to witness this cultural paraphernalia, studies and interviewed the locals on the Bhutas and their stories and mythological connection also did she come to know how important has this culture been carried on so many years for what reasons? From where did they come? Or were they originated? Who were ancestrally worshipping them before the Bunts came to Tulunadu and continued this practice? Was this originally a practice from Tulunadu? Or has it traveled from anywhere else? And from Tulunadu where all these practices have been followed and carried? Why was this practice into existence? Reasons or Fears or plain Superstition?

These were few of the questions answered and researched by by the Scholar, with photographs clicked personally and analyzed .interview are backed by personal conversation and doubt clearing statements amongst the scholar and locals.

Dr. Chinnappa Gowda and Dr. Narayan Shetty Authors of books written on Folklore and yakshagana of Tulunadu, the Scholar had the opportunity to talk in person and discuss the connectivity, also the scholar had the chance to have a word and discuss in details about the Dayak Community of Indonesia who are into Spirit Worship and the Daiva on whom the scholar is doing her research on is also to be found in the Mythology Culture

Tradition and History of the aboriginal tribe of Indonesia being very similar in attributes and worshipping reasons.

Problems faced during Research

The Research Scholar had some places a smooth sail and some ruffles and rugged!

The most difficult places where it was a strain to unfold the whorl was talking to people to express the connection of these Daivas in Tulunadu , though all houses have a Daiva , but some fear talking and telling about these spirits ,there and some shy away , fortunately there were few who guided the scholar amicably, and expressed their views, also being a woman and from the urban mentality, sometimes it creates a block to see sacrifice of animals as offering for the Bhuta/Daiva,closing the mind of not being Human or empathetic towards the animals put to sacrifice.

Another place where it was even difficult to explore for the scholar was the tribe in Indonesia,

The Dayak Tribe , known as utter aboriginals and head hunters.

Gods and Spirits worshipped in Indonesia are still on the unearthy level, More louder, scarier and colourful.

The research scholar could get a chance to talk in details to Michiel Palmeiri an Artist Researcher who has had the oppurtunity to stay with the Dayak Tribe for more than 10 years, he helped a lot in thought processing the Research Scholars curious queries.

Hence the Research Scholar wants to say and explain many connections of Culture and Traditions and Religion followed the Good and Bad, the Negative and Positive the Evil and Blessings are the core of any religious and cultural practice where always if there is bad the good has to happen to overcome!

Ultimately why did the research scholar choose the Ying Yang Methodology is because - The research scholar shows ying-yang pattern in her research methodology is because ying and yang both mean negative and positive energy. In Chinese Taoism , a Chinese philosophy there are two fundamentals - one negative , passive , earthy, dark, cold, wet

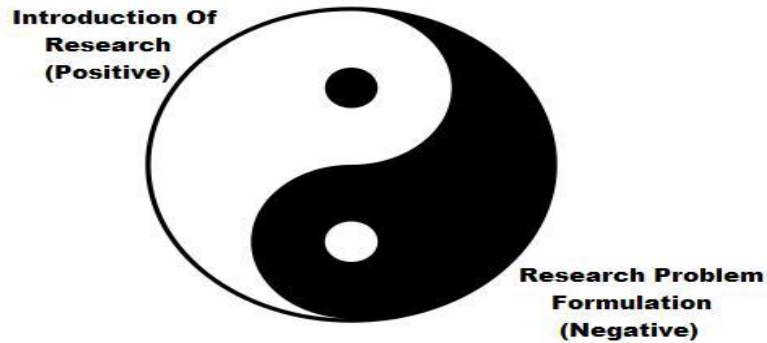
and feminine (yin) and the other positive, bright, heavenly, active, dry, hot, and masculine(yang) – as both ying and yang we complement each other perfectly and are the balance of intellect and emotions, here this concept, the research scholar has compared it to Shiva and Parvati or rather Parvati and Shiva where Parvati is feminine (ying) Shiva (yang) is masculine. The balance of ardhanareshwar in the cosmic eternity.

The position of ying and yang is ying on the left and yang on the right like the placement of shiva parvati too the same masculine right feminine left – ying (dark) is shown as sinking the movement of ying and supporting or under pinning the action of ying while yang is shown as rising and expanding / radiating, emanating illuminating.

The apparent movement is clockwise which infers harmony and co operation

Hence as this philosophy goes close to the research scholars search and quest of the evolution of negative and positive union to get the progeny out of this to run the existence.

So she has implied this theory of methodology having said it's a close resemblance to the research scholars thought and crux of this research.



THE "TAICHI SYMBOL" (TAIJITU).

The Chinese philosophy is characterized by the yin yang (yīnyáng, lit. "dark-bright", "negative-positive") narrates how juxtapositioned or different vehemance may actually be complex, inter-related, and dependant in the organic world, and how they may give risk to each other as they entangle to each other. Many physical duplexities (such as light and dark, fire and water, expanding and contracting) are thought of as physical patents of the double marking by yin and yang. This duplexity lies at the sources of many offshoots of traditional Chinese science and philosophy.

This duplexity has been originated from many belief systems, but yin and yang are parts of a harmony that is also equal with the Tao. The term 'dualistic-monism' or dialectical monism has been termed in an endeavour to gratify this successful juxtaposition of recurring unity/duality. Yin and yang can be thought of a reciprocal (rather than opposing) forces that communicate to form an ongoing organization in which the whole is greater than the organized parts. According to this philosophy, everything has the dual units of yin and yang (for instance, shadow does not exist without light). Either of the two relevant units may display more greatly in a certain item, depending on the standard of the examination. The yin yang (i.e. taijitu symbol) shows an equilibrium of the two opposing aspects with a chunk of the opposing unit in each chunk.[1]

***There is no usage of diacritical signs in this thesis.**

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CHAPTER 4

CHAPTER 4

INTER-DISCIPLINARY ANALYSIS

4.1 HISTORY & MYTHOLOGY OF THE BHUTAS HISTORICAL EVIDENCES AND CONNECTIONS INDIA AND INDONESIA

4.1.1. HISTORY:

Indigenous animism, dynamism and beliefs common to the Austronesian people have been commonly practiced by the Indonesian archipelago. They have venerated and revered the ancestral spirits, believing that some spirits may have inhabited certain places such as tall trees, stones, forests, mountains or any other scared place. "Hyang" is the name given to this invisible spiritual entity that possesses such supernatural powers, by the ancient Javanese, Sundanese and Balinese tribes. The name means divine or ancestral in ancient terms; its modern equivalent translates into something associated with God, mainly in the modern Indonesian dialect.[1]

It should be noted that Hindu influences have had their claws in the Indonesian archipelago since the first century. The legends of Java refer to the Sake era, which dates back to 78AD. This is cited by the stories of the Mahabharata who came back to the islands of Indonesia in the first century; however, reproduce the same versions found in the southeastern region of Peninsular India (now Tamil Nadu and South Andhra Pradesh). Javanese prose works as "Tantu Pagelaran" of the 14th century is a collection of ancient tales, arts and crafts of Indonesia, which makes extensive use of Sanskrit words, the names of Indian deities and religious concepts. On a similar note, the ancient chandi (temples) excavated in Java and the western islands of Indonesia, as well as inscriptions and the inscription "Canggal" discovered in Indonesia, in the eighth century, confirm the widespread adoption of the iconography of Shiva Lingam, his companion goddess Parvati, Ganesha, Vishnu, Brahma, Arjuna and other Hindu deities in the mid to late first millennium AD. There are ancient Chinese documents on the return of Fa Hien from Ceylon to China in 414 AD. This was mentioned in two of the schools of Hinduism in Java, meanwhile, the eighth century Chinese documents refer to Hinduism. Reign of

King Sanajaya "Holing", calling him "extremely rich" and referring to him as a peaceful coexistence between peoples and the Buddhist sovereign Sailendra in the Kedu plains of the island of Java.[2]

There are theories that foment the arrival of Hinduism in Indonesia, who are South Indian sea traders where Hinduism brought the Indonesian royal family that houses religions and Indian culture and are the first to to adopt spiritual ideas followed for the masses. The islands of Indonesia adopted both Hindu and Buddhist ideas, merging them with the pre-existing indigenous people's religion and animist beliefs. The first Hindu established in the regions of Indonesia include the Kingdom of "Kutai" in East Kalimantan, West Java Tarumanagara and "Holing" (Kalingga) in Central Java in the fourth century. The ancient Hindu kingdoms of Java have built and resurrected many square temples, called rivers in their islands such as "Gomati" and "Ganges", as well as large irrigation projects and infrastructure.[3]

4.1.2. HINDUISM IN INDONESIA.

The natives of the Indonesian archipelago practice indigenous animism and dynamism, beliefs common to the Austronesian people. Indigenous Indonesians venerated ancestral spirits; they also believed that some spirits may inhabit certain places, such as tall trees, stones, forests, mountains, or any sacred place. This invisible spiritual entity that has supernatural power is identified by the ancient Javanese, Sundanese and Balinese as "hyang" which can mean divine or ancestral. In modern Indonesian, "hyang" tends to associate with God.[4]

Hindu influences reached the Indonesian archipelago in the first century. Historical evidence is unclear about the process of disseminating India's cultural and spiritual ideas. The legends of Java refer to the Saka era, which dates back to 78 AD. The stories of the epic Mahabharata were traced on the islands of Indonesia until the first century; whose versions reflect those found in the peninsular region of south-east India (now Tamil Nadu and southern Andhra Pradesh). Javanese prose works *Tantu Pagelaran* of the 14th century, which is a collection of ancient tales, arts and crafts of Indonesia, widely used Sanskrit words, the names of Indian deities and religious concepts. Similarly, the ancient *chandi* (temples) excavated in Java and the western islands of Indonesia, as well as ancient inscriptions that the *Canggal* inscription of the eighth century, discovered in Indonesia, confirm the widespread adoption of Shiva iconography *Lingam*, his companion of the goddess *Parvati*, *Ganesh*, *Vishnu*, *Brahma*, *Arjuna* and other Hindu deities in the middle or at the end of the first millennium AD. The ancient Chinese records of *Fa Hien* on his return trip from Ceylon to China in AD 414 mention two schools of Hinduism in Java.[4]

The two main theories for the arrival of Hinduism in Indonesia include traders from the South Indian Sea to Hinduism, and, secondly, that the Indonesian royal family has embraced Indian religions and culture, and it is they who first adopted these spiritual ideas followed by the masses. The islands of Indonesia adopted both Hindu and Buddhist ideas, merging them with pre-existing indigenous folk religion and animistic beliefs. In the fourth century, the kingdom of *Kutai* in East Kalimantan, *Tarumanagara* in West Java and *Holing* (*Kalingga*) in Central Java, were among the first Indian states established in

the region. Excavations between 1950 and 2005, especially in Cibuaya and Batujayasites suggest that Tarumanagara worshiped the god Wisnu (Vishnu)

Old Hindu Hindu kingdoms of Java built many square river temples, called on Gomati Island and Ganges, and carried out important irrigation projects and infrastructure.

Several prominent Indonesian Hindu kingdoms have been Mataram, famous for building one of the largest Hindu temple complexes in the world: the Prambanan Temple, followed by Kediri and Singhasari.

Rishi Agastya, for example, is described as the main figure of the Javanese text of the eleventh century Agastya parva; the text includes puranas, and a mixture of ideas from the Samkhya and Vedanta schools of Hinduism.[5]

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4.1.3. INDIGENOUS INDONESIA HINDU NOTABLE KINGDOM:

Mataram, famous for building one of the largest complexes of Hindu temples in the world: "Prambanan Temple" as well as "Kediri" and "Singhasari". Hinduism and Buddhism spread throughout the archipelago like wildfire.

Many sastras and sutras of Hinduism have been translated into the Javanese dialect and have been expressed in the form of art.

For example, "Rishi Agastya", described as the main figure of devotion in the Javanese text of the eleventh century, the Agastya Parva; It includes puranas and a mixture of ideas from the schools of Hinduism "Samkhya" and "Vedanta". Hindu-Buddhist ideas had apparently reached the peak of their influence in the fourteenth century; The main force of influence is the "Majapahit", the last and greatest Hindu Buddhist Javanese empires.

According to inscriptions and historical sources, the medieval king of Chola, Rajendra Chola-I, sent a naval expedition to Indochina, the Malay Peninsula and Indonesia in 1025 for the sole purpose of submitting Srivijaya. The main sources of the above information were cited from the Thiruvallangadu plates, the Leden grant and Tamil Stela Rajendra Chola I.

The culmination of the information source derived from the Tamil Stela campaign of Rajendra Chola I; statements include references to "(who) I sent several ships in the middle of the open sea and having taken Sangrama-vijayottunga-Varman, king of Kadaram with the elephants in his glorious army, (himself) the big piles of treasures (the king) had legitimately accumulated (capture) with the noise (called bow) Vidhyadhayatorana in the "gate of the war" of his sprawling city, Srivijaya the "door decorated with jewels" decorated with great splendor and "dauntless Ilangasoka (ie Lankasoka) in ferocious, wears big jewelry ', Pannai with water in their ghats, old Malaiyur with strong mountain to its walls, Mayuridingam, surrounded by deep sea (like) by a ditch Mapappalam battles abound (deep) as a defense, Valaippanduru having Vilappanduru, Talaitakkolam GEAT praised the men (in) broken science, Madamalingam, strong in fierce and fierce battles, Ilamuridesm, whose power of favour was evolved in the war.

CONQUEST:

1) SRIVIJAYA:

According to the stela of Rajendra Chola, Srivijaya was one of the first countries to be conquered. It was listed as "the evil jeweled gate" by Tamil inscriptions and was first captured by the fleet. He was identified by Coedes with the kingdom Sri Vijaya, who ruled from his base in Palembang to South Sumtra.

2) PANNAI:

With his bath ghats, this is the second land to be conquered by naval fleets. It has been identified as Panai or Panw, a city on the east coast of North Sumatra, located on the estuary of the Panai River and the Barumun River.

3) MALAIYUR:

With his "strong mountain" he was identified with Malayu in the present province of Jambi in the valley of the Batanghari River. Here, the strong principality prospered at that time .

4) MAYIRUDINGAM:

It is supposed to be the same as Ji-Lo-Ting, according to the list of the Chinese writer Chau Ju-Kua among the dependencies of Sri Vijaya and has been identified with the city of Chaiya in the center of the Malay Peninsula.

5) ILANGASOKA:

Located, according to the inscriptions, on the east coast of the Malay peninsula and supposed to be the same as the province of Ling-ya-sseu-kia mentioned in the Chau Ju-Kua list.

6) MAPAPPAMAM:

V.Venkayya epigrafista was seen as the city of Papphalama as mentioned in Mahavamsa. Located in the Talaing region in the lower part of Burma.

7) TALAITTAKKOLAM:

It is thought to be the same as the Takkola mentioned by Ptolemy as a commercial emporium in the Golden Chersonese; Trang or identified with the modern city of Takupain the Isthmus of Kra, (W.Linehan, 1951), (Arokiaswamy, Céline W.m, 2000).

8) NAKKAVARAM:

Identified by V. Venkayya in Nicobar Islands.

9) KADARAM:

Modern "Kedah" mentioned in the stele is identified with Kataha from Sanskrit literature, Kadaram Kalingattuparani and Kiet-Cha Chronic.

There was a tangible intensification in interactions between India and Southeast Asia due to the Southeast Asian campaign. The aforementioned campaign also led to the stabilization of diplomatic relations with China. In 1015, Raja Raja Chola sent the first Indian Embassy to the service of the Song Emperor. In addition, his son Rajendra Chola I, in 1033, sent a second embassy, and a third was sent in 1077 to Kulothunga Chola I. Although no direct rule has been established on Southeast Asia, there may be opportunities for them to charge periodic tribute.

A guild of merchants settled in Burma and another in Sumatra in 1088 (Sastri, pp. 219-220) to allow merchants and Tamil merchants firmly established in various areas of Southeast Asia. There was a suggestion made by the Indian historian V.R. Ramachandra Dikshitar on the Tamil merchants of the Chola period who have knowledge of Australia and Polynesia.

4.1.4. TAMIL KING WHO WILL REGISTER THE VIETNAM - KING SRI MARAN

The cultural empire of India spread to Southeast Asia in the first centuries of its era. The Hindu Empire had been present for more than a thousand years in several countries of this region. Although many historians do not realize that a Pandyan king ruled over Vietnam, he was known as Sri Maran, Tamil translates it into Thiru Maran. The oldest Sanskrit inscription discovered in Vietnam called Vo-Chanh Inscription mentions the name of Sri Maran. The inscription was encrusted in a rock like two parts. It mainly represented donations made by the king's family. Outside the complete inscription of twenty-two lines; 15 on one rock, 7 in the other, only 9 are legible. Scholars who have possession of the copy of the inscription affirm that the poetic part is in Vasanttha Thilaka's meter in Sanskrit while the rest is in poetry.

According to the inscription, the king had given all his properties to the people who were close to him. It has also made it mandatory for potential future kings to comply with this rule of giving. However, this inscription is characterized by an abrupt end, the words "Sri Maha Raja Kula" can be deciphered clearly and simply. Despite not having much information about this king, Chinese historians have confirmed that Sri Maran hailed the flourishing of the Hindu empire in Vietnam, Laos and Cambodia.

According to Chinese historians who named King Kiu Lien, he captured Champa, part of modern Vietnam, which allowed the beginning of a revolt. The revolt began in 132 AD and was ruled by Sri Maran since 192 AD. A remarkable fact is that all the names of the kings who followed Sri Maran were of Chinese style and beyond their recognition, although the names of the kings end with Fan (in Chinese); being nothing more than Varman. Here, surprisingly, the names of Varman and Maran are found in the Pandyan kingdom of Tamil Nadu.

Currently, there are more than 800 Sanskrit registrations in Southeast Asia. Mula Vaman was another king whose inscription was found in the thick jungle of Borneo (Indonesia). On a side note, the last king who reigned during the second Tamil Academy (2nd Tamil

Sangam) was Thiru Maran. He was forced to move his capital to the current Madurai when a tsunami hit his capital.

The inscription "Velkuddi Copper Plate" also mentions Thiru Maran, Sri Maran as titles for the new kings. In fact, the king who reigned during the days of Tolkappiyar, Nilam Tharu Thiruvil Pandyan, also received the title of "Thiru". The mentioned inscription indicates that Agastya was the Kula Guru of the Pandyan clan and that there are many Agastyan statues in many places in Southeast Asia.

Kadalul Maintha Ilam Peru Vazuthi was the author of Purananuru's poem 182, which translates the king's name into "dead king at sea". The king may have died on an expedition to South East Asian countries; It was common for a Pandan king to visit a foreign country in the first or second century.

In addition, other Tamil inscriptions were discovered in Malaysia and Tamil coins were discovered in Thailand, references from Greek and Roman writers on the maritime trade of southern India, proving the expedition of Pandyas in Southeast Asia.

4.1.5. PANDYAN DANCE:

The Pandyan dynasty was one of three ancient Tamil dynasties, with the Chola and Chera dynasties. The kings of the aforementioned dynasties are known as the "Three Crowned Kings of Tamilakam".

The first Pandyans controlled the southern regions of India from the 4th to the 16th century, when the Pandyan government was concluded. At first they had decided "Pandya Nadu" his country of Kokai, which was a port on the southern tip of the Indian peninsula. From there, they moved to Madurai. The Pandyans were experts in water management, agriculture (near riverbanks, fish farming) and fisheries; his flag being a fish, they were prominent seamen and merchants of the sea. They were well known even beyond the national boundary, having international diplomatic relations with the Roman Empire. Pandyan kingdom has been characterized by the possession of many ancient temples such as Meenakshi Amman Temple in Madurai and Nellaiaippar Temple built on the bank of the river in Tirunelveli Thamirabani.

They were known as "Jatavarman" or "Maravarman". Although Jains initially, they became Shaivaites later. Ptolemy described Pandyan's country, Pandi Mandala, as "Pandyan Mediterranea" in the Periplus and "Modura Regia Pandyan".

The invasion of Kalabra meant that the Sangam literature of the Pandyan dynasty ceased to exist. After the invasion, the beginning of the 6th century marked the revival of the Pandyan dynasty under Kadungon after the Kalabhras expulsion from Tamil Nadu and continue its reign of Madurai. Although, the rise of the Cholas in the ninth century led to the fall of the Pandyan dynasty. In constant conflict with the Pandyas Chola led to alliance with the Sinhalese and Cheras to harass Chola until they found a way to revive their fortune at the end of the thirteenth century. The last Pandyas years prevailed at the time 1216-1345 when they entered their golden age under Maravarman Sundara Sundara Pandyan and Jatavarman Pandyan who had extended the empire in Telugu country, conquered Kalinga (Orissa) and invaded and conquered Sri Lanka. They also had extensive commercial ties with the maritime empires of Southeast Asia of Srivijaya and their successors. The Pandyans had excelled in commerce and literature. They had

completed the pearl fisheries that were conducted along the south coast of India, between Sri Lanka and India, producing some of the most beautiful pearls known in the ancient world.

Pandyans are characterized by repeated conflicts with the Pallavas, Chola, Hoysalas and finally the Muslim invaders of the Delhi Sultanate. Pandyans ended with the beginning of the Muslim rule in southern India. The kingdom of Jaffna in Sri Lanka broke their chains with pandanians in 1323. The Pandyans lost their capital, Madurai in the Madurai Sultanate in 1335. However, they changed their capital in Tenkasi and continued to dominate the Tirulnelveli regions, Tuticorin, Ramanand and Sivagangai.

The term "Pandya" is derived from the Tamil word "Pandu", which roughly translates to "very old". An alternative theory suggests that the word "Pandya" was derived from the Tamil word "Pandi", which means "bull"; the bull was maniac to denote masculinity and courage. There was evidence of early Pandyans using the bull as the official emblem.

According to the Sangam Tamil Lexicon, the word Pandya means "old country", which contrasts with the "new country" of Chola. Chera, on the other hand, means "country of the hill" and the Pallava which means "branch" in Sanskrit. The traditional Tamil brothers consist of Chera, Chola and Pandyas; they form with the Pallavas the principal kings who reigned over the ancient Tamilakam.

According to historians, the Pandyas were the longest ruling dynasty in the history of India. They attempted to identify the early origins of the Pandyan dynasty with pre-Christian era to reconstruct the names of the Pandyan kings. However, the exact lineage of the kings mentioned above has not been authoritatively permitted.

FOREIGN SOURCES:

For Megasthenes, the Pandyas were the "Indikas": those who occupied the part of India that extends to the south and extends to the sea. According to him, he had 365 villages, each designated with responsibility to satisfy a specific need of the royal house during a day of the year. Queen Pandyan has been described by him as "Pandaia", daughter of Heracles.

According to the Eritrean Sea Journey (circa 60-100 AD), the riches of the Pandian Kingdom were "Nelcyndis is distant from Muziris by the river and sea about five hundred stadia, and another kingdom, the Pandian. This place too It is located on a river, about one hundred and twenty stadia from the sea."

The "Weilue" written by the Chinese historian Yu Huan in the third century describes that the kingdom of Panyue is also called "Hanyuewang". According to him, it is several thousand li southeast of Tianzhu (north of India). The inhabitants are small; same height as those of the Chinese. In addition, John E. Hill identified Panyue as the kingdom of Pandya. However, the same kingdom has been found by others as located in modern Burma or Assam.

Julian, a Roman emperor, had received an embassy from a Pandya about 361, indicating that a Roman trading center was located on the Pandyan coast, at the mouth of the Vaghai River, southeast of Madurai.

Testimonies from anonymous sources also show that Pandyas also had business contacts with Ptolemaic Egypt in the first century expanding trade across Egypt. The same road was extended to Rome in the first century and China in the third century. In Antioch, the first century Greek historian Nicolaus of Damascus met the ambassador who was sent by the king of India called "Pandion" or even "Porus" August Ceasar around 13 CE.

For Xuanzhang, the country of Pandyan was a deposit of pearls of sea. The people who composed were hard and of different religions. They were good at business and marketing.

At the end of the 13th century, a Venetian traveler named Marco Polo visited the Pandyan Kingdom where he observed the following about the land and its inhabitants: "The black man here is the most esteemed and considered better than the others who are not so dark. Let me add that, indeed, these people portray and represent their gods and black idols and white demons like snow. Because they say. God and all the saints are black and the demons are all white is why depict them as I described it "- **says the Venetian traveler Marcopolo.**

RELIGION

Shaivism was the main indicator of religious connotations during the historic Madurai. Jainism gained strength in the Pandyan kingdom after the invasion of Kalabhras. The advent of the Bhakti movements led to the reactivation of Shaivism and Vaishnavism. The inscriptions claim that the Pandyas of the last days were Saivitas after 600 a. They had claimed to be descendants of Lord Shiva and Goddess Parvati. Pandyan Nedumchadayan was a devoted Vaishnavite of the Pandyan era.

4.1.6. BHUTALA PANDYA ALIASANTAANA (MATRILINEAL TRADITION) & PANDYAN DYNASTY CONNECTION.

(This story could be taken as assumption, as no concrete evidences are found as yet, only for the similar named merchant existing in the Tulunadu)

ALIYASANTANA:

Known as the son of the sister of the lineage, was a patrilineal heritage system practiced by the tuluva community in the coastal districts of Karnataka, India.

MYTH OF ORIGIN

According to the Tuluvas, Aliya Santana was adopted at the request of a king named Bhutala Pandya. Narrative of the story says that a demon king wanted to sacrifice his son, who did not quite disagree with their queens and their children, who are not ready to sacrifice. The difficult situation led the king's sister to offer her son. However, the demon shows pity and finally decides not to sacrifice the son. By way of advice, the king declares his nephew as his true heir.

EXCEPTIONAL FEATURES:

- 1) The child belongs to the matrilineal lineage.
- 2) The inheritance of lineage identity in the form of gotra or through the ancestral home must go through the mother. Intragamy "Gotra" was forbidden.
- 3) The matrilineal inheritance prevails, although the husband must be considered as the head of the house (Tuluvas practiced the patriarchal system of life).
- 4) The uncle of the mother, the matrilineal uncle must be known as "Gurikare" which means yajamana in Kannada, and most often the male head of the family.
- 5) The Tuluva culture refers to the maternal uncle to administer the land of the matrilineal family in the name of his sister.

MATRIX COMMUNITIES:

- 1) Billava.
- 2) Bunts, Jain Bunt included.
- 3) Kulala.
- 4) Devadiga.
- 5) Mogaveera.

HOW ALIYASANTANA IS CONNECTED TO BHUTALA PANDYA:

Aliyasantana refers to a system of inheritance of female line attributes.

Legend Aliyasantana (unlike Makkala-santana) goes back all the way to Bhuta Pandya in 78 AD Legend has it that when Deva-Pandya launched his newly built sea tour boat was running outside with Mr. demons, Kundodara. The devil demanded that the king give him one of his sons for a sacrifice. This was very reprimanded by the queens of kings. As an offering, the king's sister, Satyavati, offers one of his sons, Jaya-Pandya, as a sacrifice. Welcoming this act, Kundodara honors the boy and sends him back to his father's Jayantika realm. Later, the same request that not only was rejected again by the queen, but also led her to give up her position as queen, then your child's right to acquire a property of the king was launched. Furious, Kundodara orders the king, Deva-Pandya, to disinherit their children and to make his nephew (the son of his sister) is his legal heir. Jaya-pandya received the name of Bhutala-Pandya and was on the throne for 75 years. Therefore, the above gave birth to Aliyasantana, where the nephew becomes the legal heir to the property of the uncle (the mother's brother). The exact period during which the practice has become predominant is uncertain.

The system of the matriarchal family gave more importance to the mother's side. In this respect, the respect given to maternal uncles is much greater than the respect given to paternal uncles. A common reason for the existence of this practice is the notion of keeping the family property intact. Therefore, the practice was called "Aliya'-Santana"

and everyone followed her with the belief that it was an old practice. Although controversial, argues that the existence of this practice dates back 800 years.

HERITAGE MATRILINEA - ALIYA SANTANA

The majority of non-Brahmin communities in Tulu nadu follow a family property inheritance system, in which succession is followed along the female line. Called aliya santana, it is similar to marumakkatayam which is followed in some classes of people in Kerala. This is a law that has been followed mainly by the Bunt community and the Jains. It is well established that the leaders of the states of feudatarios (like Chautas, Bangas, Savantas, ajilas and Tolahas), who were for the most part Jains, followed the system santana aliya of the inheritance. There is also evidence that the Alupas, before the advent of the Vijayanagara Empire, followed the matriarchal system.

The law was recognized by the modern courts of British India in 1843. The rules of santana Aliyah was first published as an English translation in 1864 by the German Press Mission in Mangalore (printed in Madras Journal of Literature and science).

The commandments of Aliya Santana were adopted by a legendary figure of unknown antiquity, Bhutala Pandya (77 AD) His uncle called Deva Pandya was the rule, when a heavy load with a newly built naval fleet was thrown into The king of demons, Kundodara, demanded the sacrifice of the king's son if he wanted protection from the precious cargo that was in the sea. The king's wife refused to part with one of her seven children, and Deva Pandya was in distress. Satyavati, the king's sister, finding her brother alone and depressed, offered her own son Jaya Pandya for the sacrifice. The demon Kundodara was impressed by this sacrifice. He not only saved the life of the youth, but also gave him the kingdom of Pandya father Jaya, Veerapandya in the city called Jayantika. The demon also gave Bhutala Pandya the name to the brave young man and sat him on a throne.

Later, another similar request was made by the demon, when Deva Pandya's ships stranded in Kalyanapura. To quench the devil's thirst for human sacrifice, the king asked his wife to forgive one of his children. But his wife refused to comply again and publicly renounced all kingdom inheritance for his own children and left the kingdom to live with

his parents. Bhutala Pandya was summoned by people who wisely led the demon Mahishasura Kundodara as, and built a permanent Someshwara home. Kundodara then asked that Pandya Deva disinherit all his children and named his nephew Bhutala Pandya as his successor.

Bhutala Pandya ruled for seventy-five years in peace and his subjects were prosperous. He had twelve women with whom he had many children, boys and girls. He ordered all his subjects to follow the example of his uncle of the matrilineal system of alia santana, and the laws of inheritance were written, as dictated by the demon Kundodara. Subsequently, his nephew Vidyadyumna Pandya came to power and it is said that the aliya santana system has since been followed. The offspring of Bhutala Pandya through aliya santanaruled for seven generations for a total of 259 years.

Of course, there is no historical record of the authenticity of the Bhutala Pandya story. The first section that refers to the santana aliá system dates from the tenth century, suggesting that the system was followed at that time, when a reference was made in one of the inscriptions. After that, several epigraphic inscriptions of the following centuries systematically refer to the system and the practice was undoubtedly very frequent. There is ample evidence to suggest that Aliya Santana was followed by large segments of the population between the 12th and 16th centuries in Tulu nadu.

4.1.7. GODS AND SPIRITS

Long before Vaishnavism spread to Tulu nadu in the 8th century, the main deity of worship was Shiva (and Durga, as well as members of his family, Ganesha and Subramanya). As in the rest of India, temples built before the seventh century tended to be wooden and had long since died. It was only when the stone temples became routine after Chalukyas and Pallavas introduced them to the south that Tulu nadu also saw the explosion of a surviving stone temple. However, most temples erected today were built between the 13th and 16th centuries. The Tulu nadu Bunts were originally worshipers of Shiva as the rest of the population. Only after Shankaracharya's visit to the eighth century and the Vaishnavism momentum after Madhvacharya influence in the region in the fourteenth century, Bunts, like others in the region, adopted all forms of Hindu gods.

What is most exclusive of Tulu nadu's Bunt community is its reverence for various spirits in addition to the established gods of Hinduism. Daivas or bhutas, as they are mentioned, do not have an established form of physical representation. Symbolically, a piece of rock is sanctified and considered as bhuta. Figurines in wood or metal, often roughly carved, also used as symbols of bhutas, similar to the gods in many poor temples. Wooden planks or stone pillars with a niche and a conical or flat stone on top are also symbols of the spirit. Some of the strongest spirits have more elaborate stone pillars and may even have permanent dwellings similar to temples called bhuta stanas. These sanctuaries are not elaborate, but are simple structures, usually single cells with thatched roofs that protrude. Several weapons, wood or metal, are stored in the stana of Bhuta.

4.1.8. JUMADI.

The name of Jumadi was Sanskrit as Dhumavati, a fierce aspect of Devi. Different stories describe the origin of Jumadi. One concerns a child born from the belly of Parvati and whose thirst can not be quenched. After Vishnu failed to appease the child, finally he decided to send him to the land where the offering of the faithful, the coconut water, was p. could satisfy their thirst Jumadi is venerated through Tulu Nadu as the benefactor who fulfills desires and maintains justice and harmony on the earth.

Another story tells us that Shiva and Parvati were on their way to face Dhumasura, a powerful demon who could not be killed by a person who was a man and a woman at the same time when Parvati suddenly felt very hungry. Shiva gave him everything he could, but it was never enough, so he finally told him to eat it. Parvati absorbed her husband's body until his head could no longer reach his throat and remained out of his mouth. At that time, the two gods merged with Jumadi, a divine being who had the body of a woman and the head of a man.

As expected, Jumadi killed Dhumasura and became a protective god for the people of Tulu.

4.1.9. RANGDA

Rangda is the demonic Queen of Leyaks in Bali, according to traditional Balinese mythology. Terrible to contemplate, the Rangda eats children leads an army of evil witches against the leader of the forces of good: Barong. The battle between Barong and Rangda is presented in a Barong dance that represents the eternal battle between good and evil. Rangda is an ancient Javanese term meaning "widow"-similar to Dhumaavati here.

DESCRIPTION

Rangda is important in Balinese culture, and the performances of its struggles with Barong or Airlangga are popular and traditional tourist attractions. She is portrayed as an elderly woman, most of the time naked, with long, reckless hair, breasts, and claws. Her face is traditionally a horrible mask with fangs and bulging eyes, with a long protruding tongue.

HISTORY

Bali is an Indian island, and it is suggested that Rangda may also be closely associated with Durga. He was also identified with the goddess Hindu warrior mother and Kali, the black goddess mother of destruction, transformation and protection of Hinduism.

While Rangda is considered formidable and by many as the personification of evil, it is also considered a protective force in some parts of Bali, as Kali is considered a benevolent mother goddess in the Indian states of West Bengal, Assam, Tripura and Kerala. The colors associated with it, white, black and red, are identical to those associated with Kali. Her iconography is similar to that of Kali and Chamunda, who are closely related.

4.1.10. DHUMAVATI - DAS MAHAVIDYA AND FORM OF ADI PARASHAKTI



Seventh of the ten goddesses of Mahavidya is Dhumavati. Devi Dhumavati is an old widow and is related to things considered unfavorable and ugly. She is greedy and thirsty for water, which initiates disagreements. Her character and nature Alakshmi compared to the goddess, goddess and goddess Jyeshtha Nirriti. The three goddesses are symbols of negative qualities, but also in the exclusive venerable seasons. the source Dhumavati: according to the folklore Pranatoshini mentioned in Tantra, once Sati Devi was to satisfy their hunger swallowed Lord Shiva. Later, at the request of Lord Shiva, she regurgitated it. After this incident, Lord Shiva did not accept and cast a spell to take the form of a widow. Iconography of Dhumavati - Dhumavati The goddess is described as an ugly widow. She is thin, malnourished with a pasty skin color. Unlike other Mahavidya (s), she does not have any jewelry. She wears an old body covered with hair and disheveled hair. She is represented with two hands. In one of her trembling hands, she holds a divided basket and provokes the signal to give the blessing or knowledge giving the signal of the other hand. The profit confirmation signal and the knowledge signal are known as Varada Mudra and Chin Mudra, respectively. She travels in a cart without horses with a raven symbol. Dhumavati Sadhana - Goddess Dhumavati Sadhana is made to get rid of extreme poverty. He is also shown reverence so that the body has no restrictions of all kinds of ailments. Dhumavati worship is considered ideal for

unmatched members of society such as singles, widows and renounced the world and Tantrikas.

Dhumavati hardly has an interdependent way of life beyond the Mahavidya group. There is an archaic elucidation of it before being included among the Mahavidyas. [1] As goddess of poverty, anger and melancholy, Dhumavati associated with Nirriti, the goddess of evils and anxiety, and Alakshmi, the goddess of the problem and poverty. [2] Kinsley adds another goddess to the list: Jyestha. [3] The Vedic goddess Nirriti is associated with life after death, decay, bad luck, fiery temperament and greed. The psalms highlight the gifts to keep him away. Like Nirriti, Dhumavati is associated with negative things and anxiety. Jyestha, also an ancient Hindu goddess, has common symbols with Dhumavati. As Dhumavati, she is dark, ugly and associated with the raven. Jyestha is despised for being intolerable to good oppurtune. Also like Dhumavati, Jyestha disagreements, not lives in promising areas and has a hot temperament. [4] Lakshman Desika, commenting Saradatilaka-Tantra identifies Dhumavati with Jyestha. [5] The two Alakshmi, sister and antithesis of Lakshmi (Shri), the goddess of wealth, luck and beauty, and Dhumavati are represented as elders, holding a staff sweep and a raven banner. Both symbolize desire, desire for water, greed and poverty. [6]

Although there are similarities between Dhumavati and the three goddesses, the last lack of relevant characteristics of Dhumavati, such as his widowhood and a textual accent on his ugliness. The names of the three goddesses also appear in the nama stotras of Dhumavati (hymns her many invoking names), where these charges could have been expressed in particular. The three also miss the most violent sections at war Dhumavati, as well as its positive aspects in the context of the Mahavidyas. Academic David Kinsley says that although the three are the story of Dhumavati, they are not "the same" as Dhumavati. [7] According to Kinsley, ten Mahavidyas can not be conceptualized prior to the twelfth century. [8]

The name of the seventh Mahavidya is Dhumavati. The Guhyatiguhya-Tantra is equal to ten faces of Vishnu with ten Mahavidyas. The incarnation of Matsya fish is described as coming from Dhumavati. A similar list in the Mundamala is equal to Dhumavati with Vamana. [9]

A story of the Shakta Maha-Bhagavata Purana that recounts the creation of all the Mahavidyas, Sati, states that Daksha's daughter and the first wife of the god Shiva, felt humiliated because she and Shiva were not invited to Daksha Yagna ("fire sacrifice") and insists on going there, even if Shiva says the opposite. After futile attempts to convince Shiva, Sati anger becomes the Mahavidyas, who surround Shiva with the ten cardinal directions. Dhumavati is located in the southeast. [10] [11] [12] Another similar legend replaces Sati with Kali (chief Mahavidya) as the wife of Shiva and the origin of the other Mahavidyas. [13] The Devi Bhagavata Purana describes the Mahavidyas as war-company and avatars of goddess Shakambhari.[14]. A popular legend Shakti Sangama-Tantra describes who kills Sati jump in Yagna Dhumavati Daksha and increases with a melancholic sooty smoke face of the burning body of Sati. She is "all that is left of Sati" and her manner angry and humiliated. [15] The Pranatosini-Tantra explains the Dhumavati emptiness. Once, Sati asked Shiva to give him a bite. In front of the refusal of Shiva, the goddess to quench their devour extreme gluttony. When Shiva attracts her to regurgitate her, she obeys. Shiva then rejects her and curses her by adopting the form of a widow. [16] Another oral legend says that Dhumavati was made by warrior goddess Durga in the battalion against demons Shumbha and Nishumbha. The literal name Dhumavati ("that remains in smoke") comes from its ability to defeat demons creating stinging smoke. [17]

Pranatosini-Tantra version emphasizes the exterminating aspect and hunger Dhumavati, which does not satisfy when Shiva devours, who contains or creates the universe. Reveals its promising widow and assertiveness about your spousal range. [18]

The personality of Dhumavati also has a strong and aggressive seal. In shakta Pramoda compresses the bones in the oral cavity, creating a useless sound. She also makes the phantasmagorical and aggressive sounds of drums and bells. She skull adorns the neck, spit the bodies of demons Chanda and Munda, and is swallowed a mixture of blood and wine. [19] Dhumavati sometimes regarded as an ancient form of Kali, which depicts the lack of age and a life force does not manifest itself. [20] Another identifies Dhumavati with Smashana-kali, "Kali who lives in the place of cremation. [21] She is considered a terrible aspect of the goddess and is one of the goddesses Kalikula ("Kali family"). [22]

Dhumavati's nama stotras (hymn with the names of deities) identify her Parvati, Sati, and glorify them as murderous demons. [23] Dhumavati sometimes considered as an ancient form of Kali, which represents timelessness and the life force does not manifest itself. [24] Another tradition identifies Dhumavati with Smashana-kali, "Kali who lives in the place of cremation." [25] It is considered a scary aspect of the goddess and is among Kalikula goddesses ("Kali family"). [26] The Dhumavati nama stotras (hymn with the names of the deities) identify it with Parvati, Sati, and they glorify as demon-killer. [27]



Dasa Mahavidya

Foot Notes:

1. Kinsley (1997), p.176
2. Daniélou, Alain (1991-12-01). The myths and gods of India. Inner Traditions / Bear & Company. pp. 282–3. ISBN 978-0-89281-354-4.
3. Kinsley (1997), pp.178-181
4. Kinsley (1997), pp.178-181
5. Gupta, Sanyukta (2001). White, David Gordon, ed. Tantra in practice. Motilal Banarsidass Publ. p. 472. ISBN 978-81-208-1778-4.
6. Kinsley (1997), pp.178-181
7. Kinsley (1997), pp.178-181
8. Kinsley (1988) p. 175
9. Bernard p. 5
10. Kinsley (1988) p. 162
11. Kinsley (1997) p. 23
12. Bernard pp. 1-3
13. Kinsley (1997) p. 29
14. Kinsley (1997) p. 31
15. Kinsley (1997) pp. 181-2
16. Kinsley (1997) pp. 181-2
17. Kinsley (1997) p. 34
18. Kinsley (1997) pp. 181-2
19. Kinsley (1997), p. 180
20. Frawley p. 125
21. Kinsley (1997), p. 279
22. Frawley p. 154
23. Kinsley (1997), p. 187
24. Frawley, p. 122
25. Kinsley (1997), p. 39
26. Kinsley (1997), p. 183
27. Kinsley (1997), pp. 187-90
28. Images – Wikipedia.

4.2. SACRED DANCE, MAGIC & TRANSFORMATION: DUALITY AND SYMBOLISM IN BALINESE PERFORMANCE ART.

CIAN KERRISK (2002)

Balinese performance art is spectacular and colorful, while incorporating the fundamental religious, psychological and cultural principles of society. These fundamental principles permeate the underlying symbolic structure of dance or drama. By studying the replication and reflection of this structure in the dance of Barong and Rangda and in the broad vision of the Bali world, a greater understanding and a specific cultural symbolism of the Balinese people is possible.

The role of tourism in cultural performance, social change and transformation poses certain problems in relation to tradition and "authenticity", as well as the knowledge and inner / outer agency that are imperative in any anthropological or psychological research of the society. Balinese culture and art forms. These topics will be discussed in relation to the performance of the Barong and Rangda dance and the adaptations created by the interaction between Balinese "cultural bearers" and foreign tourists. Through this approach, the forms and symbolism of the art of cultural performance will be seen in the Balinese cultural context, while emphasizing local creative control and agency.

The Barong and Rangda dance is one of the most popular and well known performances in Bali. It embodies the rich cultural culture of theater, dance and music, as well as layers of religious and magical beliefs. The Barong is described as "a mythical monster with a long and flaccid body" which is covered by various types of material depending on the animal whose mask he uses (de Zoete & Spies, 1973: 90). Essentially, the dance / game consists of a magical rivalry between this bearded and dragon figure and the destructive widow-witch Rangda who is represented in a horrible demonic form (Belo, 1966).

At the presentation, the actors can "become" gods personifying and "spiritual power (Sakti) or soul (ROH) Barong and Rangda" could descend to their bodies (Lansing, 1974, quoted in Lansing, 1995). The culmination of the ritual performance is a group trance in which male performers attempt to attack the queen of the Rangda witches but are limited

by their magic spells (Herbst, 1997). This discordant section of Barong and Rangda culminates in an altered and frantic state of consciousness in which the artists are stabbed with their Kris knives and remain unscathed from the blade. De Zoete and Spies (1973: 67) explain this state of trance when they say that "the personality of the dancer distanced to a certain extent during the dance, and the consciousness becomes other" (de Zoete and Spies, 1973: 67).

It has been stated that "when the movement and the gesture reach the point where they coincide with the rhythm, the construction of the melody and the counter, then, like well-conditioned reflexes, the dance has" entry "dancer" (Spencer, 1985: 10). De Zoete and Spies (1973) believe that, to a certain extent, all Balinese performance arts are associated with this state of trance. This altered state of consciousness experienced by the "kris dancers" shows a Balinese distinction between mind and body and can be seen as having important implications for understanding Balinese culture and its philosophical world view.

The Barong and Rangda dance ends with a non-beating character the other, but on a balance between good and evil forces in a form of synthesis or objective intrapsychic outer balance reminiscent of an individual in Jungian psychology. There are no winners in the battle, and it cannot be, since both forces are embodied are considered necessary parts of life that must be kept in balance (de Zoete and Spies, 1973). Rangda or "shadow" does not die but remains in balance with regard to the necessary and destructive side of the Goddess (Durga), "the wife of Shiva in her fearsome appearance" (Belo 1966: 18). It is said that the duel between the two characters represents the "daily and permanent conflict between good and evil and the overcoming of the latter by the balance of power" (Jensen and Suryani, 1992: 81). This is a reflection of Balinese conceptual frameworks to understand life where "all things have two sides (rua bineda): good and evil" (Jensen and Suryani, 1992: 80).

In acting, Rangda is assisted by leyaks, who are supposed to be able to "change shape" and turn into animals and birds, although apparently only at night because during the day local magicians "It's obvious who they are really "(Personal Notes, 1998) .These leyaks who are considered" incarnations of black wizards ", but feared and dreaded seriously in

everyday life, are often the cause of a lot of laughter and humor when they are represented to act (de Zoete and Spies, 1973: 69).

Therefore, it can be seen that cultural symbolic systems provide a "shield for terror" (Kertzer, 1988: 4). By embodying fear and death in the form of Rangda, the Balinese can exert some control over an abstract destructive force that would otherwise be uncontrollable. In this way, ritual performances place certain aspects of terror and fear under control and transform them into a manageable situation in which the emotional response is reversed. Belo (1966) reiterates this point by stating that the Barong / Rangda dance acts cathartically to allow an exit in which the forces of good and evil can act in a controlled manner. She declares that "after such an action, everyone goes home feeling perfectly well and at peace with the world" (Belo, 1966: 12).

Stutterheim (1935, cited in Belo, 1966: 29) tells how Rangda is also associated with the historical character of a Javanese princess of the eleventh century. Otherwise, Belo (1966) proposed that the Barong and Rangda rivalry in Balinese work could symbolically relate to a conflict between Hindu religious beliefs with (or perhaps animistic) Buddhist forms of belief and prior practice. The popular village priests (pemang koe) who will preside over such occasions instead of the Hindu priests (pedanda) may indicate some indications of the ancient animistic and magical practices preserved in the representations. However, in saying this, a certain amount of syncretism is active in this transfer of character, and as Belo (1966: 20) explains, "the influence is there, but it can only be accepted and understood by light. . and in terms of their own experience and the characteristic structure of the natural and supernatural worlds. "

"Rangda" in Balinese also means "widow" and the figure is associated with cemeteries and crossroads. The goddess / demon is considered the queen of witches (her disciples are the sons / daughters of the widow). In my opinion, the appearance of the goddess embodied in Rangda is not Durga in the standard sense, but the tantric personification of the goddess in the form of "Dhumavati", who is presented as a widow and "witch or witch" . (Frawley, 1999) A description of the Rangda mask used in the pieces indicates that it has "huge projecting eyes and huge white teeth and fangs that curl upwards in the

forehead" (by Zoete and Spies, 1973). : 96) In the likeness of Rangda, it is said that this form of Dhumavati has shaggy hair, drooping breasts, fangs and even long nails.

Bloch (1974) discusses the role of ritual as a "form of traditional authority" in which political and religious control is exercised through the act of formalized speech and movement. In the Balinese representation, this affirmation of power through dramatized ritual representations is obvious, but this restriction is balanced with the other extreme of the total absence of restraint by frenetic trance states. Neither open and formal control nor chaos is the normal existence of Bali's everyday life and the norm is somewhere in the middle. However, what is reflected is the constant balance between two extremes in all aspects of life and in particular in religion.

Through ritual, which Kertzer (1988: 9) defines as "action wrapped in a network of symbolism," people's understandings of existence and life are formed, established, and transformed into new conceptualizations. In this way, symbols are seen as a means of constructing cultural meanings and interpreting the inner and outer worlds of our existence. dyadic balance of the creative and destructive forces embodied in Barong and Rangda's characters, order and chaos, are reflected in the contrast / structured dance and the restricted action and unstructured and uncontrolled trance states in which the actors attack with knives. This view supports the idea that "for every good positive and constructive force, there is a negative counter-weight force, evil and destructive" (Dunbar-Hall, 2001: 177) and both are essential polarities in the order of the universe and the Balinese world.

Barong and Rangda, well personify the enemy forces, not assimilated to good and evil in the Judeo-Christian sense, since both are creatures of hell, barong is used for offers of protection and conquest (Belo, 1966; Lansing, 1995). This destructive force, although feared, is considered essential for the deceased ancestors to be reborn, usually in the same family lines, so that the perpetual cycle of life and death can continue. Belo (1966: 59) emphasizes by stating that "Rangda, in their relationship with death, destruction and sickness, is something other than the ugly counterpart of life, procreation and well-being".

Balinese culture is defined by Boon (1986: 239) as "a moving system of signs and symbols that establishes meanings of equivalence and contrast in various areas of experience." The reflection of a more orderly system is evident in the underlying frameworks of symbolism embodied in Balinese dance performances. These concepts reflect fundamental structural concepts, which are the basis of all aspects of life in Bali. Spencer (1985: 37) argues that when "a particular motif inherent in a particular dance shines through superficial changes in fashion as a dominant symbol and Balinese dance, this persistence invites a structuralist explanation."

From a structuralist point of view, it can be seen that the art of performance in Bali "provides a visual embodiment of the underlying cultural and spatial order" (Rubinstein, 1993: 71). The importance in many respects Barong and Rangda of the dances comes from "these underlying structural concepts, which are played on different surfaces and replicate in different artistic and cultural areas" (Rubinstein, 1993: 79). This reproduction of the structural frameworks underlying meaning in art and in society in general is also shown in other studies conducted on the Indonesian island of Sumba (Adams, 1975) and on the outer islands of Yap in Micronesia (Rubinstein, 1993).

Structuralist theoretical approaches (Levi-Strauss, 1987, 1993) assume that human constructions, such as dances and games, can show patterns of binary opposites in thought and myth. Under each set of binary oppositions, it is believed that there are deeper and deeper dualities, such as left and right, up and down, and nature and culture. Needham (1973) explains that this primary duality is also expressed in distinctions such as right hand and left hand, clockwise and counterclockwise, positive and negative, and black and white. It has been said that "because the whole universe is understood as a reflection of this structure, everything is for the Balinese part of this universal vision" (quoted in Napier, 1992: 50).

Boon says that "since the mid-nineteenth century, scholars have documented the religious organization of the Bali space, which links together the directional qualities," choreographic ritual processions and horizontal and vertical axes (Boon, 1986: 247- 248). In Balinese cosmology, three domains of existence are perceived, the higher realm of the gods (swah); the plan of humanity and everyday life (Bwah), and the chthonic

underworld of entities and inferior astral demons (bhur) (Lansing, 1995). The Balinese dance / theater performer is a mediator between these worlds of humanity, the gods and the forces of the underworld.

The Balinese also maintain a symbolic cosmology similar to that of other Hindus, since they see the whole creation as coming from a central mountain called Mahameru. In Bali, the mountain resembles the kingdom of gods and ancestors corresponding to the higher realm, while the sea is perceived as corresponding to the underworld and is the place of "witches, demons and tourists" (Napier, 1992: 49). This symbolic mountain of creation is, according to Napier, the Balinese "axis mundi", the auspicious mastery of all good (1992: 49).

Belo (1970, quoted in Lansing, 1995) explains that the inner and outer worlds of the Balinese are divided into Kaja (to the mountains, mostly to the north) and kelod (to the sea, usually to the south). It is explained that, in relation to the physical bodies of people, the head of an individual is associated with kaja and feet with kelod. Despite this perceived dichotomy, Lansing points out that "it would be wrong to conclude that upstream (Kaja) is good for the Balinese, and downstream (Kelod) is bad - Kaja and Kelod are seen as complementary opposites" (Lansing, 1995: 22) All performances in Bali are oriented towards these concepts and directions, and the dancers will usually face kaja (towards the mountain), while the tourist audience will face kelod (towards the ocean) (Herbst, 1997: 132).

The Balinese religious principles are reflected in the symbolic form through the performance which acts to accentuate the balance and the balance of the opposites. You can see that there is a significant correlation between these internal and external directional powers and the society thus works at all levels reflected in the Barong and Rangda dance (Lansing, 1995). These directional distinctions of north and south, good and bad, creation and destruction, are reflected in the roles of Barong and Rangda. Performance, these polarities are also indicated in the use of orderly and chaotic antistructure structure as a man and woman, and the emphasis on alternative systems of black and white. This duality was reinforced in the statement that the dance "a half-story

that symbolizes the opposition of beneficial and destructive forces through music and dance" (Dunbar-Hall, 2001: 177).

This North / South duality, creation / destruction, life / death, spirit / matter shown in the symbolism of color through the white and black stripes on the Rangda costume. This color scheme also extends to three systems where the colors white, red and black are widely used in religious contexts in Bali. The three gods that make up the Hindu "Trisakti" are Brahma, Shiva Vishnu and who, among others, are representative of creation, preservation and destruction and are also destined to relate to these colors (personal notes, 1998). In some ritual ceremonies in Bali, the four cardinal points are related to different godforms, colors, aspects, sounds, objects, etc., and the center covers all aspects and colors (Lansing, 1995, personal notes, 1998).

Nordholt explains how this symbolic universe manifests itself in the structure of the Balinese temple and the three kingdoms and directions Kaja (mountain) and kelod (the sea) are all represented in the design of the temple. Said that the temple is "surrounded by a moat with water (sea), the temple consists of a forecourt (ground) and on a higher level, artificially elevated, an inner courtyard (the mountain)" (1991: 151). Therefore, one can see that the Balinese aesthetic place exists in the temple, because it is the central point around which gravitate music, dance, theater, visual art, architecture and sculpture. Napier (1992: 69) insists that, although paradoxical dyadic oppositions and tantric reciprocity are at the heart of the Rangda and Barong conflict, they are "coded and expressed in the ritual representations that take place in the walls of the temple" and in effect all aspects of Balinese life (Napier, 1992: 69).

Herbst explains that the figures of Barong and Rangda and also included in the Calonarang exercise (or Calarong), described as "a magical and spiritual great power dance, including masks always considered sacred and magically loaded" (1997: 129), the mediation between opposites is also evident in this dance / game, which usually takes place in the temple precinct where tourists may be present (Dunbar-hall, 2001). The spatial distribution of the area of action shows that the area of the sacred and restricted courtyard of the temple is separated from the area of the profane pavilion of the lands

where the tourists are seated. The intermediate action zone in which the game is produced mediates these two zones of opposites.

This arrangement reproduces in a physical and spatial context the role of performance in the restoration of the cosmic order between dualistic forces. A certain amount of liminality is evident in this temple of dance when explained that the dancer goes through the curtain or door to go and is said to "go" to the shade when he leaves the stage (Herbst, 1997). It is said that this act suggests that the performer comes from another field (as if the truth were a veil between the worlds) on the stage in this present reality. This liminality is represented by the character who stays in the bridge looking from one space to another, trying to decide whether to manifest (Herbst, 1997: 87).

It has been said that through ritual acts and dance, people can "revive, relive, recreate, tell, rebuild and reshape their culture" (Bruner, 1986: 11). This is true for the Balinese and the dance / culture game acts as a mediator not only between the creative gods and the destructive demons, but also between the Balinese past and the future. Changes in traditional Balinese performance are intimately linked to societal transformations (Herbst, 1997). As well as the underlying coding symbols in the dances are related to the central conceptual interpretations of the Balinese world also make changes in the way it is the dance reflects contemporary issues, power relations and Balinese life issues .

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4.3. RELIGION & CULTURE

In today's world, there are many counterparts between Hindu Hindu and Balinese Hinduism. Tale: In Indian Hinduism, most people are lovers of Brahimi who is supreme leader. On the contrary, in Balinese Hinduism, most people worship Sanjiang and Woody Wassa as their supreme leader. Sanghyang is similar to Widhi Wasa Brahman, where Sanghyang Widhi Wasa should appear all the world's duplexes. Similarly, the Sanghyang Widhi Wasa will have many births.

Most of the time, all the Balinese Hindu gods and goddesses (such as Sanjiang and Wihi Wicha) were traditional deviations from Hindu Hinduism in Balinese Hinduism. However, this process of change did not always occur as a result of direct contact between the Balinese and the Indians. Many of the worn-out Hindu beliefs and practices were converted to Balinese Hinduism because of the ancient contacts Balinese had with the Javanese.

Traditionally, Balinese gods have rarely changed in Balinese Hinduism without changing the form or beliefs that have proliferated. As a result, although most of the Balinese Hindu gods and goddesses were ultimately derived from Indian Hinduism, today there are few links between Indian Hindu Durga and Hindu Durga. Balinese Hinduism. In Indian Hinduism, Durga is one of the embodiments of the god Shiva (who in turn represents the god of ironies). The nature of Shiva side by side is also illustrated by Indian Hindu belief that Shiva may take the form of Paravati and Uma (sensitive and polite mother numbers) or Cali. In Indian Hinduism, it often indicates that Cali is the ruthless incarnation of Shiva, a dark figure, the figure a lot of hands hold the blood sculptor and other hand grasping the head cut off and the body with a necklace of skulls. In Balinese Hinduism, Dewey Durga is believed to be the wife of Diwa Siwa. With Dewa Siwa, Dewey believes Durga eliminates the negative. The statues of Dewa Durga can be found in the sites of Balinese Hindu Pura Dalem. In Balinese Hinduism, Rangda is thought to be one of Dewey Durga's birth. Rangda is close to Cali. However, while Cali in Indian Hinduism, represents a very lavish side and unforgiving Shiva in Hindu Balinese, Rangda is a very extravagant and unforgiving side of Dewey Durga. Rangda is often represented in Balinese Hinduism

as a queen of witches, an expert in magic, a bloodthirsty man, a man of food, an account of protectors close to Bali and characters with superficial and inhuman features. (Such as long 6-inch nails, rib joints, and drooping breasts). Rangda is supposed to be a symbol that the Balinese traditionally come from Javanese.

In Balinese Hinduism, Dewey offers a special sublima. The only reason is that Dewey Sri is unique in Bali. To describe, Dewey Sri is a Hindu Balinese symbol not traditionally graduated from another culture. Dewey is the wife of Vishnu. Goddess of rice, goddess of sustenance, and guardian and supplier of paddy rice fields.

4.3.1. WIMERTA'S BLOG - HINDU GODS AND GODDESSES OF BALI.

INDIAN HINDU GODS AND GODDESSES

According to Huemerta, Hinduism is believed to have started about 4,000 years ago, somewhere in the present Indus Valley in Pakistan. Hinduism took place as soon as the Aryan people, whose hometown in Central Asia, developed towns within the Indus Valley and linked the gods belonging to the local population in the Indus valley. . Hinduism has become a belief of existence and trust, including gods that can include world duplexes. For example, some gods were considered both women and men.

Explain and teach that during the first century, Hindus, Indians, began to reverence Vishnu, Shiva and Brahma as their respective 3 gods. This development of Indian Hinduism sometimes means that the gods have forgotten (no longer satisfied). Other gods, formerly great gods, were converted to simple gods (gods who are grateful to the souls of Vishnu, Shiva, and Brahma). At present, many Indians still respect Vishnu, Shiva and Brahma, as their three main gods. Vishnu is delighted as the leader of the universe. As a suprema of the universe, Vishnu is also a life-supporting person. On the other hand, Shiva is considered the god of irony or duplex and generally worships Brahma as the founder of the universe.

Studies show that many people in Hinduism today are satisfied with Brahman (not to be confused with Brahma) as an exclusive God. However, some scholars assumed that Indian Hinduism did not develop into an Islamic religion. The reason for this, Indian Hinduism has many people, so far, who satisfy many gods and goddesses such as the souls of Brahman (which include Vishnu, Shiva and Brahma). Other scientists have predicted that Indian Hinduism has become an Islamic religion mostly since most Hindus in India, although they can satisfy more than one Brahman spirit, Brahman says, showing that all things are universal. Finally, Indian Hinduism can be pluralistic and monotheistic.

HINDU GODS AND GODDESSES OF BALI

According to Wimerta, there are many similarities between Hindu Balinese and Hindu Hinduism. For example, in Indian Hinduism, many people are satisfied with Brahman as a great God, and in Balinese Hinduism, many people accept Sanjiang and Woody Wassa as a great God. Sanghyang Widhi Wasa Like Brahman, because Sanghyang Widhi Wasa is considered a person who includes all the world duplexes. In addition, Sanghyang Widhi Wasa is considered to have multiple lives.

It shows that historically, Balinese did not incorporate the gods, in Balinese Hinduism, without changing their assumptions or the form they intensified. As a result, although most of the Hindu gods and the Bali gods eventually came from Indian Hinduism, today there are not many guarantees between, for example, Durga of Balinese Hinduism and Durga. Indian Hinduism. In Indian Hinduism, Durga is one of the female spirits of the god Shiva. Shiva's strange thought is added to explain Indian Hindu faith that Shiva can take the form of Cali or Paravati and Uma.

4.3.2. BARONG AND RANGDA MYTHOLOGY

The Indonesian Lion (Parong) in the written documents of the Parong Evangelism, mentions the meaning of Parong not only, each with different views, and the origin of the word derived from the Sanskrit word Barong Bhairawa in (Zoetmulder, PJ Old Javanese-Indonesian dictionary) means scary, The scary Shiva worshipers of Bhairawa present, because of the influence of languages spoken in the parts that distinguish the language used in one place with the language used elsewhere, although its substitutes come from one language, it has become Brerong. In the Bali-Indonesian Dictionary, Brerong means a kind of witty forest or cats. Then Bererong said he became Barong.[1]

Legend of Bali has a character called Barong. He is the supreme leader of souls and represents kindness. He is the enemy of Rangda in legendary folkloric folklore. Barong and Rangda, similar to the sign of good and evil. Parong is a brand of frightening and positive force and Rangda is a kind of negative and demonic action. The island of Bali is known for "RWA Bhineda" where equilibrium is reached because the two elements of this balance is the strength of positive and negative yin, and yang. If the item is not in the normal balance, it will fall / collapse. Parong and Rangda are highly respected by the Hindus in Bali, cited in the performance of Shiva Tatwa Lontar male history of Rangda and Parong. In Lontar, it was said that when V Sang Tilem (month of death) Sasih Chiang Shiva turned over to the ground, because his wife became a very disturbing woman. When it comes to Shiva's wife, Hyang Perawi has become an unimaginable and terrifying person on this earth. Seeing that after he set foot on the ground, Sang Hiang Shiva gradually turned into a giant pota egeg or parong. Barong looks scary with brightly colored spherical eyes. With the transformation of the giant model, it gradually turns into his wife, who turns scary and no longer deals with the earthly man of earthly intelligence.[2]

Rangda, of Rangda origin, says Rangda, which is known in Bali, is an old Javanese language that means "widow". Rangda is called a widow of Tri Wangsa Group For: Vaishya, Ksatria, Brahmin. While the so-called "Palau" is called. "Balu" said in Bali alus (the highest level in Bali) is Rangda. Rangda is a representative of the pessimistic forces. It is assumed that the followers of magic in Bali are able to change their shape, and

resemble Rangda (the journey), thus stumbling between the leak (Black Magic) and Rangda in Bora[3].

The above are prominent in Bali legends. The Battle of Rangda v. Parong often offers dances. This dance is known and is an important legacy in the history of Bali. Rangda is told as a woman with long, neglected hair and has long nails, tongue and chest. His face was horrible and he was pointing to Jackin. The search for skaral in economic presentation is what the researcher believes confuses the general public and tourists by understanding the existence, function and importance of barong and Rangda truth.

"The story of Parong and Rangda is believed to be a sign of justice and evil"[4]



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CALON ARANG

On the other hand, Rangda is the opposite of Parong. Although Parong represents good, Rangda represents evil. Rangda is known as the queen of devils, the embodiment of Calon Arang, the legendary witch who ravaged ancient Java in the reign of Airlaga in the 10th century. Kalon Arang is said to have been a widow, strong in black magic, often destroying crops and causing disease. She had a daughter, whose name was Ratna Manggali, which although beautiful, could not be a husband because people were afraid of his mother. Because of her daughter's difficulties, Kalun Arang was angry and planned to retaliate by abducting a girl. The girl was taken to the temple to sacrifice Durga gods. The next day, floodwaters flooded the village and many people died. The disease has also emerged.



Then King Erlangja, who had heard about the case, asked his adviser, Embo Baharada, to deal with the problem. Embo Bharada sent his pupil, Imbo Bahula, to marry Ratna. Both were married with a big party that lasted seven days and seven nights and the situation returned to normal. Kallon Arang had a book containing magic mascots. One day, this book was found by Empu Bahula, entrusted to Empu Bharada. Once Kalon Arang learned that the book had been stolen, she became angry and decided to fight Imbo Bharada. Without Durga's help, Kallon Arang was defeated. Since his defeat, the village was immune to the dark magic of Arun Kalon.

RANGDA

According to another version, the Rangda is actually linked to the historical Queen Mahendradatta or Gunapriyadharmapatni, the sister of the Javanese princess Darmawangsa Dynasty Javayenne Isyana the late Medang United. The Queen's wife was Baldiana Odayana, the mother of Erlanga herself. Mahendradatta is known for his devotion to the Durga cult in Bali. The story says that Mahendradatta, a mother of Erlanga, was sentenced by Erlanga's father to the practice of black magic. Widowed (Rangda in the old Javanese means "widow"), hurt and humiliated, she sought revenge for her former husband's court and his whole kingdom. It summoned all the evil spirits of the forest, leyaks and devils that caused plague and death in the kingdom.

Airlangga faces his mother to save the kingdom. The battle took place, but she and her dark magical powers were so powerful that the Airlangga had to ask the help of the King of Spirits, Barong, to defeat them. Barong came with the Airlangga soldiers, and then began fighting. Rangda cast a mantra pushed Airlangga soldiers to commit suicide, referring to poisoned keris on their stomachs and chests. In response, Barong casts compensation to make the soldiers' bodies resistant to the acute Kereis. In the end, Barong won and ran Rangda.

BARONG DANCE

Barong Dance Show with dancers in Chris and Rangda in Bali.



Lion is the most popular because it comes from the Gianyar region, where Ubud (home of the worn-out ritual dance for tourists) is located. In Arang Calon, a dance drama featuring Barong, Barong responds to Rangda's use of magic to control her and kill her to rebalance. In traditional dance performances in Barong, he is a representative in his struggle against Rangda, this is the popular part of Balinese culture. The legendary creature was dancing along the street to Calang Arang Dance. A priest who throws holy water there.

- Opens dance with two cheerful monkeys teasing Parong in a peaceful environment.
- The following scenes are known as "belly dance". The character of Rangda appears to be wreaking havoc. She cast a dark spell on the male dancers, who represent Airlangga soldiers, and ask them to commit suicide. In ecstasy, these men stabbed themselves on the chest with their own Chris. Meanwhile, Barong and the priest throw magic at these men, making them vulnerable to sharp things.
- The dance ends with the final battle between Parong and Rangda, ending with Barong's victory over Rangda. Escaped Rangda, is the evil vanquished and restore the celestial order.

VARIATIONS

Lion Barong is one of the five traditional barongs. In Bali, every area of the island enjoys a spirit of protection for its forests and lands. Each parong is designed for each area on a different animal. They are:

1. Barong Ket: lion barong, the most common barong, is a symbol of good soul.
2. Barong Landung: giant barong, the shape looks like Betawi Ondel-ondel
3. Barong Sealing: Pig barong
4. Parong McCann: Tiger Barong
5. Barong Naga: Dragon (or snake) Parong

4.3.3. EARLY HISTORY OF RELIGION IN INDONESIA

In ancient times, most people who lived in Indonesia today practiced a form of life (belief in spirits) and worship of ancestors. Perhaps, as some Indonesian archaeologists believe today, many of their beliefs were linked to the fact that the Salafis settled peacefully, that the crops were good and that people had enough to eat and kept healthy. The villains remained in West Papua and Sumba.



Buddhism and Hinduism arrived in the third and fourth centuries, perhaps with the arrival of Indian traders and other places to the Indonesian islands and brought their religions with them. There are many Buddhist and Hindu sites in Indonesia. The oldest Hindu arts in Indonesia are Hindu statues found in Sumatra and Sulawesi dating back to the 3rd century AD. Sanskrit geometric inscriptions dating back to the fifth century AD were found in West Java and East Kalimantan. The early Indonesian leaders considered representations of the Hindu god Vishnu. Some scholars believe that the first Indonesian kings invited Hindu priests from India to provide them with mystical powers and the spiritual justification of their sovereignty.

Religious

Balinese culture is characterized by its unique religion and Hindu rituals. Balinese cultures are highly complex and are based on the unique Hindu religion. The main religion practiced in Bali is a type of Hinduism called Aagama Hindu Dharma. This

Hindu religion consists of some religious denominations, but in Bali, all Balinese are Hindu Siwa. Both religions (Hinduism and Buddhism) come from Java, some from India from the 8th to the 16th century. The main symbol of Balinese Hinduism is the swastika or the sun. An important belief is that the elements of nature are affected by reason, which has been abolished. Offers (Sesajen) are made of agricultural products. It is believed that Mount Agung is home to the gods and ancestors, where it is respected as a "mother mountain" and very important for the island of Bali.

Religion Bali Hindu Dharma in this island is under the three laws of those Disa (place), Cala (time) and Patra (circumstance). The Five Pillars of Faith Recognize Hinduism. First, they believe in the Supreme God (Sang Hyang and Lady Wasa). Second, they believe in the spirit as a universal principle of life and consciousness (Atma). Thirdly, he believes in business awareness (Karma Bala). Fourthly, they believe in the process of birth and death (samsara). Fifth, believe with the final version (Moksa).

Place of Origin:

The worn ritual sites of the human rituals (Manusa Yadnya), the ritual of death (Petra Yadnya), the rituals of the gods and the ritual of the temple (Yadna Dia), the rituals of satanic forces (Putna Yadnya)). Holy water, fire, ash, geese, ducks, eggs and tree leaves are the elements of purification used in Dabdab rituals. Balinese are very religious and do not pass a day without offering offerings to the gods. These daily performances, called Pantene, are an important part of Balinese life. You'll see these shows almost everywhere in Bali. Making flowers, cigarettes, biscuits, rice and sometimes money. The units used are not as important as the presentation and presentation of the lives. Therefore, these performances are given in good spirits in the hope of continued prosperity, as well as evil spirits as a truce.

<https://www.balistariland.com/balinese-cultures-hindu-religion/>

Hinduism in Bali (Indonesian: Agama Hindu Dharma, Agama Tirtha, Agama Air Susi, Agama Hindu Bali) is an Islamic version of the Hindu [1] game practiced by the majority of Bali residents. [2] This is especially associated with people living on the island island of Bali and is an exclusive avatars of Hindu worship incorporating local

spirits, worshiping ancestors or respecting Pitru Pakshaand for Buddhist saints or Bodhisattva.

The origin of Hinduism in Indonesia dates back to the fifth century BC (3). There are five sacraments known as panca yadnya in Balinese Hinduism:

- Diva Yadinya - for the gods and gods
- Buta yadnya - For spirits and demons
- Resurrection of the clergy
- manusa yadnya - human life after marriage, birth, growing up and starting a family
- Pitra yadnya - for death and reincarnation

Footnotes:

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AAGAMA HINDUISM FOLLOWED BY HINDUS IN BALI INDONESIA

It is called a collection of the writings of many Hindu worship schools Aagamas (Devanagari: आगम, IAST: aagama). [1] [2] Abtek literally means tradition or "What Inn" The texts of Aagama describe cosmology, the theory of knowledge, philosophical doctrines, concepts of meditation and practices, four types of yoga, mantra, temple construction and ways to do things. Up to six times. [3] These reliable explanations are Sanskrit [1] and Tamil (written in Grantha writing and writing Tamil) [4] [5].

The three main assertions of the Aagama texts are those of Shaivite Fair (Shiva), Vishnav (Vishnu), and Shaktizem (Devi) [1]. Eccentric traditions are sometimes called tantra [6], although the term "tantra" is usually only used to mention Shakta Aagamas [7], [8]. Aagama literature is sensual and contains 28 Aagamas Shiva, Shakta Aagamas 77 (also known as tantra) and 108 Vaishnava Aagamas (also called Pancharatra Samhitas) and many APS-Aagamas. [9]

The source and sequence of Aagamas is uncertain. Some Vedic and some non-Vedic. [10] The traditions of Aagama include concepts of yoga and self-realization, and include some Kundalini Yoga [11], asceticism and philosophies of Dvaita (binary) in Advaita (monism) [12] [13]. Some have suggested that these are post-Vedic texts, others are pre-Vedic compositions. [14] [15] [16] Symbolic and historical evidence suggests that the texts of Agama were present in the middle of the first millennium of our time, in the Palava dynasty. [17] [18]

According to scholars, some passages of the Hindu texts of Aagama seem to disown the authority of the Vedas, while other paragraphs state that the principles reveal the true spirit of the Alvida [2] [19] [20]. Aagamas can also be found in nramantraditions (ie Buddhist, Jaina, etc.). [21] [22] The Hindu tradition in Bali is officially called Aagama Hindu Dharma in Indonesia. [23]

Although Hinduism has adopted great diversity, it has also embraced great unity. There was a deep harmony in the consciousness of all regions and peoples under the natural influence of the Hindu sphere. More precisely, there is universal reverence for Vedas, Mahabharata, Ramayana and the main Hindu goddesses.

After Hinduism, the virus spread across the Indian subcontinent and spread to many other countries. Thailand, Malaysia, parts of China, Cambodia, West Asia and, of course, Indonesia.

Completely unknown what a period of history Indonesia has become Hindu. But what is known is that the last great Hindu kingdom in the country was the empire of Majabahit (1293-1520). During the heyday of King Hayam and Rook, the Empire covered most of the current geographical barriers in Indonesia, and modern Indonesian nationalists praised the empire as an original. The current Indonesian state.

The Balinese colony was founded in 1343 by the empire of Majapahit.

The Hindu people in Bali call their religion "Aagama Hindu Dharma". An examination of the beliefs of Aagama Hindu Dharma shows that it conforms to traditional Hinduism, except for minor differences in names:

- Believing that they are senior dignitaries known as Ida Sanjiang Widi Wasa, Sang Hyang Tongal or Sang Hiang Sinya.
- The belief that all gods are manifestations of this Supreme Being. That belief he argues that different gods are different aspects of the same Supreme Being. Lord Shiva is also revered by other forms such as "Batara Guru" and "Maharaja Dewa" (Mahadeva).
- Belief in Trimurti, including: - Brahma, Creator - Wisnu (Vishnu), Coordinator - Ciwa (Shiva), Destroyer • Belief in all others Hindu gods and goddesses Gratifying elucidations found in Aagama Hindu Dharma are the Vedas.

Only two of the Vedas reached Bali in the past, and they are the foundations of Balinese Hinduism. Other origins of religious information have included the Puranas and the Itihasas (Ramayana and Mahabharata).

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4.5.5. SHAKTISM (INDIA AND INDONESIA)

4.5.5.1. GODDESS ADI PARASHAKTHI

Shaktizm's axis shows respect for the Hindu Mother of God, represented here as Aga Gori or Adityi (preface), the first mother of the universe and (background) Yantra the magic known as Miro-lanka. Shaktizm (Sanskrit: akaaktam, bed, "doctrine of power" or "doctrine of the goddess") is a Hindu representative that emphasizes the worship of Shakti or Devi - the Hindu Divine Mother - as absolute divinity. Is, along with Shaivism and Vaisnavism, one of the leading academies of the devotional Hinduism.

Shaktizem Devi (lit, Goddess) is considered as the Supreme Brahimi herself, and "Don the Second", with all other aspects of deity, male or female, who is merely a different representative. In the illustration of his philosophy and practice, Shaktism is similar to shaivism. Despite the Shaktas (Sanskrit: aaakta) Shaktizm practitioners, the most or all focus is worship on Shakti, and the feminine feminine side of the Divine Supreme. Shiva, the masculine side of the idol, is regarded only as a flamboyant and cult of his generally fallen to the fore. Sources of shaktism drown in the ancient history of India. Since the oldest known face of the goddess in the Indian Paleolithic civilization there are more than 22,000 years, thanks to the refinement of his sect in the Indus Valley civilization, the partial eclipse during the Vedic period and the emergence has been suggested in many ways that "the history of Hindu traditions can be considered a renaissance of women." Throughout its history, Shaktizm inspired the great works of Sanskrit and Indo-Indic philosophy, and continues to strongly influence popular Hinduism today. Shaktism is a revolution throughout the Indian continent and beyond, in many tantric and non-tantric avatars. However, its most prominent and concrete academies are Srikola (the secret family) and the ugliest Indian south, and Calicula (the Kali family) scattered in the north and east. from India.[1]

Hindu metaphysics asserts that the energy or manifestation of the human mind is represented by Shakti, the deity of the female. It represents the spirit of creation and movement. The rest is represented as withdrawal from pure consciousness by the male deities. No papers will move without my doubt. Continue the job of creating, keeping and destroying Trini with the wishes of Mahakakti. Vedanta and Tantra assume that there is one earthly energy behind all forms of matter and energy: Shakti.[2]

Therefore, every Trinity has its Shakti as Korin. There are many Shakti names to extend Parvati's maternity. It is represented in the multidimensional mother goddess that represents the infinite consciousness of the motherland.

Virgin Gori, who has taken austerity measures like Ekapada and Abarna to reach Shiva, according to Skanda and Shiva Purana, is Bala Tripurasundari in Tantra. Gauri and Bala are the smallest versions of female mysticism. Is the basic form of Celita Lalitha Devi, the first goddess of Tripura Traya and the goddess of all Sri Yantra. Pala is also a Venetian night. The tantric shaivism is that the main dynamic force in the universe is not a man but a woman. They are treated as Devi, Shakti, Parvati, Uma, Durga and Kali.

4.5.5.2. SHAKTI and SHIVA

The Shaktaas who were conceived as gods are the ultimate divinity. It is the essence of all creation, as well as its appearance and the power it gathers and guides. "There is no place in the religious history of the world that comes through a system that is entirely focused on women.

The focus of skepticism on divine femininity does not imply rejection of the masculine or material soul. However, both are considered inactive in the absence of Shakti. As mentioned in the first line of the famous Shakta psalms in Uday Shankara, Saundaryalahari (c 800 AD): "If Shiva is united with Shakti, he is capable of creating, if not, he can not even", As the well-known image of the goddess Cali confirms the body of Shiva, who appears without spirit.

Shiva and Shakti are in the form of a half male, half female of Ardhanari. (Vantaa Caves, 5th century AD, Mumbai, India)[3]

According to historian VR Ramachandra Dikshitar (here speaks of Shiva as Brahman), "Shaktism is a Hindu dynamic." Shakti is a Brahman dynamic." In religious art, this cosmic dynamic is strongly expressed in the middle god of Shakti, half of Shiva known as Ardhanari.

According to Shaktism, Davy considers the origin, depth and extent of anything creative, tangible or intangible, including Shiva himself. In Devi-Bhagavata Purana, a Bible of

Shakta, Davy proclaims: "I am the sun and I am a star and I am the moon, I am all animals and birds, I am also a thief and a thief, I am a person who acts terrible and notorious and a great person of business Excellent: I am a woman, I am a man and I am neutral.

According to religious scholars C. McKenzie Brown explains that Shaktizm "clearly insists that the female is the dominant force in the world of both genders, yet both sexes must be included in the end if the latter is ultimately male and female are units of God, Which transcends them but always abounds in them. "Thus, in his highest form of consciousness, Devi transcends sex, but his superiority is indistinguishable from that of his existence." "In fact, this affirmation is the essence of the divine mother [and her victory] end of the day. It is not, finally, that it is immeasurably superior to the male gods - even if it is according to Shaktizm - but it transcends its feminine nature as Prakriti without denying it."[4]

4.5.5.3. ASSOCIATION WITH TANTRA

Tantric is a largely unknown aspect of Shaktizm - a vague, often flaming concept, which shows everything, the worship of the Orthodox temple in southern India, black magic and mysterious practices in northern India, for ritualistic intimate practices (sometimes called "Newtantra") In the west. In fact, all Shaktizm gods are not tantric in nature, and all Tantric gods are not shakique type.

The term "tantra" is used in connection with the exclusive Hindu Shaktizm, which mostly refers to a category of ritual guides, and more generally, a hierarchical method of Sufi practices centered around the goddess (sadhana) involving the mantra, yantra, nyasa, mudra and certain elements Historical Kundalini Yoga, all practiced under the supervision of a professional Guru expert after the beginning due (diksha).

In social interactions, Shakta Tantra is "free from all kinds of sects and patriarchal bias, attributed to a woman or Chaudhra as an alternative." Women are representatives of Shakti and thus are of concern. In fact, the complex social and historical relations of Tantric and non-Tantric elements in Shaktizm - and Hinduism in general - are a subject of fraud and references.

Although the general idea says: The thoughts and practices that the body of the singular Tantrism pervades the traditional Hinduism [and] it would be wrong to interpret Tantrism apart from the intricate bindings with non-Tantric rituals. The documented history shows that the Pharisees based on Vedicism had participated in the Shakta leap since its early stages of development, at least since the sixth century. While the tantra shakta can come from pre-Vedic [aboriginal] gods, any attempt to remove the traditions of Tantra Shakta Hindu Sanskrit us astray and oral instructions to complement the various written sources.[5]

5.5.4. Key Drivers

Shaktas Devi is close to a large number of avatar images. However, they are all viewed as multifaceted units of the Supreme Goddess.

With many of the names used to refer to them - Devī, Candikaa, Ambikaa, Kaalī and plenty of others - it's easy to forget that Devi is already one. [In the central book of Shivta Devi Mahatmyam], Davy reveals that she is one without the second, saying: "I am alone here in the world, who is beside me?" After the proclamation of divine unity, called Mahaavaakya or the great saying of Devīmaahaatmya, explains that each [other goddess] is the only expectation of his power, like all other forms of living.

Devi's primitive form was revered by Shakta, ishta-devi. The repertoire of this deity may depend on many factors, including family traditions, regional practice, teacher ratios, personal resonance, and so forth. There are thousands of avatar gods, many of which are associated with exclusive temples, geographical features or even individual villages. However, there are several gods known as known gods, loved in the Hindu world, and assumed almost all goddesses in Hinduism to represent one or more of these "mundane" deities.

The best known gratified goddesses of well-known Hinduism include:

1. Adi Parashakti: The Goddess as Original, Transcendent Source of the Universe.
2. Durga (Amba, Ambika):The Goddess as Mahadevi,Material Manifestation of Supreme Divinity (Brahman)

3. Lakshmi (Sri): The Goddess of Material Fulfillment (wealth, health, fortune, love, beauty, fertility, etc.); consort (shakti) of Vishnu
4. Parvati (Gauri, Uma): The Goddess of Spiritual Fulfillment (divine love; the saguna [i.e. having material qualities] form of Adi-Parashakti); consort (shakti) of Shiva
5. Saraswati: The Goddess of Cultural Fulfillment (knowledge/education, music, arts and sciences, etc.); consort (shakti) of Brahma; identified with the Sarasvati River
6. Gayatri: The Goddess as Mother of Mantras
7. Ganga: The Goddess as Divine River; identified with the Ganges River
8. Sita: The Goddess as Rama's consort
9. Radha: The Goddess as Krishna's lover
10. Sati: The Goddess of Marital Relations; original consort (shakti) of Shiva.[6]

4.5.5.5. TANTRIC DEITIES (SHAKTISM)

The group of gods - such as "Nine durgas" (Navadurga), "eight lakshmis" (Ashta Lakshmi) or "Fifteen Nityas" - are very common in Hinduism. However, no set units reveal Shaktizm better than ten Mahavidyas (Dasamahavidya). Through them, the Shaktas believe that "the only truth is seen as ten different aspects: the divine mother adored and approached by ten cosmic personalities."

Mahavidyas are considered tantric in nature and are generally identified as follows: Bhavatarini, the goddess of the temple at Dakshineswar Cali Temple, with one foot on top of Shiva.

1. Cali goddess as cosmic destruction or death or "predator of time" (God the highest systems Kalikula)
2. Tara: God as guide and protector, or gods as Savior
3. Eta-Tripurasundari (Shodashi): a goddess who is "beautiful in the Three Realms" (Supreme God of Srikula Systems); "Parvati Tantric"

4. Bhofanishvari: Goddess of the Mother of the World or Goddess of her body Earth / Universe.
5. Hiravi: The fierce goddess
6. Chhinnamasta: Goddess-self-severed
7. Dhumavati: A widow of a goddess
8. Bagalamukhi: A goddess who paralyzes enemies
9. Matangi: The Outcaste Goddess (in the Kalikula Systems); Prime Minister of Lalita (in the systems of Sercola); "Saraswati Tantric"
10. Kamala: Lotus Goddess; "Tantric Lakshmi"

The gods set above are included in the preferential trading arrangement - Matrika ("Seven Little Mother"), "which is the power of the various major gods, and as shown helps Shakta Devi's great struggle against demons", 64 Eugenis.

4.5.5.6. DEWI SIRI (INDONESIA)

Or the goddess Dewi Lanka, or Shridevi (Dewey literally means Gods) (Javanese), Nyai Pohaci Sanghyang modern (Sudanese) is the Goddess of rice and Javanese fertility, Sudanese and Balinese Hindu and Pre-Islamic era. Bali and Java Islands. Although its legendary existence is originally from the island of Java, after the formation of Hinduism in Java in the first century, the goddess is closely linked to the Hindu goddess Lakshmi, because it is characterized by wealth and family prosperity.

MYTHOLOGY - The entire story of Dewey is related to the legendary rice source, the staple food of the region. The standard of Sudanese mythology tells the story of Dewey Sri and the origin of rice as written in Wawakan Solangana

Once in Heaven, linked to Patara Guru (in the former Hindu Javanese with Shiva), the greatest god ordered all gods and goddesses to contribute to their ability to build a new palace. Anyone who has disobeyed this commandment is considered lazy and loses his arms and legs. Upon hearing the command of Goro Patara, one of the gods, Antabuga

(Ananta Boga), the god Naga, was very anxious. He had no arms or legs and did not know how to do the job. Anta was a snake and could not work. He asked for advice from Patara Narada, the younger brother of Patara Guru. Unfortunately, Narada was also perplexed by his bad luck. Anta became very upset and wept.

As he cried, three tears fell to the ground. Miraculously, after touching the ground, these tears became three beautiful shiny eggs that looked like jewels or pearls. Patara Narada advised him to present these "gems" to the guitar of Patara in the hope that the gift would calm him down and that he would judge Anta's disability.

With three eggs in her mouth, Anta went to the Patara Guru Palace. On the way, an eagle approached him and asked him a question. Anta is silent and can not answer the question because he holds eggs in his mouth. But the bird thought that Anta was arrogant and became angry and then began the attack on Anta. As a result, an egg fell on the ground and was broken. Anta quickly tried to hide in the jungle but the bird was waiting for her. The second attack left Anta with only one egg to offer to Guru Patara. The broken eggs fell on the ground and turned into a pig like Clovis and Baudog Paso. Later, Kalabuat and Budu Basu were adopted by the Sapi Gumarang cow.

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4.5.5.7. ANCIENT STATUE OF DEWI SRI

Eventually, he arrived at the palace and displayed a shiny egg-shaped tear on Guru Patara. The offer was accepted generously and Batara Guru asked him to embrace the

eggs until he hatch. Miraculously, the egg became a very beautiful little girl. He gave the little girl to Guru Patara and his wife.

Nyai Pohaci (sometimes spelled "Pwah Aci") Sanghyang Asri was her name and grew up in a beautiful princess. All the gods he saw were attracted to her, even her adoptive father, Patara Guru began to feel she had attracted her. Seeing Patara Guru's desire for his adoptive daughter, all gods became very concerned. Fearing that this scandal would destroy the harmony in the sky, they finally conspired to separate Nei Bohasi and Guru Patara.[1]

To keep peace in the sky and protect the chastity of Nehai Pohaci, all gods planned his death. She was poisoned to death and her body buried somewhere on the ground in a remote and hidden place. However, due to the innocence of Sari Pohasi and theology, his tomb showed a miracle mark. Because, at the time of burial, the plants were cultivated beneficial to humans. From his head grew coconut. From his nose, the lips and ears grew various spices and vegetables, the growth of his hair grass and various flowering plants, various breasted plants grew, his arm and teak hands and various wood. Aren or Enau: The sugar palm, grown from various types of bamboo thighs, from its legs pushed various dandelion plants, and finally from the navel pushed a very useful plant called paddy (rice). In some versions, white rice grew from his right eye, while red rice grew from his left eye. All beneficial plants, essential to human needs and well-being, are considered to be from the rest of Dewey's secret body. From that time, the people of Jaya are worshiped and worshiped as the "goddess of rice" and fertile charity. In the ancient kingdom of Sunda, is considered the highest goddess and the most important god of agricultural society.[2]

4.5.5.8. BALINESE RELIGION

The island of Bali, East Java, is home to another Hindu Buddhist civilization in Indonesia. However, the beliefs and practices of the former Malayo-Polynesian culture

still exist and, in some cases, have been synchronized with the religion index. For example, the sacred mountain of Balinese, Junung Agung, was identified in Mount Meru, the cosmic center of Indian legends. The Balinese god, the adventurer of the contemporary Balayang and the Wuyang, and the Shadow Theater, who became a servant of the Hindu gods, are still older and more powerful than all Hindu gods. Big Brother of Shiva (Siwa in Bali).[3]

The various Hindu and Buddhist communities in Bali merged into one religion known as Hindu Bali or Aagama Tirtha, the sacred water religion. There are twelve kinds of holy water. Hindu and Buddhist texts are the basis of Hinduism in Bali, some of which are written in Sanskrit, but most often in Kawi (old Javanese) and Balinese. These are the manuscripts of palm leaves dedicated to Sarasvati, the goddess of wisdom. It has no private sanctuaries. Books and libraries are his temples. There are about 250 texts in which it can be observed that there is care for a number of denominations without priority for any sect. All denominations were encouraged, indicating that leaders were not limited to ideological differences between sects, but they valued Indian religion more. The texts include Tantric and Mahayana Buddhism, the major schools of Hinduism Saiva Siddhanta, Vaishnava, Ganesa and Surya cults.[4]

Seiki Bibausan, reading groups, gather at rites and festivals. The original line of text is read and another reader performs an automatic translation that can be commented upon or improved. These readings are "voice texts" to place order in the world and to manifest logos or meaning behind earthly reality.[5]

Balinese religion is characterized by its organization in the networks of specialized temples. Water temples are found everywhere in the irrigation system, and organized festivals decide there are timing "water holes" to sink the fields downstream. Subsequent festivals occur at important times in the agricultural calendar, such as planting, planting, and the emergence of milky grains. There are also temples of the villages, class temples and other types, and the only worn worship in the temples of the institutions to which they belong.[6]

The most important aspect of religion in Bali is the implementation of five related ritual cycles. These are the five evils, sacrifices, and derived from the ancient Brahmanic theology. These are: Dua Yagna, the sacrifices of the gods, which are made in the temples. Bota Yagna, Sacrifices of the Chthonic Forces or "Elements"; Manusia Yajna, Ritual Traffic; Pitr Yajna, Sacrifices of the Dead; and RSI Yajna, Devoting Priests.

Balinese religion contains a strong tantric element, and strongly believes that demonic forces are part of internal and external reality.

Balinese religion, which dates back to prehistoric times, reflects the culture of Malayo-Polynesia. There were many religious concepts in Neolithic culture, including the gods of nature such as the God of Heaven, the spirits of ancestors who lived over the mountains, human spirit or several souls, and the Shamanism.[7]

The era of the metal was a sophisticated culture, as evidenced by archaeological remains, including the "Pejeng Moon", a magnificent bronze drum built in Bali between the 2nd century BC and the 2nd century CE. Decorated with buttons decorated with miniature human heads. The most impressive are the stone pyramids that were built at the same time, which were probably temples for ancestors and gods of nature, as well as monuments for important heads. These pyramids resemble the polynesian marae[8].

At the beginning of the first millennium, Indian civilization reached Bali. Scientists strongly question the nature of the Hindu or Hindu process that followed, with some claiming that there is only a thin layer of Indian culture with Brahmins in the courts. Others called for widespread colonization by the Indians. Exiles. There is little evidence of widespread colonization. The first proof of "Hansa" is everything religious, with stone carvings, clay seals, ritual instruments, engravings in stone and copper. The earliest inscriptions of the ninth century are written in ancient Sanskrit and Balinese script with Indian alphabet scribes and cater to the needs of specific villages and monasteries, proving that leaders support a variety of Hindu and Buddhist denominations. The villages were responsible for helping monks and monasteries by defending hospitality, employment, taxes and the army against raids from the sea. These inscriptions speak of a

complex network that develops between indianised courts, monasteries, Hindu villages and Buddhism.

In 1073 AD, the royal inscription refers to the division of the population into the Indian Varna system, the four primary denominations (see social classes in Hinduism). The intention was more than a fact.

In 1917, a deadly earthquake destroyed or damaged 2,431 temples.

The new century began in 1979 according to the Balinese calendar and a huge ceremony called Eka-Dasa-Rudra held at the Besakih temple with more than 100,000 people in which the satanic energies accumulated from the last century were converted to divine energies.

Bali Hinduism is the official religion of the Indonesian government. The government has also made all Indonesians profess a known religion. In recent years, there has been an attempt to include tribal religions from islands near Bali, such as Sulawesi, to the Hindu island of Bali.

The ancient god of Balinese nature, the great land of the Anantaboga snake with the "Indianisation" buried symbolically in the worn land, his head in the center of the island under the lake of the crater of Batur volcano and touched his sea tail in Kiramas. Ancient gods such as the Twalen and Hindus are represented in the game of theang, the game of shadows. This Yang Orang, a peoples game, is based on Hindu epics.

Early Indian statues found in Bali Dhyani Buddhas, or Avaloketsavara and Padmapani Amoghapasa Vishnu on Garuda and Vishnu as Narasimha. There are also many forms of Siva, one of them Ardhanari, which quadruples like Catukhayas and is accompanied by Durga, Ganessa and the teacher.

The ritual includes the five Yajnas, sacrifice, great symbolism and unique Yajna details to Bali. In the Yajna RSI to dedicate a new padanda to the priests, the candidates must symbolically undergo his own funeral to become a special being, a great Balinese priest, and then reach a certain denomination.

The Balinese temples follow the plan of the ancient Polynesian Malinese rock sanctuaries, and in the space of the temples, they are arranged according to a continuum, a concept followed during the Malaysian-Polynesian period. The temple line is directed from the sea to the mountain interior of the island, and other aspects of the continuum series are downstream, upstream, secular-sacred, and Cantonese-Uranian. There are more than 20,000 temples in Bali.

The priests in Bali prepare magical drawings to ward off the forces of evil. One of these drawings represents Yama Raja, the afterlife judge. The symbol is widely used in dance, theater and temple sculpture. However, the main gods are not represented in cult images, but are invisible and only come to earth during a special ritual when small statues and stone lotus are provided. Balinese loves the bold and brutal corrections of animals, monsters and mythical demons. The cave entrance is decorated in Goa Ghadia in the form of a wild head and the Cala gap, the evil lord of demons.[9]

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4.5.6. DIFFERENT TYPES OF SPIRITS WORSHIPPED IN AUSTROASEAN BELT.

Hyang (Kawi, Wagoi, Sondini, and Palezi) is an invisible spiritual entity with an extraordinary power in ancient Indonesian mythology. This spirit can be divine or ancestral. The veneration of this spiritual entity is found in Sunda Wiwitan, Kejawen and Balinese Hinduism. In modern Indonesian, this term tends to be associated with gods or divatas or God. The kingdom in which Hyang Kahian lives is called. Now synonymous with Svarga or Paradise in modern Indonesian.[1]

The term "hyang", which is now largely associated with Balinese Hinduism, has evolved in ancient Java and Bali for more than a thousand years. However, this term has an ancient origin, it finds its origin in the dynamic and vital beliefs of the peoples of Australia living in the Indonesian archipelago. Pre-Islamic Indonesians and Indonesians preached and valued the lives of ancestors. They also believed that some lives could inhabit certain places such as tall trees, stones, forests, mountains, or any other sacred place. The concept of "hyang" evolved in an original way in the archipelago and is not considered as a Dharmic hierarchy. Before the adoption of Hinduism, Buddhism and Islam, indigenous people in the Indonesian archipelago believed in strong but invisible spiritual entities that could be both good and sad. They also believed that the deceased's predecessor did not leave or completely disappeared. The spirit of the ancestors can acquire divine spiritual power and remain involved in the worldly affairs of their offspring. Therefore, worship and reverence for ancestors are an important part of the system of faith in indigenous ethnic groups, such as the Nias, Daique, Torraga and Papuan ethnic groups, as well as many ethnic groups in Indonesia.[2]

In ancient Sudanese, Javanese and Balinese societies, this invisible spiritual entity is defined as "hyang". These Salafi divine spirits are thought to live in high places, such as mountains, hills and volcanoes. These mountainous regions are sacred worlds, as the home of the gods and the resting place of ancestors. In Sundanese, "nga-hyang" means "vanishing" or "invisible." It is suggested that the word "hyang" has a linguistic relationship with the Indonesian word "Heilang" which means "disappear". In its development, the term "hyang" is the key word for many terms that are still known and

used in modern Indonesian: Forced. If the word "hyang" is attached to the Sang-prefix character, Dang-ra - to form the word Sanghyang, Danghyang or Rahyang, it aims to honor and reverence the deceased gods or ancestors. For example, Sri Sanghyang Pohaci and Sang Hyang Widhire turn to the gods, while the name embellished Rahyang Deva Niskala is the name of the late king of the kingdom of Sunda. The term Dangang or Danyang refers to the spirits of some holy or inhabited places. The name of the founder of the empire of Srivigaya, Dapunta Hyang Anka Jayanasa

Location - Kahyangan, from the word ka-hyang-an, is the kingdom where the frenzy is located. Due to the belief that hyangs prefer high places, some mountain areas are considered hyang in the house. For example, Parahyangan refers to the mountainous region of West Java. The words of the combined para-hyang-an; the paragraph indicates the plural, while referring to the subsequent -an place, so it means Parahyangan House hyangs. The term Parahiangan is also used as a type of temple of Bora or Balinese. Bora Parahyangan is a Bali temple located in a mountainous area as its counterpart Bora Cigara. The temple of Bali Island is located on the seashore and Ding Plateau in Central Java, also shares the same source, ie the words combined De-Hyang which also means "instead of Hyang."

Activity - The word sembahyang in Indonesian is synonymous with Islamic prayer rites. It actually comes from the common word sembah-hyang which means "worship of hyang". The sacred Bali dance of Sanjiang Didari included dances for pre-sweet girls in coma conditions. Through complex rituals to call hyangs, it is believed that spirits possess girls and make them dance unconsciously with complex movements. Sanghyang Jaran is the name of Bali for the dance of Kuda Lumping which also includes an artist fascinated by the spirit.[3]

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4.5.7. DIWATA (INDONESIA)

Deva is the Hindu term of the Deity; however, devata (Devanagari: □□□□□; Khmer: □□□□□)

The languages of Batak: debata (Toba), dibata (Karo), naibata (Simalungun); the Filipino languages: Diwata) are smaller and more diva-focused. The term "devata" can also mean deva (pl: devatas, meaning gods). There are male and female doctors. There are several types of devatas: vanadevatas (forest spirits, perhaps descendants of the cults of the first natural spirits), gramadevata (village goddesses), devatas of river crossings, caves and mountains, etc. in Hinduism, called devatas which guard eight, nine and ten key points (Lokapala Directions), or more accurately in the old tradition of Java, Dewata Nawa Sangha (Guards new directions). Each human activity has a Divata, its counterpart, or its spiritual side.

Hindu genes in the Kuncan region are often divided into five categories:

1. Grama devatas or village goddesses, for example, Hanuman, Kalika, Amba, Bhairava.
2. Devatas Sthana or local gods, for example, those of some shrines such as Rama in Nasik, Vithobain Pandharpur or Krishna in Dwarka.
3. cola devatas or family gods, like Khandera.
4. Devata devatas or choose deitie
5. Dasta Wastu or Gruha devatas, a class of gods who preside over the house.[1]

Some Hindus and Buddhists known celestial beings belong to the devatas group such as Absara or Vidhyadari. The heavenly virgin sent by Indra to seduce the ascetics contemplates svarga and their counterparts of men. Gandharvas. The Heavenly Musicians. Hindu episodes, such as Ramayana and Mahabharata, as well as some Buddhist scriptures, often have consequences. The island of Bali is also known as Pulau Diwata (Indonesian: "Devata Islands or Island of the Gods") because of its Hindu culture and traditions. In Bali, there are many performances dedicated to hyang, guardian spirits associated with devata.[2]

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DIWATA

In Philippine legends, Diwata (derived from Sanskrit devata enc encantada in Spanish) is a kind of deity or spirit. The term "Diwata" has come on its own since its foundation in the legends of pre-colonial Filipinos. It has its origins in Hindu and Buddhist devata objects.

When the Spaniards conquered the Philippines, the common meaning of the term from the goddess was reduced to a dry, good or neutral spirit. These liturgical spirits have been called to promote the growth, health and wealth of cultures; however, they have also been considered to be ill or ill-advised if they are not respected. [1]

They are said to live in large trees, such as Acacia and Paletta, and are seen as life-sustaining spirits: they throw blessings or curses at those who have brought benefits or damaged forests to the mountains.

In modern times, the term "diwata" is sometimes used to refer to a general type of object, just like "elf" or "fairy", or very specific types. The term "diwata" is synonymous with "anito" and the word "diwata" is more common in the southern Philippines, while "anito" takes its place in the northern regions.

Specifications

Although there are many different stories about what should be the case, there is a general trend: they are usually human in appearance - beautiful and without any difficulty at all - except for some distinguishing features. This can take the form of a lack of vltar or a smooth, fresh, nail-like skin, without wrinkled parts like elbows and knees. They tend to be more fair than average, as pale skin has been associated with supernatural phenomena even during the pre-colonial period (for example, the belief of "white lady" is prevalent in the Asian regions of the East and South East).

Vesayan epics, such as Henelawood, are described as very beautiful, some with golden skin, others with light, clear complexions.

Concepts

The pre-colonial people of the Philippines believed and worshiped Divas and believed they were deities created by the One True God to help manage His creation. The term "diwata" applies to male and female deities (eg, Diwata Barangaw, who is the male god of rainbow).

The Philippines was revered and sanctified in the pre-colonial Philippines. They are described as superior in beauty, knowledge and fighting skills. They are asked and offers are made to respond to requests and respond to prayers.

In the modern concept, due to the Spanish destruction of much of the pre-colonial Philippine culture, the rank and image of the deity goddess was transformed into a witch or a fairy.

Lambana

The term lambana, which means "everything depends on" in Sanskrit, is an ancient Tagalog word for a drawing or image symbolizing the god of the ancient idolatry of the Tagalog people. A term used in small winged creatures (Orcs) who help and serve serfs and maids maids,

ENCANTO

He invented male duets as enkanto, thinking of them as a completely different race. She is thought to be spiteful with a very pale complexion with a white complexion that shines under direct sunlight, light hair and fangs. It is located mainly near the sea or any water body. Filipino fishermen usually offer meat and other delicacies by throwing them into the sea after a long day of fishing.

Popular legends say that Diwata live in tree trunks, in the form of spirits. In the Philippines, it is common to see trees with logs longer than 5 or 6 when logging. It is believed that this prevents the release of the soul, because it does not know whether the spirit of "white" or "black." If he is a black spirit, it is believed that he can cause a serious calamity for those who stole his home.

Enkantos has many similarities with humans in terms of age, they seem to have male and female, and can suffer from diseases and die. They are the legends of many Filipinos, because they are often described as muscular and muscular men with blue blue eyes, soft skin and golden hair. They may have unusual properties such as nose-shaped bridge, light skin and absence of filaris. It is also known to be longer than humans. Some say they have paper-shaped ears that shine under direct sunlight or grow sharp teeth when threatened.

Other forms of sexual demuria appear as the lives of Bagobo, separated into two parts: tahamaling female and male mahomanay. The female spirit is supposed to have a red complexion while the male has a clear complexion. Their habitats will usually appear as natural elements, for example large rocks or trees, although they may appear as wonderful tombs for humans.

These creatures prefer large trees such as balete by which they place their possessions.[1]

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4.6. GEOGRAPHICAL LANDMASS CONNECTION



LUMERIA (Kumari Kandam)

Kumari (Lumeria), Lost Legendary Continent, is an ancient Tamil building, located in southern India today, surrounded by the majestic and majestic Indian Ocean. It is also known as "Kumari Kandam" and "Kumari Nadu". The 19th century and the beginnings of the American and European economies on the submerged continent were called "Limoria" to explain the different geological similarities between Africa, India and Madagascar. This theory was changed by a party of Tamil evangelicals by linking the folk traditions of Pandyan, and lost in the ocean, which was described in ancient Tamil and Sanskrit literature. The acclaimed authors of the ancient Tamil civilization that existed in Limoria before being lost in the sea after the catastrophic tragic event. Thus, in the twentieth century, Tamil writers used the name "Kumari Kandam" to describe this flooded continent. Although the above theory was later obsolete due to continental drift theory (tectonic plates). Nevertheless, Kumari Kandam remained a popular concept among the Tamils in the 20th century. For them, Kumari was the Kandam where the first two Tamil literary academies (sangams) were organized during the Pandyan pause. Their exhortation made Kumari Kandam the "cradle of civilization" to prove the culture of Tamil language and culture.[1]

Limoria (Lumeria), as a concept, was introduced to the Tamil book in the 1890s, where they proposed the versions of the tamoulées of the continent name (eg "Illémurie"). In early 1900, they began to use the Tamil names of the continent to support their portrayal of Lemuria, in fact the ancient Tamil civilization. V. G. Suryriaraiana, in 1930, used the term "Kumarinatu" (or "Kumari Tamil", which means "land of Kumari") in the "Tamil Mozhiyin Varalaru" book (history in Tamil). The term Kumari Kandam ("Kumari Continent") first used to describe Limoria in 1930 (Ramaswamy, 2004, p. 104-108)[1].

There were cheers of Tamil evangelists that the Kumam Kumari name purely Tamil is actually derived from the Sanskrit word "Kumarika Kanda" (Ramaswamy, 2004, p. 268).[3] Kumari tells Kandam as an area of land. Kumari Kandam's theory became well known among anti-Brahman anti-Sanskrit nationalists Tamil. Kanda Puranam actually describes Kumari Kandam as the land where Brahmans reside, where Shiva is worshiped and where the Veda is recited. In the twentieth century, the Tamil book suggested different theories to explain the origin of Komari Nadu. A series of allegations of gender equality in the Tamil homeland have been enshrined in the meta-platelets. For example, Mr. Arunachalam (1944) claimed that the land was ruled and dominated by Kumaris. According to D. Savariryon Pillai, women of the land are entitled to choose their wives and claim ownership of all property. This led to the land being known as "Kumari Nadu" (Land of the Girl). Another scientist, Kandiah Pillay, said in a children's book that was designed and centered around a new story of the goddess that the earth bears his name. He claimed that the Kanyakumari temple was founded by those who survived the flood that flooded Kumari Kandam.[4] According to Sumathi Ramaswamy, the focus of the Tamil book on the word "Kumari" (virgin / virgin) symbolizes the purity of the Tamil culture accent before acculturated with other ethnic groups such as Indian Aryan (Ramaswamy 2004). pp.105-106).[5]

In 1912 Somasundara Bharati, for the first time, used the word "Tamilakam" (the name of the ancient Tamil country) to cover the concept of the Medea, describing it as "the cradle of civilization" in his book "Classic Tamil Tamilakam". Several names such as "Pantiya Natu" (named after Pandyas) are the oldest of the Tivu strains of Tamil and Navalana

(Navalan); the name Jambudvipa was used to explain submerged lands (Ramaswamy, 2004, pp. 204-211).[6]

SUBMERGED LANDS IN ANCIENT INDIAN LITERATURE:

There are many ancient Tamil and Sanskrit works that contain areas of southern Indian territory lost in the vast ocean. For example, the first explicit discussion of "katalkot" ("grabbing the ocean" or "tsunami") can be found from the territory of Pandyan in comment on Akapporul Iraiyanar. The first time for more than 4,400 years in a city called Tenmaturai (south of Madurai) and attended by over 549 poets (including Agastya), headed by gods such as Shiva, Kubera and Murugan. The second took more than 3,700 years in a city called Kapatapuram, attended by 59 poetry (including Agastya again). The above commentary indicates that the two cities were "appropriated by the ocean" and thereby eliminated all architectural works created during the first Sangam. The third blood was set in Madtai (North) for more than 1850 years (William P. Harman (1992), The Sacred Marriage of a Hindu Goddess, Motilal Banarsidass, P. 39.) (Shulman 1980, pp. 55- 56) Ramaswamy 2004, pp. 143-145).

Although it is very sacred and satisfactory, the above comment does not mention the size of the area. Silappatikaram was the first comment to be made in the fifteenth century. According to Adiyarkunallar commentator, the land lost from one party to another. From the river Pahruli to the north in the Kumari River to the south. The location was south of Kanniyakumari. It covered a wide geographical area of 700 katams (unknown unit of measurement). Lost land was divided into 49 districts, systematically classified into 7 categories (Ramaswamy 2004, pp. 143-145):

- 1) elected tenku natu ("seven lands of coconut")
- 2) the election of Maturai Natu ("Seven Mango Lands")
- 3) Elu munpalai natu ("Seven Sandy Lands by")
- 4) Elected pentpalai natu ("Seven Lands of Sand")
- 5) Elu kunra natu ("Seven hilly lands")

6) Elu kunakarai natu ("Seven Coastal Lands")

7) Elu kurumpanai natu ("Seven land of dwarf palms")[7]

HYPOTHESE OF LIMORIA IN INDIA:

In 1864, Philip Sclater, an English explorer, assumed a submerged earth link between India, Madagascar and continental Africa. The name given to this land has been submerged because the conceptual context has tried to explain the presence of limor monkeys (strepsirrhini) on this earth, three pieces. This concept, before being improperly held by continental drift theory, was supported and presented by a number of researchers and presented to Indian proponents in a natural geography book published in 1873 by Henry Francis Blanford, stating that the earth mass was submerged by volcanic activity during the age Cretaceous.[8] In the late 1870s, Amoria's theory was his first supporter in Tamil Nadu, where the leaders of the Theosophical Society based in Adyar, wrote about it (Ramaswamy, 2004, p. 99) (Henry Francis Blanford (1874)). Richard S. Weiss, January 22, 2009), (Ramaswamy 2004, p.55). Local Tamil scientists began to discuss the concept of a Tamil homeland soaked in the late 1890s by Nallasami J. Pillay, in 1898, the journal published literary information in the philosophical and literary Siddhanta Debica (Truth of Light), where he wrote while mentioning the lost continent theory in the Indian Ocean). That the myths of the Tamils foreshadow the floods that destroyed the literary works produced during the ancient blood. Although, according to him, "no serious historical or scientific basis was found" (Nallasami Pillai, J. 1898) (Ramaswamy 2004, p.103).[9]

CONTACT TO SOUTH INDIA:

The defenders of Kumari Kandam on Kanniyakumari insisted that the aforementioned city was part of Kandari Kumari. Many Tamil Nadu scientists and their entire, entire geographical area of the Indian Peninsula (South Windhas), made emotional arguments, and even India was all part of Kumari Kandam. The above has helped ensure Tamil today both the inhabitants of southern India and the descendants of Kumari Kandam residents, allowing them to tell the tone and civilization of Tamil as the oldest and oldest in the world.[10]

In the British colonial era, Kanyakumari was then part of the state of Transfancuri (which merged with the newly formed state after the reorganization of 1965). Tamil politicians focused their findings to ensure that Kanniyakumari could be included in the Tamil-dominated Madras state (now Tamil Nadu). The above can be considered significant because of Kanyakumari's physical relationship with Kumari and Kandan.[11]

The people of Tolo Nadu follow a bicentennial history of cult including the worship of the Protestant gods as well as local spirits. The Puranic deities are worshiped in temples under the clergy of Brahman leadership and faithful are merely listeners (observers) receiving donations, and as such, should not be approached directly.[12] On the other hand, spirits are local and personal gods that share a more intimate relationship with worshipers. Spirits have fixed-impact logos and are usually associated with a family, village or area, and the believers provide regular contributions. In contrast, spirits protect villagers and their livestock from danger and warn them when needed.[13]

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4.7. SCIENCE/PHYSICS CONNECTION TO QUANTUM PHYSICS AND GANAPATI

This is a personal interview taken by the Research Scholar elaborating the curiosity even further to creatively and scientifically think in details of the connection to science and GODS /GANAs, and leaving further scope to dwell and dig further in this aspect of study.

Q. Nitin can you explain the connection of science to Quantum physics and Ganas?

A. My name is Nitin Sonune. I hold a diploma in mechanical engineering.

Math and science are my passion and this passion has inspired me to draw parallels between the Indian mythology and Science. Pondering over this I have had stunning revelations and I am sharing one such instance with you:

The scientific community is carrying out one of the biggest experiments to find the Higgs Boson particle at CERN in Geneva.

We are aware of the fact that Higgs Boson is a quantum particle.

Also the basic property of a quantum particle is that it exists in dual form that is as a particle as well as a wave.

Surprisingly this particle has more mass than expected.

The most interesting part is that the particle is also called as GOD Particle.

This name triggered a thought that is the scientific world talking about the Hindu God "Ganpati"

Upon further analysis it really gets clear that it is indeed Ganpati that the scientific world is trying to rediscover that we Indians know since the Vedic times.

We all know the story of the birth of Ganpati.

Lord Shiva beheads him and then again gives Ganpati life by placing an elephant head. Now the origin of Ganpati is through pure energy (Parvati).

The question to ask is why Lord Shiva does not bring Ganpati back as a human. The answer is that Ganpati is the GOD Particle that we are trying to search. The first basic particle that is required to form mass. It also explains why he is the first God to be worshipped.

Secondly he is half human and half animal that manifests the dual nature of quantum particle.

Thirdly it has significant mass which has also puzzled the scientist at CERN when they got to know the God Particle also has significant mass.

I am sure that if we deep dive and study the characteristics of Ganpati we will learn a lot about the GOD particle.

Also in the experiment at CERN many quantum particles are revealed that we never expected to exist.

My best guess is that the number of particles that exist will be equal to the Shiv Ganas that are depicted in the Vedic literature.

If we are to decipher the Vedas in their true forms I guess humans would have all the knowledge that they are looking for and the biggest question of why are we here and what is the ultimate equation of the Universe can be revealed.

Research Scholar states, there is a lot of scope to explore in the above context.



References : Written and Narrated By Mr. Nitin Sonune (Mathematician)

CHAPTER 5.

CONCLUSION

OBSERVATION

The development of worship in Tamil Tulu and the connection of Jumadi (Dhumavati) and Dhumavati Das-Mahavidyas are the same. The new research and studies to establish a connection of cult worship spirit (DAIVA / DIWATA) in Indonesia in both venerable spirits being almost the same at multidisciplinary levels, To a solid base of migration or stay in the cultural display of worship.

Recently, the researcher read a little about the story of Tulu Nadu. She became aware of incredible things as a result of her reading. The most important part of the culture of Tulu Nadu is of course the different forms of worship that prevail there. What is more interesting is the homogeneous mix of Vedic traditions and customs with pre-Vedic practices.

Some gods have been worshiped in Tulu Tamil for centuries and the adherents still include Brahma, Naga (snake), Devi (various female forms) Bhutas and Vedic gods, including Shiva, Vishnu and Subramanya. Hariprasad

References:

July 1, 2008 - Posted in Religion, Tulu.

The cult of the Bhuta in Tulunadu has led to misconceptions, because people who do not know it tend to ignore it as a demon worship. Like this article / blog about Tulunadu by Ammar Shekhar

In general, people who do not live in South India have no idea what Austroasia can offer. They seem ignorant.

Some important things were observed while the explorer was on an expedition to Tulunadu, outside the Dravidian culture rooted.

- For Brahma (a local god and not Brahma's creator), the form of worship is called Dakah Bali.
- For salvation, there are different forms of worship such as Naagamandala, Ashlesha Bali, Sarpa Karya, etc.
- For Bhutas, there is Bhuta kolas.
- For Devi's cult, Durga Namascara Bugi, in which Devi is worshiped as a light, is widely diffused.
- For the Vedic gods, the Yagnas, Homas (the sacrifices of fire) are the most common, as are the liturgical worship of the temple.

It is also known that the Vedas migrated to Tulu Nadu from northern India several centuries ago, and that the inhabitants of Brahmin of Tulu Nadu are therefore not really original (in terms of origin). Perhaps this is why there is a severe contradiction in worship from one form to another.

It seems that the main factor in determining whether Vedic society has participated in any particular form of worship is the origin of God Himself. Thus, for example, the Bhuta cult remained almost completely devoid of Vedic because there is no reference to punjurli, Dhumavati, Kalurti or any other Bhutas in the Vedas. There are about 16 different parts of the Bhuta Kolas. None of them find any connection to any Vedic Custom. It's really a tribal practice (tribal is not really the right word - but I can not find an alternative right now). Similarly, the cult of Durga took an existence through Tulu Nadu.

The Researcher understood that the influence of Vedic society on Tuludo Nadu was much stronger than the influence of local culture on them. That is why we can find such importance that rites and sacrifices must be given a fire even today (the same is true in Kerala). In Mysore Karnataka, only a few hundred kilometers away, the form of worship is quite different, with emphasis on prayer, alankara, etc. One of the sources she met said that the Vedic community had migrated to Tuludo Nadu, at the request of some local leaders. If this is true, it is very likely that the people who attended were seen and worshiped by the local people and that these immigrants were seen as people who could help in the realization of God. This can explain the strong influence of immigrant culture on local customs and the low impact of underdevelopment.

S.D. Alagodi's Books in 2006 about the inhabitants of southern Canara that "among the Hindus, just over ten percent of the Brahmans and all the others, though Hindus, are truly followers of the guardianship gods.

- What confirms the previous observations is the fact that such effects continue to occur today. Thus, for example, we see that Vedic traditions slowly evolved in Bhuta Kolas. Brahmakalashas are practiced for the temples of bhutas and a link is established between female forms of Bhuta, such as Pilichamundi, Rakteshwari and "Devi". The researcher is not sure that this is a good development but evolution certainly happens.
- Bhuta Kola is a phrase practiced by a large part of the Tulu Nadu community, ranging from landowners and anchors, occupying various serial aspects.
- In another context, the researcher can also tell a story related to JUMADI (DHUMAVATI), DEVI of DASA MAHAVIDYAS. Explain for the first time and hunger Consumption of SHIVA by part, similarities, THUS given that the gods are the same, we can assume the social situation in those years.
- The term WIDOW was not considered to be oscillating, but was revered.
- Another glimpse of the appearance was the Jumadhi Bhuta. The middle was the male anatomy horizontal (up to the neck) and left (neck under the body) and vertical anatomy ARDHNARESHWAR (half female and male). Shiva and Shakti .combo - The destruction of evil, other statement in Shakta even said that Shiva

without Shakti is Shava (corpse). A combination of two (PURUSHA-PRAKRITI) is the divine evolution of SUPREME ENERGY.

- In the prapancasarasara Samgraha-Dhumavati is described as wearing a black complexion and wearing ornaments made of snakes in the two starts of the mains. It is sometimes replaced by épée quand compare it with pictures of the sword and Jumadi decorates the head of jumadis with snakes.
- In addition to the cult of Bhuta of Tulunadu, the researcher researched, from South India to Southeast Asia to Indonesia to see if the cultural practices of Diwata worship was almost the same.
- This can be possible because the researcher has passed through and studied in multidisciplinary levels to prove the same thing.
- Religion, history, culture, tradition, psychology and geography are only for a different language but mentally are the same!

Therefore, the researcher wants to show the relationship between daiva n deva (Jumadi and Dhumavati). Compatibly and, similarities and the approach towards the cultural conglomeration is the same.

CONCLUSION

The Conclusion is in short, the Researcher states another form of Adi Parashakti of DASA - MAHAVIDYAS has DHUMAVATI, taking the form of Jumada to kill Asura Dhumasura, Comes in the form of body of, half a man, half a woman.

This is reminiscent of the history in the Sampraha Prapancasarasara. Rangda, the scary leyek of Indonesia, is also another form of Dhumavati or Durga's closest description of Dhumavati, showing the earth as an ancient witch.

Hinduism in Bali follows the Hindu Aagama (Tantric). So they have more Dassa Mahvidyas in their religious legends.

Dewi Siri Goddess of Common Fertility is the same revered in Tulunadu (SIRIKULA) and Dewi Siri of Indonesia and followed the influence of Shakta of religion and faith.

There could be a possibility of maritime exchange of culture and religion as 8-13 C. Kings often had exchange of culture due to travel and their people, the maritime trade in goods moving, their rule was beyond Indonesia.

The second, even in the reign of Pandyan kings had a positive impact on Indonesia, and there is a statement of a mysterious mass known as Kumari Kanda or Lumeria extending from southern India to something closer to Australia. This could have bridged the religion and cultural exchange.

Archaeological studies in the areas that survived the Hindu religion, especially in Bali, archaeological sites such as the sanctuary of the Gua Gajah Cave and the powerful Gonong Temples still offer sacred places of worship.

Archaeological sites of the center of Bali, including the Elephant Cave and the powerful Gonong: still the shrine and ceremonial temples of the holy ninth to eleventh Kingdom of the Hindu century in Bali. Gua Ghaja contains a cave sanctuary and ritual baths, perhaps served as Hindu times. The cave was discovered by Dutch archaeologists in 1923, but fountains and ponds were discovered only in 1954. While the powerful Gonwang is the 11th century in the North Tampaksiring between 8 and 13 EC

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M.A. (INDOLOGY) DISSERTATION PROJECT (Last Term – JUMADI ARADHANE – SPIRIT WORSHIP OF TULUNADU – WITH SPECIAL REFERENCE TO DIST. KARNATAKA)

REMARKS AND SCOPE FOR FURTHER RESEARCH

Throughout the Research, the Researcher herself was discussing the relationship between India and Southeast Asia.

Of course, there was a variety of access to religious relations and cultural exchanges, but the road has not yet been established.

As the cult of Bhuta or Daiva Aradhane, popularly known in Tulunadu, is actually their customs and culture? Or is it inherited from Sri Lanka? It is known - "YAKSHA ARADHANE".

North Kerala, we also know part of Tulunadu, has Bhuta Kola known as "THEYYAM"

Practice, performance and mind are the same in Sri Lanka, Kerala and Indonesia, the reason is mainly morale of spirits and good vices who worked and offered puja and food, kept on the ground there.

Human psychology has succeeded in its fear of maintaining peace through a supernatural being, which has been worshiped to keep it in need, and to follow civic life.

FURTHER SCOPE

There are many possibilities to explore in this aspect, where cultural ties clearly show our religious attachment and social migration from land to land, not only for green pasture to survive, but also for cultural, religious and traditional. The conglomeration to prove all humans come from a single race "VASUDHAIVAKUTUMBHA"

Hinduism in Bali, known as Hindu Agama, is an ancient Indian pavilion of Hinduism followed for centuries. Similar sects are followed and practiced in both countries.

Bali Religion - where life is between good and evil.

The sea where demons and evil spirits live.

Mountains and volcanoes within Bali, especially Mount Agung, are places where gods, spirits of nature and ancestral spirits are introduced.

Between the mountains and the sea, there is a world of humans where evil and evil spirits fight until everlasting.

Each village was built on the dividing line between mountains, sea, sunrise and sunset and even the main street runs from the mountains side to the beach.

You can find the original temple (Purah puseh) located at the foot of the mountain and dedicated to the God Bhrahma, The Creator.

The Ballinians believe that everything has a spirit, even the river or tree, and that the forces of nature have little control.

For this reason, in Balinese religion, people also worship their ancestors because ancestors have the ability to direct the forces of nature.

Each Balin court has many wings and a family temple. Mountains near the sea, can be found in the corner closest to the mountains where the gods and ancestors are revered.

In the center of the village there is the People's Temple (Bora Desa), where villagers gather to organize their work and on the outskirts of the village is the Temple of Death (Bora Dalm) where the gods of death are revered. .

There can be a lot of surveying about so many esteemed lives in India and Indonesia.

There can be a relationship between each mind because both countries follow Hinduism and its branches.

There can be further detailed study with the Bunts from Tulunadu. Its origin, and its relation to the Tantric gods and gods because they belong to the Shaktaas and they worship the Ganesha ,Shiva and Dewi Aadi Parashakti.

In scientific terms, it may also be useful to define Shiv Ganas in quantum physics.

There is a whole new world of cultural and anthropological communication with India and Southeast Asia (Austro - Asian countries) to explore, explore and study to improve the connections of ancient civilizations.

MODERN RELEVANCE IN CONNECTION TO THE RESEARCH SCHOLAR'S THESIS

The research scholar says.” Knowing our roots from where is our origin, who are we connected to, what we follow, is a true crux of our existence. This is known as our culture, it denotes to our true selves.

The present world has seen progress in terms of a bullet train, where in daily existence and survival we need to trigger ourselves in our own fast paced world but unfortunately when asked about our roots, culture and traditions we fall nil and blank. There are many reasons for this lag and lack in knowledge. They are –

- 1) Migration
- 2) Fast economy
- 3) Foreign cultural influence
- 4) Survival
- 5) Cocooned staying in ones comfort zone in a metropolitan city or urban cosmopolitan crowd zone

The result, our this generation is clueless of relations, routes, culture, traditions moreover trackless and lost is our present generation, but some do get intrigued to knowing and racking our ancient rich culture traditions to get back in our society.

People and follow to keep alive of our traditions for them and their children to know. The research scholar is sure that her research topic and effort would definitely intrigue the younger generation in her community and curious minds out in the society at large to know about their past and people around the world to know this as a live culture INDIA still follows in the interior parts of Tulunadu.

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