

Hero Stones and Masti Stones of Thannur History

Prof. Umesha R S

Assistant Professor, Department of History, Bapuji First Grade College, Challakere, Chitradurga Dist, Karnataka, INDIA.

Abstract:

At present, the authors of this article have been illuminating the history of the area as a basis for eliciting information from the many heroes and masons available in this section.

Keywords: Hero Stone, Masti Stone, Tannur, Karnataka Hero Stone, Masti Stones of Karnataka, Cultural Studies.

INTRODUCTION

Heroes are set up as a symbol of a soldier's battle in battle. Masonry and pebbles are available in many forms throughout India. In Karnataka, the practice of erecting emeralds has been continuing since the time of Kadambas and other dynasties. Hero stones are made of stone, and the reason why the warrior died at the base of the rock is written in short sentences. There are about 6 hero found in Karnataka. At present, this article is about the historical details of the place where the heroes and the Masjidas are illuminated.

HERO STONES

The success of analyzing Karnataka's legislation in a different way should be attributed to Dr M Chidananda Murthy. It is worth mentioning in his "Cultural Studies of Kannada Inscriptions". The notion of history is so prevalent that people and kings rule from time to time. The history of the country and the people of the country, the way they lived, the religion that they followed, the art of cultivation, their life problems, their life values, etc.

- 1) Hero stones are very important in providing this kind of history. Hero stones are the stones laid in memory of the heroes who left the hunger of life to protect the village from thieves, fight the pirates, fight against the lions and fight for their kings.
- 2) These are the stones that were laid in his memory as these heroes sacrificed their lives for the benefit of society.
- 3) Whatever he is doing today, his struggle is based on social loyalty, self-pity and self-respect.
- 4) It was believed that Lakshmi would win the war, and if she died she would get Suranganas in heaven. According to this belief, not only were the dwarves waiting for the dead hero on the battlefield but they were also competing to get him. The people believed that the gods would take him to heaven and to Shiva. There is an equal esteem in winning a battle or returning or losing a life. It was also believed that losing would be better than death. It is not known whether people believe it or not. One can imagine that perhaps believed. Many such scholars have studied the scientific method in their own way.
- 5) Chidanandamurthy has provided detailed information in his book "Cultural Studies of Kannada Inscriptions" and "Heroes and Mastics". These are the inspirations for other research texts. Later on. In his research book, "The Heroes of Karnataka" by Sheshashastri, the heroes have been divided into several sections and given a meaningful explanation. Similarly, Shelter's "Memorial Stones" Paramshivamoorthy's "Kannada Inscription Sculpture", by K.V. Ramesh's "Karnataka Legislative Survey". T.T. Sharma's "VeeragalluMustikallu" Hiremath's heroes, M.M. Kalaburgi's "Tomb of Sacrifice" Memorial, B.S. Books such as Seth's "Sati Path in Karnataka" provide information on heroes. On the basis of all these, and in the field, I will give a description of the heroes and masons of the Toonur village of Pandavapur taluk in Mandya district.

It is about 4 km from Pandavapura. The town has been a historical place since prehistoric times. In the field of work there are 2 heroes and 2 masons. However, the three heroes were completely covered in the earth, with only their top visible. They were removed and photographed and closed again.

Situated in the south-eastern part of the town, it is a beautiful place. The sculpture is carved in three stages. There is no legislative lesson in this. It is about 2 feet high and 2 feet wide. At the bottom, the hero is fighting an enemy. They hold a sword and a shield in both hands. The angels are taking to heaven a hero who died in a struggle in the center. He holds the champagne in his hand. The hero is sitting on the Padmasana. In the third stage, the hero of heaven is worshipping the Linga. Nandi is portrayed by gender. The sun and crescent are engraved on the top of the Linga. The sculptor has painted the backstory of the real events that he has seen so beautifully.

On the right side of the road leading from Ponnatur to Pandavapura, there are about 5 heroes. The bottom of one of the roadside heroes is buried in the ground. There are only two steps. The hero, who died at the bottom, is depicted carrying the gods and the Chamars in the sky. At the top of the latter, the hero of heaven, worships the Linga. Nandi is carved beside the lingam. And the sun and moon are depicted. There is no legislation in Veeragalli.

There is a small Lakshmi temple in the place called Mettare on the same road. Next to it is a marble, about 2 feet high, 2 feet wide. The sculpture is carved in only 2 steps. In the first stage, two heroes are holding a sword. The sculptor portrayed these heroes very beautifully, showing the subtlety of the costume worn by the heroes. In the upper level, the heavenly hero Veera and his wife are also seated. Perhaps his wife celebrated her return when the hero was in heaven. Nandi is pictured next to the couple. The Linga is inscribed next to the Nandi and the inflorescence is shown on the top of the Nandi. The sun and moon are depicted in the above list. The heroine is very beautiful. Even though there is no lesson in this, the story of heroism can be understood in terms of sculpture.

Adjacent to it is a sacrificial veil. In ancient India, suicide was forbidden by knowing it was a sin. However, in the Puranas some forms of body sacrifice are accepted. If an elderly and elderly person is too weak to do the deeds, he may enter the fire, fast the fire, or make a pilgrimage. If the householder is healthy and he feels that all his life's work is over, all his worldly desires have been exhausted, the philosopher can feel the inferiority of life, and he can perform the bodily sacrifice as mentioned above. The hero was martyred, knowing that the battle was fought and lost and that the return was beyond the dead. This is also known as self-sacrifice. Such a type is a heroic.

It is 2 feet high, 2 feet wide. There is no statute on this. The sculpture is carved in three stages in stone. At the bottom, three people were lifted to the top of a piece of wood with a dagger at the top of the piece of wood, and the parachute was paraded from the top. The nymphs take the hero to heaven in the middle sculpture. At the upper level, the hero of heaven is worshipping the Linga. Nandi is carved beside the gender. The sun and the moon are depicted in both the lower corners of the stone overhang. If one looks at it from sculpture, it can be said to be a sacrificial hero. In the low-level sculpture, three people fall into a state of self-immolation, and in the upper level, only one is taken to heaven. That is, when a king or a group leader dies in battle, his followers may not be able to stand up for it. Cases like this are prevalent in Karnataka. It is rare to find such heroes.

There are three stones in the yard next to the mattress, which are buried in the earth. Only about 2/4 feet out. When these were observed in the field and extracted, the three stones were heroic. The first of these is depicted in just two stages. In it two heroes are holding a sword shield and fighting. At the top of the picture is a picture of Veera seated on a horse. At the top are pictures of the sun and moon. The second heroic stone is depicted on just one point. In it two heroes are holding a sword shield and fighting. At the top of the picture is a picture of Veera seated on a horse. On the top are images of the sun and moon. There are three people standing in another verandah. The man in the middle of them can be said to be a hero. The goddess is taken to heaven by the hero who died in the second stage. At the top there is a gender and beside is a picture of Nandi. A person is worshipping for sex. Boxes for all images are depicted in this heroic stone.

On the right side of the Nambinarayana Temple is a broken veranda in front of Amman's presence the panel can be divided into three parts. The other half is allowed for one sculpture and the other half for 2 sculptures. The sculpture is broken in the first half, although the full detail is missing, and a beautiful heroic sculpture is found. From the waist to the bottom of the sculpture wearing the sword is a beautiful tapestry. The letters are found on both sides of the sculpture. In the center stanza, the nymphs depict the heroes in the sky, brutally. It is not known to which deity it belongs, as the fragment of the sculpture in the above list is complete, but the seated posture may be symbolic of Shiva's life. Beside it are depicted nymphs holding a chamara. There is inscription on this stone. If you look at the script here it probably looks like the Ganges script.

MASTI STONES

The stones that were erected to commemorate the satires who accompanied the husband were said to be masturbatory or magnificent.

1) It is noteworthy that neither the sati nor the accompanying system were universal or coercive. A woman who grew up thinking that her husband was a husband should be the source of her unhappiness and acceptance of her husband's solemn loyalty to him. This is because theology does not endorse the advent of force. Yet the rite of passage in some cases seems to have taken place, though the woman did not like it. M. Chidanandamurthy thinks, people firmly believe that there is another world like this world. When the person died, he thought that he would go to heaven, where he would send whatever he wanted for his pleasure. His view that cooperation may have a similar origin cannot be denied. There does not seem to be any rule that a husband should die for any reason. The husband may have been at war, self-sacrificing, or natural death. It is very difficult to determine the type of stone and the sculpture to understand why the husband died. In such cases, the lesson or sculpture of the monuments should be recognized as heroic or epic, or whether it is a monument to both the hero and the Mahasi. All of them have remained unquestioned for some time. To sum up, the Mahasathi Stones are the stones planted in memory of the Mahavadyas who followed their husband. Suleiman, 7th Century A.D. an Arab trader who toured in the early 7th century, says that somewhere in the world, queens rarely saw pictures of their husbands. There was no compulsion, he said very few instances of coexistence date from the 6th to the middle of the 2nd century A.D. Badami Chalukyas, Rashtrakutas, Gangas, Nallakalakkal no signs of association. But the system of coexistence with the heroic age of Karnataka reached its climax during the Hoysala and Vijayanagar empires. On the outside of the Krishna temple on the right is a stone about 2 feet high, 2 feet wide and carved like a sleeve (see: Figure a). There is no pillar and the palm is carved into a variant of it, though not inversely engraved. On top of this is an umbrella. Since the dead hero is a man of the heavens, the people of the village give flowers, tambours, umbrellas and trees to the Mahasathi stone, believing that the accompanying sati is accompanied by her husband.

2) The umbrella is inscribed in this way. The stone is rounded with an arm. This is a picture of the right hand. The Mahasathi's right hand is a symbol of goodness, goodness, the life of the Lord and the only hand with which is called the Vyasana arm.

3) In the Dakshina Kannada district, they are known as Ontikai Masti. But some recognize it as a plow. It is understood that the plow was given the honor of umbrella. Previously, those who went to the farm to worship this stone are worshipping this stone. There is no consensus among scholars on identifying this stone. In the south-west of the town stood a stone wall in front of a Muslim shrine. It was a pastime when the fieldwork was turned on and observed (see: Figure v). It is about 2 feet high by 2 feet wide. The top half of the stone is carved. Here, a square pillar is carved, depicting the force of the force. He painted his hands and fingers. The arm is also inscribed in a square. The sun and moon are embossed

on the top of the hand. Armbands and hand bangles are also depicted. All in all, this is a masterpiece.

There is another mastik beside the Lakshmi Gudi on the road from Urs to Pandavapura. This masquerade is on the right side of the hut and the altar on the left. This masthead is about 2 feet high, 2 feet wide. But the bottom is mostly buried. The pillar is carved squarely on the stone and the right arm extends forward. It is also squarely carved. He has portrayed a bandage, hand bracelets, and fingerprints. Below the hand are pictures of the husband and wife. At the top of the pillar is painted a female face. The woman has a flower band on her head. Turbo is depicted as tied up. The top of the pillar is sculptured to resemble a female's face. The sun and moon are carved on the sculpture. This masterpiece can be said to be a rarity. Because it is rare to have such a characteristic masturbation.

CONCLUSION

The Cholas ruled the present-day Chamarajanagar, Mysore and Mandya districts in the 6th and 7th centuries A.D. There have been many wars between the Cholas and the Hoysalas. Tonnor was the vice president of the Hoysalas. So, since there have been so many wars here, it can be said that there have been many such heroes. It could be said that it was a battlefield. The heroes found here have each conceived their own history. Sacrifice of sacrifice is very rare. All the magic found here is different from one another. Although the subject is the same, the sculptor has drawn on his imagination according to the events of the day.

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