

Immortal Mahakali and Her Mortal Critics

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Abstract

Mother Kali, the Adishakti or Mahashakti, is being worshipped from ancient time. She has her presence in large number of countries worldwide. The principal deity of the Tantric cult, she has many outstanding devotees in modern time like Sadhak Ramprasad, Sri Rmakrishna and Sri Aurobindo. She was adored by Swami Vivekananda, Sister Nivedita (Margaret Elizabeth Noble), William Blake, Robert Burns and Walt Whitman. A fierce deity who destroys all the redundant and waste beings and matters for cleansing the society paving the way for newcreation, is adored by the strong and the great.

Not only that she is worshipped in India and some other countries worldwide, she has been much abused and criticised too. The words like Kali and Tantra have been misunderstood and misused like the word Yoga. She has been on the focal point in a modern poem and a film. The poem and the film have been critically assessed and their places fixed. A justification of her inevitable existence and acts has been made in view of the fact that she is the power aspect of the divinity; a Mother who intensely loves her children who are the real devotees and clears their way to progress.

Keywords: Mahakali, Divinity, Sadhak, Spirituality, Faith.

Immemorial Existence of Mother Kali

Mahakali or simply Kali is one of the most famous and well known Goddesses of the Hindu pantheon. Her true existence is beyond record. We find her in Puranas, Legends and Myths prominently.

Worshipping Kali is part of an ancient lore; researchers have found that Tara or Kali, the presiding deity of Tantra, was worshipped in ancient China and Tantra had its link with China to Tibet; at one time it was largely practised in Bengal and some other parts of India. Tantra spread to many parts of India and in neighbouring countries. One of the branches of Buddhism is linked to Tantra. Kali is the greatest representative of the female Divinity; Adi Shakti, the primordial power which moves everything, all life on earth, according to faith of innumerable people. She is active when the society is full of perpetrators of crime, when it is full of redundant persons and other beings who bring down the progress of humanity to a very low level.

Mahakali Worldwide

Mother Kali is known as Mahakali, Bhadrakali and Kalika besides in other names. She is known throughout the world as a Goddess of ultimate power. Ancients who had some access in a mystic way must have come to know her; some came in her contact, directly or indirectly. It is childish to know of everything physically; childish to deny the facts mystic and spiritual.

Marzanna is a Goddess in the Slavic mythology. She is known as Goddess of Winter and Death, Goddess of Fate. From her being comes the word Nightmare. She has been compared to the Hindu Goddess Kali the Destroyer. But she is actually an evil spirit. Far from being a Goddess, far from Mother Kali whose destruction leads to creation. She cannot be compared to Kali though an image of her is a replica of Goddess Kali with her

companions and with Lord Shiva under her feet. Mix of mythologies and interpolations at different levels may be guessed.

It has been opined that Marzanna is a leftover of the ancient goddess-as-crone figure found throughout Indo-European mythologies, and known as Marratu to the Chaldeans, Marah to the Jews, and Mariham to the Persians.

Her temples and images are located throughout the world

Most of the well known towns and cities in India have one or more Kali temples, specially where the Bengali community is established for long, with a Kali Badi as in New Delhi. There are numbers of Kali temples in the capital of India. Kolkata has the largest numbers of Kali temples including some very famous and historic too.

Bangladesh and Pakistan were originally parts of India renamed due to partition and Myanmar or Burma was a part of British India. There are still many Indians in those countries. No wonder that there were many Kali temples in those countries. Among many temples now neglected, ruined or disappeared the following few still exist in Pakistan;

Kali Mata temple at Kalat, Balochistan (1500 years old image is claimed to be the second largest in Asia), Shri Kali Mata temple at Umarkot and Kalibari Mandir at Peshwar, Pakistan.

Among the Kali temples in Bangladesh most famous is the Dhakeshwari temple in Dhaka, the capital of Bangladesh. Dhakeshwari means Goddess of Dhaka. It is the most prominent Hindu temple in Dhaka following the destruction of Ramna Kali Mandir by the Pakistan Army during the War for independence in 1971. It is owned by the Government and is referred to as a National Temple. Shri Kali Temple, Myanmar, was established by the immigrants in 1871 in Yangon's Little India district when Burma was still a part of British India. The temple is brightly coloured and has sculptures and carvings of several

Hindu Gods. Bhadrakali Temple is near the Sahid Gate, Kathmandu, the capital of Nepal. Arulmigu Sri Rajakaliamman Glass Temple, Tebrau, Malaysia, includes shrines of Lord Muruga, Lord Vishnu & Goddess Makaliamman inside the temple. The temple, built in a hut-like form in 1922, attracts people from all over the world. It has been devoted to Lord Shiva since an Athma Lingam shrine was created in the shape of a lotus where worshippers can pour rose water and pray. No doubt that there are many more in more places that one may discover Mother Kali's concrete existence in clay, stone or other images.

Man does not live without superstitions until he reaches the highest spiritual level. Even scientific knowledge and practices contain superstitions. It may safely be said that no religion of the world is free from superstitions. Sometimes one confuses between real superstition and real knowledge. Kali the divine warrior cleans the human society including all its superstitions. Her actions pave the way towards new-creation. It may be symbolic but it is always applicable in any society. Innumerable songs on Kali inundate the hearts of devotees.

Mother Kali is adored by Spiritual Personalities and Poets

To begin, we cite the example of a great spiritual leader, the travelling monk of India, Swami Vivekananda, who wonderfully sung the song of Kali presenting and loving her fierce aspect in "Kali the Mother" (Written on 24 September 1898 on a houseboat in Kashmir)

Dancing mad with joy,

Come, Mother, come!

For Terror is Thy name,

Death is Thy breath,

And every shaking step
Destroys a world for e'er
Thou Time, the All Destroyer!
Come, O Mother, come!
Who dares misery love,
And hug the form of Death,
Dance in destruction's dance,
To him the Mother comes!

1 (Kali the Mother God 25)

Sister Nivedita (Margaret Elizabeth Noble), an Irish lady, who became the principle woman disciple of Swami Vivekananda, devoted herself to the service of India. She wrote a book titled, "Kali the Mother". In a chapter titled, "The Voice of the Mother" she wrote, "A Terrible, an extraordinary figure! Those who call it horrible may well be forgiven." (Nivedita 20)

She wrote representing the Mother, "Think it was for My pleasure thou camest forth into the world, and for that again, when night falls, and My desire is accomplished, I shall withdraw thee to my rest. Ask nothing. Seek nothing. Plan nothing. Let My will flow through thee, as the ocean through an empty shell." (Nivedita 83-84)

At last the Mother asserted, "Strong, fearless, resolute, when the sun sets, and the game is done, thou shalt know well, little one, that I, Kali, the giver of manhood, womanhood, and the withholder of victory, am thy Mother." (Nivedita 86-87)

Telling that Robert Burns and Walt Whitman have points of kinship with Ram Prasad, the Sister added two lines from the American poet Walt Whitman. I quote below four relevant lines.

Dark Mother! Always gliding with soft feet,

Have none chanted for Thee a chant of fullest welcome?

Then I chant it for thee, I glorify thee above all,

I bring thee a song that when thou must indeed come, come unfalteringly

2 (When Lilacs Last in the Dooryard Bloom'd; section 14 Grass 269)

Unitary Existence of God Conceived differently by the Wise

“Ekam Sat Vipra Bahudha Vadanti”: this Rig Vedic verse means Truth is one but the wise persons mention it variously. Truth is God. God is covered by mystery. Very few have experienced the existence of God. Gods are mostly known through legends and myths. Sometimes heroes of the ancient time or some extraordinary personalities assumed divine characters in the conception of the devotees, like Krishna and Rama. They still exist in the heart of the devotees. When the pure impersonal existence of the Divine is difficult to realise humans tend to depend on Gods and Goddesses as in stories; in their family system which helps them to adore and get them as guides, friends and relatives as in their families. Kali, the Shakti aspect of the divinity is one with the unitary existence of the God yet different in her personality and manifestation.

Mother Kali the Divine Powerhouse

Sri Aurobindo the Poet and Yogi explained the pure essence of the Mother Kali as the Power aspect of the Divine Mother. Out of her four main aspects; Maheshwari, Mahakali, Mahalakshmi and Mahasaraswati, Mahakali is described as below.

“Her spirit is tameless, her vision and will are high and far-reaching like the flight of an eagle, her feet are rapid on the upward way and her hands are outstretched to strike and to succour for she too is the Mother and her love is as intense as her wrath and she has a deep and passionate kindness. When she is allowed to intervene in her strength, then in one moment are broken like things without consistence the obstacle that immobilise or the enemies that assail the seeker. If her anger is dreadful to the hostile and the vehemence of her

pressure painful to the weak and timid, she is loved and worshipped by the great, the strong and the noble; for they feel that her blows beat what is rebellious in their material into strength and perfect truth, hammer straight what is wry and perverse and expel what is impure and defective. But for her what is done in a day might have taken centuries; without her Ananda might be wide and grave and soft and sweet and beautiful but would lose the flaming joy of its most absolute intensities. . . . Therefore with her is the victorious force of the divine and it is by grace of her fire and passion and speed if the great achievement can be made now rather than hereafter.” 3 (Sri Aurobindo Mother 6/20-21)

Mahakali's Blessings Transformed a Rustic to a Living Legend: Mahakavi Kalidas

There is a very interesting story about the miraculous effect of Mahakali's blessings showered on a rustic fool. Initially Kalidas was a Brahmin devotee of God Shiva. He was a rustic, uneducated fool. All would tease him. Somehow the princess of Kashi got married to him and in a short while she realised her husband's true position in life. Criticising him severely she sent him out of her palace asking not to return until he would become a scholar.

The young man was very honest, harmless and simple. In a confused state of mind he went to the temple and stayed there. The priest in the temple told him to worship the Deity. He stayed there and worshipped Mahakali of Ujjain in her temple very sincerely, observing very severe austerities. One night suddenly he saw the Deity manifesting from the idol. Coming close she blessed him writing some letters on his tongue, saying that he would be a great scholar and poet. He was named Kalidas.

After returning to his wife Kalidas could give answers to all four questions asked by her in the form of four epics reciting them very fluently. Eventually Kalidas became one of the nine jewels in the court of Samrat Vikramaditya of Ujjain, a living legend and a great poet for all ages.

Great Sadhaks of the Mother

Sadhak Kabi Ramprasad

Ramprasad Sen was not only a Kali sadhak poet; a composer of songs and singer but a litterateur who created 328 lyrics or padavali in adoration of Kali. He wrote more than one book of verses and was awarded. Well versed in Bangla, Sanskrit and Farsi languages, he was a folk artist. In spite of differing opinions it has been held by many scholars that Ramprasad lived between 1720 and 1781.

He conceived Kali as his Mother. He had had a vision of her coming to help him as a daughter. Sister Nivedita realised his genius; “A great poet, whose genius is spent in realising the emotions of a child. William Blake, in our own poetry strikes the note that is nearest his, and Blake is by no means his peer. . . .

“What is said of the Japanese artist is pre-eminently true of Ram Prasad, only it is in the broken toys and April showers and sunshine of a child’s moods that he hides the mysteries of the universe.” (Nivedita 49-50)

Somerset Maugham once translated a line from his poem and incorporated it in his novel.

His translators, Edward J Thompson and Arthur Marshman Spencer wrote, “His illustration is racy, from the soil, and of the soil, it comes from the life of an agricultural people. He speaks directly to the heart. Truly, a poet who is known both by work and name of boys between fourteen and eighteen, is a national poet. Ramprasad may be regarded as a national poet.” (Sengupta 4)

Tagore praised profusely and sometimes adapted his tune to his songs. A favourite of Kings and Nawabs, Ramprasad’s songs and their tunes flooded Bengal and other parts of India overflowing the river banks in 18th century India.

Sri Ramakrishna

While rambling through the vast field with friends, the boy suddenly fainted observing the rows of geese flying through pregnant clouds in the sky. Such ecstatic moments and trance from the very childhood showed the days of a great saint of the future.

Though he acted in devotional roles in mythological dramas, knew mythological stories, ways of the saints and sages and the great Indian epics by heart he didn't pursue education methodically, remaining almost unlettered. Yet he became one of the great sages for all ages.

His fatherly elder brother, a priest and teacher, walked him to a Kali temple in Kolkata in his teens and taught him the traditional ways and rituals, ways to worship the Goddess, engaging him as a priest for earning livelihood as they came out of a poor village family. But Ramakrishna became a child before Kali and out of intense love wanted to see her.

Weltering on the floor he would cry in pain restlessly uttering, "Be merciful Mother, appear before me!" The cry was so intense and loud that people would gather round him. His intense eagerness to see the Goddess was described by him later to one of his closest disciples:

"Not being able to see her I felt intense pain in my heart. It seemed as if someone was squeezing my heart I became extremely restless. . . . My eyes instantly fell on the sword that was kept in Mother's room. Running like a mad as I tried to get hold of it with the idea that this very moment I would terminate this life, I had a wonderful vision of the Mother and instantly I fell down senseless. . . . But inside my heart was flowing a coagulated stream of joy for having realised the wonderful presence of the Mother." (Swami Chapter 6 57)

The Master used to say, "I have touched the nose of the Mother (earthen image), she was really breathing. Searching minutely I never found the shadow of the Divine Mother falling in the temple. . . I heard the Mother going up the stairs of the temple like a happy girl

making sounds of the jingling bells on her anklets. Quickly coming out of the room I really found the Mother standing in the balcony on the first floor of the temple with her loosened hairs spread over her shoulders; looking towards Kolkata or viewing the Ganges.” (Swami Chapter 6 59)

Sri Aurobindo

“Just as a child sleeps, secure and without fear, on the lap of his mother, so I remained in the lap of the World-Mother.” Reminisced Sri Aurobindo. 4 (Sri Aurobindo Life 43)

He discouraged others to write his biography; warning that his life was not on the surface for men to see. Known as he was as a poet and politician, he is known as a great philosopher, thinker, litterateur and yogi. Among all activities his inner life flowed like a river unseen. Living under intense torture for a year in Alipore Jail became an Ashram for him. There he practised Vedanta sadhana with sadhana of the Gita and of Tantra with other ways. His experiences earlier and future realisations were condensed here. Let us hear what one of his co-prisoners wrote,

“We used to hear strange stories of his behaviours and habits from the warders of the jail. Some said that he did not sleep at night, some said that he had become mad; that he used to partake his meal with cockroaches, ants and wall lizards, that he didn’t wash his mouth, didn’t take bath, didn’t change his clothes, etc. . . . Once I took courage and asked him, ‘Do you use oil on your head while taking bath?’

“His reply was that ‘I don’t take bath’ stunned me. I asked, ‘How then the hairs on your head are so shining?’

“Aurobindo Babu said, ‘Some changes are occurring in my body in the course of sadhana that I am undergoing. My hairs absorb fat from my body.’

“Once I noticed that the eyes of Aurobindo Babu were stilled like glass, without a blink, without any movement. Somewhere I read that such things happen when all activities of the mind and heart cease

“We heard some of what types of tantric sadhana he was going through.” 5
(Upendranath 61-63)

Sri Aurobindo was a Kali sadhak throughout his life. His book, *The Synthesis of Yoga* includes the process of tantric sadhana with other ways of yoga. On his Siddhi Day, years later in 1926, he realised Krishna Consciousness (Overmind Godhead) but Mother Kali also was there with Krishna.

Other Sadhaks and Composers

There were other sadhaks of the Mother Kali including the poet Kaji Nazrul Islam. Composers of song on Kali and singers of such songs were and are many and popular. Language of their songs is sometimes too close to vulgar; they mostly, sort of talked with Kali through their songs in colloquial language. Of all deities Kali seems to be too closer to her devotees. Hardly there are any satire and joke in their songs; any effort to belittle her.

Critics of the Mother Kali

Humanity is divided between credulous and incredulous people; atheist and devotees of the God exist side by side with agnostics and among the modern human races many are uninterested about the existence of anything beyond what they find before their noses; physics interest them, not the metaphysics. They are out and out materialists. Though everyone in any egalitarian society and country has the right to criticise the other, mostly it is considered interference when the critic does not share the idea or faith criticised being at the same time inept and unauthorised; unauthorised due to inability to justify the point of criticism; many times they fail to identify what they criticise.

It is facile and convenient to criticise, satirise pooh-poohing such Gods and Goddesses as their devotees usually do not violently protest by stabbing the critic as may be the case with some other religions. Such Gods and Goddesses are really the divine personalities making their devotees much broader than one may easily conceive. It may be that such rough criticism mixed with crooked satire and eerie or sensuous suggestions are made to beget in others a feeling about the critic's daring and understanding the down-to-earth reality which stupefies the beholders and readers thus making them feel their greatness, helping themselves to be adjudged for prizes and awards. Such were the paintings of Gods, specially Goddesses by a renowned artist, M.F. Husain which gave rise to bitter controversies.

“Kali” a poem by Shiv K Kumar 6 (*Subterfuges* 34)

“Kali” is a fierce, may be poisonous depiction of the Mother Goddess by the poet, an out-and-out materialist. The poem contains superfluous imagery, redundant words and inapplicable references.

Let me quote first seven lines and later two more lines from the poem out of the total 18 lines.

Stone eyes of a mangled street dog

glare at my self's patina.

The rufous tongue of a cobra

Sticks out each time

I circle round your ebony torso

jabbed in the privates

by your devotees.

. . . .

but your nectar is the blood

that jets from fresh arteries.

(Kali *Subterfuges* 34)

All the first seven lines reflect the poet's impression of the Goddess seen in a temple which at the same time reflects the image of the poet's mind. The severity of hatred and anger of the poet viewing the Mother Kali's image as he beheld the clay image of the Goddess in a temple is carried in the lines quoted; eyes of the Kali glaring at him is compared to a mangled street dog's stone eyes, her tongue is compared to a cobra's hissing tongue and the Mother's thirst for blood coming out of the arteries of the sacrificial beast waiting to be chopped is mentioned as her favourite nectar in the next two lines quoted. But to mention only the torso of the image is a misnomer for Kali as she always stands tall on her feet, covered by garland of severed human skulls. To mention torso instead of the simple word body, meaning the whole body, is not an example of synecdoche as a friendly critic has suggested. I feel that torso has been used to hide the insinuation of the next two lines, "jabbed in the privates / by your devotees". Telling to a female goddess "Jabbed in the privates" suggests his vulgar sensuality to which the poet is prone; elsewhere in his other poems he has plainly used sexual imagery. A critic titled him as the poet of the body instead of the soul. Such poets become famous for such utterances getting awards. Malay Roy Choudhury, the founder of Hungry Generation, became famous for such writings like quite some others.

See how Sister Nivedita described Kali's figure and how she explained her posture over the body of her husband,

"Siva-ideal of Manhood, embodiment of Godhead.

"As the Purusha, or soul, He is Consort and Spouse of Maya, Nature, the fleeting diversity of sense. It is in this relation that we find Him beneath the feet of Kali. His recumbent posture signifies inertness, the Soul untouched and indifferent to the external. Kali has been executing a wild dance of carnage. On all sides She has left evidences of Her reign

of terror. The garland of skulls is round her neck; still in Her hands. She holds the bloody weapon and a freshly-severed head. Suddenly She has stepped unwittingly on the body of her Husband. Her foot is on His breast. He has looked up, awakened by that touch, and they are gazing into each other's eyes. Her right hands are raised in involuntary blessing, and Her tongue makes an exaggerated gesture of shyness and surprise, once common to Indian women of the villages." (Nivedita 34-35)

A sacrificial animal is waiting for being killed at the altar, as in the poem. Animal sacrifice to the God and effort of recovery from illness by sacrificing animal to God aren't accepted by any rational man. Those were olden beliefs, prejudices and practices rejected by all wise men including sadhaks and devotees like Sri Ramakrishna and a rational poet like Tagore.

If the way to create
is the way to kill,
I have hoarded enough blood
in my throat
for all the hyenas to suck from.

(Kali *Subterfuges* 34)

The poet needs not to offer his throat to hyenas which do not usually kill to drink blood rather than taking advantage of other's kill for eating meat. The lines are neither relevant nor a matter of fact to signify good poetry. More lines in the poem betray the poet's naïve comparison. The sacrificial animal brought to Kali is usually a black goat. The bleating innocent Lamb of William Blake does not fit here. Usually Hindus chop the head of such animals by one single stroke; no knife cuts its throat allowing it to bleat. Kali holds a curved sword like falchion, not a dagger as suggested.

“Kaali”- a performance documentary- by Leena Manimakalai- reviewed by Shoma A. Chatterji.

The critic writes, “So, trying to hang Leena Manimakalai to metaphorical death is not only an exercise in futility but it also betrays the complete ignorance among the self-appointed Hindutva crusaders across the county about Kali, the Black Goddess and her place in music, song and literature.” (Documentary; Countercurrents -14.10.2022)

Maybe that some Hindutva crusaders are wild and didn't take notice of the songs referred to but a superficial knowledge too doesn't fulfil the requirement of filming and critiquing Kali the great, Mahakali and her intimate devotees, her sons as they realised her as their mother. But fear not, there won't be any hanging or stabbing incident for criticising Kali or filming her whimsically. Of Ramprasad sister Nivedita's opinion has already been quoted. It seems neither the great Sadhaks nor the Mother has been really understood.

Leena has told Voice of America, “My Kaali is queer. She is a free spirit. She spits at patriarchy. She dismantles Hindutva. She destroys capitalism. She embraces everyone with all her thousand hands.” In her statement to BBC, she said, that the goddess she shows in her film “champions humanity and embraces diversity. As a poet and filmmaker, I embody Kali in my own independent vision.” (Documentary; Countercurrents -14.10.2022)

Let's remember the sister's observations, “They pass only through the outer court of the temple. They are not arrived where the Mother's voice can reach them. This, in its own way, is well.” (Nivedita 20)

The image of Kali and other things about her like trident do not follow the tradition or the image of Kali as visualised by all the greats in her circle. A smoking Kali moving round the roads in alien land creates stunt and anticipates objections by the country of origin for such image, purposely creating an oblique impact; a deliberate effort to draw attention, as if

Mother Kali was bound by men and superstitions and was waiting for her freedom granted by the film maker. Mother Kali represents a Matriarchal image, opposed to patriarchy; whimsical thoughts indeed! Is Mahakali another woman like the film maker?

No one is authorised to conceive an established image of a Godhead etched in human mind in time and beyond time whimsically; it then becomes something else than what has been held as Truth by the more competent personalities throughout the ages.

Critic's Quote and Comments on the Ramprasadi Song

Coming to the critic's contention trying to prove her premise by quoting from Ramprasad's lyric as she has shown,

Ebar Kali tomayekhabo

Ebartumi khao ki amikhai Ma,

Dutorektakoreyjabo

DakiniJoginiduto, tarkaribanayekhabo,

Tomarmundo mala kereyniye

Ambale sambhar charabo.^[iii]

(Countercurrent 14.10 2022)

Quoting and translating the much focused lyric or song No.54 of the Anthology of Songs by Ramprasad (Sengupta 233) seems to have not been done rightly or logically. After the first line, "Ebar Kali tomai khabo" ("Now I shall eat you, Kali"), there are three more lines explaining astrologically why such a situation has arisen. Then comes the fifth line. It is shown as two lines but actually it is one.

"Ebar tumi khao ki ami khai ma, dutor ekta kore jabo." ("Whether you eat me or I eat you; either of the two I shall do this time.")

After these five lines there are two more very relevant lines; I am wondering how they are fully ignored or omitted from mentioning. "Khabo khabo boli mago udarastha na koribo /

aei hritpadme basaiye, manomanase pujibo.” (“Saying that I’ll eat I shan’t eat you up, Mother / Keeping you in the lotus of my heart I shall worship you mentally.)

These two lines are the crucial lines which clear the real meaning of the first line which has been explained as eating does not mean virtual eating but merging of the devotee in his worshipped Mother; You-ness of the Mother and I-ness of the poet would get mingled or the Self of the devotee would merge in the Divine Mother.

And, Tomarmundo mala kereyniye / Ambale sambhar charabo

(Documentary; Countercurrents -14.10.2022)

The above two lines are actually slightly different one line; “Tomar mundamala kede niye ambale sambara dibo.” There are more relevant lines in this poem.

There were other devotees of the Mother Kali including Kaji Nazrul Islam as has been mentioned by the critic and there were more; quite some of them are popular. Though it seems that language of their songs are sometimes too close to vulgar they mostly, sort of talked with Kali through their songs in colloquial language. Of all deities she seems to be too closer to her devotees. Hardly there are any satire and joke in their songs; any effort to belittle her.

Conclusion:

The Goddess

Ample examples and citations have been made to show how Goddess Kali, actually known as Mahakali, occupies the heart and being of a real devotee. She is conceived as the symbol of Prakriti, the female aspect of the Divinity when the Purusha, the male aspect of the Divinity is her counterpart. It is said according to Hindu faith and philosophy that God is one in unity but when coming to his created world God is conceived in duality; Purusha is behind everything, there cannot be any movement beyond his tacit sanction but the whole creation is moving in action under the active participation by the Prakriti or the Executive force, the

Executrix, which has different aspects, mainly four and among them Mahakali represents the Shakti aspect of the Divine Mother. According to Samkhya philosophy Universal Energy or Prakriti is unconscious and it is only through the presence of the conscious Purusha that evolution begins. Humans worship different aspects of the divinity as they suit the individuals so many Gods and Goddesses have been ruling the created world; a symbolic conception of the Hindu spirituality. Mahakali and everything about her is based on faith. It is neither asserted on the non believers of any religion. Mahakali stands in her position in the heart and mind of her devotees as described. Those who are opposed to such belief and opposed to such spirituality may differ and criticise but the object of criticism is the human who believes, not the deity. God or Goddess do not come to argue with any a nonbeliever or critic. The two worlds are apart.

The Critics

The creator of the poem **“Kali”** was a materialistic poet who lived long in the United States of America, the hub of modernity. He might have been disgusted at the prospect of an animal sacrifice which might be the result of the vow made by the parents of a sick boy to the deity for his cure; a superstitious belief. Even assuming the facts as such though not clearly explained in the poem, it may be said that no real sadhak and humanist even earnestly adoring the deity with utmost faith supported the act of such sacrifice. A part of Tantric cult in some area, to some such practitioners was denied by the real worshippers. Whatever was proposed before the image of Kali was manmade and the divine personality was not involved in them. Even a materialist should be rational. One should consider innumerable others’ faith and feelings while attacking a divine image and thereby on the divinity as a whole.

The critic of the documentary film **“Kaali”- a performance documentary**, belonging to Bengal who has referred to Bangla songs, specially of Ramprasad but it is not known if the film maker knew of such songs, particularly of Ramprasad before she ventured

into making her film. The presentation of Kali in her image as seen in the poster seems to be too light and jocular.

Smoking cigarette by a woman of Western countries is too common and even in modern India it's not very rare but to announce woman's freedom through smoking in a foreign country is farcical specially when in modern age it has been defined as harmful for the smoker and for others too who through her becomes indirect smoker. Her talks to Voice of America seem fictional, as if Kali and she are at the same level; as if Kali is a mortal woman whose freedom film maker understands best.

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(<https://countercurrents.org/2022/10/the-kaali-poster-row-vis-a-vis-sadhak-ramprasads-perception-of-kali/>)

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