

Tantra Yoga-The Beginning

Dr. Madhumita Saikia*

Principal, Governing Council Member, BWSSC, NSDC, Ministry of Skill Development, India

Abstract

Yog Vidya known as Jog Vidya in Sanskrit and Assam local language, has roots in this region. It is a part of Tantra. The Kamkhya Temple, an active Pith of Tantra Vidya, once was an abode of Daso- Maha- Vidya. High level Tantra, Mantra, Japa, Tapa, Yama, Niyam, Dhyana, Dharana, Asana, Pranayama, and Pratyahar were practiced, cultured and taught. Tantra means expansion of Body for betterment in Psychosomatic, Mental and physical level. In these Ashrams, Tantra-vidya was practiced. Later the Buddhist Bhikshu, particularly, were influenced by these Gurukuls. Ancient relics, Idols, Tantra chakras and Yantras indicate that a rich culture of Yog Sadhana was being practiced in Nilachal hills and the surrounding areas. Yog did not happen all of a sudden. It grew through many civilisations, through period of time, cultured, researched by many yogis and yoginis. No place can claim as its origin birth place but indications of practice and advent of Yog in ancient era in Kamrup, ancient name of Assam, is evident. This region was the centre of civilisation in ancient era and the focal point of Tantra-Yog in the beginning period of this rich knowledge. A brief research conducted, on this topic, as this study outcome will help future researchers, academicians and scholars to find out new knowledge for further research and study.

Introduction

Yog is a part of Tantra. Tantra understands the Cosmos to self. What is outside of 'our' self is within 'our' self. If we understand self, we understand the cosmos. Tantra was practiced in ancient Assam, Kashmir and Parts of Pakistan. The Nature and its elements were observed and followed like Singhasana, was derived from Lion, Bajrasana was from Thunderbolt, Bhujangasana symbolize Snake, Tadasana from trees, Padmasana form lotus flower etc. On the fertile valleys of Brahmaputra valley from Sadia to Dhubri, entire stretch was forest area and perfect setting for Yoga Sadhana. More we travel towards South-East Asia beyond Assam more idols, sculptures, stone-engravings were found of Shakti and Shiva, seating in Asanas. Saraswati, Bhubenswari, Dakini are in perfect asanas, found in Kamakhya Temple and other temples in Nilachal Parbat. Kamakhya Temple and surrounding areas of Nilachal Pahar is so enriched that you can feel the calm easy meditating feeling at the earliest time. Archeological findings in Amabari excavation sites, Nagaon, Mikir Pahar (Karbi Anglong), Goalpara are evidence of a rich culture of Tantra-Yog period in pre-historic era.

Tantra is broader spectrum of which Yoga is a part. Tantra consists of two words (Sandhi)-Tan and Tra. It means expansion of Physical being. Expansion of what, to what level, by what means are the questions that arise in Tantra. Irreverent evolution unto circles of ever-expanding consciousness. Expand Continuously across what? Expand what? Expand our experience or way of being, our way of seeing. Feeling the breath and within. Across the kind of expansion. The directions of Time and the planes of the ability to know, ability to will and the ability to do or put into action. At the concluding stage of the practice of Tantra, the individual is absorbed into the continuum of universal consciousness. This continuum in itself is the universe and its experience as well. This is Tantra. It's broader than this definition but this definition comes as close as it can be.

The system of Tantra Yoga is composed of steps known as Tantra Yoga Kriyas, like every scientific method, its systematic, disciplined, and well researched. These Tantra Yoga Kriyas are replicable by anybody who wishes to employ them. The proofs of the steps being previously employed are experiential and internal in nature. The effect of the practice of Tantra Yoga Kriya is not just internal but also external, in this it differs markedly from other spiritual schools. The change in external events brought by the practice of Tantra may be considered to be the external proofs, albeit the fact that concentration

on these external events is a sure path to self-destruction on the razor edge path of Tantra Yoga.

The Dasomahavidyas in Maa Kamakhya Temple, The Ugratara Temple, The Four Gukhani Thans of Sadiya, The Culture of Mayong indicate that a rich culture where Yoga and Tantra Yog were cultured practised and developed in Assam. The attachment and detachment, related to Tantra Yog is part of Shakti Pithas of Assam. This scientific system is active in Kamakhya Temple, Aithan, Kesaikhathi Gukhani Than and other Shakti Pithas of Assam, indicate an active and direct participation and introduction of knowledge of Tantra Yoga, by the ancient Gurukuls of Kamrupa or Assam.

Significance of the Study

The present generation in India is more inclined towards western world and its culture. A contrasting picture is seen in western world, where the young generation is inclined towards Indian culture. Yoga has become a part of the western world culture. They practice more seriously and sincerely. This has given a rise to education and holistic health tourism to India as the primeval centre of Yoga and Tantra. Assam is active Jagrata Shakti Pith known to the practioners of Tantra-Yog but this is not enough to attract international tourists. To impress them a more precise, scientific and systematic approach towards the culture of Tantra Yog is necessary. Assam is an active Tantra Yoga Pitha and since pre-historic era mention of its culture and practice is found. By having scientific research on the topic, a proper training program with resourceful findings can be presented to the interested population. This approach will be helpful to attract our present generation to derive more knowledge and culture it, creating an education tourism hub.

*Corresponding author: Madhumita Saikia, Principal, Governing Council Member, BWSSC, NSDC, Ministry of Skill Development, India E-mail: officialbwsig@gmail.com

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Objectives of the study

1. To find out evidence of origin and beginning of Tantra Yoga
2. To find out the basic system of knowledge development of Tantra Yoga
3. To find out how Tantra Yoga can be further cultured in original form for human benefit.

Research Method: Mixed method involving both Qualitative and Quantitative approaches will be used for the study.

Tools of data collection: Primary source of data: 1.Interview 2.Personal observation 3. Site visit

Secondary Source of Data: 1.Books, 2. Museums and excavation sites. 3. Neo- media and Internet

Research Type: Descriptive Survey Method.

Discussion and findings

Tantra is manifestation of energies within and outside self. In Western philosophy Male and Female are genders but in Tantra it is the Masculine and Feminine energies. Gender is a three-dimensional property. Tantra follows male -female energy manifestation within and around human. Every human has masculine and feminine energy within us. It should be balanced. Feminine energy raises creativity, wealth earning, learning characteristics. While valour, health, strength are masculine properties. In the beginning feminine energy manifested the society; later the society adopted masculine upper hand. From Matriarchal system we entered to Patriarchy society. During this transformation there was balance of both the energies creating a balance in mind, body and society. Later male energy started to escalate and the female energy becomes a dominated energy. This started the process of imbalance in the nature of human nature creating and imbalance in the environment and society.

The centre of 'Divine Female Energy Yoni' is in Maa Kamakhya Temple. This is centre of all energies, the 'birth point' of human being. Masculine and Feminine energies come out of the feminine energy derived from the vital meeting point of Masculine and Feminine energies. Brahma, Vishnu, Shiva are the Devine Masculine Energies. Maa Laxmi, Maa Sarswati and Maa Durga are the Devine Feminine Energies. Every human should possess these energies in equal proportions and balance the Masculine and Feminine energies. This is Eda-Pingala to form Susumna. The Rajas, Tamas, Sattwa Prakrittis. The Gunas, the Dhatus, the Prakritis balancing with the Prana is Tantra Yoga. This balance is Tantra Yoga. Imbalance in these energies creates problems in human psychological and physical health, disturbance in the society, distortion in the environment.

Tantra is a very strong concept it is very powerful and a very hard path of attainment. It has the power of creation, perseverance and destruction. It has the power of knowledge, wealth and strength. A human should possess both feminine and masculine energies in equal proportion, otherwise the imbalance create the imbalance in everything. Tantra-Yog aims at creating this balance. Practice of Tantra-Yog to attain this balance is a tough path. Learning is necessary. In Kamkhya Temple the Dasomahavidya Gyan to attain Tantra- Yoga Gyan was practiced. Iconography was used to teach these Vidyas. One graphic or picture was selected for each chapter and knowledge was pertained with elaborate examples, demonstrations and definitions were used.

The term Dasomahavidya comes from the Sanskrit. Dasa, means

'ten', Maha, means 'great' and Vidya, means 'knowledge.' Each Mahavidya is a form of the Divine Mother. The Dasomahavidyas are: Kālī, Bagalāmukhī, Chinnamastā, Bhuvaneśvarī, Mātāmṅ, Ṣoḍaśī, Dhūmāvati, Tripurasundarī, Tārā, and Bhairavī. The scriptures definitely state that these are the ten forms of Sati, as Vidyas. Kamakhya is the focal vital Yuni of Sati. In Kamakhya all these ten forms are active in its Devine forms. Teaching and practice was prevalent in ancient era and still going on.

Iconography was used and each Mahavidya has symbolic meaning and a stream of knowledge in itself. First of all, Maa Sati took the form of Maa Kali. Her form was fearful, her hair untied and loose, her body the colour of a dark cloud. She had deep-set eyes and eyebrows shaped like curved swords. She stood on a corpse, wore a garland of skulls, and earrings made from the bones of corpses. She had four hands – on one hand, she had the head of a skull, and the other a curved sword with blood dripping on it. She had mudras on her other two hands – one giving freedom from fear and the other giving blessings. She roared and the ten directions were filled with that ferocious sound. In the series of the ten Mahavidyas or wisdom aspects of the Divine Mother, Maa Kali comes first, for she represents the power of consciousness in its highest form. She is at once supreme power and ultimate reality, underscoring the fundamental Tantric teaching that the power of consciousness and consciousness itself are one and the same.

The Goddess Tara is worshipped in both Hinduism and Buddhism as the goddess of compassion and protection. In Hinduism, she is a form of the female primordial energy known as Shakti. The name comes from the Sanskrit root tar, meaning "protection." In other Indian languages, the name translates as 'Star'. Maa Tara's name is derived from tri, which means "to cross." One of her epithets is Maa Samsaratarini, 'she who takes across the ocean of worldly existence.' Tara is thus the all-gracious liberator. Tara first appeared as a deity in Hinduism but was later adopted by Buddhism. In fact, in some traditions, she is considered the female Buddha. In Tibetan Buddhism, she is the most popular deity worshiped today. Origin – It is said that during the churning of the milky sea when poison came out the ocean, Lord Shiva drank it to save the world from destruction. But Lord Shiva fell unconscious under the powerful effect of the poison. At this point, Goddess Durga appeared as Tara and took Shiva on her lap and breastfed Him to counteract the effect of the poison. Hence Tara is said to be more approachable to the devotees because of her maternal instinct.

In tantric traditions, she may be considered an incarnation of Durga, Parvati or Mahadevi. Goddess Tara protects those on their journey to enlightenment, as well as earthly travellers. In some traditions, Tara appears in different forms; the two best-known versions of her are White Tara, the embodiment of compassion and peace, and Green Tara, who is the great protector and overcomer of obstacles. Images of Tara often show her seated on a white lotus in the midst of the primordial waters that envelop the entire universe. From this, we understand that she is the Mother of the three worlds—of the heavens, the atmosphere, and the earth. Much of Tara's symbolism can be related to death—but in its broadest perspective. The death it refers to is the death of the ego, the false idea of selfhood that keeps the individual in bondage, ever reactive and in thralldom to all of the life's ups and downs. Like Kali, Tara is sometimes shown wearing a girdle of severed human arms, a symbol of her ability to relieve us of the burdens of karma. The scissors and sword, rather than being understood as agents of death, should be thought of as tools to dismantle and remove the ego, the sense of mistaken identity that defines, limits, and binds.

Maa Tripura Sundari is also known as Goddess Shodashi. As the name suggests Goddess Shodashi is the most beautiful in all three worlds. In Mahavidya, She represents Goddess Parvati or also known as Tantric Parvati. Goddess Shodashi is also known as Lalita, means one who plays and Rajarajeshwari which means queen of queens. Mahavidya is Tripurasundari, also known as Maa Kamala. A form of Mahalakshmi, She symbolizes wealth [1]. According to the description in her dhyana mantra, Tripurasundari's complexion shines with the light of the rising sun. This rosy colour represents joy, compassion, and illumination. She is shown with four arms in which she holds five arrows of flowers, a noose, a goad and sugarcane as a bow. The noose represents attachment, the goad represents repulsion, the sugarcane bow represents the mind and the arrows are the five sense objects.

In the Sakta Tantra, it is Mother who is supreme, and the gods are her instruments of expression. Through them, she presides over the creation, maintenance, and dissolution of the universe, as well as over the self-concealment and self-revelation that lie behind those three activities. Self-concealment is the precondition as well as the result of cosmic manifestation, and self-revelation causes the manifest universe to dissolve, disclosing the essential unity. With this in mind, the eighteenth-century commentator Bhaskararaya proposed that the name Tripurasundari should be understood as: 'whose beauty precedes the three worlds'. This means, she is divinity in its transcendental glory. However, the name is usually taken in an immanent sense to mean -she who is beautiful in the three worlds. Present here is the idea of a triad, a grouping of three that plays out in many different aspects of the phenomenal world. Tripurasundari represents the state of awareness that is also called the *sadasivatattva*. It is characterized as 'I am this'-*aham idam*. Cosmic evolution is the outward flow of consciousness - *pravritti*. Spiritual practice reverses that flow, so for the yogis, this stage is a very high level of attainment, close to final realization. It is an experience of the universe within the unity of consciousness. Even in our ordinary state of consciousness, [2] Tripurasundari is the beauty that we see in the world around us. Whatever we perceive externally as beautiful resonates deep within.

The fourth Mahavidya is Maa Bhuvaneshvari, whose form closely resembles that of Tripurasundari. Her name consists of two elements: Bhuvana, which means this living world—a place of dynamic activity—and *isvari*, which means the female ruler or sovereign. The name Bhuvaneshvari is most often translated as Mistress of the World, but Bhuvana is more than the earth we stand upon. It is the entire cosmos, the Bhuvanatraya, consisting of the heavens, the atmosphere, and the earth. Because this is a living, dynamic phenomenon, Bhuvaneshvari embodies all its characteristics and their interaction. She is called Mahamaya -The greatest magical power. She is called Maa Sarvarupa – Omnipresent. Viswarupa- the form of Universe. All that we experience in this life is the Divine Mother. As Bhuvaneshvari she is consistently associated with the past, present, future, everywhere, anywhere.

According to Pranatoshini Grantha, Brahma had the desire to create the Universe, and he intensified his Tapasya to invite the energy of Creation, Kriya Shakti. Parameswari, pleased with his Tapasya responded to his invitation, appeared as Bhuvanesvari. She is red in colour, seated on a lotus flower. Her body is resplendent and shining with jewels. She holds a noose or *paasham* and a curved sword or *ankusham*, in her both hands and the other two assume the mudras of blessing and freedom from fear. She resides in Shiva's heart. Bhuvaneshvari is the Supreme Empress of Manifested Existence, the expositor of consciousness. Essentially, Bhuvaneshvari, by her all-pervasiveness and identification with the universe, invites us to cultivate an attitude of universality.

The third Mahavidya is Maa Chinnamasta. She is also known as Prachanda Chandika. Chinnamasta means she who is decapitated, is a form of the Divine Mother shown as having cut off her own head. Since she cut her own head, she is known as Maa Chinnamasta. Maa Chinnamasta shines like a lightning bolt from the Sun. She demonstrates the rare courage needed to make the highest conceivable sacrifice. The severed head, iconographically, symbolizes liberation. Each person's individual identity is a state of conditioning or limitation, dependent on qualities. By severing the head, the Mother reveals herself in her true being, which is unconditioned, infinite, and boundlessly free. This idea of freedom is reinforced by her nudity, which symbolizes that she cannot be covered or contained by any garment. Because she is infinite, she is also autonomous.

Iconography of Maa Chinnamastta symbolizes that brain is the Protector and Heart is the true owner. The heart is the organ that is the focal point of living human. Follow your heart not the brain. Dakini, Jokhini or Varnini and Maa Chinnamastta are the Ida, Pingala and Susumna the three energies of human Kundalini. Drinking the three fountains of blood symbolizes the attaining control over self, in short Kundalini Jagaran. Dakini, on the left, is black; Jokhini or Varnini, on the right, is red. Maa Chinnamasta, in the middle, is white. Black, red, and white represent the three Gunas, or basic universal energies. Black is Tamas projected by Dakini. Red is Rajas, indicated by the Jokhini or Varnini Sattva, symbolized by Chinnamasta, who is white/fair complexion, is the highest of the Gunas, of course, but all three belong to prakriti, the principle of materiality on which all nature rests. Nothing exists apart from the Mother, whose power of diversification takes form as the grand display of the universe. The blood spurting from the neck of Maa Chinnamasta represents the life force, prana or cosmic energy that animates the universe and sustains all life. The first stream flows into mouth of Maa Chinnamasta. She is self-existent and dependent on no other. The streams that flow into the mouths of her attendants represent the life-force in all living creatures.

Maa Bhairavi means frightful, terrible, horrible, or formidable. Maa Bhairavi provokes different fear, for she is said to shine with the effulgence of ten thousand rising suns. She has many names including Tripura Bhairavi, Sampath Praja Bhairavi, Kaulesh Bhairavi, Siddhida Bhairavi, Bhay Vidwamsi Bhairavi, Chaitanya Bhairavi, Kameshwari Bhairavi, Nitya Bhairavi and Rudra Bhairavi. Her body is the colour of the rising sun. Bhairavi is seen mainly as the Chandi in the Durga Saptashati who slays Chanda and Munda. Sometimes she is in the cremation ground, seated on a headless corpse.

Like Maa Kali, she has four arms. With two of her hands, she holds the sword of knowledge and the demon's head that represents the destruction of the ego. Her other two hands may display the Abhayamudra, urging us to have no fear, and the Varadamudra, the gesture of granting boons. More often they hold a mala, signifying devotion, and a book, signifying knowledge. The trident represents the pervasively threefold nature of her manifestation and can be interpreted in a variety of ways. It is often said that Bhairavi represents divine wrath, but it is only an impulse of her fierce, maternal protectiveness, aimed at the destruction of ignorance and everything negative that keeps us in bondage. In that aspect, she is called Sakalasiddhibhairavi, the granter of every perfection.

Maa Dhumavati personifies the dark side of life. Her name means, made of smoke. Smoke is one of the effects of fire. It is dark and polluting and concealing; it is emblematic of the worst facets of human existence. Legend is in Pranatoshini Tantra, once Devi Sati to satiate her extreme hunger swallowed Lord Shiva. Later on request of

Lord Shiva himself, she disgorged Him. Later Lord Shiva rejected her and cursed her to assume the form of a widow.

A common feature is an association with a crow. The crow sometimes appears emblazoned on Dhumavati banner; sometimes it sits atop the banner. Occasionally the bird is shown as huge, serving as her mount, Vahana. She is associated with poverty, need, hunger, thirst, aggressiveness, anger, and negativity. She is consistently shown as old and ugly, with sagging breasts and crooked or missing teeth. She is dressed in filthy rags. Maa Dhumavati is characterized as a widow, and this gives a clue to her unique nature as a Mahavidya and distinguishes her from the earlier goddesses, who are to be avoided.

Maa Dhumavati represents the erosive power of time that robs us of loved ones, of our own youthful strength and vitality, of our health, and of whatever else contributes to our fragile happiness. Everything that we so desperately cling to for security is by nature transient. In the end, we all face our own mortality. That is the fundamental truth of human existence.

Maa Bagalamukhi is also known as Bagala Maa, the goddess who paralyzes enemies. In later tantric yoga, Maa Bagalamukhi is associated with the practice of pranayama. Her name is the combination of Bagala and Mukhi. Bagala, which is the distortion of the original Sanskrit root Valga, means bridle. The headgear used to control a horse is known as a Valga. Hence Maa Bagalamukhi means the Goddess who has the power to control and paralyze the enemies. Due to her capturing and paralyzing powers she is also known as Devi of Stambhana

In some traditions, she is an incarnation of the Goddess Kali. Bagalamukhi translates as the one who checks the mouth. She is so-named for her power to silence speech and still the mind. In yoga, such a state helps the yogi find peace and higher states of consciousness. Origin Story: Once an asura named Ruru, the son of Durgam, performed severe penance to win the favour of Brahma. guru was already very powerful; the Gods became very apprehensive of what might happen if he obtained a boon from Brahma. So they did Aradhana -propitiation, to yellow water-Shree Maa says here, that yellow intuitively means peace. Pleased with their tapasya, the Divine Mother appeared as Bagala. Bagala is the Goddess who stops all motion at the appropriate time, silences the mouths and words of all evil beings, and controls their tongues. May that Goddess bless us with stillness when it is appropriate?

The Shaktisamgama-Tantra narrates the birth of Ucchishta-matangini. Once, the God Vishnu and his wife Maa Lakshmi visited Shiva and his second wife Parvati, reincarnation of Sati. A banquet was arranged. While eating, the deities dropped some food on the ground, from which arose a beautiful maiden who asked their left-overs. The four deities gave her their left-overs as Prasad. Prasad for some is Ucchishta of the deity, Because of the negative connotation or synonym of the word Ucchishta; it is never explicitly used in connection to Prasad. Lord Shiva decreed was hurt and to make amend he declared that those who repeat her mantra and worship her will have their material desires satisfied and gain control over foes, declaring her the giver of boons. From that day, the maiden was known as Ucchishta-matangini.

Maa Matangi is often described as an outcast and impure. Her association with pollution mainly streams from her relation to outcaste communities, considered to be polluted in Hindu society. These social groups deal in occupations deemed inauspicious and polluted like a collection of waste, meat-processing and working in cremation grounds [3]. Maa Matangi is regarded as a Tantric form of Saraswati, the goddess of knowledge and the arts of mainstream Hinduism, with

whom she shares many traits. Both embody music and are depicted playing the Venae. They are also both said to be the Nada (sound or energy) that flows through the Nadi channels in the body through which life force flows. Both are related to rain clouds, thunder, and rivers. Though both govern learning and speech, Saraswati represents the orthodox knowledge of the Brahmins while Maa Matangi—the wild and ecstatic outcast-embodies the extraordinary beyond the boundaries of mainstream society, especially inner knowledge.

Maa Kamala is the tenth of the Daso Mahavidya Goddesses. Goddess Kamala is considered the supreme form of the goddess who is in the fullness of her graceful aspect. She is not only compared with Goddess Lakshmi but also considered to be Goddess Lakshmi. She is also known as Tantric Lakshmi. The goddess in the form of Maa Kamala bestows prosperity and wealth, fertility and crops, and good luck. She is Devi of both Dhan and Dhanya i.e. wealth and grains. Kamala is portrayed as making the gestures of boon-giving and fearlessness. She sits on a lotus and holds Maa lotus blossoms in her two upper hands. Even her name means lotus. She is flanked by two elephants. Obviously, Kamala is Lakshmi, who is portrayed in an identical manner, but in the context of the Mahavidyas, there are also significant differences. Kamala is not a divine consort but the independent and all-supreme Divine Mother. She is not the spouse of any male deity. Interestingly, she is rarely identified with the other female forms found in orthodox Vaisnavism, such as Sita, Radha, or Rukmini. Kamala is not completely auspicious or one-sided. Sometimes she is called Rudra-the howling one, Ghora or Bhima-the terrifying one, or Tamasi-the dark one. Like Kali, the Tantric Kamala embraces the light and the darkness, for she is the totality.

Ancient era kamakhya temple

Till 1970's there was a path known as Mekhela ujuwa path, means raising your Mekhela to climb stairs. This road was constructed within a night by King Narkasura, of Narakasura Dynasty. While walking through this path of stone staircase, in certain places we can still find Chakra tantra relics. Both Shakta Tantra and Buddhism Tantra Yantra relics are found. The Ancient Hindu Tantra relics have a point in the centre. The Buddhism Tantra Yantra Relics doesn't contain the point or dot in the centre. More such Tantra Yantras are found on the walls of Kamakhya Temple, Bogolamukhi Temple, Bhubenswari, Tara, Matangi, Manasa and other individual Dasomahavidya Temples.

According to the Kalika Purana, Kamakhya Temple denotes the spot where Maa Sati used to retire in secret to satisfy her amour with Shiva, and it was also the place where her yoni (genitals, womb) fell after Shiva tandav (dance of destruction) with the corpse of Sati. This site was primeval place of worship of Yoni of Sati, the Devine Feminine Energy, and a place of Tantric practice.

Historians have suggested that the Kamakhya temple is an ancient sacrificial site for an Austroasiatic tribal Goddess, Kameikha (literally: old-cousin-mother), of the Khasi and Garo peoples, supported by the folk lores of these very peoples. The traditional accounts from Kalika Purana (10th century) and the Yogini Tantra too record that the Goddess Kamakhya is of Kirata origin, and that the worship of Maa Kamakhya predates the establishment of Kamarupa (4th century CE).

Bogola Devi temple was the first Temple to reach if pilgrims ascend through the Mekhela Ujuwa Patha, of Dasomahavidya. Ten manifestations of Devine Female Energies, is centered in Maa Kamakhya Temple on Nilachal Pahar. There is no other place in the world, where Ten Devine Female Energies concentration is found but only in Maa Kamakhya temple. The temple is the center

of the Kulachara Tantra Marga and the site of the Ambubachi Mela, an annual festival that celebrates the menstruation of the goddess. Structurally, the temple is dated to the 8th-9th century with many subsequent rebuilding's. The final hybrid architecture defines a local style called Nilachal. It is also one of the oldest of the 51 pithas in the Shakta tradition. An obscure place of worship for much of history it became an important pilgrimage destination, especially for those from Bengal, in the 19th century during colonial rule.

Originally an autochthonous place of worship of a local Goddess, where the primary worship of the aniconic Yoni set in natural stone continues till today, the Kamakya Temple became identified with the state power when the Mlechha dynasty of Kamarupa patronised it first, followed by the Palas, the Koch, and the Ahoms. The Kalika Purana, written during the Pala rule, connected Naraka, the legitimizing progenitor of the Kamarupa kings, with the Goddess Kamakya representing the region and the Kamarupa kingdom. It has been suggested that historically the worship progressed in three phases—yoni under the Mlechhas, yogini under the Palas and the Mahavidyas under the Kochs .

Tantra is a holistic approach to the study of the universal from the point of view of the individual: the study of the macrocosm through the study of the microcosm. It draws on all the sciences- astronomy, astrology, numerology, physiognomy, physics, chemistry, alchemy, Ayurveda, psychology, parapsychology, mathematics, geometry and so on -to provide a practical means of realizing the highest ideals of philosophy in daily life.

People often think Tantra as mother worshiping cult but this is strictly not accurate. Tantra might be called as Mother worshipping practice. Shakti is the universal principle of energy power or creativity. This energy is personified as feminine, as Shakti, the Universal Mother. This is the Divine Feminine Energy. She is known as Prakriti, the Nature, in Local Assamese Language. She is inseparable from the one who beholds her- the Shaktimaan, the power holder. The masculine principle or Universal Father. The Divine Masculine Energy. Shaktimaan is also called the Brahman by the writers of the Upanishads. In Tantric tradition he is called Shiva. He is known as Purukh, the ultimate Devine male. Together they are known as Prakriti-Purukh or Burah-Burih- the Divine old man and old woman.

Through various stages of Tantra Yoga, practice is done to attain mental, physical and psychosomatic power to lead a healthy life,

bringing positive energy to universe and accept the power as a part of universe. Over powering our desires by arising the Eda and Pingala, attaining Susumna-is the ultimate aim of Tantra yoga. With complete unification with the Universal Energies -Rajas, Tamas- Prakritis are developed to achieve Sattwa. This is done by strictly practicing Tantra Yoga. Tantra Yoga can be practiced by anybody, even a married person can practice Tantra Yoga. Therefore, entry of a person with ulterior commercial motive or negative mind-set, gives a negative picture of Tantra yoga. Tantra is to be practiced for universal wellbeing, peace and balance of Male and Female Divine Energies.

Various locations, discovery of relics, monoliths, megaliths, stone curving, stone writings, idols, archaeological findings, temples and ruins indicate that Assam was a hub of ancient civilisation, practicing Tantra yoga. Study conducted in Maa Kamakhya Temple indicates the manifestation of all the Ten Divine Feminine Energies. From pre-historic Sanatani age to Buddha Yoga to present period of time Maa Kamakhya Temple remains the abode of Dasomahavidyas- the Ten Divine Feminine Energies. From this place the knowledge of Tantra Yoga spread to other parts of the region and world. During Ambubashi Mela, Sarad Durga Puja, and Basanti Durga Puja – Tantric from all over the World visit Nilachal Hills to renew and attain energies from the Divine Male and Feminine energies. Tantra is the study of the universal from the point of view of the individual. The practicality of Tantric a select science that links all sciences and uses their essence in preparing workable formulae. Tantra is not limited to the study of any one branch of the tree of life. It is the study of the tree of life.

The Practice and learning centres of Tantra yoga is not organised. Proper steps should be taken to establish learning and practicing school of Tantra yoga in organised way. Scientific, systematic learning and teaching Tantra yoga has become necessary as people from all over the world are getting interested and attracted towards Tantra yoga. Most scholars, tourists and knowledge seekers are getting misled often. With an organised sector of Tantra yoga, more education-based tourism will rise. Young population will get opportunities to explore in scientific study, research and further culture of Tantra yoga.

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