

# *Matrix*—Copulating and Childless: Mythologies of the Indian Goddess in Sex

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## ABSTRACT

*The paper on Matrix is a Jungian oriented mythological research on the Indian Goddess. 'Goddess in sex' means that She is fertile and in copulation but Her womb—Matrix—never bears fruits. Her copulation does not consummate in conception because the gods prevent it. She is married and as wife copulates to conceive, but only becomes Kumari-Mata, the Virgin Mother, in Her various manifestations and beget offspring parthenogenetically. She embodies not only maternal love but also encompass intense sexual passion as well as profound spiritual devotion; Her fertility fructifying into ascetical and spiritual wisdom. Such is the mythological series of Goddess Parvati. Her mythologies are recollected and rearranged to form a structural whole for reflection and interpretation wherever possible. The paper consummates with the mythic images of the primacy of the Sacred Feminine in India.*

**Key Words:** *Matrix, Goddess Parvati, Goddess Kali*

Carl Jung (1981) defines the *Matrix* as “the form into which all experience is poured”. He conceptualized the Collective Unconscious as the mother, the source of psychic life and all the manifestations of the *psyche*. In the lifespan development overcoming the impediments in the world outside that obstructs man’s ascent liberates him from the mother and that leaves in him an eternal thirst which makes him return back to drink renewal from the source of psychic energy and life. Jacobi (1959) explains the Collective Unconscious as suprapersonal *matrix*, which is an inner cosmos equivalent to cosmos surrounding us. von Franz (Boa, 1994) speaks of the psychic *matrix* in the context of dreams. It is the source of creativity; it is the inner spiritual guide and the inner center of the *psyche*.

The generative organ of the Goddess in Sumerian, Babylonian, Egyptian, Greek and Hebrew languages is the source of the water bodies and mines (Eliade, 1978); Goddess is the *Matrix Mundi*—the womb of the earth.

In the mythological research, the Goddess is the *Matrix*. She is the womb of religions, philosophies, political configurations, great works of literatures and the significant expressions of the consciousness and the human spirit (Dourley, 1993). Goddess is the ‘Matrix of Destiny’ (Campbell, 1968) manifesting in manifold forms for creation in all its complexities in the various stages of human life and civilization. Fane (1975) writes about the ‘Matriarchal Matrix’ in the Indus Valley Civilization; residues of the civilization suggest predominance of the Goddess culture of the Dravidians overtaken by the patriarchal culture of the Aryans and later invaders.

To determine the *Matrix* axis of the Indian Goddess in copulation, mythography on the Goddess Parvati is taken up for interpretation and reflection for exploring Her symbolical variety, versatility and virtues which show that motherly love, wild sexuality and spiritual wisdom are not exclusive of one another. Taking up Her myths to interpret and reflect on life is an objective and transpersonal way of knowing and conceptualizing, making the truths latent in such narratives accessible to human consciousness. It is also an exemplification of the woman’s *psyche* beyond cultural conditions and in a versatile and ubiquitous state of the Goddess.

### Shiv's Shadow

Lord Shiv retreated in a cave after the death of His first wife Sati. Completely withdrawn from the world in silence and solitude, He submerged in meditation. In the state of austerity—*tapasaya*—He generated *tapas*, magical-inner heat, to such a degree that He became a pillar of fire. Gods feared that Shiv's *tapas* would destroy the world; moreover, they wanted Him to come back from His meditative state and use His energy to procreate a six-day-old son who would command the celestial army and kill the demon Taraka. While Lord Shiv had immersed Himself in *tapasaya*, Taraka had driven the gods out of their heavenly abode in Amravati. Only the child by Shiv could kill the demon.

Lord Shiv being an ascetic by nature renounces worldly life after the wife's death and intensely resumes the life of austerity. On the other extreme, Taraka the demon had also become more powerful than the gods due to his austerities. Both, Shiv and Taraka, having attained powerful status through asceticism threatened to destroy the world—one by becoming silent and in stillness, the other through his audacious expression and by violence; one by renouncing the world, the other by subjugating the same.

Lord Shiv being a phallic deity has the experience of the beauty and sexuality; Taraka, on the contrary, means someone who yearns to possess beauty and have beautiful environment around oneself. Both display soul urge—Shiv becomes introverted with deep seated desire to transcend His life so far whereas, as the name suggest, Taraka has the inner desire to create and express himself, to be extroverted in vainglorious manner irrespective of the implications of his deeds. Shiv in the purity of His state becomes the pillar of fire; Taraka having done his share of *tapasaya* is full of inflated ego as he can surpass the gods.

Living one-sided attitude in life—where there is light, there is shadow: Taraka is the Archetype of Shadow of Lord Shiv.

Only if Shiv comes out of His meditation, emerges from the darkness within when the eyes are shut, can He overshadow the demon by begetting a demon, the demon-child who can kill the demon. Lord Shiv is the destroyer but not the god of war so in order to command the celestial army and fight Taraka He must be born as the demon, through His son, serving the transcendent function.

### Death and Resurrection of Kamdev

Due to the indispensable need that Lord Shiv, the phallic deity, should be re-awakened out of His ascetic and celibate state, the gods commission Kamdev to ignite love and lust in the Lord. Kamdev mounted on His *vahan*—vehicle—the parrot and flew into Lord Shiv's cave. The very advent of Kamdev transformed the dry and barren cave into a fragrant floral garden. Kamdev, then, shot Shiv's heart with the floral dart from His sugarcane bow with bowstring made of bees. Awakened in desire, Shiv, in the heat of passion, opened His Third Eye and attacked with a fiery missile burning and killing Kamdev.

As Kamdev's attempt had failed the gods invoked the Mother Goddess who took the form of Parvati, decided to become an ascetic and through *tapasaya* win the love of Lord Shiv. Parvati's devotion to asceticism won Shiv's admiration and affection, and He embraced Her. The union of Shiv and Parvati, in matrimony, resurrected Kamdev.

Kamdev embodies all the emotional and mental states of being when one falls in love, and burns and yearns for sex-union. He is *Ananga*—bodiless—because love knows no boundaries; love is blind; sex can be experienced in more than one ways; sex even confuses the mind and one cannot decide what pleasure is and what is pain, what is love and what is lust; love can befall upon man irrespective of age, socio-economic and educational status. Kamdev is *Pradyumna*, the One who conquers all. He is *Madan* (the One who intoxicates with love), *Samantaka* (the destroyer of peace), *Manmatta* (the One who agitates the mind), *Muhiva* (the bewilderer), *Mara* (the tempter who wounds) and *Kushumesu* (the One whose arrows are flowers).

The parrots and the bees, among others, are the creatures of the spring. The mount of Kamdev—the parrot—symbolizes affection, courtship, intimacy, monogamy, and loneliness and death due to the loss of love. Such is the behavioral pattern of this species, especially the *agapornis* (lovebirds), the same also being experienced in human love. The bee, herein, is symbolic of fertility and sweet love. It is common for lovers to address each other as 'honey'. Close to the bees is the sugarcane, which produces honey without bees. Sugarcane in the myth is symbolic of the act of pairing with reproductive objective. Sugarcane species interbreed and the act of breeding as human affair is an open experience (unless curtailed by community norms). As the plantation of

sugarcane can occur in varied soils it has caused mass migrations in history, which among the humans, breeding regularly, could stand for social mobility on any ground to seek and realize love.

Even though Kamdev brought forth the amorous season of spring Kamdev's mission apparently failed. Being the phallic deity, Shiv Himself is the Lord of *kama*, desire, seated in the state of desirelessness so the coming of Kamdev does not distract Him. Instead of love, wrath manifests, as both the emotions are intimate. Undesired and unfulfilled love, unfaithfulness in love, *etc.* are certain instances that beget wrath. However, sometimes the negative emotion, in a given and right context, moves in the opposite direction resulting in passionate love. Shiv was meant to experience what Kamdev initiated due to *enantiodromia*. Desire to make love was instilled but the venue wherein Shiv was seated and the meeting place of the two Gods with *kama* as their common denominator prefigures the desired consequence, namely the birth of an ambivalent infant who is both god and demon because bees and caves are linked so, like in the examples of Zeus and Dionysus (Ronnberg and Martin, 2010).

The location where Kamdev was reduced to ashes, as per the belief of the faithful, is an archaeological ruin called Madan Kamdev in Baihata Chariali, in the Kamrup district of Assam.

Tapas, heat, kill passions of the body, and the passion of sex is likened to the heat of fire. Kamdev died when Lord Shiv did not want to indulge in marital relationship and killed *kama* within Him with His *tapasaya*. Kamdev arose once again when Lord Shiv desired and united with Parvati. As the myth goes, when Shiv embraced Parvati, in the heat of passion, the sweat from Her body dropped and mingled with the ashes of the burnt God resuscitating Kamdev.

### The Peacock Island

The mountain-hermit Shiv meets and mates with Parvati, the mountain-princess. To reside with Shiv, Parvati too had become an ascetic but one day upon seeing a group of goddesses adorned in jewels, compared them to Her plain and simple condition. Knowing Parvati's state of mind by foresight, Shiv made a *rudraksha* tree grow and bear seeds. He asked Her to use those seeds as ornaments, which delighted Parvati.

The myth gives a glimpse of Shiv and Parvati living together as an ascetic couple and the *rudraksha* rosary is common among the contemplatives of Shiv. The myth also indirectly suggests re-awakening of womanhood in Parvati to be like the other goddesses/women who beautify. *Shringaar*, beautification, in a woman is expressive of, besides being merely presentable, *kama* and finally to realize the maternal side of her being which is subsequent to asceticism.

As envisioned by the gods, Shiv and Parvati began having sex. Legend states that Nandi, the earliest writer of Kamasutra, was the attendant of Lord Shiv, who recited his composition of one thousand chapters, while Shiv and Parvati engaged in sexual intercourse. Vatsyayana's Kamasutra is based on early such texts by Nandin and other writers. Kamasutra does not mention Shiv and Parvati as the text is purely secular even though the legend goes back to the martial acts of the divine couple. Vatsyayana, however, was not an atheist because according to him the ordinances of religion must be observed, contrary to the teachings of Lokayatikas of times who were Indian Epicureans.

The sanctified place where Shiv and Parvati copulated is called the Peacock Island, world's smallest inhabited river island, in the river Brahmaputra, Assam. It is believed to be yet another venue where Kamdev was burnt. Thus the original name of the Island was Bhasmacala. The present day name 'Peacock Island' was given during the time of British Empire in India owing to the appearance of its landscape as a peacock.

Umananda Temple is located upon Bhasmacala Hill Island. Umananda refers to Uma—Parvati—in the state of bliss, *ananda*, connoting lovemaking; Shiv resided on the Island to give pleasure to Uma and the Temple is devoted to the divine couple (Neog, 2008). The Island is also believed to be the place where Shiv imparted wisdom to Parvati on various subjects. Besides others, Parvati is the most common seeker before the Lord in *tantric* context. As an aspirant before Shiv, the Goddess represents human beings aspiring for revelations by the Lord (Kinsley, 2005). By worshipping the Goddess the worshipper hopes to absorb some wisdom disseminated by Shiv.

Mythological events find locations in Assam, which was in the ancient of days known as Kamrup, the country of Kamdev. The term 'Kamrup' also applies to Goddess Chinnamasta whose form is the desire.

As the consummation of Shiv and Parvati continues, the progressive passion is followed by shyness and shame: *lajja*. Goddess Parvati in her beauty, benevolent and maternal form is *Lajja-Gauri* and as Kali She is wild and devouring. Both the forms culminate in the experience of *lajja*. From the wealth of myths gathered by Pattanaik (2000), series of myths depicting *lajja* is selected and recapitulated in the following sections on *Lajja-Gauri* and Kali.

### Shyness and Shame in the Goddess

Lord Shiv was copulating with Parvati in their residential cave when sages made an untimely entrance to offer their salutation. Lord Shiv did not stop the act and out of disgust the sages cursed Him that henceforth He will be worshipped as a phallus. Parvati covered Her face with a lotus because She was ashamed and embarrassed. Thus She became the Fair One who is Shy: *Lajja-Gauri*.

Goddess Parvati as an ascetic is *Manonmani*, the One who lifts the mind up to the highest state of *Yog*. Since Shiv terminated Kamdev, He is known as *Kamesvara*, the Lord of desire and His Wife is known as *Kamesvari*, the Mistress of desire. The title of Goddess Parvati is also reserved for Goddess Lalita Tripurasundari in South India. The profile of the Goddess, as that of Her Spouse, is from mysticism to sex, and in sex a spiritual and symbolical dimension is contained.

While the cave is a natural retreat house for the one who has renounced all possessions and the world at large, the same becomes expressive of the *Matrix*. Copulating in the cave, the sages of heaven enter during the marital act. The entrance of the wise men, which seems like an intrusion, is most appropriately a divine intervention to mark the sanctity of the sexual union. The sages also represent wisdom and knowledge. According to Tantric principles, all that exists in the cosmos must also exist in the individual body; hence, uniting in sex can unveil esoteric knowledge about the Self (soul) and the cosmos. Sex is knowledge and is intervened by knowing. It is the mythological intervention during sexual intercourse that sublimates the meaning and function of sex: Shiv is worshipped as the creative male principle in the form of phallus and woman is worthy of reverence as a symbol of fertility, lotus. "Fertility, not personality, is what makes woman, earth and goddess divine" (Pattanaik, 2000). Just like the curse bestowed upon Adam and Eve becomes a benediction marking the dawn of consciousness and the genesis of the human world, similarly the curse in the myth of *Lajja-Gauri* assigns a symbolic functioning to sexuality. Sex is anyways a good experience, but with love and symbolical understanding it is extraordinary. The delight of sex is merely a bio-psychological experience without the divine intervention in matters pertaining to sex but with the superimposition by the lotus makes sex for a woman a medium of symbolic expression of one of the ways to have a lived experience of expansiveness of consciousness, sacredness in nature and world, and purity in the body and her being-in-the-world.

"The sexual act was more than just a sexual act to the seers. In its simplest form it was it was the union of man and woman, an act of fertility. The meanings transcended biology and evolved with the seeker's understanding of the world" (Pattanaik, 2017).

The curse—a blessing in disguise for the human beings—is the origin of phallic worship in India. The same generative and mystical meanings apply to the lotus. The Goddess, when intervened, does not cover Her nudity making Her image the remote roots of *yonis* worship, *Tantra* and *kaya-sadhana*. Placement of the lotus takes human sexuality to psychological and spiritual heights. As the helpmate symbolized by the lotus, Goddess and woman in and beyond sex personifies the spirit of life. Lotus is the *yonis-Matrix*—of the cosmos. As lotus blossom the organic, fecund and beautiful cosmos emerge (Kinsley, 2003) and when the petals close cosmos dissolve to repeat the cyclic process. Lotus is the *Matrix* of the human phenomena. Rooted in the earth but not stained by it, it sows a sense of refinement needed to transcend earthliness, as humans, like the plant, can grow only in openness and in light, in an environment that is subtle. The lotus unfolds seeking the sun, the source of light and cosmic source of life. As lotus follows the journey of the sun opening itself at dawn and closing when the sun goes down, it represents the stages of life in Jungian sense: the morning, the afternoon, the evening and the night of life. Like the flower adjusting the temperature for warmth for the bees and other pollinating creatures, the Goddess and woman accommodates and revolves life around the warmth of the hearth and the heart. Lotus evokes life that is biological and spiritual. The phallus and the lotus are the symbols of sexuality both personal and transpersonal in characteristics. In the flowering of life man returns back to the Archetypal deeds of the gods and ancestors, reconcile the opposites, confirm the bond, germinate the sacramental life between man and woman, and sprout newness in consciousness.

Sex consciousness evolves with age. It does not just emit out of oneself in fully functional manner like happiness and sorrow from early developmental period. If one has not known shyness and shame one cannot

comprehend and appreciate a modest and graceful behavior. In the evolution of sex consciousness, shyness and shame are primary experiences and prerequisite to later dignified and respectful presentation along with being suggestive and seductive. Shyness and shame are primitive emotions before one can learn to urbanize into sexual socialization. *Lajja* is nascent emotion of sexual inexperience born with the emergence out of the paradisaic state of early childhood when the child is indifferent to nakedness; passage into awareness of the body and its sexual organs; prolonged in unfortunate cases of sexual abuse in childhood to its implications in adulthood; initial experiences of sexual engagements with the coming of age when *lajja* and passion are equal, and consciously and gradually overcoming the former with mental readiness; a well-balanced way of carrying one's body-consciousness in dress, speech and acts within the confines of the society; a way of containing one's emotion to avoid being vulgar and vulnerable; maintain one's worth by not being of easy virtues; acknowledgment of one's body conditioning and regulating behavior accordingly and naturally, and not shy about it, suppress it with superego, or displace it with some intellectual or religious perspective; continuation of this archaic emotion throughout life giving a sense of grace; and finally, in spiritual quest leading back to the paradisaic sense of shyness and shame that one needs to be covered and not be in a state of fallen grace.

Each time woman is in sex, in the Archetypal sense, she is *Lajja-Gauri*, the lotus that needs continual defloration. Each time she menstruates and ovulates she is renewed, experiencing death and possibilities of life within her. Man can only be a co-creator; woman is the living embodiment of the *Creatrix*.

### Mystical Union

*Lajja-Gauri* being the *Creatrix* continues to copulate in the hope of conceiving. In one mythical narrative, Goddess Parvati cursed the intruders that they would remain childless.

Such a pronouncement seems more like an ascetical code to remain celibate. Being an ascetic, in human understanding, the Goddess is not meant to become pregnant, invest Herself in child rearing and do the household chores. Being a *Matrix*, She begets in the chosen ones a calling to sacrifice sexual urges and renounce household.

Renunciation appears more prominently in another mythical narrative in which, after being visited by the sages who got upset, Shiv took Parvati to a grove to please Her and sealed the place with a pronouncement that any trespassing male would become a woman. Ila, unknowingly, trespassed riding on a horse and both, Ila and his horse, turned into females.

In the *ashram* system there are four developmental stages: *brahmachariya* (period of being single and a student), *grihastha* (period of marriage and household responsibilities), *sanyas* (period of renouncing household) and *vanaprastha* (period of proceeding into the forest as an ascetic). Shiv, in the first stage, is living a celibate life when Parvati joins Him and She acts as the Lord's disciple or student learning many subjects from the Lord. In the second stage, there is sexual enjoyment. In the third stage, their communion begets celibacy. In the fourth stage, the divine ascetics retreat in the grove. In such a retreat, one mythical narrative states that in the Deodar forest Shiv's phallus became a pillar of fire. What becomes of Parvati is contained in the advent of Ila and his horse becoming females.

Having failed to conceive, menstruation is bound to occur. Therefore it is befitting to recollect the act of Freyja. Freyja, in Norse mythology, is the fertility goddess who bleeds (menstruates) as She is yet to find Her husband. As an *avatar* of the Sun Goddess whose husband bore a horse's name, Freyja, menstruating, plunges into the depths of the sea to seek Her lost husband (Ronnberg and Martin, 2010).

Parvati did not conceive, in a woman's body thus menstruation is inevitable, and along came the horse rider and the horse denoting the possibilities of maternal experiences. Water is symbolic of femininity, emotionality, sexuality and motherhood. If horse is associated with menstruation, the sacred grove is the *yonis*. Death (horse) of the egg, of the desire to conceive undergoes transformation of the libido (horse) into the life of prayer (horse; like the Tibetan prayer flags). Coming of the horse rider and the horse is the libidinal transformation of the devotee into a female. The devotee, the horse rider, entering in the sacred grove, the womb of the Mother to be born again, should approach with a feminine spirit to commune with Shiv and become one with the Goddess. Religious faith and dedication (*Sraddha*) is feminine in essence. *Bhakti* (devotion), *Prathana* and *Puja* (prayer), *Aarti* (devotional songs; hymns), *Vandana* (adoration, worship) etc. are all feminine names. The Church is the Bride and Christ is the Bridegroom. This then is the spiritual procedure that the devotee becomes a female with a faithful hope to understand and behold the mystical union. The mystical union in Hinduism is *Ardnari-Ishvar* with Shiv on the right and Parvati on the left. Personality from Jungian perspective is a whole due to contra-

sexual archetypes. Ila is androgynous (the founder of *Chandravansh*—Lunar dynasty), but in the sanctuary of the deities only the feminine part of the being should come forth because it inclines towards knowledge, wisdom, intuition, psychology, occult, magic, mysticism and mythology. In the feminine forms if the horse rider is the soul (in the holy order—cosmos symbolized by the horse in the Brihadaranyaka Upanishad, I, 1), the mare is the Mother, *Creatrix*.

### **Matrix and Mediatrix**

#### I

To realize the dream of womanhood, i.e. to become the mother, Goddess Parvati continues with the fecund image of *Lajja-Gauri*. Leaving aside the emotional content (how gods feel about the divine couple making love and the apprehension about the outcome of their love), myth containing yet another divine intervention is as follows—

When Shiv and Parvati are in union, Agni the God of Fire entered their cave in the form of a bird and Parvati turned away from Shiv spilling His seed in the mouth of Agni. Agni carried away Shiv's seed and dropped it in the river Ganga. Out of seven wives of seven heavenly seers bathing in the river at that time, six became pregnant with the potency of Shiv's seed, while the devoted seventh one, Arundhati, remained chaste. Unwanted pregnancies lead to the excommunication of women and they aborted their wombs. The six embryos fell in a wetland and burnt the reeds. The fire fused the embryos and a child with six heads was born. The six mothers, known as Kritikas thus mothered the six-headed child, Kartikeya, who killed the demon Taraka.

Where there is Shiv (Rudra), there is Agni. In Vedic mythology, in the context of Agni, Shiv is one of the attributes of Agni.

Parvati is both a Goddess and a lotus so it is not too farfetched to say that She needs a pollinator. It is natural for the God of Fire to become a bird because He perches on the trees and takes possession of the woods. Fire is the eater of the woods. He is even perceived as being born in the woods, in the embryo of plants and trees. Being a bird and related to His origin in the aerial waters, He is the *grabha* (embryo) of the waters. Agni-bird takes the seed and places it in the aerial waters of the river Ganga. River Ganga herein is the *Akash-Ganga*, the Celestial River Ganga—the Milky Way. The flight of Kamdev is fulfilled when Agni flew into the cave of Shiv.

The star constellation—*nakshatra*—called Kritika, the mothers of Kartikeya, are seven sisters (Pleiades, seven sisters) ruled by Agni, cast the nature of *rakshash* (demon). Under the influence of such a cluster of stars there is a union of fire and water (symbolism of six; also made evident by the manner in which the child is born) hence the six-headed child signifies the trials and efforts of the human soul (symbolized by six).

The elder son of Lord Shiv also exhibits a mundane reality. Shiv is an ascetic and His son is a warrior. Both the professions are independent from the civil way of life. Though men belong to their respective families, they are reborn outside of home. The men in uniform—priests and armed professionals (not police)—are gestated outside home (spilling of the seed outside) and they carry that designation even after their retirement. Both are men in warfare: one fighting the demons within, the other the enemy outside.

Kartikeya killed the demon and he became demoniac. The women complained to the Mother that Her son was forcing himself on women. The Goddess intervened and each time Kartikeya was in blind passion he saw his Mother in the woman. Thus he swore 'never without woman's permission' and decided not to marry.

This is how the *Anima* domesticates man's passions and even proselytizes him in seeing the women in a sanctified way and worships the Goddess.

#### II

Unable to conceive through copulation in a natural way, Parvati applied turmeric and oil on her skin, removed the same and created Vinayak out of it. Vinayak was made to guard the cave and let no one enter. Conceived without the father, when Shiv came to enter His abode, Vinayak prevented Him, which resulted in the beheading of the son by the Father in wrath. The Mother Goddess became furious at the sight of Her dead-headless son and Her fury became *Yoginis*. To pacify the wrath of Parvati, Shiv placed an elephant's head on the body of His son, reviving and acknowledging him as first of His followers.

Goddess Parvati as the *Matrix* has conceived gods and sages. Such a hypothetical interpretation is proposed because whenever the Goddess is performing the sexual acts gods and sages enter or appear. Being the Mother of ascetics, She holds within Her womb mystical knowledge represented by gods and sages. That of being a wife and a mother for the most part overshadows Parvati's profile as an ascetic. She is an ascetic of highest divine order "outdoing all the great sages" (Kinsley, 2005) and possesses much wisdom.

Sarasvati, in Hindu mythology, is the Goddess of knowledge. Parvati also well versed is the *Mediatrice* of knowledge that She has received from Shiv and embodied in the form of Her self-begotten son Ganapati. Out of the depths of Her ascetic and erotic life, She removes the impediments in the pursuit of household and ascetical life. The use and shedding of turmeric and oil is expressive of healthy, redemptive, transformation. It is a variation of an ancient Egyptian rite of the passage of through the skin to rejuvenate oneself. Her act of removing engendered Vinayak who removes obstacles and bestows the desired blessings in the household (*Riddhi*) and spiritual (*Siddhi*) context. Thus Ganapati is worshipped prior to secular or spiritual undertaking.

Parvati has given birth to Vinayak who guards and removes obstacles on the path leading to the Goddess and on this religious path removal of the *karmic* obstacles does not suffice; as a student of the Lord through the medium of Parvati's narrative it could be stated that after the removal of the ego (head) through mortification (beheading), emotional life (wildness, fury and sadness) should sublimate, be disciplined (*Yogini*), and for the Lord to come into the abode (self), to become the follower of Shiv and Parvati, attain vast memory, comprehension and knowledge, the head of an elephant.

Flesh of Her Divine Flesh: Parvati is the Virgin Mothers—Taleju, Punyakshi, Durga and Dayamava (Pattanaik, 2000)—in Her various manifestations; Her anger and sadness results in the birth of virgin daughters dedicated to life of austerities—*Yoginis*; and having absorbed various disciplines from Her Lord, She begets the principle from which all categories of comprehension manifests—Ganapati, the Lord of categories (*gana* means category, *pati* means lord).

Ganapati is *Umaphal*. Uma refers to Parvati and 'phal' means fruit, product or result. Ganapati is the fruit (son) of Parvati. Ganapati personify spiritual wisdom. He is Vidyapati—the master of knowledge of the four Vedas, and *kalpa* (explanation of Vedic rituals), *purva-uttarmimansa* (Vedic exegesis) and *nirukta* (dictionary of terms that are difficult); Purans; Ayurveda (medicine); Nyaya; Nitishastra (code of ethics); *gyotishvidya* (astrology); *vyakran* (grammar); *chhanda* (prosody); and every area related to Hinduism. His whole being constitutes the entire universe, *Gajanan*. And like Kartikeya, Ganapati was also a *brahmachari* (celibate) in mythologies from southern part of India. In several of the north Indian traditions, Ganapati was married to the twin sisters, Riddhi and Siddhi.

### III

Parvati's feminine manifestations show three stages of spiritual development in a woman. Being an ascetic and married to the ascetic, Shiv reveals to Her how She should conduct and be at home with Herself befitting the life they have chosen—seeking shelter under the banyan tree in summer, be in the warmth of the funeral pyre in winter and fly above the clouds in monsoon.

In the summer of life she is *Yogini*, a period of beginning active contemplation and in connection with the tree meant to shelter the ascetics be virginal. In the advancing period of winter, being in the warmth of the souls (pyre in the cremation ground and not the fire of household and relationship) become maternal *Matrika*. Having lived through the seasons as crone, transcend in order to be above the clouds (human fertility) and make sky the abode and become *Dakini*. The three classes of *tantric* priestesses *Yogini*, *Matrika* and *Dakini* are three states of Parvati's eternal feminine serving as muse, *preranasakti* (creative and inspirational spiritual powers).

#### Parvati's Shadow

In each of us there is another individual of the same gender but opposite in nature; Parvati has Kali. As docile and loving She is Mangala Gauri and on the contrary being wild and bloodthirsty She is Chandika Kali (Pattanaik, 2017). Parvati is called Kali, the black or dark one, by Shiv because She has dark complexion. The expression makes Parvati go into *tapasaya* and through austerities removed the dark complexion becoming Gauri, the fair or golden one. Her autonomous dark side becomes Kausiki, a warrior Goddess, who in wrath creates Kali.

To suppress the 'discarded dark sheath' (Kinsley, 2003), Shiv challenged Kali to a dance competition and easily won when He raised His foot to pose as *Natraja*—the cosmic and king of dancers—and Kali could not imitate and match the same due to *lajja*. Her sense of modesty humbled Her before Shiv.

To awaken the maternal side of furious Kali, once Shiv became a child and began to cry. The crying child instilled maternity in Kali, whose fury pacified as She began nursing the child and She regained Her original form as Parvati.

Bloodthirsty by nature, Kali moved destructively. To subjugate and stop Kali, Shiv lay down on the path of Kali with erect phallus. Kali, running blind in anger, stepped on Shiv's body, came to Her senses, bit Her tongue in *lajja*, awakened in desire and made love to Shiv becoming Parvati.

*Lajja* in Kali cause Her to behave in 'a civilized and virtuous manner with respectful restraint' (Shweder, 2003). More than modesty in the presence of social superior, the myth emphasizes the rightful place of Kali above Lord Shiv, which has less to do with cultural specific emotion of *lajja*. If biting the tongue in-itself is *lajja*, sex that follows transcends the conventional place of woman and cultural understanding of *lajja*. Only social behaviour requires *lajja*, sex disrobes that *persona*.

In Her relationship with Shiv, She is Dakshina-Kali, standing on Shiv because She begets sperm in Her womb and through self-love gave birth to Shiv. Brahma told Shiv that He should stop Kali from destroying the world so He emerged and lay down before Her. She stopped, sticks Her tongue out and vomited the world She had consumed. Thus the images of Kali with Her tongue out standing on Shiv (Kinsley, 2003), which symbolize the pre-eminence of the Sacred Feminine.

### The Goddess Position

The "*uttanapada*" (Pattanaik, 2000) is the generative posture of *Lajja-Gauri* which is suggestive of the Goddess making love in the most conventional manner or delivering a child. Goddess Kali making love to Herself is indicative of masturbation and during union with Shiv, She is again on the top. With the Goddess on top as His *Shakti* (energy) *shav* (corpse) becomes Shiv. Radha and her beloved Krishna share a most intimate association, wherein Radha is not subservient to Krishna and he has to try hard to keep her appeased and content. Being independent, passionate and demanding, she sits atop her lover Krishna according to oral traditions in Bengal (Pattanaik, 2014).

Goddess Laxmi on top of Vishnu is described thus—

"The goddess Laxmi  
loves to make love to Vishnu  
from on top  
looking down she sees in his navel  
a lotus  
and on it Brahma the god  
but she can't bear to stop  
so she puts her hand  
over Vishnu's right eye  
which is the sun  
and night comes on  
and the lotus closes  
with Brahma inside" (Rothenberg, 1985).

The mystical position of the Goddess in relation to Lord Vishnu is that of *Yoganidra*, *Yogamaya* and *Yogavidya* (Pattanaik, 2017). She is *Yoganidra*, the world of sleep and dream when Lord Vishnu sleeps; She is the unconscious, which in Jungian understanding, is to be appropriately called higher consciousness; She is the formlessness when consciousness retreats into slumber; She is the Archetypal image of "noumenal space" (Valle, 1989) that begets transpersonal experiences. She is *Yogamaya*, the phenomenal world, when Lord Vishnu awakens; She is the world of consciousness, all the forms and the delusions of transient life. When enlightenment dawns, Lord Vishnu experiences the Goddess as *Yogavidya*, the higher knowledge. Personifying and nourishing wisdom and sublime virtues that constitute the inner and outside world, She rightfully sits on the top.

Goddess Bhairavi and Goddess Chinnamasta also place themselves on the top to energize sexual desire in *Tantra*.

The woman-on-top/Amazon sexual position takes us back to the archaic roots of humanity for the usage of the popular term was originally drawn from the mythical tribe of the Amazon warriors. The sexual practice and the overall mannerism of the Amazon women translated into the Amazon sexual position in the present times. Every time the woman is on top of her partner during sexual intercourse, she becomes the Amazon signifying dominance, independence and control. In modern day pornographic depictions she is the '*Dominatrix*' who demands submission and servitude.

The Amazon women were known to have lived freely and to engage in sexual activities without restraint. They rejected marriage as the norm, as they were the ones to be in control of their own bodies and sexuality. They were free to go to any man; they did not belong to any man nor were they under any man's control. The Amazon position is also an indicator that a woman can take up the roles and positions that are traditionally assigned to the males or undertaken by the males in society.

In the school of Carl Jung, the Amazon type is one of the archetypal structural forms of the feminine, as outlined by Toni Wolff (1956). She is characterized as independent and self-contained who is not reliant on a psychological relationship with the man for her wholeness. This archetype embodies devotion to objective cultural values and one's own external performance, striving towards fulfillment of her individual development. She is not emotionally vulnerable in her relationships and is more of a comrade and competitor rather than a wife or lover. The Amazon is a warrior who fights for what she believes in be it in career, politics, business, sports or any aspect of her personal life that can contribute to her experience of individuality and freedom.

In the mundane world the position on top shows that defining sex is woman's prerogative. She decides what love is and what lust is. Without her consent even the marital act becomes questionable. She determines the time to love and the time to cease from loving. "That is the nature of women," cried Don Quixote, "not to love when we love them, and to love when we love them not..." (Book III, chapter VI; de Cervantes Saavedra, 1941). Without her approval everything is indecent and immoral a proposal. In the mythical world the position symbolize generation and corruption in a cyclic order, self-sustaining the created world.

Goddess Parvati unfolds Herself as life giving and also by devouring what She gives. She is the erotic, intellectual and ascetical faculty of the *psyche*. She purifies the passions, personifies spiritual endeavors and tends the spiritual capabilities of the practitioners. On the subjective level, She is *Brahmavidya*, spiritual wisdom, and on the cosmic level, taken birth from Himalaya represented by *Akash* or ether, the first fundamental substance, and Mena, i.e. intelligence, She is Uma, the luminous one, the conscious substance of the universe. She is light in creation and She is also the dark Kali, all-destroying and all-devouring time. If as *Lajja-Gauri* She binds the woman to conventions, She also presents Her countenance as Kali having disheveled hair—*Muktakesi*—which bespeaks Her untrammelled freedom and woman's search for the longings of her soul. Such an amorous preference and aspiration is the way of the Goddess.

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