CHAPTER IV: THE CONCEPT OF KANNADA MOTHER

GODDESS "BHUVANESHWARI" AND HER FLAG

A. The flag the colour [the first flag representation, the colour, political party]

B. Mother, goddess, Thayee Bhuvaneshwari

The Kannada Bavuta the Karnataka flag also has its evolution in parallel with the birth of Thayee Bhuvaneshwari, from the colour symbolisms of the vernacular structure of usage from the turmeric arishina and crimson kumkuma extracted from the surrounding influence of the Kannada unification movement.

In an essay Janaki Nair says: "In its early stages, the political models of the Kannada movement were those of Tamil nationalism. The geographies of violence during the mid-1960s anti-Hindi movement in Bangalore revealed clear patterns of Tamil-led street protests: apocryphal tales still circulate of Kannadigas being "shamed" into resisting Hindi imposition by the "gift of bangles" from Tamil activists. We may note the very specific ways in which language politics was gendered even in its early stages, masculinising the movement for linguistic solidarity, even while the language itself was symbolically feminised as "Kannada Bhuvaneswari", a female deity to be worshipped and protected. Many Kannada activists cut their political teeth within the Dravida Kazhagam (DK, rationalist) movement. The Kannada flag designed by Ma Ramamurthy in the 1960s bore more than striking resemblance to the flamboyant colours of the Dravida Munnetra Kazhagam flag, black and red, although perhaps not unwittingly, evocative of the sacral colours of Hinduism, red and yellow."

Recently in the State Legislative Assembly, an MLA sought a uniform flag for the State. In response to this, the Kannada and Culture Minister said: "The Flag Code does not allow flags for states. Our national flag is the symbol of integrity and sovereignty of our nation. If states have their separate flags, it could diminish the importance of the national flag. Besides, there are possibilities of it leading to narrow-minded regional
feelings." This issue was under the spotlight during a much-hyped controversy when a Kannada activist group had flashed the flag of Kannada with a present-day leader's portrait in the centre of the flag (which central space is usually dedicated to Thayee Bhuvaneshwari). This led to a debate in the media over the misuse of the flag of Kannada and a petition was filed against the president of this activist group. The issue reached the High Court which said: "The State cannot hoist any flag other than the national flag. You can use the colours for decoration, not as a flag." The functional flag thus got legal clarity for not to be hoisted, though it had been in use all around Karnataka since 1956.

As per the research of C. R. Govinda Raju and R. N. Chandrashekar, the history of the flag begins from the post-Kannada unification movement. Until then it was much discussed but had never transformed into an idea or a functional flag. The flags of two important local parties, namely Kannada Paksha party of M. R. Murthy and Kannada Chaluvali Paksha of Vatal Nagaraj, were the first flags to represent Kannada activism and identity. The first flag was yellow, with a Karnataka map in the centre with a sprouting ear of corn. The form was similar to early temple flags with two triangular corners on the right side. This flag was conceptualized at a 1966 meeting where the M. R. Murthy group and Vatal Nagaraj group agreed on the issue of the flag in Bengaluru at Mysore Vanijya Bhavana. At this meeting, titled as 'Akhila Karnataka Kannadigara Bhruhat Samavesha' Mr Murthy took up the presidentship & Vatal nagaraj inaugurated the meeting, in the presence of other members of the party.

Later with M. R. Murthy’s rejection of the old flag (due to differences of opinion and political reasons), the second flag was created in Arlepette of Bangalore, now called Cottonpet, by Karnataka Mitramandal’s B. N. Eshwarappa and others. Opposing the DMK flag, they mooted a contrary colour scheme of red and yellow. The flag was to be rectangular, with no map on it. This was approved by R.M. Murthy, and the new flag, suggested as the functional flag for Karnataka, was also adopted as the party flag.
During 1966-68, R. M. Murthy declared this flag as the activist flag, while Vatal Nagaraj continued to use the old flag as his party flag. With two flags in use, there was confusion over which one was to be used as a state flag and which one represented the party.

There were three major reasons for the formation of the two local parties, Murthy's Kannada Paksha and Nagaraj's Kannada Chaluvali Paksha. The first was the 1967 elections, the second reason was the growing DMK activism and the third, the Mahajan report, thus Kananda Paksha Party was formed by M R murthy and Kannada Cheluvali Paksha by Vatal Nagaraj.

The functional flag of Kannada adopted from the Kannada Paksha Party thus transformed into the identity of Kannada and Karnataka, and the usages of this flag, in Karnataka led to two major factors of interest, which I wish to analyse. The first is the installation of the flag in practically all the streets of Bengaluru, visually reaching saturation point as countless flags fluttered on poles painted red and yellow and mounted on cement pedestals decorated with fancy tiles carrying pictures of goddesses perceived as Thayee Bhuvaneshwari, or images of gods such as Lord Ganesha or any other god images. These installations were the territorial reaction to the early Tamil attack in Bengaluru, and seen since then as a cautioning symbol, which proclaims the land as Karnataka. Though the flag was an immediate reaction to strengthen and represent Kannada and Karnataka, this image installation became an imitation of other regional expressions, which question the authenticity of the native culture.

Of similar symbolism is the massive entrance gate built at the entrances of all major Kannada colonies and streets of Bengaluru with these gates being titled as 'Vijayanagarada Hebbagilu', meaning, the great entrance of the Vijayanagar empire.
Another similar public domain symbol is the flag painted in the autorickshaw stands of Bangalore that proclaims regional control and territorialism.

The second major factor I wish to analyse is: are these symbols used, overused or misused, especially in the post-modern circumstances? If the symbols strengthen the identity and security of Kannada and Kannadigas in Karnataka or elsewhere, do they not, in the meanwhile, threaten immigrants and other regional communities in Karnataka? Are we even today living in a territorial space, much like the innocent people in Jammu and Kashmir or in North East India, living under the shadow of hostility? Or like the tragic Tamil victims of Tamil Nadu and Sri Lanka? Or those caught up in the crossfire of the Telengana issue of Andhra Pradesh, or of the dwellers of regions such as Kannur of the Malabar coast of Kerala, who need to think twice before flaunting any party symbols like the communist red or tri-coloured attire, for party politics is known for the highest crime in this region. If these symbols are to strengthen regional identities, then why is it that these very same symbols are used for all protests regardless of the reason in Karnataka — the issues ranging from toll collection on the road to the new international airport to jobs for Kannadigas in the IT sphere!

Doesn’t installation of such symbols otherwise also proclaim that these territories (where they figure) are claimed and declared as Karnataka? By extension, does it also mean that other peaceful areas of Karnataka where there are hardly any such symbols visible are not the regions of the claimed Karnataka? These symbols tasked with the function of strengthening the local identity, have with the pace of time, also been shorn of their true purpose, thus leading to a loss of assertion of the local culture.

Another striking symbolic cold war seen in the cosmopolitan public domain is in the Bengaluru city mall culture, where the flag installations are strongly asserted in the visually riveting advertisements of the global corporate identities and brands such as McDonalds, Pizza Corner and KFC. Interestingly the chances of noticing the flag are minimal, and the visual merchandising of the brands in the window shelves and in the massive flex is highlighted within the centralized air-conditioned space. This in turn
implies that the installations are not the prime form, but the ‘form for the sake of form’.

In this context I wish to quote the lines of Partha Mitter from his work The Triumph Of Modernism on engagement on the issues of artistic production and the construction of national identity in late colonial India. “Instead of using ‘influence’ as a convenient tool to describe the introduction of modernism in the non-western societies, we may turn to the concept of ‘paradigm change’ postulated by Thomas Kuhn in the history of science. The adoption of the new language of modernism by (the) Indian artist was necessitated by the change in artistic imperatives in a rapidly globalizing world, which prompted them to discard the previous artistic paradigm centering on representational art. Second, influence as art historical category misses out more significant aspects of cultural encounters, as for instance, the enriching value of cultural mixtures that have nourished societies since time immemorial. The claimed purity of cultures is simply a nationalist myth fabricated in the nineteenth century. Arguably, the strongest cultures have often developed through constant cross-fertilization and crossing of cultural frontiers, though the original forms and ideas necessarily acquire a new meaning in the new environment. But what one must remember is that these exchanges of ideas and forms need not necessarily be a question of domination and dependence nor do they represent a loss of self.” Thus, to theorise the argument that I discussed here, the contemporary visual culture, here the popular visual culture may not necessarily be influenced by the inherited culture of the defined geographic traditions but a paradigm change that has developed through constant cross-fertilization. Here, in this context, the south Indian symbolic art and style and its crossing of cross-cultural frontiers, though the form circumstantially acquires a new dimension to the existing meaning in the changing environment of contemporary cosmopolitan Bengaluru.
Figure 9 Brochure of Kannada Paksha, rare evidence with flag colour representations. 1960
B. MOTHER, GODDESS, THAYEE BHUVANESHWARI

In a land with countless kinds of gods and goddesses, in the closing decades of the nineteenth century was born a novel deity named Bharat Matha who overshadowed the rest of the deities, and stood as the prominent anchoring deity over the following decades throughout India, even to the present times. It is this iconic representation that overthrew the empire which had ruled most of the world, and it is the same empire that had to withdraw their colony to Free states of India, Pakistan and Bangladesh. It is this symbolic representation which wielded the power to attract and unite the scattered mass population fissured by caste, language, religion and regional sentiments, challenging the irrevocable rupture caused by cataclysmic incidents between the two dominant religious communities of Hindus and Muslims.

This chapter is about the parallels in the source of the concept of Goddess Bhuvaneshwari and the principal iconic representation of Bharat Matha and her entanglement in the process of the freedom struggle since the 1880s, and how this parallel concept is drawn in the smaller geography of Karnataka and how the implications of Goddess Bhuvaneshwari engage upon the making of the Kannada nation. Through the visual existence of both the concepts, here I would be analysing the myriad ways of portrayal of the goddess in print, poster art and other forms of visualizations, with a view towards a key proposition. Here I would like to draw the perceptions of Sumathi Ramaswamy's Goddess And the Nation, as the context and cases examined are of more or less close to my subject, and since the concept of Goddess Bhuvaneshwari is drawn from the nationalistic movement of Bharat Matha, the direct references are obvious.

Circumstantially the avatars of both goddesses have been presented in a venerable antiquity, tangled between the new and the old of a sceptical, conflicted and fraught modern India with the history of colonial experience. The visual image of both seems to have a hesitant novelty and ambiguous modernity, considering the diverse pictorial appearances from numerous poetry and prose offerings clothing the goddess in archaic terms and rooting her in an immemorial past.

Here the visual being used as a powerful tool tactically applying sentimental and emotional values for a constructive strategic approach to attain freedom is just one side of the scene. These visually anthropomorphized concepts act as a weapon in the public domain with its varied multi-faceted versions from sacred to political persuasion.
With the concept of motherhood being borrowed from European thinkers as pointed out by Rabindranath Tagore, here the evolution of Bharat Matha from the European concepts is manifest in the visual evidence illustrated. The parallels were the emergence of the flag and goddess in a time of need for Karnataka. The movement parallel to the freedom struggle was the cry for a separate state along with the cry for freedom.

Due to the inapplicability of the concept of Bharat Matha, due to lack of awareness of the local, accepted, visual symbolic representations of how Bharat Matha was visualized and its north Indian characterisation, specially due to its Bengali and Marathi influence, in south India the Telugu and Kannada speaking populations could not connect to it, and thus devised a new parallel concept of their own homogenized, vernacular and personalized version of the goddess. The power of the sentimental values of motherhood and godhood and the fusion of the context led the thinkers to derive a formulated version that could act upon every member of the public relating to the socio-political need. This situation led to the search for a local popular established iconic figurisation as to be supplanted to the same reference of goddess. Here the adaptation of Bhuvaneshwari as the goddess emerges in the public domain, pushing the boundaries of the walls of temples as well as perceptions of the idea of a deity to a broad and representative mother goddess visualization for all.

Before we get to the identities of motherhood and nation, I would like to debate on the context of the notion of nation. Rabindranath Tagore in the context to nationalism says: “I have not come here, however, to discuss the question as it affects the future of all humanity. It is not a question of the British government, but of government by the nation — the nation which is the organized self-interest of a whole people, where it is least human and least spiritual. Our only intimate experience of the nation is with the British nation; as far as the government by the nation goes there are reasons to believe that it is one of the best. Then, again, we have to consider that the west is necessary to the east. We are complementary to each other because of our different aspects of truth. Therefore if it be true that the spirit of the west has come upon our field in the guise of a storm it is nevertheless scattering living seeds that are immortal. And when in India we become able to assimilate in our life what is permanent in western civilization we shall be in a position to bring about a reconciliation of these two great worlds. Then will come to an end the one-sided dominance in which history of India does not belong to one particular race but to a process of creation to which various races of the world contributed — the Dravidians and the Aryans, the ancient Greeks
and the Persians, the Mohammedans of the west and those of central Asia. Now at last has come the turn of the English to become true to this history and bring to it the tribute of their life, and we neither have the right nor the power to exclude this people from the building of the destiny of India. Therefore what I say about the nation has more to do with the history of Man than specially with that of India.

"I am not against one nation in particular, but against the general idea of all nations. What is the nation? It is the aspect of a whole people as an organized power. The organization incessantly keeps up the insistence of the population on becoming strong and efficient. But this strenuous effort after strength and efficiency drains man's energy from his higher nature where he is self-sacrificing and creative. For thereby man's power of sacrifice is diverted from his ultimate object, which is moral, to the maintenance of this organization, which is mechanical. Yet in this he feels all the satisfaction of moral exaltation and therefore becomes supremely dangerous to humanity. He feels relieved of the urging of his conscience when he can transfer his responsibility to this machine which is the creation of his intellect and not of his complete moral personality. By this device the people which loves freedom perpetuates slavery in a large portion of the world with the comfortable feeling of pride in having done its duty; men who are naturally just can be cruelly unjust both in their act and their thought, accompanied by a feeling that they are helping the world to receive its desserts; men who are honest can blindly go on robbing others of their human rights for self-aggrandisement, all the while abusing the deprived for not deserving better treatment. We have seen in our everyday life even small organizations of business and profession produce callousness of feeling in men who are not naturally bad, and we can well imagine what a moral havoc it is causing in a world where whole people are furiously organizing themselves for gaining wealth and power.

"Nationalism is a great menace. It is the particular thing which for years has been at the bottom of India's troubles. And inasmuch as we have been ruled and dominated by a nation that is strictly political in its attitude, we have tried to develop within ourselves, despite our inheritance from the past, a belief in our eventual political destiny."

By the above statements of Rabindranath Tagore, with the perception of nationhood being borrowed from the British, the subject again gets more entangled within the realm of the main question of Bharat Matha or Kannada Matha? The whole notion of the need to visualize a Bharat Matha to unify the nation and to give a form of
representation itself stands at a juxtaposition and ambivalent state of view. Here I would also draw attention to the thoughts of Aluru Venkata Rao "...Karnataka is not just land [naadu]. Not just a language. Not just art and architecture. Not just history. Just as the individual person, a country [desa] is said to have three levels of the body [deha] the gross [sthula], the subtle [sukshma] and the spiritual [karana]. Just as an individual attains salvation [moksha] through development of the triple bodies, so does a desa [land/country] attain progress [vikasa] through these bodies. The gross or the external body of a desa is made up of its political, social, educational and similar institutions, and its subtle body comprise its language, history, art and architecture, and culture. But its spirit or spiritual core is its religious life [dharma]..." explaining his concept of Karnataka in his journal Jaya Karnataka.

So, here we are, with the two contrary sides of the same subject related yet entangled, but to analyze the subject of nationhood to the mother goddess, in this argument is sceptically forced. In both the perceptions we find the result ultimately converging into one unified proposition.

Thus, with the quest for the nationhood and its representative symbolic visualization of Bharat Matha seem to have very tactical, mystical roots of theory in relation to the nation and its notion. Sumathi Ramaswamy in The Goddess And The Nation, states the process of the making of the goddess from Bengal's very own Abanindranath Tagore [1871-1951] in the Swadeshi nativist movement around in 1905, for a further understanding of the emotional emergency of the need for the icon: "With a neo-Bengal revivalist style of depicting the female form as ethereal and austere, even wispy ... printed in a local magazine with the caption titled The spirit of the motherland: in this picture – which would need to be enlarged and printed... in two or three bright but delicate colours — we have a combination of perfect refinement with great creative imagination. Bharat-mata on the green earth. Behind her is the blue sky. Beneath the exquisite little feet is a curved line of four misty white lotuses. She has four arms that always, to Indian thinking, indicate the divine power. Her sari is severe, even to Puritanism, in its folding lines. And behind the noble sincerity of eyes and brows we are awed by the presence of the broad white halo. Shiksha-diksha-anna-bastra [education, sacred advice, food, cloth], the four gifts of the motherland to her children, she offers in her four hands."

Initially named as Banga Mata [Bengal mother] and later called as Bharat Matha, probably one of those well attempted and critically appreciated works as a nationalistic aesthetics of modern India, this work did have its native influence of the
look of Bengali women, but the divine stature and the enunciation of the pride and the power did deliver to the context, making it the “native” concept, with the visual representation not just a mere interpretation but a symbolic iconic status, set apart from the innumerable predominant Hindu temple depictions and wall paintings which make it challenging to cut across the established visual language and culture of depiction. Neither did this image anyway lined on those of the academic illusionist style with which the not many references further were draw in the posters and calendar art forms, instead totally new versions of Bharath Mata were pushed to the boundaries and reprinting the mechanic chromolithograph production to a burgeoning popular image culture. Here we observe two paths taking shape in terms of stylization, one the Bengali style and another, the academic and Ravi Varma style.

Mother India and the journey of her metamorphic evolution have contributions from Tamil Nadu, then the southern presidency of Madras, where a 1907 cover illustration showed a sari-clad seated woman with one arm extended to bless a group of men attired to represent diverse communities paying homage to her. This image, which was aimed at welcoming a Goddess of New Year, was identified as Bharat Matha, with a globe focusing on the map of India. In parallel, the movement for Kannada identity and its freedom activism took shape with the quest for the identity of Karnataka and Kannada. These parallel emotional yet tactical intelligencia of the socio-political momentum was the objective that was sought by the leaders then, initially for territorial uprise of unified strength though in comfortable language, but driven by common interests and to a single binding force for freedom and unification. Here, the interesting fact is that many in the south did get highly influenced by the fiery oratory of Bipin Chandra Pal [1858-1932], such much as Tamil poet-patriot Subramania Bharati [1882-1921].

Further, thanks to other geographical poets the image creation sprouted in respective versions.

Here I wish to point to the concept of the mother in the popular phase of lpre-modern and modern times of India, by referring to one of the most well known paintings of Raja Ravi Varma, which
Figure 10 Sita Bhoopravesam, Ravi Varma, Imitations

Illustrates a specific incident in the Ramayana, where Sita parts from Rama in the arms of her mother: Mother Earth. Though this epic is quite popular and has various interpretations, the concept of Mother Earth is predominantly evident. In fact all Hindu religious texts specify earth as "mother" with the name such as "Bharatha" had been in the subcontinent of India since Vedic period. The fact I wish to highlight is that the concept of mother, and the emotional, relative, contextual usage of the word 'mother' acts as a great concept that can overrule any factors of questioning, making it so powerful that it has transformed into a visual representation for which patriots give up their life. Its power is evident in the the contemporary context too: sample the usage of the catch phrase "Save Mother Earth" even in public transport in the United States.

The unimaginable exquisiteness and the unchallenged potential of the concept of mother, especially in India with its emotional connection, is unscalable. Thus this concept of mother is not borrowed from the west. In fact, the early Indus Valley Civilization and its archeological evidence of the Mother Goddess, would perhaps be sufficient enough to prove it scientifically and intellectually.
THE 'BHUVANESHWARI' CONCEPT

In On the Concept of History, Walter Benjamin in 1940 said: "The true picture of the past whizzes by. Only as a picture, which flashes its final farewell in the moment of its recognizability, is the past to be held fast. "The truth will not run away from us" – this remark by Gottfried Keller denotes the exact place where historical materialism breaks through historicism’s picture of history. For it is an irretreivable picture of the past, which threatens to disappear with every present, which does not recognize itself as meant in it."

The pictorial representation of Sri Bhuvaneshwari is evolved from roots based on the hypothetical possibilities of existing three derivations. One, the Hampi Virupaksha temple source and the second from the Kadamba dynasty’s traditional goddesses and finally the representation of Sri Bhuvaneshwari from the Mysore Mummadi Wodeyar palace’s Mysore style painting picturization linked from the descriptive source of Sritatvanidhi – Lalitha Sahasranama.

The concept of Bhuvaneshwari and its origin is found in the Hindu Sanskrit texts based on Devi Mahatmyam.

The Epigraphia Carnatica Vol 5, published by the institute of Kannada Studies, University of Mysore, 1976, states two strands of material evidence of Bhuvaneshwari representations:
First in the inscription number 157, Chamundi Betta: “Records of the presentation of a gold jewel decorated in the form of star shaped garlands, *nakshatra-malika*, with 30 verses in Sanskrit engraved thereupon to the Goddess Chamundi, at the Adi Chamundeshwari temple, by Krishnaraja Vodeya-IH, dated 1857 AD, October 27.” In the sixtieth line on *Bhuvaneshwari, Vagreshwari* is mentioned. These are implicative verses on Goddess Chamundi, who is praised in several names.

The second is stated as inscription number 277, Mugur, “These are the labels in the 19th century characters, giving names of the various figures in mortar,” in the temple of Goddess Tripurasundari of Mugur by Amritavasani a servant of the Mysore king in the 19th century. In the information on the inscriptions, 42 sculptures and the name of each is detailed, in which the 32nd is Yogakshari Bhuvaneshwari Ammanavaru and the 33rd is Bhuvaneshwariammanavanavu.

The description of the goddess:

“The complexion of Bhuvaneshwari is the red colour of the rising sun and she has three eyes. Her crown is adorned with the crescent moon and she is seen wearing all ornaments including *kundalas, hara*, a broad belt round the waist and *kankanas* set with rubies. She is seated upon a *padmasana*. In two of her hands are the *pasa* and the *ankusa* and the remaining hands are held in the *abhaya* and the *varada* poses.”

This is mentioned in page no: 371 of *Elements Of Hindu Iconography* by T.A. Gopinatha Rao, in volume 1 part II, which deals with Aditya and *Nava Grahas* (nine planets) and their symbolic features and images worshipped, devi , *parivara devatas*, and measurement of proportions in images.
Figure 12 A, & B. Ruins of the Bhuvaneshwari on the temple at Mugur near Mysore.

Figure 13 The kadamba dynasty goddess, at Bhuvanagiri, the temple deity Bhuvaneshwari.
Figure 14 The above visual is from the original illustrated manuscript from Shakti nidhi, Sritatvanidhi volume 1 oriental research institute publication. Bottom firsts from the left is the visual representation on Goddess Bhuveshvari.
The third one with connections to the Mysore Wodeyar versions of Bhuvaneshwari, has links to Siritatvanidhi, the nine-volume magnum opus of H.H. Sri Mummadi Krishnaraja Wodeyar (1794-1868), covering almost all aspects of Indian traditional knowledge in a nutshell. Siritatvanidhi is a compendium dealing with different themes of traditional knowledge. As declared by the author in the opening verses of Shaktinidhi, the Vedas, agamas, tantras, puranas, dharmasatras, itihasa, mantrasastra, jyotisa and silpa are the perennial sources for this encyclopaedic compilation. Among the nine, the first is the Shakthinidhi that offers a rare concept on the iconographical enumeration of the seven chakras, popular in tantra and hathayoga treatises.

This volume is named after ‘Shakti’; an epithet of Goddess Chamundi, the family goddess of Mummadi Krishnaraja Wodeyar. Shakti is the designation of the Supreme Mother. Shakthinidhi delineates the various icons of the mother goddess; the cosmic force and the source of the world. Shakti appears as Chamunda, Mahakali, Rajarajeshwari, Mahalakshmi and Saraswati, the goddess Lalitambika dwelling in the Srichakra, the nine forms of Durga, Vagisvari, Tulasi, Gayatri, Savithri, Annapurna, Aastamahalakshmis, Catuhsastikaladevis. Also iconographically described are more than a hundred female divinities of Hindu mythology and religion collected from various sources like Lalitopakhyana and Tripurasundarikalpa.

On page number 338, the description and meditation on Goddess Bhuvaneshwari reads: “I contemplate on goddess Bhuvaneshwari. Her lustre resembles the brilliance of the rising sun and she defeats even a fresh hibiscus flower in colour. She wears the crescent moon. Her garland has luminous stars. She has three eyes. Her ear ornaments shine with various gems. She is seated on a lotus. She is adorned with necklaces, garlands, a girdle, many gems and bangles. She wears rich clothes. She
carries a noose, a hook, gesture of granting gifts and that of giving fearlessness in her hands. She is the first among goddesses.”

This visual evidence is presented here to justify the roots of the visual depiction and to trace it back to authentic Hindu epic texts. This visual also implies the form and identity of the Mother Goddess in her mantra sloka, ie, her descriptive hymns. This does not connect directly to the idea and the origin of the Kannada national goddess, the daughter of Bharat Matha. But the availability and the significance of the nature and the context of the goddess, and her well established image through tantric traditions could point to the probability of this goddess having been adopted or borrowed by the Mysore Palace, and the king, as the Mother of Kannada in the Mysorean context.

Figure 15 A & B: Image of the Kannada mother goddess at Hampi, Archival picture of prayers being offered to her on November 1, 1973, to mark the Karnataka State naming ceremony.
Why Hampi is being emphasized? Hampi according to the Historians, was the central seat of the rulers of Vijayanagara. Hampi was also known as Vijayanagara or Vijaya Vidyaranya Nagara. Several Shasanagalu (Inscriptions) states 'Karnatakapuravadwarsa'.

The temple of Bhuvaneshwari was built at 11 century on the stylistic construction can be dated to the construction of 11-12 century and can be ascribed to Kalyani Chalukya period. In 12 century Hampi was the central seat of great poets and laureates, where Bhuvaneshwari was referred as Pampampika.

Hari Hara (12 century AD) wrote Girijakalyana a Kannada prosody when he lived in Hampi, Girijakalyana inspired by the theme of Kumarasambhava by Kalidasa (5th century AD) the hero and the heroine of Girijakalyana are none other than Shiva and Parvathi. Harihara was very much intended to characterize Virupaksha and Pampambika the presiding deities of Hampi as inspiration to his work.

Pampambika alias Bhuvaneshwari is portrayed as the mother of universe. Invocatory of Kalidasa’s Raghuvamsha speak that Parvathi and Parameshwara are the divine couple and parents of the universe, probably Hari Hara who lived in Hampi who was a great devote of Shiva (Virupaksha) composed Girikalyanam possibly on the same lines. The intention of Hari Hara clearly assetains Bhuvaneshwari as cult goddess.

When Alur Venkatrao who was also the great literary laureate in the beginning of the 20th century probably having known about Hari Hara and Kalidasa both also having known about Bhuvaneshwari as cult deity at Hampi (it also interesting to note that Hampi Vijayanagara kings were knowns as rulers of Karnataka deahsa, their inscriptions accredit them mighty savoreings of Karnataka and andra contry) and this possibly motivated Aur Venkata Rao to choose Bhuvaneshwari of Hampi as Karnataka Bhuvaneshwari the culty deity of yet to be born Karnataka.
In the above three derivations, each seems to have its own justifications found valid in the light of the evidences such as the traditional old stories and archeological findings, but here I wish to point out that none of these have the history of been referred to as the Bhuvaneshwari of Karnataka or Kannada.

If the Kannada Ekikarana movement has focused on the Bhuvaneshwari of the Hampi Virupaksha temple, it can also be assumed that the Kadamba goddess Bhuvaneshwari was being referred to. And to contradict these two we also have the Bhuvaneshwari version from the Mysore Wodeyars. The three derivations thus seem to have their roots in the early history of pre-modernity, but lack the authentic reference to the Kannada Bhuvaneshwari to the pre-modern times.

Nevertheless, these contradictions are themselves the base to argue upon the identity of the Bhuvaneshwari form and figure. The figures found in all the above identities seem to have an early temple structural influence, whereas the Bhuvaneshwari that we are now referring to the present times seems to nowhere have any relationship to these figures.

The visual appeal given to the early Bhuvaneshwari stylization in making of the novel deity is, of course, derived from the poetic submissions of the stalwarts of the Kannada Ekikarana movement. These poem gives the visual picture of the Bhuvaneshwari of the modern times. Here, the focus was to emotionally awaken the heterogeneous population to collectively visualize the described pain of Mother Kannada, to unify the State and its linguistic population.

Here I wish to specify a few very important and crucial poems that were used as a tool for the unification of Kannada, which presented the forms
and figures of Thayee Bhuvaneshwari - Kannada Mathe, in her multi-faceted versions that added upon the visualization in the public domain for the first time. Here, she has been referred to as the victorious Karnataka Mata, as the beloved daughter of Bharat Matha, personified as the mother of the land of flourishing greenery, rivers, knowledge spread with the wealth of saints, glory and opportunity, in a typical renaissance literature style by one of the key poets of Kannada, Kuvempu. “Victory to thee, Karnataka mathe”.

Kuvempu

Kuvempu (1904-1994) (the nom de plume and the abbreviated form of Kuppali Venkatappa Gowda Puttappa), a recipient of the Padma Vibhushan, and referred to as the poet laureate of Karnataka, played a very crucial role in the Kannada unification movement and in the making of the Kannada identity. His poetry was very simple, easy to assimilate, and very powerful. His command over languages, especially English and Sanskrit, was highly renowned. In fact, he kept a diary in English. Being from a non-Brahmanical class and from a rural background, he established himself as an avant-garde litterateur, and reformed the narrow perceptions of looking at languages as class-based discrimination. Here his poems are produced as an evidence in the argument for nurturing the visual image of the mother goddess in the minds of the public, deep rooting the holy characterization of mother in the local context spreading across the Kannada sphere.

“Jaya he karunataka mathe”

Victory to thee, Karnataka Matha

Victory to thee, Karnataka Matha,

Daughter of Bharata Matha, victory to thee
Land of lovely rivers and forests,
And of men gifted with vision, and saints,
That new crest-jewel of mother earth,
Sandal and gold sing thy worth —
O daughter of Bharata Matha who gave birth
To the great souls Madhusudana and Raghava —
Victory to thee, Karnataka Matha,
Victory to thee, Karnataka Matha,

Vedic hymns, thy mother's lullaby,
Life mother, thy devotion to her —
Rows of lush green hills,
A garland for thy neck —
Daughter of India, celebrated by Kapila,
Gautama, Jina and Patanjali —
Victory to thee, Karnataka mata,
Victory to thee, Karnataka Matha,

Sanctuary of Sankara,
Ramanuja and Basavesvara —
Ranna, Sasaksari, Ponna,
Pampa, Laksmisa and Janna,  
A cradle of poets  
Her nightingales.  
Daughter of India, mother of Ramanand,  
Of Nanak and Kabir,  
Victory to thee, Karnataka Matha,  
Victory to thee, Karnataka Matha,  

Land of Tailapa and Hoysala,  
Home of Kakkanna and Dankana —  
Krsna, Sarasvathi, Tunga,  
And Kaveri run here, their playground —  
Daughter of India, mother of Chaitanya,  
Of Paramahansa and Vivekananda —  
Victory to thee, Karnataka Matha,  
Victory to thee, Karnataka Matha,  

Bower of peace to all peoples,  
To the cultivated eye, a tempting vista of loveliness —  
Abode of Christians, Mussalmans,  
Hindus, Parsees and Jains —  
Land of ideal monarchs like Janaka,
Land of singers and players of veena,
The place where flourishes the Kannada tongue
The embodiment of the Kannada race —
Victory to thee, Karnataka Matha,
Victory to thee, Karnataka Matha.

Here the tactical role played by the poet illustrates the visual majesty of the image of Kannada Thayi, describing her in the terms of the geographical map and the territory, addressing all its dwellers. In the further poems mentioned here the poet arouses the emotional sentimentality to take a pledge for Karnataka, visually applauding the greatness of the depictions of the Kannada Matha.

A sacred pledge for Karnataka
Take a pledge today;
Tie the sacred thread round your wrist today to show
Dedication
Kannada land is one
Forever, it will be!

Nrupathunga’s crown of royalty as witness
The dust of Pampa’s feet as witness
The feet of Koodala Sangama as witness
The honoured poet of Gadag as witness
Take the pledge today....

Swear on the Sahyadri
Swear on Kaveri
Swear on Chamundi
Swear on the great teacher Gomatha
Take a pledge today ...

By the power of poetic delivery and the enunciation of the the Kannada mother here, the poet takes the depiction to greater heights and invokes the relationship of mother and child, begs to do or die for the language and Mother Kannada. Here, the identity of mother is appealed to in perceptions of linguistic emergency and territorial unification, demanding action.

Mother Kannada’s Benediction

Fight for Kannada
Kannada child:
Protect Kannada
O, my joy!
This is the blessing of lullaby
Do not forget, my loved one;
If you forget, my loved one;

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If you forget, alas,
It is like forgetting me!

Like milk from the breast
It is honey-sweet to taste
Like a mother’s embrace
It is pleasing to the body
Like the caring words of teacher,
It is success in life
Do and die for the mother tongue
Gain prosperity here and hereafter!

Trust Ranna and Pampa
Utterance in Kannada
Admire Basavadeva
Win over Harihara
Naranappa’s courage
Quiver and bow;
Before you kill Kannada,
O, kill me!

Whatever the pretext may be
A language from outside is indeed a burden;
You are the master of your land;
    Shun the enemy
In land of Kannada
    Flaunt Kannada
Fight for the mother
Preserve the mother tongue!
Kannada is being caught now
    By parasitism;
If you sleep now,
    It will kill
Wake up, child,
Pick up a sword!
A disease in guise of a sprout
Push away the parasitism!

Please, my child
    I beg you;
Mother Kannada’s blessing,
Do not forget, beloved!
    If you forget, alas,
It is like forgetting me;
Fight for Kannada
Like a brave warrior, my precious!

Here the poem targets the meek imitation of the European by the native public, and asks them to “stop and think” and to get back to their true identity.

Identity

O my lovely little lamb,
Your sight overflows my heart —
That endearment surging within,
Licks you up tenderly.
You are an orphan, I know,
Thus my grief is intensified too
Out of compassion!
Everything is right with you,
O my lovely little lamb,
Except one:
That’s my heart-burn —
That’s your separate identity,
A great pity!

Should you and I be one,
Certain then, the end of your trouble.

O my lovely little lamb,
Why stand apart, away,
And suffer the agony thus?
Come, come closer still
And be one with me

Union is life,
Disunion is misery, suffering.

I'll never utter those words
What my ancestors said
To your ancestors then:

'Water, you lap-polluted.'
Nor would I say: 'why you scolded me?'

'if not you, be it your father
Won't that sin be transferred to the son?
On such pretext, what your father did —
I'll not kill you, unrighteously

And eat you up.

There is plenty of space
At heart:
Where you can graze your fill across,
   So vast is inside me,
   That you may seek all pleasures.

Why do you require, a separate language?
   Ba! Ba! Ba! Ba! Baa! Baal Baaa!
   That's mere the tongue of the hills;
   Mine is universal language!
   International language!
   Illusion, that I am different,
   Is the root to make the world turbulent?"

This poem crafted only to awaken the sleeping giant population of Kannada to be proud and confident of what they are, and to beat the tabor of Kannada, eventually became very famous as it was very short and simple to spread.

Kannada tabor

Beat the tabor of Kannada,
   O, Shiva in the heart of Karnataka!
Strike awake those who appear dead:
   Bring together those that fight
Shed tears to put out the fire of envy
Bless so that life can be lived together.

Beat the tabor of Karnataka,
O, Shiva in the heart of Karnataka!

Each unholy action warning away
Let there be bliss in every mind:
Poets, sages and saints as ideals
Let there be awakening in all!
Beat the tabor of Karnataka
O, Shiva in the heart of Karnataka.

There are many poems that have not been mentioned here due to the restrictions of this research that cannot afford to deviate from the focus on the visualizations of the Mother and her identity. Nevertheless other poets like Huliagol Narayana Rao’s *Udayavagali Namma Chaluva Kannada Nadu*, Shanthakavi’s *Rakshisu Karnataka Devi Samrakshisu Karnataka Devi*, Mangesh Sa’s *Thayebare Mogavathore Kannadigara Matheye Harasuthaye* and B. M. Sri’s *Yerisi Harisi Kannadada Bhavuta* were early poems that were legendary in the making of the Mother in the most patriotic and lively form.

The pictorial representation of Sri Bhuvaneshwari is evolved from the roots based on the hypothetical possibilities of the existing three derivations. One being the *Savithatida Yellama* source and the second from the *Kadamba* dynasty’s traditional goddesses and finally the representation of Sri Bhuvaneshwari from the Mysore
Mummadi Wodeyar palace's Mysore stylize painting picturization linked from the descriptive source of *Sritatvanidhi — Lalithasahasranama* and the Mysore Wodeyar's temple structure dedicated to deity Bhuvaneshwari.

The representation of Thayee Bhuvaneshwari — Mother of Karnataka was an urgent need of the situation during post-Independence period. Poets, writers, thinkers and activists had held several meetings and events to create awareness on the need to create such an identity and to establish the icon of Sri Bhuvaneshwari in the minds of the common public of Karnataka, following the tradition of the Indian independence, and the visual formation of Mother India — Bharat Matha which according to Rabindranath Tagore’s thoughts in nationalism talks about the idea of nationalism being borrowed from the English. That the birth of Bharat Matha and her evolitional depiction influenced and paved the path for Karnataka's Bhuvaneshwari coloured by its own vernacular influences, and that the multi-faceted interpretation made her more of a popular representation is the crux of my argument.

In the context of the emergence of the mother here in close comparison with the state anthem of Kuvempu *Jaya Bharatha Jananiya Tanujathe, Jayahe Karnataka Mathe*, there is the contrasting past of the creation of the identity of Bharat Matha from Bankim's version and the close parallels to Rabindranath Tagore's patriotic poems and hymns celebrating the land as the living mother, especially around 1905 when Bengal was faced with partition. One of these was *Amaar Sonar Bangla* (my golden Bengal), which later transformed itself as the new nation-state of Bangladesh in 1972. Like Bankim's *Vande Mataram* it is saturated with the vocabulary of the anthropomorphic-sacred, with nary a place for the cartographic form of land and country:
“My golden Bengal, I love you.
Your skies, your breezes, ever with my breath play the flute,
O mother, in Phalgun (spring) the perfume of your mango groves drives me mad.
Ah,
Mother, what honeyed smile have I seen in your laden fields in Agrahan (autumn).
O what light, what shade, what boundless love, what changing bonds,
What sari’s border have you spread round roots of banyan trees, on the bank of rivers.
O mother, the flow of words from your lips strikes my ear like a stream of nectar;
Ah,
Mother, when the skin of your face draws tight, O mother, I float in tears....
O mother, I offer at your feet this my lowered head;
Give me, O mother, the dust of your feet, to be the jewel upon my head.
O mother, whatever wealth this poor man has, I place upon your feet,
Ah, I die,
I shall no more buy in the house of others, O mother, this so-called finery of yours, a noose around my neck.”
Or consider another revealing poem, replete once again with the somatic imagery of land as mother and the citizen as child:

"O earth of this my country, I lay my head upon you. In you is spread the border of the sari of the mother of the universe, of her with whom the universe is filled. You have blended with my body, One with my heart and mind;

O mother, my birth was in your lap, My death upon your breast, My play on you, in sorrow and in joy. You it was who raised the food to my lips, And with water cooled my fever, You who bear all, bear all, O mother of mother. Much have I eaten of yours, much have I taken, O mother, And what have I given in return?"
Sumathi Ramamsway in her work *The Goddess And The Nation* narrates an incident which illustrates the power of these poems (especially Tagore's poems) that were expressively recited by a person named Ullas Dutta who was sentenced to death for anti-British activities, that made all the European sergeants in the courtroom freeze into silence:

"Blessed is my birth — for I was born in this land.
Blessed is my birth — for I have loved thee.
...I do not know in what garden,
Flowers enrapture so much with perfume;
In what sky rises the moon, smiling such a smile.
...O mother, opening my eyes, seeing thy light,
My eyes are regaled;
Keeping my eyes on that light
I shall close my eyes in the end."

"And yet, Tagore increasingly became worried from around the middle of 1907 about the danger of countering the "dust" of colonial geography by turning to the imagery of divinized anthropomorphism, for this seemed to only produce a Hinduism-infected geo-piety that inevitably led to the alienation of Muslims and other non-Hindus. It was at this juncture that he apparently refused a request from Bipin Chandra Pal to compose a song that would celebrate the motherland as Durga, and even dared to mock the mother: 'infatuated by your seven crore children, O mother, you have left them as Bengalis, but haven't brought them up as human beings.' 'In the words of Nikhil, one of his fictional heroes from 1915-1916 who refused "to accept the spirit of Bande Mataram' and who might
well have been Tagore’s own alter ego, ‘I am willing to serve my country; but my worship I reserve for Right which is far greater that my country. To worship my country as a god is to bring a curse upon it.’ In his prescient critique of nationalism published soon after in 1917 Tagore in fact tellingly wrote that ‘even though from childhood I have been taught that idolatry of the nation is almost better than reverence for god and humanity, I believe I have outgrown that teaching.’

In the discussion on the comparative contrast between Tagore and Bankim and their ideologies, Sumathi continues: “It was this complex man and poet who composed the hymn titled “Bharata Vidhata” (Sustainer of India), a piece that eventually went on to be invested as independent India’s “national anthem” in 1950. In contrast to Bankim’s “Vande Mataram” as well as countless other patriotic poems and songs in India’s many languages, “Bharata Vidhata” (more popularly known as “Jana Gana Mana” from its opening words) does not begin by invoking the land as a fecund or powerful mother/goddess. This apparent from Tagore’s own translation (from 1919) of the first verse of the highly Sanskritized-Bengali poem that he sang in 1911:

“There art the ruler of the minds of all people,  
Thou dispenser of India’s destiny.  
Thy name rouses the hearts of the Punjab, Sind, Gujarat, and Maratha,  
Of Dravida, Orissa, and Bengal.  
It echoes in the hills of the Vindhyas and Himalayas,  
Mingles in the music of Jamuna and Ganges,  
And is chanted by the waves of the Indian Sea.  
They pray for thy blessing and sing thy praise,  
Thou dispenser of India’s destiny,
Victory, Victory, Victory to thee!

Where Bankim's "Vande Mataram" leaves the subject of its poetic praise unnamed, Tagore explicitly names it as Bharata (in Bengali) and India (in English). While Bankim's "Vande Mataram" transforms the land itself into an object of worship — so necessary for geo-piety — in its very opening phrase, "I worship the mother", Tagore's poem refuses this idolatrous gesture: to paraphrase him from a slightly later (fictional) context, he was willing to praise the country but not worship it as deity. In a letter Tagore wrote years later in 1927 he offered the following explanation for why he felt compelled to memorialize India in this fashion:

"In the course of our history, India had once deeply realized her geographical entity; she established in her mind an image of her own physical self by meditating on her rivers and hills... In my song of the victory of Bharat Vidhata composed a few years ago, I have put together a number of Indian provinces; Vindhya-Himachala and Yamuna-Ganga have also been mentioned. I feel, however, that a song should be written in which all the provinces, rivers and hills of India are strung together in order to impress upon the minds of our people an in dea of the geography of our country. We are nowadays profuse in the use of the term national consciousness, but what kind of national consciousness can there be, devoid of actual geographical and ethnological realization?"

The anthropomorphic-sacred imagery of the mother goddess in Tagore and Bankim's verses in the attempt to awaken the notion of motherland through visualizations that enhance these poetic tributes as a patriotic verses, are in this study more similar. The ambiguousness in Jana Gana Mana of Tagore and Bankim's personification and anthropomorphization of land as a mother are the contrasting features. The universal approach, which is termed to have smart and tricky standpoint perceptions, or probably the vast broadminded consciousness, is what is seen in the works of Tagore. Whereas it is Bankim's perception that is
mirrored in the works of Kuvempu, especially his *Bharata Jananiya Tanujathe*, where acceptance of Bharat as mother and Karnataka as her beloved daughter is personified in similar lines. Personifying Karnataka as the land that has given birth to great seers, kings and poets, on lines similar to Bankim’s poetic perception is seen in Kuvempu’s verse, but the highlighting factor that distinguishes the contrasting criticism of Tagore and Bankims is the fact that Kuvempu carefully introduced the last lines including the minorities of the non-Hindu population, thereby clearly making it a representative vision of Kannada nationalism in a broader context. Probably Kuvempu had realised the art of representing by studying the crisis of representation from Bankim’s and Tagore’s versions and the resultant contradictions and controversies, thus sensitively and creatively crafting the visualization and inclusive patriotism for all.

“Bower of peace to all people,
To the cultivated eye, a tempting vista of loveliness —
Abdode of Christians, Mussalmans,
Hindus, Parsees and Jains —
Land of ideal monarchs like Janaka,
Land of singers and players of veena,
The place where flourishes the Kannada tongue
The embodiment of the Kannada race —
Victory to thee, Karnataka mata,
Victory to thee, Karnataka mata.”

"The Visual Culture of Contemporary India
Assertion of Kannada Visual Identity in Context of Globalisation"
In the context of the above presented evidence one of the factors that raised a controversy in Kannada was the non-inclusion of seer Madhavacharya. The poem was revised in the 1990s, to include the name 'Madavacharya', and it was continued as the state anthem.

In the discussion on the motherland and nationalism Sumathi points out another quote from Aurobindo Ghose’s answer to his interlocutor when he was employed as a college teacher in Baroda, on how to become patriotic. Pointing to a wall map of India hanging in his classroom, he is reported to have stated: “Do you see this map? It is not a map, but the portrait of Bharat Matha, children are her nerves, large and small... concentrate on Bharat (India) as a living mother, worship her with the nine-fold bhakthi (devotion).” Around the same time, in a suggestive work called Bhawani Mandir (temple for Bhawani), he described India as a “mighty shakti” called Bhawani. It was most emphatically “not a piece of earth”. Not least, in a revealing letter to his wife, penned in August 1905, Aurobindo even confessed to a third “madness” that reminds us as well that ever so often, love for one’s own country, even one imagined as one’s mother, can take on an erotic charge: “My third madness — a few meadows and fields, forests and hills and rivers — I look upon my country as the Mother. I adore her. I worship her as the mother. What would a son do if a demon sat on his mother’s breast and started sucking her blood? Would he quietly sit down to his dinner, amuse himself with his wife and children, or would he rush out to deliver his mother?”

If Aurobindo being a revivalist, with universality as his standpoint, has seen Bharat Matha as his mother, he has thus not failed in contributing to the making of the Kannada mother either. The influence of Aurobindo and The Mother on Kannada nationalism has been very evident. In the further pages I wish to present one of the most prominent and key evidences on how visuals created the history for the pride and identity of Kannada, Kannadiga and Karnataka in the modern context:

Term ‘Bhuvaneshwari’ in Temple Architecture
In the Vesara or Hoysala style architecture, for example in the Chennakeshava temple of Belur, a symbol of all the features of Hoysala style, the roof of ‘navaranga’ is called as Bhuvaneshwari, is miniature of carvings. Among all the carvings that at Bhuvaneshwari needs special mention. Bhuvaneshwari at the centre (here at Chennakeshava temple is atleast 20 feet high, 13 ft. square) is always eye capturing and detailed. Similarly all ancient temple architectures of Hoysala refers to the centred circular decorated roof of ‘navaranga’ as Bhuvaneshwari.
Figure 16 A: Front Cover page Design: Karnataka Mahimna Stotra-I 1957 Publication,
Below: II 2006 Publication
Karnataka Mahimna Stotra, by Andanappa Doddametti, one of the key frontline activists who worked with A. N. Krishna Rao and Aluru Venkata Rao, was a conceptualized visualization on the Kannada goddess for unification. The book was released in 1953 and again republished in 1957 after the declaration of the State of Mysore. In this body of work, he explains about sixteen versions of the Kannada goddess, based on the shakthi peethas (‘prime goddess temples’) as a structural framework to establish the ancient authentic connection of ancient versions of the goddess to the new avatar of the same goddess but in the form of Kannada goddess Thayee Bhuvaneshwari. The illustrations produced as a very crucial evidence here are all by an artist named Kondachary, an intimate friend of Andanappa Doddametti, the line drawings showing the influence of various forms of art across India. When asked about these illustrations, Kondachary is reported to have said: “I have strictly referred and been influenced by the shilpakala styles of Hampi, Badami, Aihole and Pattadakal sculptures, thus to present our Kannada art as a unique style to the world.”
Omkaradabhivyakhtin Shivashtakhi. (From the source of Om, you are Shivashtakhi)

Figure 16 B Titled as Shivashtakhi.
The representation is initially stated with the well-established form that none in Kannada land would fail to recognize it. Here, what we understand is the tactical visual psychology that the idea takes up and uses as a tool to inject into the thinking of common minds. The process here itself justifies the value and content of visual interpretation in the context of the socio-cultural space. The interesting observation is that irrespective of the same god and goddess being applied, the sense of its utility turns multi-faceted.

The process of creation of these illustrations of the mother goddess is similar to the making of the traditional temple sculptures and goddess idols. The main inscription on the goddess would be made available to the artist, and the artist further, from his imaginative visualization would ‘deliver’ the respective goddess. Here, Kondacharya was given the Dhyana stotras “mahimna stotra”. With this reference he completed the sixteen illustrations with the guideline of relating visually to corresponding geographic ancient temple goddesses. The naturally influenced stylization of modern goddess sculpture forms and functions is clearly evident in these illustrations, as he was considered an expert sculptor, an “authoritative shilpashastra expert from Gadag” as mentioned in the book Kannada Mahimna Stotra.

The influence is not merely the sculpture stylization, and these stylizations were often found in the modern and post-modern magazine illustration. These do have a close similarity to those of the Mysore style paintings and Tanjore style paintings, with the “s” form of the body’s standing postures and with the same visualization of Shiva Shakthi representations often found in the ancient Indian temple architectures. A study of the illustration reveals that it is meant to be perceived as a 3D three-layer illustration. The first being the early map of Bharat with Pakistan and Bangladesh in a single outline, inked in black. The second layer is the Shiva and Shakthi together in a unifying posture of their symbolic coexistence, also interpreted as positive and negative energy, or symbolized as time and space, and also as the yin yang concept. The same standing posture is also available in popular poster versions with multiple permutations and combinations of Shiva and Shakthi in countless thematic displays. The third layer of this illustration is the convergence to the unified form of Shiva and Shakthi together in a single body and mind. The final form and function is to establish in the public mind that unification is the need of the hour, through an emotionally bound, religiously entangled and spiritually intertwined visual message. The
establishment of this stage, beginning from an accepted hierarchical order which has a very little chance of rejection was the priority, but clearly, here, the 20 per cent of the Kannada population of other religions and aesthetics, who neither reject nor accept it, as the form fundamentally is unarguably that of a prominent Hindu god and goddess, is excluded.

Single body and mind is a traditional usage of referring to Shiva-Shakthi (the most prominent god and goddess of the Hindu religion, who are a married couple) which further is again referring to a married couple, often used as a saying or also as a customary tradition, especially during Hindu marriages. For more information on the interpretation of Shakthi and Shiva and the tantric concepts of preaching and visualizing of god and goddess, refer to Shakti and Shakta and other series of Sir John Woodroffe, and the numerous texts on Tantra Shatra. The sculpture creation system advocated in the Shilpa Shastra is the base for all temple sculpture visualization, also referred to as creative visualization. For scientific interpretation of these concepts in the modern context, the books of Fritjof Capra could be referred.
Figure 17 Titled as "Parashakti"
The author starts the poem for Parashakthi with the opening line: "O Thaye bharathambe, parathwarashakthi parameshwaril Ekalagiha nine anekalade..." (Oh Mother Bharat, the natural energy combined, both internal and external, the wife of the prime god Shiva, as a single form you are in varied forms...) The poet indulges in a very sentimental, emotional and patriotic sense of worship, and he is seen largely questioning the goddess on the situation and the cause for the socio-political crisis of Kannada, as the central theme of Kannada and its unification as the priority of the poet revolves around all its peripherals, attempting to unify with a visual strategy.

The figure above is referred to as Bharat Matha, described as Parashakthi. The visual here itself carries the influencing factors, the sources from which the poet has drawn a huge sense of patriotism and universal approach as the concept of mother! The circular form in the right top of the visual is, in fact, the symbol of Sri Aurobindo Ashram's concept of The Mother, representing the unification of all goodness.

![The symbol of The Mother of Sri Aurobindo Ashram.](image)

The concept of the circle, according to the Ashram: The Central Circle represents The Divine Consciousness. The four petals represent the four Powers of the Mother — Wisdom, Strength, Harmony and Perfection. The twelve petals represent the twelve powers of the Mother manifested for her work. The twelve psychological attributes are: Aspiration, Perseverance, Gratitude, Humility, Sincerity, Peace, Equality, Generosity, Goodness, Courage, Progress, and Receptivity.

This clearly suffices the factor of influence and inspiration, the relationship between Sri Aurobindo and Kannada nationalism has been very deep and vast. Noted Kannada poet Dattatreya Ramachandra Bendre's (Da Ra Bendre) in folk style work expression showing the influence of Vedanta was probably an interlacing and an attempt to understand Sri Aurobindo and his interpretation of Vedanta and Indian philosophy. In
an interview to U. R. Ananthmurthy, Bendre once said: “I am a better poet than Aurobindo.”

The poem on Parashakthi describes her thus: “You are perceived in one form as well in many forms, your daughter is Kannada Thayeee, Your beloved daughter is suffering, for freedom, Bless your daughter, dear Bharat Mathe.” The establishment of Bharat Matha here is found necessary as the visual of Bharat Matha during the Independence and pre-Independence movement was not asserted in a manner that it was in North; but the south version of Bharat Matha in this avatar is different from any other Bharat Matha visualized ever. The south influenced style, with more of temple sculpture influence with an into force, establishing the Republic of India; Pakistan was a dominion until 1956. Incidentally, even after the re-publication of this book in 1957, the map remains the same. Here I argue on this very important note that the cultural space of Bharat Matha is not the same as modern India, and the time and space of Bharat Matha is inclusive of Pakistan and Bangladesh, and not excluding those territories. This territorialism in cultural dimension has an emotional attachment and appeal which probably is very rare and hardly noticeable.

The above line drawing is represented as the form of Mother India, Bharat Mathe. Obviously the connections have to be established for strengthening the concept, neither to contravenethe ideas of Bharat Mathe, yet co-existingly connect, “to pass on to” the subsequent change of the central icon. The goddess here has a grid globe in her bottom left bottom hand with the map of India and Asian countries in focus, in her top left hand is the pasha, which is used as an Instrumental tool representing control, in her top right hand is another tool, rather like an axe, called parashu, and her bottom right bottom hand in in the abhayamudra, the gesture of reassurance and safety, a hand pose which dispels fear and accords divine protection and bliss to the devotee. In this mudra (gesture), the right hand is held upright, and the palm is facing outwards. This is one of the earliest mudras found depicted in a number of Hindu, Buddhist, and Jain temple images. And the earlier discussed symbol of Aurobindo Ashram and the male dominant face of India in the regions of Kashmir, representing the face of Shiva as the Himalayan range, begins from the Kashmir sector. Another important note is that the goddess is presented with closed eyes, as is Shiva, also reasserting that the modern goddess Bharat Matha is turning a closed eye to her daughter, in a non-expressive state on all concerns of her beloved daughter.
overlayer of updated trend influence from popular poster and calendar visuals, similar to some elements of Mysore and Tanjore style paintings is what is most interesting here in these visuals.

The mother goddess here is represented as a universal mother, yet with an allegory of the other Bharat Matha. The irony here is that the map depicted behind the goddess is the early map of India before Independence, despite the fact that the Indian Independence Act of 1947 created the independent dominions of India and Pakistan. India remained a Dominion of the Crown until 26 January 1950, when the Constitution of India came
This illustration focuses on the Hampi Bhuvaneshwari goddess, in the aura of the Virupaksha temple of Hampi. On the right of the goddess is the depiction of a completed sculpture of Ganesha, referring to the existing Hampi Ganesha idol, and to the left of the goddess is the incomplete Vijaya Vittala temple. Here the goddess is depicted sitting in the Padmasana posture, with her bottom right hand in abhayamudra. She is titled as Kannada Mahashakthi in the poetic verses picturised in the background of Hampi, as the Goddess of Kannada land, as Kannada kula devathe — the family deity of Kannada. The poet prays to the goddess, asking her to reside in the hearts of all Kannadigas, reunite our spirits and weave us in one string of thought to fight for unification and Kannada pride! Referring to the goddess residing beside the Tungabhadra, the poet pleads with her to bless her children of Kannada to unite.

Here the Tungabhadra river is asserted again to symbolise the territory for the geographical demography of the people, as the Tungabhadra is considered one of the holy rivers of India and of Kannada. The poem now represents the deified form of respective geographic regions, thereby calling for unification. As the “state was” split into five different zones during colonial periods, here the poet is trying to unite the dispersed regional centres with their respective goddess. Though the poet is referring to all main temples of Karnataka, here the assertion of Bhuvaneshwari is observed as one of the main aspects. The reference to Hampi and the Vijayanagara Empire with its resident goddess, is the only direct relation that we can observe to Goddess Bhuvaneshwari as a historical connection to the concept of Mother Kannada, in this series of Kannada Mahimna Stotra.

The goddess here is seated on a throne in the similar form of all goddess depicted in all Hindu temples, in her bottom left hand is the Shiva linga, referring to the Virupaksha.
Deity and in her upper left hand is the pasha rope as a weapon symbolising control, the upper right hand holds the parashu, the axe as the symbol of destruction and elimination of everything negative, and the bottom right hand is in abhayamudra. The second layer background is decorated with the halo of the majestic entrance of the Virupaksha temple. The goddess is heavily ornamented with the grace of the motherly queen on the throne of Kannada, and here her eyes are half-opened, with a subtle sense of seriousness yet with a meditative inwardly outward presence. The third layer here is the map of Kannada inked in black as the final background.

Padmasana is a term derived from the Sanskrit words padma: lotus, and Sana: seat or throne. It may refer to Lotus position in yoga meditative position.

Hampi (Kannada: ಹಂಪೆ Hampe) is a village in northern Karnataka. It is located within the ruins of Vijayanagara, the former capital of the Vijayanagara Empire. Predating the city of Vijayanagara, it continues to be an important cultural centre, with the prominent Virupaksha Temple, as well as several other monuments belonging to the old city. The ruins are a UNESCO World Heritage Site, listed as the Group of Monuments at Hampi. Hampi was also the capital for the unification movement, as Aluru Venkata Rao gained his inspiration at this place. Virupaksha Temple is the main centre of pilgrimage at Hampi and has been considered most sacred over the centuries. It is fully intact among the surrounding ruins and is still used in worship. The temple is dedicated to Lord Shiva, known here as Virupaksha, as the consort of the local goddess Pampa who is associated with the Tungabhadra River. Hampi sits on the banks of the Tungabhadra River in the ruins of the ancient city of Vijayanagar, capital of the Vijayanagara empire. The entrance: nine-tiered eastern gateway, which is the largest at 50 metres, is well-proportioned and incorporates some earlier structures. It has a brick superstructure and a two-tiered stone base. It gives access to the outer court containing many sub-shrines.
Figure 20 Titled as Maheshwari
Titled as Maheshwari (the prime goddess) the poet refers to this goddess as the residing deity of Vatapipura, Bhanashankari, the deity of the regions of north Karnataka such as Badami, Aihole and Pattadakallu, also referring to her as Annapoorna, the goddess of food, as the regions are blessed with black soil and well irrigated land, and much of the agricultural produce of Karnataka is from these regions. The poet refers to all these aspects of demography, calling for unification.

The goddess is sitting on a shiva linga, in an unusual posture, her body language indicating a monitoring gesture. She has a trishul in her top left hand and is resting her bottom left hand on the linga on which she is sitting. Her top right hand subtly balances a smaller shiva linga, with her bottom right hand holding a flower representing crops and fertility. Also resting in the crook of her top left elbow is the rope of control, the pasha. This representation is of a most casual nature and in a domestic posture; the halo is replaced with the crescent moon, and the shadow is emphasized.

In the description of each goddess and the relevant stotra, for Maheshwari the author quotes the lines of Sri Aurobindo: “There is no greater pride and glory than to be a perfect instrument of the master. The sword did not ask to be made, nor does it resist its user, nor lament when it is broken.” The influence of Sri Aurobindo in the making of the goddess in this context is evident, though his ideals have always been on universal plane, beyond the regional space or language. His involvement in approaching the goddess for the unification is probably seen as universal goddess and regional goddess, but here there seems to be no conflict over it.

Also, the author has quoted lines from Sri Lalitha Sahasranama, as another source of inspiration, and prayed to Goddess Maheshwari as the goddess of art, referring to the temple architecture and sculptures of Badami and the contributions of the Chalukyas. The initial activism and Kannada unification movement was first kindled in north Karnataka, as the people there had several genuine grouses, while the south was under the princely province of Mysore, and its people were contented. This difference of opinion between the Kannada-speaking people of the north and south was a huge concern, and the effort and the contribution of Andanappa Doddametti and his poetic
efforts aiming to unify the two were up to an extent fruitful, and at least documented the polarities that existed in the four parts of Kannada geography.

Lalita sahasranama is a sacred Hindu text dated approximately to 12th century A.D. for the worshippers of the Goddess Lalita Devi, the Divine Mother, in the form of her feminine power, Shakti. Lalita is the Goddess of Bliss, an epithet for Shiva's wife Goddess Parvati. Etymologically, "Lalita" means "She Who Plays". In the root form (vyutpatti), the word "Lalita" means "spontaneous" from which the meaning "easy" is derived and from there the word implicitly extends to "play".

The Shiv Lingam, also pronounced as Linga, Ling, Shiva linga, Shiv ling, Sanskrit liṅga, meaning "mark" or "sign", is a representation of one of the prime Hindu deities Shiva, used for worship in temples.

The Lingam has been interpreted as a symbol of male creative energy. The lingam is often represented with the Yoni, a symbol of the goddess or of Shakti, female creative energy. The union of lingam and yoni represents the "indivisible two-in-oneness of male and female, the passive space and active time from which all life originates". The lingam and the yoni have been interpreted in several versions by many scholars, while for the practising Hindus they stand for the inseparability of the male and female principles and the totality of creation. Another interpretation suggests that the Lingam represents the beginningless and endless Stambha pillar, symbolizing the infinite nature of Shiva as per the Shiva Purana. The symbolic representation is also been interpreted to the scientific version too. Trishul is commonly used as a Hindu-Buddhist religious symbol. The word means "three spears" in Sanskrit and Pali. It is also known as the weapon of Shiva.
Figure 21 Titled as Mahakali
Titled as Mahakali, the personification here as the Kannada mother is through the prominent and well established goddess of Mysore, Goddess Chamundi associated with the royal Mysore kingdom since decades. The poetic verses here again are in a pleading, prayerful form, but the message internally tried to convey is not in any mood of prayer or in any pleading gesture, but more on a questioning mode, asking and reminding mother Chamundi of the fact that she is not a regional goddess of Mysore alone but of the whole of Karnataka and Kannada, and she too had the responsibility to light the lamp of Kannada unification.

The poet says: “You are not just the goddess of Mysore, but mother of all Kannadigas.” Well in the cultural, spiritual context, Chamundi or any goddess definitely belongs not just to Mysore but to the world itself, nevertheless here the intention is to pass on a message to Mysoreans on the pretext of addressing goddess Chamundi, as the support from the populace of Mysore spontaneously or did not come in time, disappointing the unification movement leaders.
The above Gandaberunda emblem of the Mysore Wodeyars is today the state emblem of Karnataka. In the picture of Mahakali, this emblem is depicted in the background of the goddess, with the earth as the base, asserting the position of the goddess as a universal mother goddess.

Chamundi, Chamundeshwari and Charchika, is a fearsome aspect of Devi, the Hindu Divine Mother, closely associated with Kali, another fierce aspect of Devi. She is sometimes identified with goddesses Parvati, Chandi or Durga as well. The goddess is often portrayed in cremation grounds along with Shiva standing on a corpse, by her divinity even the dead giving signs of life.

The Chamundi Hills are located close to the palace city of Mysore, India. According to legend, the demon Mahishasura, king of the Mysore, was killed by the Goddess Chamundeswari after a fierce battle. The hills were named after the goddess, and a temple honours her in the hills as the prime deity. The temple has always been patronised by the rulers of Mysore. In earlier days, the Maharajas of Mysore would ride the ceremonial Dasara elephant during the annual Dasara festival; since the 1970s, however, the idol of Goddess Chamundi is taken on an elephant in a grand procession during the Dasara celebrations of Mysore palace.

The Gandaberunda (also known as the Berunda) is a two-headed mythological bird of Hindu mythology thought to possess magical strength. This bird has been adopted...
as the official emblem by the Karnataka government and had been associated as the royal emblem of Mysore kingdom and palace since decades.

In the verses on Mahakali the poet describes her as the Divine Eliminator of all demons and as the Goddess of all Kings specific to Mysoreans with the official royal emblem of Mysore Wodeyars as the background, connecting to the Wodeyars’ Chandi, Chamundi, Eshwari and Rajarajeshwari forms of devotion. Asserting the representation of Mahakali not only for Mysoreans but for the whole of Karnataka as Kannada Kali, the poem prays to her to purify the minds of the people, referring to the holy river Kaveri that flows through Mysore, to eliminate all differences. Here, the poet specifies the perceived indifference of Mysore during the early days of the unification struggle as the province had not contributed much apart from the initial support, primarily because it was not victimized much on important issues unlike north Karnataka. But the development that Mysore Wodeyars and the princely province of Mysore contributed to is undeniable, and later, the contributions of Mysore to Karnataka have been tremendous and overwhelmingly outstanding in all contexts.

Figure 23. Sala Fighting the Tiger, the symbol of Hoysala Empire at Belur, Karnataka
The similarity of the lion in this early Hoysala temple sculpture to the lion mount of Mahakali in the illustration is in terms of stylization in similar lines. With huge flames of fire forming an aura around her head, she holds a trishul (trident), rope and skull-cup (kapala) in her hand. Unlike with other goddesses, her breast line is not covered, and she wears a garland of skulls representing the power to destruct and elimination (evil). Her attire is inked in black, and she has a Shiva Linga unusually placed above her forehead, with the crescent moon. As Shiva’s consort, she also has the third eye, and is visualised as the powerful protector of the world.

Unlike any other Mahakali, here the goddess is portrayed in a sitting posture with a calm appearance, probably to establish the temple deity form. Since the purpose was not to release this in the commercial popular domain but to an audience which was literate and learned, the representation appears to have been also crafted in an elite stylization.

The next illustration titled as Kannada Mahalakshmi, Kannada Renuka Devi, mother Jagadambe clearly referring to the Savidathi Renukambe deity of Belgaum and surrounding areas. Here the goddess of wealth is merged with the Kannada goddess as the reference is to the most fertile and high yield producing geography — either the Renukambe temple of Shimoga or the famous Saundatti Yellamma temple of Belgaum. Here, in the description of the goddess, the author refers to the greatness of the goddess from Sri Lalitha Sahasranama, adding to her divine powers, and attributing to her a metamorphic re-establishment of unimaginable power and divinity. The perception of the author attempting to impel the readers to relook at these goddesses through the prism of Mother Kannada at a stature close to that of the existing popular goddesses of powerful pilgrimage temples is the reformation of the image of goddess, where illustrations are visualized as the goddess itself, with these visuals its certain
that the visualizations are not perceived as abstract or in any other forms, but these illustrated reference forms either in the appearances of temple sculpture or in the incarnations of highly exaggerated visualizations that match to the modern expectations. Here, Mahalakshmi is depicted sitting in the \textit{padmasana} posture with a conch and \textit{sudarshana chakra}, lotus with wealth \textit{nidhi}, on a lotus, but the unusual representation of Lakshmi with an uncovered upper body is rare, usually such semi-nudity being associated with Kali images only.

\textbf{Renuka or Yellamma} is worshipped as the Goddess (Devi) of the fallen, in the Hindu pantheon. Yellamma is a patron goddess of rural folk of Karnataka and Andhra Pradesh. Her devotees have revered her as the "Mother of the Universe" or Jagadamba. Legends say that Yellamma is the incarnation of Kali, who on one hand symbolizes the death of ego, and on the other hand is the mother who is compassionate to her children.

There is a yearly gathering of approximately 200,000 devotees at the Yellamma Gudi temple in Saundatti, one of the oldest towns in Belgaum district of Karnataka. Another temple of Renukambe, also referred to as Yellamma, is on a hill in Chandragutti, Soraba taluk in Shimoga. This temple is an example of ancient architecture and dates back to the Kadamba period.

\textbf{Lakshmi}, the consort of Vishnu is described as bestowing coins of prosperity and flanked by elephants, signifying her royal power. However, in some texts, she has an owl as her vahana. Her expression is always calm and loving, and she is seen holding a lotus, mace, shankha (conch) and chakra (wheel). The lotus also symbolizes the fertile growth of organic life, as the world is continually reborn on a lotus growing out of Vishnu's navel. Nidhi is a symbol of wealth, and prosperity, and in the Puranas is referred to as divine wealth.

Popular classic depictions of Kali share several features. Kali's most common four-armed iconographic image shows each hand carrying variously a sword, a trishul (trident), a severed head and a bowl or skull-cup (kapala) catching the blood of the severed head. Two of these hands (usually the left) are holding a sword and a severed head. The Sword signifies Divine Knowledge and the Human Head signifies human Ego which must be slain by Divine Knowledge in order to attain Moksha. The other two hands (usually the right) are in the abhaya (fearlessness) and varada (blessing) mudras, which means her initiated devotees (or anyone worshiping her with a true heart) will be saved as she will guide them here and in the hereafter.
She has a garland consisting of human heads, variously enumerated at 108 (an auspicious number in Hinduism and the number of countable beads on a Japa Mala or rosary for repetition of Mantras) or 51, which represents Varnamala or the Garland of Letters of the Sanskrit alphabet, Devanagari. Hindus believe Sanskrit is a language of dynamism, and each of these letters represents a form of energy, or a form of Kali. Therefore she is generally seen as the mother of language, and all mantras.

She is often depicted naked which symbolizes her being beyond the covering of Maya since she is pure (nirguna) being-consciousness-bliss and far above Prakriti. She is shown as very dark as she is Brahman in its supreme unmanifest state. She has no permanent qualities — she will continue to exist even when the universe ends. It is therefore believed that the concepts of colour, light, good, bad do not apply to her — she is the pure, un-manifested energy, the Adi-shakti.
Figure 24 Titled as "Mahalakshmi"
Figure 25 Titled as Mahasaraswathi
Shrungeri sharade is the very well known goddess of south Karnataka, as she is been established by Adi guru shankaracharya as one of the main shikthi peetha, here she has been refered to represent the zones that come under the sharadha petha, the hirearchial hindu monasteries and the respective caste based citizens and south demography. Asking her and her disciples to lead and strengthen the movement. With the manuscripts in her hand symbolizing the wisdom and the beads in her hand representing the meditaiveness and focus in an abhayamudra pose, she also has the jnan kalash, the knowledge and swan as her mount. She is sitting in padmasana with her eyes closed, representing her inner sight and divine knowledge source. Her hair stylised like the hair of meditative Buddha and shiva, unlike other goddesss she has a large halo.

The visual comparision of the popular diety image of sringeri sharada Devi and her interpreted verision of illustration has a vast difference in appearance mainly because of the difference in south and north stylization of temples and goddesss. The tantric influence of southern goddesss and her appearences has significant identity and characters to the visualization, more close to all coastal Karnataka temple deities, in
terms of colour, customs, decoration methods and perceptions. Thus the author refers her as “yantrarude, the possessor of mantrashakthi, bless us with your tantric powers and control us, bramhani”.

The author in quotes the line sof The mother “You must do the work as offering to the divine and take it as a part of your sadhana. In that spirit the nature of the work is of little importance and you can do any work without losing the contact with innerpresence” Sri Aurobindo “A divine action arising spontaneously, freely, infallibly from the light and force of our spiritual self in union with the divine is the last state of this integral yoga of works”

Sringeri Sharada Peetham is the southern Advaita Vedanta matha, located in Shringeri, claimed that it is the first of the four original mathas established by Adi Shankara. The matha is in the temple town of Shringeri on the banks of the Tunga River in Chikmagalur district, Karnataka, India.

Adi Shankara also known as Sankara Bhagavat padacarya and adi sankaracarya was an eminent scholar and philosopher wrote theories and consolidated doctrine of advaita Vedanta. His teachings are based on the unity of the ātman and Brahman— non-dual Brahman, in which Brahman is viewed as nirguna Brahman, Brahman without attributes.
Figure 27 Titled as Mookambika
Kollur mookambike diety is another shakthi peetha established by shankarakcharya in the Western Ghats Referring to the citizens of Southern Karnataka with specifications as Parushurama sketra nivasini, meaning the goddess who resides in the land of the incarnation of Vishnu god- parashurama. Representing the coastal kannataka this diety being prominent in the coastal line of Karnataka and kerala is represented to appeal to the devotees and the dominant Hindu communities of these regions, like sringeri sharada representation. Here interestingly the colours used are similar to those of the Kannada flag representation, naturally because of the *kumkuma and haldi*, crimson and the turmeric usages for mother goddesss shakthi being very ritualistic and traditional. The images produced here are the most popular and commercial images of goddesss mookambika, here refered as the metaphoric Kannadadevi.

The goddesss here is sitting in padmasana posture with sudarshanyantra in the upper right hand of Devi and her right bottom hand in chinmudra, with the conch in left hand another in receiving posture, with closed eye in meditative mode; she seated in fornt of shiv ling with base of sudarshanyantra. Here the similarity between the illustration and the temple diety represenatation is almost similar. The goddesss refered as shakthi consort of shiva here is holding the sudarshana yantra of Vishnu, is one of the rare placements of elements breaking the monotony.
The Mookambika Devi Temple stands at the bottom of the Kodachadri peak in Kollur, south Karnataka. The deity is in the form of Jyotir-Linga incorporating both Shiva and Shakhti. The Panchaloha image (five element mixed metal) of the Goddess on Shree Chakra is stated to have been consecrated by Adi Shankaracharya during his visit to this place.

Sudarshana yantra is the tantric tool used for protection and sustenance of energy, referred to god Vishnu as its master.

Figure 28 The popular images on Goddess Mookambika, painted version and photographed version.
Figure 29 Titled as Ratnagarbha
Ratnabharana, Referring her as “Chandrabaga tatasthe, Thayee Kannada mathe, bharateya tanujathe” You are not just stones, but in forms of fields, water, body, you are in all forms, Kannada mathe, You are Omkara” and its representation. Here too even in an attempt for abstraction the poet ads the cover of Hinduism, declaring this goddess as a formless goddess, yet with a visual illustration. This mannerism of incapability of perceiving the formless goddess by representing with an illustrative figurasition is in itself an irony. These contexts were better depicted in the belur-halebidu temple sculptures where a blank space of nothingness was probably perceived as the god or goddess or beyond. Here the poet personifies this deity as a form of abstraction, generalizing and representing her with a form but stating as a formless goddess. She is standing on the earth, with her aura paralleled by the map of Karnataka, speaking of universal appeal, in context of local deity. Since not all religion believes in idol worship, the space for a formless power was considered necessary to be felt as an abstract goddess, yet still a version of the multifaceted Kannada goddess.

Titled as Sridurge, in the next illustration, poet referring her to the goddess of Gokarna for the citizens of the coastal Karnataka there by covering the entire coastal belt of Karnataka called Karavali. Personifying here as “Expeller of fear, Sri Durge, we will cross the path of fire for your wish of unification, as a sacrifice for you. Chidagnikunda samboothe”
Here the goddess is been visualized with more of a thematic brilliance, making it more dramatic, expressive and narrative. With a path of hardship illustrated and the goddess blessing for those who struggles for the freedom of her land. The tabloid is been staged with three layer of illustrations, in the front is the pathway to struggle and sacrifice, and the second middle is the goddesss herself standing with a passively opened eyes with fire as her halo and trident, sudarshanachakra and blessing hands she stand awaiting for the patriots of her Kannada desha, with the map of Karnataka seen in the backgrounds for the clarity of representation, besides the hills of sahyadri.

Rooting the goddesss in the light of all worshiped goddesss the author draws inspiration from Sri aurobindo’s lines for India “Mother Durga! Rider on the lion, giver of all strength, mother, beloved of Shiva! We, born from thy parts of power, we the youth of India are seated here in thy temple, listen, O mother, descend upon earth, make thyself manifest in this land of India. Mother Durga! India lies low in selfishness and fearfulness and littleness. Make us great, make our efforts great, our hearts vast, make us true to our resolve. May we no onger desire the small, void of energy, given to laziness, stricken with fear.

Mother Durga! When we possess thee, we shall no longer cast thee away; we shall bind thee to us with the tie of love and devotion, come, mother, manifest thyself in our mind and life and body. Come, revealer of the hero-path. We shall no longer cast thee away. May our entire life become a ceaseless worship of the mother, all our acts a continuous service to the
mother, full of love, full of energy. This is our prayer, O mother, descend upon earth, make thyself manifest in this land of India

Figure 30 Titled as Sridurge
Figure 31 Titled as Indrani

Poet describes "Unexpressive power, Bless us to fulfil our fight, For the sake of humanity (manu kula) Bless and lead your youth." Targeting more on the youth power and young generation for the support and will to unify, goddess Indrani is presented. The map of Karnataka again appears in the background as in case of other representations to symbolically visualize the map as goddess and goddess as the map. This goddess is almost visualized in the similar lines of Maheshwari.
Indrani also referred as the wife and consort of Indira, the Indra is the King of the gods or Devas and Lord of Heaven or Svargaloka in Hindu mythology. He is also the God of War, Storms, and Rainfall.

"Remove the land that has sunk of sorrows from the sea of pain and uplift the world of Kannada from the depth of all problems, and arise her to the glory of its wisdom and
prosperity, oh Varahi mathe, such a manner that never shall this nation ever sleep to ignorance again”

Varahi here is referred to the wife of the third incarnations of god Vishnu, as the feminine version of the power who according to Vishnupuran uplifts earth from the clutches of demons.

The visual here clearly shown as the earth with emphasized south India and specifically Karnataka. The whole idea as in the culture referring back to the epics is one of the most effectient manners of transformation of information, since ages in India, similar to the context of depicting the antagonist Ravana as the british and the incarnation of god Vishnu: Sri Rama as the patriot of Bharath matha in the rural epic Ramayan drama. The mythology and post modernism may be by the order of time and space is of a great difference but in the visual cultural context the factor of time and space too may not exist, instead may collide and combine into a new definition of visual cultural space. Here in the illustration the globe is much zoomed into the peninsular south India with Karnataka in separate outstanding shading. The sense of goddess and map of Kannada as a part of India in the solar system of extra terrestrial space is arguably the initial attempts of universalising the globe and Kannada as its priority and territorial symbol.

Adithi

The next illustration is emphasised as Adithi “Goddess of light, Bless us with determination & strength”. The hand from the extreme right represents the common mans hand and the sacred tread of victory is been tied on to the common man, from the goddess of light and strength as determination, often stated as kriya shakti. The author here finds a huge lack of determination in the movement of unification from the activists, so to highlight these issues through this countering of weakness in another form of Kannada goddess.

The involvement of the hand as participation from other world is perhaps to make the goddesss accessible to the common man. Usually portrayed for Rakshabandhan celebrations. The interactivity and the declaring spirit for the pride of the land and language is arguably the first of the visual interactiveness, as a representation for the viewer psychology to feel and experience the presence of the holy mother goddesss.
Varahi is one of the Matrikas, a group of seven or eight mother goddesses in the Hindu religion. With the head of a sow, Varahi is the Shakti (feminine energy, or sometimes, consort) of Varaha, the boar Avatar of the god Vishnu. Varahi is worshipped by all the three major schools of Hinduism: Shaktism (goddess worship); Shaivism (followers of the god Shiva); and Vaishnavism (devotion to Vishnu).

Aditi from the verb root "da" (to bind) in Sanskrit, an ancient Indian language. In the Vedas Aditi is mother of the gods (devamatri) from whose cosmic matrix the heavenly bodies were born. As celestial mother of every existing form and being, the synthesis of all things, she is associated with space (akasa) and with mystic speech (Vac). She may be seen as a feminized form of Brahma and associated with the primal substance (mulaprakriti) in Vedanta.
Figure 32 Titled as Aditi
Kaumari means Unmarried goddess, goddess of Beauty and attraction, drawing a comparison to the flora and fauna of the Karnataka nature, showcasing the prosperity and wealth of this land.

Speaking of the self-sufficiency and mineral wealth, wishing for a good, balanced prosperous life. Reminding of the availability of this land and its natural resources. Visually asserting the pride of Kannada land and geography.
"Kannada yoga shakthi, Arisie our energy from within. From Mysore as the bottom energy chakra the mooladhara, (the primary energy centre), to the upper Kannada body, Bless us."

The map of Karnataka in the background referring to the inner will power of every person of the land of Karnataka, here the energy is focused as the inner energy source often explained in the context of tantric disciplines. This image here is given to the appeal of enlightenment of every person of this land, to awkae and arise to the fight for unification and free nation.
Figure 35 Titled as Tripurasundari.

"Thayee Karnataka devi! Srimad simhasaneshwari! Tripurasundari! Tripurasundari,
Power of Sreechakra shakthi,
For we love you more than our lives."
These lines are display a very arrogantly emotional and sentimental approach of saying 'do it or we will die for it'. By using the tool of tantric discipline called Sree Chakra, the fusion of the devotional abode as the Kannada goddess is what is applied here to glorify the strength and the limitless power of the goddess, pushing the imagination to the highest available source. The Sree Chakra again symbolizes the Hindu tantric devotees and brahminical class, who were then dominant in all sectors. But this also means the exclusion of the non-Hindus and other Hindus who are non-idol worshippers too. The main impact of the Sree Chakra over the map may also be perceived as the highest power establishment and representation, to the supreme divine status, or sealing off the Kannada map as the space for the Shakthi peetha devotes. The map is shown in the background, reminding one of the concept as the map and the map as the conceptual power itself.

Savithri

The next illustration, the last of this series and the concluding and merging visual back to Mother India, rather Bharat Matha is re-established as the mother of the Kannada goddess. The geographical map of Bharat Matha again is inclusive of Sri Lanka. The upper body of Bharat Matha is an abstract formation denoted in a cloudy bloom merging to the hair of Shiva and Shakti, with the trident and the damaru, the symbols of god Shiva and the mother goddess, presented as a unified picture of merging forms. The assertion of the symbol of Sri Aurobindo Ashram declares the unification and the influential elements of this work on Kannada mother Goddess Bhuvaneshwari. The map of Sri Lanka as a bud at the feet of the Shiva-Shakthi map is a territorial questioning, and hereby arguing on the context of questioning, is Bharata (Bharat Matha) the very same concept referring to India? If yes, why is the map of Bharata representation not the same as that of New India, and if no, then how does this relationship or dispute in perception co-exist in performing a similar function concluding on a common point? Or is the concept of Bharata only the intention, and to be perceived as the early Bharata even today? In that case, it is merely nostalgic not realistic. Also, do the regions that are not included in the new India map react to this in the purview of perceiving as the Bharatha even in their cultural context? The primary answer revolves around the core of territory! The visual, though crafted as the supportive medium of realization of the visual goddesses and their transformation as realistic goddesses, Inspiring devotion, are not mere illustrations, but a cultural
solution and a social reason for constructional and reconstructional civic thinking which redefines and reshapes the face of the country and its people.

The Sri Chakra is one of the main symbols of the Hindu Tantra system, which is based on the philosophy of Tantra shastra. The Sri Yantra is the object of devotion in Sri Vidya. The Sri Yantra or Sri Chakra is a yantra formed by nine interlocking triangles that surround and radiate out from the central point (bindu), the junction point between the physical universe and its unmanifest source. It represents the goddess in her form of Sri Lalitha Or Tripura Sundari, "the beauty of the three worlds". Five of the triangles point upwards, representing Shiva or the Masculine. Four of these triangles point downwards, representing Shakti or the Feminine, thus representing the union of Masculine and Feminine Divinity.
Figure 36 Titled as Savithri
Savithri: Referred to as Bharat Matha the mother of Kannada Mathe.

"Kannada Mahamathe, Have you stopped the divided diverse drama amongst you both?

Save our dying Kannada, save Kannada."

The question arising here is of very dramatic circumstances, emotionally entangled and visually interpreting, as the author questions Bharat Matha here referred to as Savithri, "Have you concluded the divided diverse drama amongst you and your daughter Kannada Mathe?", meaning, has Mother India concluded their much debated diverse detachment and family drama of non-coordination with each other with respect to the non-didated states on a linguistic basis and the struggle that led to achieving it? This question is precisely on the non-coordination factors of the central governance and the National Congress and the Kannada unification movement, that was seen as an irony in the case of Karnataka, with Kannada demands set aside for an intolerably prolonged period, pushing the demand for a separate state to the 1970s.

The book concludes with yet another quote of Sri Aurobindo:

"The synthetic turn is not peculiar to the mystics or to a small literate class or to philosophic thinkers nourished on the thoughts, images, traditions and cultural symbols of the purana and tantra; for the things are only concrete representations of living figures of synthetic monism, the many sided Unitarianism, the large cosmic universalism of the Vedic scriptures.

"The mother of all works through evil as well as good, and through temporary evil she brings about a better and lasting good."

Andanappa Dodametti also initiated another visual representation of Thayee Bhuvaneshwari painted by S.N. Patil an artist from Gadag, north Karnataka. This
painting was later established at his residence as his family goddess in the holy devotional space (pooja room). This painting was later photocopied and spread in all of North Karnataka, studing even the award mementos at felicitation ceremonies. This Bhuvneshwari version is in the oil painting medium and is bordered with symbols of Karnataka's historical and rich natural resources. The goddess is depicted in the central composition with the background as universal space. Like the above illustrated drawing inspiration, here too the symbol of the Aurobindo Ashram wheel is represented in the right hand side corner. For the first time we observe the inclusion of Muslims and Jains, with the Gol Gumbaz architecture for the former and Gomateshwara of Sravanabelagola for the latter. The style presented here is a potpourri form showing the influence of calendar art and temple architecture.
Figure 37 Thayee Bhuwaneshwari by SN Patil, 1953. Diety that Andanappa Dodametti established as goddess of his family and Karnataka.
Figure 38 The shrine of goddess Bhuvaneshwari inside the Virupaksha temple complex of at Hampi.

Figure 39 A November 1, 1973 on the eve of renaming the state of Mysore as Karnataka, lighting of the torch of Karnataka jyothi and pooja devotional ceremony at the shrine of Kannada goddess Bhuvaneshwari at Hampi.
Figure 39 B Karnataka goddess, referred as the representation of Vasudeva kutumba,
Mother Goddess: Sri Bhuvaneshwari
B. OTHER MOTHERS

Telgu Talli
Marathi Bhavani
Tamiltay
Malayalamathavu
Figure 40 A, B, C, D. Statues of Telgu Talli: Telgu mother goddess of Andra Pradesh
Armed guards were deployed to protect the statues of Telugu Talli and Potti Sriramulu in Hyderabad two days ahead of the State Formation Day on November 1. Security was tightened after an incident of burning of a statue of Potti Sriramulu in the Telugu University campus in Hyderabad in November 2010. The issue of freedom and the internal dispute that still is an unsolved headache in Andhra Pradesh is of the demand for statehood for the Telangana region, on the basis of injustice and unresolved demands over water, budget allocations and jobs. This is similar to such demands from areas of coastal Karnataka, Coorg and other ignored sectors of Karnataka.

In general all states face more or less the similar issues. The most important fact relevant here is the visualization of the language Telugu as Mother Goddess Telugu Talli by the neighbouring state of Andhra Pradesh. The avatar of this goddess is, however, more simplified, and reveals a huge influence of the early Indian temple sculpture of south India. Her sculptures are found all around Andhra Pradesh, in all prominent junctions and circles on the roadways. A flyover, named after her in Hyderabad, the Telugu Talli Flyover is the city's longest flyover, stretching from the old entrance of the Secretariat to Lower Tank Bund. The flyover had to face several hurdles, including the controversial move to shift an Ambedkar statue installed in its path. Her representations in posters and political banners are evident on the streets of Hyderabad.

Figure 40 E Illustrated image of Telgu Talli, popular image.
The similarity and existence of such a mother goddess in a neighbouring state also buttresses my argument that the need for identity has been more crucial in the present times, ironically, even more than during the unification movements. The emergence of goddesses and their visual potential to unify and demark territory and question the changing socio-political crisis proves the extraordinary calibre of visual representation and the iconography of the mother goddess. But here too we find the goddess to be more of a Hindu figurisation, naturally excluding the minority populations.

Maharashtra, the state neighbouring Karnataka, has seen the representation of the mother goddess through the heroic iconographic figure of the patriot warrior Chatrapathi Shivaji portrayed as the beloved son of mother goddess Bhavani. The whole of Maratha culture and Maharashtra has the symbolic representation of Shivaji as the host of Maharashtra and Bhavani.

The flag of Maharashtra too has a great significance, influenced as it is, by the Shiv Sena and the Maharashtrian ideals. The flag, once used as the traditional temple symbol, is adopted from the Ram Janm Bhumi (the land of Lord Sri Rama, the sixth
incarnation of Lord Vishnu, according to Hindu mythology) flag. The contrast that exists between the mother goddess of Kannada and Telugu Talli and the Maratha Bhavani has a vast difference and significance in context to social: political and cultural: regional, linguistic and castes and visual: in large context, as the inspiration and influence drawn from the respective sources are at large from their respective historic roots to strengthen their base of icons and the hierarchy of ideals and thinking.

![Image](image_url)

**Figure 41** Shivaji receiving Bhavani’s sword (c. 1950), a post independence representation of shivaji’s divinely approved actions. Courtesy: Christopher piney’s Photos of the Gods.

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Figure 42 Green flags along with the Sena-BJP Alliance's saffron flags flutter at the Sena rally in Malegaon on October 8, 2009. (Courtesy: Photo Zahoor Khan)
Green flags resembling the Pakistani National Flag fluttered at the Shiv Sena (SS) rally in Malegaon on October 8, 2009. The election rally was being held by the Shiv Sena-BJP alliance for Dada Bhuse, the Saffron Alliance’s candidate in Malegaon (Outer) Assembly constituency at College Ground in Malegaon Camp. The alliance had organised a mammoth gathering which Sena Organising President Udhav Thackeray was scheduled to address. But Udhav Thackeray did not turn up. But the green flags resembling the Pakistani flag surprised everyone at the rally. Apparently these flags were used by Muslims on occasions like Eid-e-Milad. The Shiv Sena, which had always created concerns over such flags, had ironically used them in its own rally, obviously targeting the Muslim vote bank — there being more than 50,000 Muslim voters in Malegaon.


In the context of Maharashtra and Maharashtrian ideology, Christopher Piney in his *Photos of the Gods* says: “According to N.K. Behere, a historian of the Rajwade School, young men were encouraged to develop their muscles and learn stick, spear and sword practice both as offensive and defensive measures. The implied moral here was obvious: young Maharashtrians should learn from this past and act accordingly. Comparing Aurangzeb to Ravan, the king of Lanka (whom Ram had defeated with Hanuman’s military support), Ramdas argued (or so Rajwade claimed) that an ideal religion could only prevail in Maharashtra in the absence of Islam. Ramdas wrote his own Ramayan structured around the Yuddha Kand (war chapter), which ‘glorifies the war waged by Ram against Ravan for a righteous and just cause’. Again the implicit call
to action here would have been obvious to Rajwade's and Behere's readers. Ram and Hanuman were promoted by Ramdas (in the Rajwade version) as embodiments of muscular and assertive Maharashtra dharma and the existing bhakti 'bhagwat-dharma' was denigrated as politically ineffectual. Vithoba's qualities 'do not goad a nation to activity...they foster the brotherhood of man but they cannot liberate the people from bondage. They cannot destroy the foreign yoke'. And further Pinney discuss on the visuals of Shivaji "Ramdas's supposed promotion of Ram and Hanuman's militant agency was mirrored by an appeal to rediscover the goddess Kalika Bhavani who is strength personified, in fact defined. She blessed Rama, and gave him strength to kill the demons. She herself killed several demons in the past.' Shivaji responded to this appeal and his devotion to Bhavani would become a recurrent theme in later imagery. These prints always depict Shivaji kneeling in front of the goddess and receiving a sword. Karandikar records that in 1658 Shivaji purchased a double-edged sword of European workmanship', which he then named 'Bhavani' suggesting, Karandikar continues, that 'Shivaji, though confident that his mission of liberating the land had been blessed by higher, unseen powers, realised that the fulfilment of that mission depended on strength in its manifold forms. Shivaji's followers, however, understood the sword to have been gift of Bhavani to this modern incarnation of Shiv. Bhavani's sword was metonymic of a wider divine engagement with his actions. Thus, when the Muslim Afzal Khan attempted to destroy the Jejuri temple, Bhavani let loose a swarm of bees in its defence, and she persuaded him in 1665 to reach a peaceful compromise with Raja Jayasingh: 'Bhavani counselled him... Jayasingh was also a favourite with the gods and success against him could not be secured by winning the war. Tilak's reappropriation of Shivaji in the 1880s also entailed the parallel appropriation of Bhavani's sword as a symbol of the proximity of divine intentionality and human politics. When Kesari reported on the Shivaji anniversary it also printed a poem by the pseudonym Bhavani Tarvar (Bhavani — i.e. Shivaji's — sword) 'in which the writer had upheld hero-worship and reminded the readers of contemporary political injustice'. With such images explicitly political, the images were the most efficient and
powerful medium of public reachability and the transition of the visual image and iconography from Shivaji to Tilak and from Tilak to the modern activists, the representational icons are no mere puzzle, but a reaction to a circumstantial sociopolitical crisis where the visualization acts as the solution and relief to the solving of the problem but which later again takes its own path of no more being controlled but controlled by the concept of the visual itself.

Figure 44 Bharat Mata. Anon., School textbook frontpiece printed in V. Lakshmanan, Putiya Aarmpakayylvi Tamil (moontaam Puttakam), Shri Shanmugha Publishing House, Mannargudi, 1958. Courtesy: body politics: Sumathi Ramaswamy, picturing the nation.
Figure 45 Tamilttay. S.K. Ayya, Chromolithograph Published by Kamban Kazhagam, Karaikkudi, C 1941. Courtesy: Sumathi Ramaswamy: Body politics, picturing the nation.
In 1941, a few years before the great medieval Tamil poet issued a chromolithograph of Tamilttay, painted by S.K. Ayya, published by Kamban Kazhagam, of a slender young women sitting on top of the world. Her expression is gentle and inward, and her glance drifts off to her left rather than confronting the viewer directly. Dressed in a modest rippling white sari, she holds in her lap the ancient Yal or lyre of southern India. With the four arms typical of Hindu divinities, she holds a palm-leaf manuscript, a rosary and a small torch. Like a queen she wears a crown and a full suite of gold and pearl ornaments. Her right foot rests lightly on a white lotus that seems to arise from the ether. The label at the bottom of the print identifies this as Tamilttay, “Mother Tamil”, described by Sumathi Ramaswamy as “the apotheosis of the language as goddess, queen, mother, and maiden”. Richard Davis says: “Not only a language, as goddess she also served in the minds of many devotees as the icon for an imagined community, a nation, grounded upon Tamil language, its people, its ancient heritage and shared literary culture. Tamilttay has her own procession, too. So when the Dravidian leader E. V. Ramaswami was arrested in 1938, thousands of followers protested his detention by carrying a giant statue of Tamilttay in a state of mourning through the streets of Madras.”

![Figure 46](image.png)

**Figure 46** The unofficial flag of Tamil Nadu. Flag of DMK, Dravidian party from the state of Tamil Nadu.

This horizontal bicolour of black over red is the unofficial flag of the Tamil (Dravidian movement) the red symbolizing the culture and identity and the black representing the downtrodden. The colour and the flag representation can be traced back to the origin of Periyar’s (also known as Ramaswami, EVR, Thanthai Periyar, or Periyar [September 17, 1879 – December 24, 1973], a noted social reformer of Dravidians who founded the Self-Respect Movement and Dravidar Kazhagam) shaping of the Dravidian movement and reformation.

But today the usage of term ‘Tamil’ is itself a very sensitive usage: for instance, often Tamil is used to refer to Indian Tamils, Tamil Nadu, Lankan Tamil, etc. Also, most party
flags in this state feature similar combinations of red and black, sometimes with an added white strip. The flag representation here is active in cultural and social contexts, but as far as the usage of mother and Tamil mother goddess is concerned, the availability of such usages and contexts are only evident in the literary contributions and in the poems of Tamil patriots.

But the evidence produced here with the title “Tamil Tayi, 1941” meaning Mother of Tamil, is itself a prominent example to illustrate the usability and origin of the mother concept in the Tamil context. Unlike any of the earlier discussed mother goddesses — Bharat Matha, Kannada Mathe, or Teulgu Taili — Tamil Tayi seems to be the avatar of early Pallava sculpture influences with the typical potpourri style of calendar stylization in an attempt to furnish a redefinition to the Tamil context of the goddess avatar seems to to prolifically anxiety us. The similar, probably inspired or influenced, version of western painting is also presented here as an evidence to support the cause of anxiety over the similarities and presentation of the enunciation of the goddess. Here the music instrument is sacred in appeal, mostly the rudra veena (sacred veena, a string instrument) with a divine Saraswathi (goddess of knowledge) lookalike representation on the highly debatable globe with India in focus.
Figure 47 “Hope” by George Frederic Watts, 1886.

George Frederic Watts, a Symbolist oil painter, painted two versions of this painting, titled ‘Hope’, which were completed in 1886. The painting was intended to form part of a series of allegorical paintings entitled the ‘House of Life’.
The representation of women on earth was not a new phenomenon, for the painting presented here is the evidence to support the argument that visual representational concepts too are often at times borrowed or highly inspired to become localized in their own language of vernacular style, deconstructing the established version of construction. The thematic expressiveness, highly sensitive, with high chances of perceiving the whole context of the painting as a symbolic tragedy, is again shattered by the interpretation of the artist who uses an optimistic note of “hope”.

This painting by George Frederic Watts shows a female in an allegorical figure of Hope. In this painting, she is depicted sitting on a globe, blindfolded, clutching a wooden lyre with only one string left intact. She is sitting in a hunched position, with her head leaning towards the instrument, close enough to listen to the sole remaining string. Watts on this work says, “Hope need not mean expectancy. It suggests here rather the music which can come from the remaining chord.” The silent atmosphere is emphasised by Watts's soft strokes emphasizing on the serene, focused persona of the character leaving with a hope and thread of thought to think.

In contrast to the mother goddess of India, Bharata and other mother forms, the goddess either sits on the globe or stands on the globe as the pride and protector of the earth. The static central compositional framing, centralizing the character to the epicentre of the visual, proclaims the beginning and the end of the visual story. The narrative picturization often at times anchors the conversation of the artist with his visual on a pin-pointing focus of line, the staging of the set and the texture and atmosphere of the painting very effectively placed in a dichotomical juxtaposition, releasing the anticipation of the gesture to the reader’s interpretation. Visuals such as these, closely in line with the mother goddess series may or may not be inspired. But the setting of the standards, in the local or in the global, in the representation using
the globe as a powerful element has been always a universal concern, for instance, the early Roman sculpture of the marble figure of Atlas carrying the cosmic globe on his shoulders apart from many such sculptures and paintings.

Here it is not just the external representation of universalizing the broad sense of generalization and belongingness that is expressed, but also the internal agenda of communicating a strong message in the most subtle manner, using a beautified, decorated and well-presented version of representations that interpret its territorialism as a leading global power and symbol. Though in his painting here the artist has not specified on which planet the character is sitting, it could also be his way of presenting the earth as the non-geographical earth, as mere soil and with no territories. The artist being an English Victorian painter and sculptor associated with the Symbolist movement was well known for his allegorical works.

Figure 48 The amended version of the Ravi Varma press Chaurasi Devata Auvali Gay. Courtesy Photos of Gods, Christopher Pinney.
The visual here, has features close to the Gowmatha, the sacred Holy Cow, which was the iconic symbol and cultural mother goddess for certain north Indian states and other regions. The emergence of the Gowmatha too was not a sudden enlightenment over the religious values of perceiving the cow as a symbol of the goddess, but was a cautionary message to beef-eaters against slaughtering of cows, thus targeting the non-brahmanical and non-Hindu population. This usage of Gowmatha often appears even today as the reminding visual in the BJP, RSS strongholds. The quest for cultural control and political existence had always vouched visuals as its tool, at times as the weapon or sometimes as an explosive synthesis.

As regards the other mother goddesses in India, countless avatars of multi-faceted multi-lingual, regional, pre-historic, Vedic and most recent modern mother incarnations like Santoshi Maa, a cult goddess that appeared in the modern period, that grew its roots and branches into the post-modern times too are available in the list. Kali Maa, Durga Maa, Maa Savithri, Sītā Maa, Maa Saraswati, Lakshmi Maa, Parvathi Maa, Indrani, Rajarajeshwari, Tripurasundari, Jagadamba, and at least thousand such incarnations and versions are celebrated in the form of mother goddess, but none representing a single state, or region or caste or language.
Figure 49 The depiction of Mother India by Amrita Sher Gil, in a state of concern and question. Courtesy: Sumathi Ramaswamy: The Goddess And The Nation, Amrita Sher Gil, Mother India. Oil on Canvas. 1935 (National Gallery of Modern Art, New Delhi, Acc no. 1134)

Figure 50 Bharat Bhiksa (India Begging). Lithograph published by Calcutta Art Studio, Calcutta, Circa 1878. Courtesy of Christopher Pinney.
In her state of widowhood, she lacks food to nourish her body and clothes to cover herself. Her hair is rough from the lack of oil and unkempt. She has lost her teeth and suffering has made her gaze intense and piercing.” On one hand we find the ferocious terrorizing incarnations of Bharat Matha as Kali and in illustrations such as these we find her in a realistic, dramatic, sentimental, sympathetic character.

The famous dialogue from the Amitabh Bachchan’s blockbuster Deewar is still often repeated, over done to the point of becoming clichéd. Amitabh, the wayward, rebel son, tells Shashi Kapoor, the good caring and responsible younger son, ”Mere paas bangla hai, gaadi hai, paisa hai Tere paas kya hai?” (I have a bungalow, a car, money. What do you have?) to which Shashi Kapoor responds with an instantaneous, slow-motioned, emotional reply: ”Mere paas maa hai.”(I have mother.) Popular Indian cinema has been loaded with the maa symbol, with a list of screen mothers flourishing: from Durga Khote, Leela Chitnis, Nirupa Roy and Sulochana to Nutan, Waheeda Rehman and Rakhi.
Interestingly, the typical character role of the mother in Hindi films till date has been of a “crying, suffering and concerned helpless mother” including the recent remake of *Agneepath*. And the same is reflected in the television serial craze, loaded with either the mother victimized by her daughter-in-law or the victimized daughter in the custody of the mother-in-law, successfully running for years, like the epic saga *Kyunki Saas bhi Kabhi Bahu Thhi*.

Kajari Jain cites one telling anecdote involving Nargis, the Hindi film actress most famous for her starring role in *Mother India* (1957), a classical cinematic depiction of the long-suffering, heroic female facing economic and familial disaster, which was wisely viewed, as its title intended, in allegorical terms. After Nargis retired from films, the then Prime Minister Indira Gandhi brought her into the Rajya Sabha in 1980. In her first official speech as a Member of Parliament, Nargis attacked the celebrated filmmaker Satyajit Ray for focusing on Indian poverty in his films. In her speech and in a subsequent interview, Nargis charged that Ray failed to provide “a correct image of India”, which led foreigners to think that modern India had no cars or schools. When the interviewer asked her what defined “modern India” she replied in one word, “Dams”.

Is this visual catharsis the biological or psychological transmigrational acceptance of characters in screen in visual performance adopted as it is in real? Does the reel-to-real transformation of visual potential create such a higher elevation of mental scape? And is this the same in the present context of contemporary visuals? These topics are further discussed in the further chapters.
Abanindranath’s picturing of the goddess had gained huge appreciation from art critics for presenting a new dimension to the representation and the stylization of Bharat Matha in a native goddess form influenced by Hindu ideals, with saffron attire and elements such as the beads, manuscripts, and the saffron (vermilion) on her forehead, the sign of a married woman, though she is a virginal ascetic.

"Modelled though she clearly was on the everyday Bengali woman — even possibly the young girls of the artist’s aristocratic family — Bharat Matha’s divine stature in this painting is most obvious from her four arms and from the delicate halo that rings her head. Goddess though she may be, nothing indicates that she is indeed a new deity of country, even if the artist apparently first named her Banga Mata (mother Bengal) and only later called her Bharat Mata. The tricolour banner and the mapped form of India..."
that most obviously signal her pictorial appearance as novel goddess of nation and country are nowhere present. Indeed, even as a female deity her ethereal ascetic air sets her apart from the “poster” goddesses that were becoming increasingly visible in the glossy chromolithographs and colour calendars of the subcontinent’s burgeoning popular art industry, as well as apart from the sensuous deities in oil painted in the illusionist academic style and even from the long-established divinities who adorned the sanctums and walls of the innumerable Hindu temples, high and low, across the country.”
The Visual Culture of Contemporary India

Assertion of Kannada Visual Identity in Context of Globalisation