

The Identifications Of Kotravai In Barani Literature

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Abstract

Kotravai is a goddess of the Palai region. According to Sangam literature, she belonged to the people of dry region. Since their land was very hot, with very less agriculture or greenery they had to rob the traders or others who passed through their region for their livelihood. Their arrows were feared by the people of other regions. The Kalinkattupparani and Takkayakapparani, which are considered to have originated in the contemporary period, contain information about Kali, (Koravai), Ghost, (Kūli). Despite many hints, it can be noted as highly exaggerated. However, some of these are true when compared with literary data (Sangam literature, Cilappatikāram) as well. These two Barani texts show the natural record of the Kali, the Kooli, the image, the temple, the sentiment. Even though the god Kotravai is not in practice in present days. Whereas it can be worshipped as Kaali and Durgai. Hence this paper aimed to trace of Kotravai in Barani texts and the trance of Kotravai as Durgai.

Key Words: *Kotravai, Durga and Baranai etc.*

Introduction

Kotravai is a goddess of the Palai region. According to Sangam literature, she belonged to the people of dry region. The people were mostly fierce robbers. The land of theirs was very hot, with very less agriculture or greenery. They had to rob the traders or others who passed through their region for their livelihood. Their arrows were feared by the people of other regions. They prayed to Kotravai. Kotravai should also be a ferocious god, just like her worshippers. She should have been the mother goddess who accepted balis or sacrifices. She could have loved tough acts of devotion like walking on fire bed or dancing with fire-pots etc. People of Palai region could have imagined her to be ferocious-looking, unforgiving and angry goddess.

The Kalinkattupparaṇi and Takkayākappaṇi, which are considered to have originated in the contemporary period, contain information about Kali, (Kotravai), Ghost, (Kooli). These can be

note as high hints. However, some of these are true when compared with literary data (Sangam literature, Cilappatikāram). These two Baraṇi texts show the natural record of the Kali, the Kooli, the image, the temple, the sentiment, and the analysis of the extensions of the Durgai tradition.

Arid:

Arid, clarifies the land as "the birth of time in every land without a land of its own." (*Ilampooranar*).

It is clear that the Arid (Palai) phase is formed depending the six harvest period i.e. season of the state of Tamilnadu. Further, this is divided as Hard arid and Soft arid.

Hard Arid, Soft Arid;

The landscape of Arid is known as Forest and the Durga was worshipped as Goddess. Because of the landscape Durga is also called as 'Vanathurga'. As mentioned above the arid land is divided in two parts; "Vanathurga" belongs to Hard Arid and the "Sun" belongs to Soft Arid. (P 102)

Soft Arid: Mullai land inflected in to Palai land-Aadhithan

Hard Arid: Kurinji land inflected in to Palai land-Vana durga

Apart from vanadurga and Kurinji, there are so many notes identified about "Ghost" in Sangam Literature.

Pey (பெய்)- (7): madu.632, pat;.236, kali.89:8, 94:38, aham.62:6, puram.373:36

Ghost(கழுது)- (16): madu.633, malai.243, nat;.171-9, 255-1, 276-5, kuru.161-2, aing;.314-1, pathit.13-15, aham.88-5,

102-2, 122-14, 260-13, 292-10, 311-4, 392-14,
pura.369-16

Kuuli (கூலி)(4): pat;.259, kali.1-3, 101-26, aham.233-10

The aforementioned data are recorded in the Sangam Literature Index (pages. 504, 231, 267).

Ghost in Baraṇi:

The names of the ghosts mentioned in the 33rd song of the Kalambadiyathu area in Kalingathu Paraṇi are Modi, Kalati, Kureiiri, Neely, Marimadi and Kudiruviri.

'Kuru mōṭī neṭu niṇamā lāykuṭai kalatī kūr'eyiṛī nīli
maṛi māṭī kutir vayiṛī kūḷaṭa vārīr! Kūḷaṭavārīrē!'

The war originated from the then Korravai legacy. The portion of Deviyai padiyathu mentioned in imaginary Kali Temple (4), Body Varuna (5), Majesty Kali (6), Demoness Kali (7), Itagini, Yogini (7), Modi, Kalathi, Kurayeri, Neely, Marimadi, Kudhivayiri and such other names (13:33) when are compared, reminds the Sangam Literature women likes Ghost, Surara and the battlefield.

We also find in the Sangam literature that the word ghost girl, ghost women, purgatory, are associated with ghosts, Pēy, and Kūḷi.

We can also see the following records in the archives. Information about the ghost can be found throughout the ear as a Cakkaravāḷak kōṭṭam uraitta kātai (6) in Manimegalai.

In the ghostly princess, some people will know their heads and pay for their lives. The head hangs on the tree is called head angtree. There is a huge temple of woodpeckers surrounded by talismans. In the courtyard of the temple, a large altar stands. "The events of the wheel, which Guna (2005: 26) refers to, are haunted by the ghosts of the Kaliṅkattupparaṇi and Takkayākapparaṇi texts. The ghost complaint, Kūḷi to kalli said, gives the impression that the chapter kalambadiyathu has been developed.

One of the most common rituals of association is 'sacrifice'. Most of the news related to the deaths is found in the Akanāṇūru (22, 35, 166, 167, 213, 232, 282, 289, 369). There

have been reports of Naṛṛiṇai as well (73, 251, 281, 293, 322, 343, 358, 367). The Fourth contains detailed reports of the puṛaṇāṇūru (52, 143, 329, 362). Soldiers go to hoarders, pelts them, and make counterfeiters; The lamb shall be sacrificed; We have seen that the sacrifice was reported to be (Agam: 35).

Vairavar taṅkaḷ talaikaḷai tāṅkaḷē arintuviṭuvar (3:91)

'Ciranterintaṇa aṛinta ṛintukuvai

ceytu pairavarkaḷ cennilam (3:51)"

'Talai arintuviṭuvār: Uyirviṭār: Talaimuṇ

ṇilai arum tamatu mey eriyil niṅṛerivarē"

Considering the sacrifice referred to as Takkayākapparaṇi (3:91), the continuation of the Sangam literature, Kappiyam mentioned the sacrifice for Korṛavai, and the Navagandam are registered in the Paraṇi literature.

Pēyppenṭir (பேய்ப்பெண்டிர்): *The Priestesses in the temple vide peymahal puṛam.62:4*

Pēymakaḷir: 1. puram.11, 62, 356:3, 359:15, 370:25, 371:26 *The female goost*

2. Madu.25, 163, Mani.6:121, pathir.13:15, 22:37, 30:36, 67:11, chilap.26:208,210, 27:31, sirupanj.196, 197, 198.

Dr. U.ve. Samynaathaiyar published the theme Pēyppenṭir, Pēymakaḷir are pūcāriṇi (ritual person) Caṅkakālac camutāyam 2014:21.

Ghosts - (10): Thiru.51, pat.260, pathi.13-15, 22-37, 67-11, puram.369-15, 370-25,371-26

Demonstrators (2): Madu.25, 163

Ghosts, when viewed with the related literature on ghosts,

1. Fear the ghosts;

2. He is corrupt: a blood-drinker;
3. One who likes cremation ground;
4. The corpse of the beast: the giver of the bowels
5. A kind of Dancer (Tuṇṇakai drama) Kailācapati (Paṇṇait tamiḷā; vāḷvum vaḷipāṭum: 1999) gives introductory recordings as (Tuṇṇakai). This is followed by the ghosts of Kaliṅkattupparaṇi and Takayagaparaṇi. Demons are Kali and Durgai to reflect fear.

The worship of the Mother Goddess

Depending on the state of worship, the nature of the phenomenon can be seen to be a series of worships based on the supernatural. The worship of the Mother Goddess is symbolic of the production of the hunting community. The Sangam literature is the beginning of a grammatical exploration of the sacred texts.

'Oṭuṅkum pākattu uṇai mōṭi
uṇaiyum kāṭu pāṭuvōm (3:48:3>4)

'Niṇṇra kaṇṇa'ṭai nēṭi, varai nēmiyaḷavum
ceṇṇra kaṇṇa nitampam: Naṭu illai ticaiyē" (3:85)

Modi, Nitambam is the old name for the mother goddess.

Cāmuṇṭi, apirāmi, varāki, kaumāri, mayēcuvāri, nārāyaṇi, intirāṇi (Ka.pa) are the seven women (saptha mathika) who have received their blessings with their symbolic flags (mēti, puḷ, alakai, tōkai, ēru, uvaṇam, vēḷam). Namagal and Umayaval have (separate) greetings.

The Kaliṅkattupparaṇi saptha mathika's have been worshiped by seven nuns called Thudhi. The seven nuns known as the Saptamadars are still present in the Folk lore cult tradition with a unique identity. These gods have the right environment, place to name and naming position.

Temple Legacy:

Do the Siddhis consider the temple to be an anatomical Structure. The cults of the people, the liturgy and the site of worship have been changing over time.

South Indians have worshiped local gods, spirits, trees, rivers, mountains, village deities, muchandi, square, beach, river banks, lakes and ponds. (K.R. Srinivasan 1996: 7, Temples in South India)

In ancient times, the temples were named Kottam. Studies show that the construction of the stone temple was done after the Pallavar period in the history of Tamil Nadu. Sangam poetry confirms the existence of the terracotta temples and wood temples before it.

"kottam (8): pat.36: nar.47-8: kali.82-4, 94-23, 107-7, 109-20: puram.275-1, 299-6."
P. Mathaiyan (2004:285)

The 9 to 15 stanzas in Chilapparakam (9: 9-15) identify the temples in Puhar. The goddess 'Iyaki' in the ear of the reptile is said to be east of Madurai in the Temple yard.

In the Sangam period, the Arid was worshiped by the people of the land and is said to be the sister of Lord Thirumal and the wife of Lord Shiva.

'Cūli nīli mālavaṅ kiḷaṅkiḷai (12:68)

'Kaṅkai muṭik kaṅinta kaṅṅutalōṅ pākattu

maṅkaiyuruvāy maṅaiyēttavē nīrpāy" (muṅṅilaipparaval: 12:13-14)

To construct a Kali Temple in Imagination:

Of dead creatures on the battlefield of the Temple of Kali Says Kalingathu parani where the bodies were sung in the portion of "koil padiyathu "

Foundation - mullah; The gems of wives, Chua; wall – Chera solders, Mortar - blood (blood), Pillar & Timber - Pancreatic Trees, Libra (Duluth) - The horns of elephants, Pau - Elephants' ribs, roofing – Creeper & Elephant & Piglet & Lion flog (Singhakodi), Upstairs Spacing - Elephant's Facade.

Portrait of Goddess (Iconography of Kali):

Calsilambu – Vasuki & Adhesion, Gemstones – Stars, Breast (Kongai) - bishop bowl amirtham.. Lid sealed (as) white holy powder, Clothing - Elephant leather, Ostrich - an elephant's gut & snake, Stomach - The stomach that gave birth to Braman, Kannan, Vinayaka and Murugan, Topaz - Snakes (Pearl - Moon, Coral - Kanal), Hand – black.

Kaliñkattupparani symbolizes like the goddess's body are Mountains, Ear, Tube, Necklace, Ball and so on.

Weapons of the Goddess:

1. Thandam (தண்டம்)
2. The sword
3. Curse - bow
4. Swallow - conch
5. Dikri - the wheel

The Takayaki Parani (160-165) points to the gods as weapons. Western reports make it clear from whom every weapon was obtained.

The song 165 is recorded nails as the weapon of the Goddess. This is a remnant of the ancient hunting social arsenal.

Kingdom of Goddess (Devi):

Around the temple, with 12000 lights around the temple. Chest dressing) kosikam (silk), musk pottu, ettuttalai nagam (medial), blood on the forehead (3: 5). 18 Realities Magodharan, Gundodharan Gateway: Temple under a banyan tree with wheeled branches: In it are birds of various gods, meditating (Peacock-Murugan, Garuda-Tirumala, Annam-Brahmana, Kinnaram-Deva); The moon full of 16 arts: Nagarasan under the banyan tree: Sankaran's villain Pinagam When one looks at the views of TakayagaParani, the bow-like motif of the bow, the temple of Kali-thoora, surrounded by the banyan tree, and her natural forces and regimes, can be seen as a king who reigns supreme.

The nature of the Goddess in the TakayakaParani Book is likely to identify with the activities of others and the remnants of the Sangam tradition.

Food cuisine, The goddess of the hunting community, the earliest Paḷaiyōḷ, Kāṭukiḷāḷ (mother god, forest god) of the gods, has been recognized as a staple goddess in the group society and has made a major contribution to the creation of the state leadership in the tradition of government formation. The role of female deities (Kotravai/ Kali /Durgai) in the philosophical position and religious formation that emerged from this can be further explored.

Conclusion

Deities of the Hindu pantheons are prisms of our social appendage. They have evolved over the ages. Each community leaves its imprint on the mythical legacy of the deity which made changes in the images of the deity and transformed the structure. Especially the result of the polarization of the bramanical traditions with the local Tamil traditions absorbed all the features of Kotravai, the god of Palai.

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