

In the last session, we started looking at the vimarsha shakti manifestation from a guNA perspective. In the whole session, we talked about several concepts - prakAsha bindu, vimarsha bindu, the guNAs within the seed and started to dive deep into the seed and started analyzing the various part of the seed at that atomic level. We looked at the potentials of the stUla, sUkShmA, and kArANA aspects of these concepts and we went into the detail of the vimarsha bindu and described what the sthUIA aspect of this vimarsha bindu could be. We named her AdimahAlakShmi and saw that she carries mAtingaM, shield, gaDA, and pAnapAtraM. She sports lingaM, yOni, and nAgam on her crown. We looked into the tatva aspects of these weapons and how this AdimahAlakShmi is beyond these tatvAs, and ended with the shabdhabrahmamayi shloka.

Remember the entire session last week - even though we talked the sthUIA aspects are all still at the bindu level only.

One of you asked one question last week and I am sure this must have occurred in others too. So, I would like to address this prior to moving ahead.

The question was - When you are talking everything at the bindu state, then how can they have a form? Just like brahman which is formless, won't this vimarsha bindu also be formless? In fact, if she is beyond the tatvas, then how can she have a form?

Absolutely right. She is formless, she is tatvAtItA, guNAtItA, nira~njanA, arUpA, shuddha brahman only. If you can see Her in that formless state, then you are an evolved sadhaka. This whole form, sthula roopam business is not for you. You can ignore these sessions and enjoy your evolved state of contemplation. But for those who need a form to meditate upon; For those who cannot even relate with the unknown and those who need something tangible that they can relate with, for those pashujanAs - the rishis have formulated a form that might be a close representation of what that Formless vimarsha bindu could be. Makes sense?

Let's say you stumble upon a tarzan child living in the forest for some reason you need to discuss about the life in Chicago downtown. What would the child know about it? How can you explain the lifestyle, the comforts etc the child?

Those are all intangible stuff only. But you need a way to communicate and relate that is meaningful to that child. If the child cannot understand that it means either the child hasn't matured enough to grasp the concept OR the teacher isn't equipped enough to explain to the child. Neither of these options mean that Chicago doesn't exist. There is no impact to Chicago. It is only the handicap of the child or the teacher and not the fault of Chicago downtown. Similarly, if you cannot understand the brahman or if your Guru cannot explain the brahma tatvam well, it means nothing to the brahman. Brahman by itself doesn't change and has no impact. If the teacher says that the downtown is as big a 10 large mountains and each building is as big a 20 elephants. The child may imagine the buildings to be 20 elephants standing on top of each other and wondering how they would move etc. If it is a little intelligent child, it may

think it as one huge elephant that is as big as 20 elephants. If it is even more intelligent, it might assume that it is something as big as 20 elephants but could be a different shape altogether.

None of these imaginations mean a thing to the actual building in Chicago downtown. All these appearances and transformations are happening only within the child and the teacher who is transmitting these potential descriptions. Are these needed? Absolutely. Without these, there is no way for the child to grasp the unknown.

If I am saying this vimarsha bindu is called mahAlakShmi and has these weapons and has these symbols on the head. For some reason, we imagine a woman, we give her a saree. Since she is in Kohlapur, we make her wear a saree like a marathi bhai. We feel that she cannot carry a gada like hanuman so she has to rest the gada on the floor etc. We get too engrossed into these details. We like doing this. Just like a child. Try to explain a new concept to a child. It would ask some unrelated question like how big would be the poo poo of that large 20 elephant? Why? You sowed that seed within the child. You made that imagination grow. For that child's state of maturity, it can only worry about the poo poo of the elephant. So let the imagination settle in and let the child grow out of the poo poo and start thinking about may be what the elephant will eat etc and slowly make the elephant disappear and make it imagine the concept around it and possibly imagine a different form or in this case of vimarsha bindu - formless.

But it takes a while. In the case of the Chicago building - the thought of the building in the form of an elephant has no impact to the building and the building - as a jata vastu would do nothing. However, in the case of vimarsha bindu - it also has the unmatched compassion.

Take for example the case of prahlAdA and hiranyakashipu saMvAdaM - the Lord had no idea how prahlAdA would describe the Lord to Hiranyakashipu. He had to be prepared to take whatever form, wherever, whenever, and however prahlAdA claims. Can you beat that imagination? Such a form never existed before that. Taking a human lion form, coming out of a palace pillar. No movie climax can beat such an imagination. But think from the Lord's perspective. It enjoys the efforts of its bhaktAs. It is ever willing to move miles if you move a millimeter. It struggles more to make you evolve. Whatever form or shape you try to fit that power in, it tries to adjust to that. That is what this vimarsha shakti also does. It fills itself in your imaginative form and lets you evolve through it. That is the beauty. In the case of our devatAs, several rishIs have seen it in a particular form and hence they have documented that form to be the easily relatable form.

So - bottom line - the form of AdimahAlakshmi is for our own understanding purposes only and it has absolutely no impact on Her. When there is no creation at all at that state, where can there be a sthUIA element? It is for our own understanding it is given. After numerous sessions of LalitOpakhyAna tatvArthams, varivasyA rahasya lectures, you all would have trained your mind and understanding to relate with the formless and dwell at the tatvA level. But She, as avyAja karuNA mUrthy still has to deal with the normal common folks like me too isnt it? So, Her form descriptions are for such folks.

If you can transcend the form and dwell in formless, enjoy the tatva elements of this lecture and ignore the forms. I am dealing with all the dimensions in my lectures so there will always be food for thought for all types of sAdhakAs.

Now that question is addressed - let us move of to the guNA aspects within the vimarsha bindu.

I talked about the AdimahAlakShml as the vimarsha bindu. Remember this prakAsha bindu and vimarsha bindu are not seperate. They are one and the same only. I am simply seperating the vimarsha bindu only for understanding purposes. The energy aspect within the brahman that created the initial spandana is what I am distinguishing as the vimarsha bindu. The moment the spandana happened, the rolling started. Creation is destined to happen. So every single subatomic particles within the bindu comes alive from its dormant state. Since we are talking about the guNA dimension of manifestation, we looked into the tamO guNA aspect and the satva guNA aspect and how they were named - just for easy recollection purposes as mahAmAyA and mahAvidyA. The rajO guNA remained as mahAlakShml.

Let us now look into the tamO guNA aspect first.

This vimarsha shakti, to start the process of creation, must start somewhere. Let us say you are painter. You are given a wooden board to create a beautiful painting. What will you do first? Assume that the wooden board that you have is well sanded. The first thing you would do is coat it with a base primer. This is what Adilakshml as vimarsha shakti did. The wood is the whole void - the jagat. She did the primer coat using her own tEjas.

Then She asked mahAmAyA to give the background coat. What does this really mean? The jagadAdhAraM is really brahmaN. The real kAraNEshvarI is Adilakshml only. It is only because of Her we exist. It is only for Her we dwell. It is only in Her we merge. Can you separate the painting from its base? Whatever layers you add, it is all in that base only isnt it?

So the AdhAraM is Her. On top of it, mahAmAyA created the tAmasic aspects of creation first. This is also indicated in LS - mithyA jagadadhiShThAnA. Remember when I say creation here, it is all still within - they are all still in the blueprint state. Even the painting, primer, background coat - everything - all within the blueprint state.

This mahAmAyA - for the child and pashujanA to relate to - also has four hands. She is dark in color. Has shiny fangs. She has a sword, shield, severed head, and panA patraM in her hands. She has large eyes (vishAla IOcanA) and slender waist. She wore the garland of severed heads and wore the bodies as her waist skirt.

Now.. obviously, you can question - where did the body, head etc come from when there is no creation at all? Yes. you are right. They don't exist at that state. But at the time of this explanation to you, all of these exist isnt it? So, for you, only for you to relate, they exist and She will take that shape for your own evolutionary purposes.

For those evolved sAdhakAs who have no interests in these shapes and want to know the true meaning of this - here you go!

I already covered the pAnapAtraM and shield. One is to sustain and the other one is the carrot for mOkSham. What is the sword and the head? I have talked about the mAyA and its works in several lectures already and hence this should be easy for you all to understand. MayA has two powers - One is called vikShEpa shakti and the other is called AvaraNa shakti.

vikShEpa shakti means - to show what is not real as real.

AvaraNa shakti means - to conceal the real.

In vedanta terms, this whole jagat is appearing as real to us which is non-existent. So this the power of vikShEpa shakti. Now do you understand the base coat after the primer? Why this is needed? Without this vikShEpa shakti, the whole Universe would stop functioning. So this is the first layer that is needed after the primer coating.

Similarly, AvaraNa shakti conceals the truth - the Atman - the brahman - which is the AdhAraM of all that exists. We don't see the wood or the primer also. They are all hidden. We only see the painting on the wood and enjoy the painting but fail to see the obvious which the wood on which the whole painting drama is unfolding in front of you.

The sword and the head represent these shaktis of mAhAmAyA. But the beauty of these representation is to also show you how to get out of these.

I want you to remember that when we talk about the 36 tatvAs from shivA to avani - it is the creation process. It gives you the idea of Genesis. But it has already happened, and your existence is proof enough that it has happened. So how is that going to help? It is like going to an astrologer to understand the future and he is telling you everything about your past. You already know about those and that is not what you are interested about. We are interested about the future. We need to go from avanI to shivA only - the samhAra krama - the merging process. Isn't it?

Whenever you look at the dEvatA sthUIA representation, always understand that there is a SruShTi representation and the saMhAra representation as well. sthiti is anyways happening. When I am talking about vikShEpa shakti as a sword representation - it means that the sword basically cuts the real and shows only the unreal. This is from the sRusThi representation. But the same sword in the saMhAra process tells HOW TO CUT THROUGH the vikShEpa shakti and remove the unreal. How? - using vivEka. So here, the technique is described as the weapon.

Using the nityAnityAvastu vivEkaM as the technique, this technique, as a sword can cut through the vikShEpa shakti.

What is nityAnityavastu vivEkaM?

vivEkaM means discriminatory power. Using logical critical thinking tools to compare, contrast, analyze, evaluate, and synthesize every fact that is presented before you to determine what is temporary and what is permanent. We all know that every single action of ours is towards some goal of AnandaM. Some happiness - be it food, career, lifestyle, achievement, hobby, relationship, whatever - it can be broadly categorized into one of the four puruShArthaMs. So everything will fall into those four buckets. Based on our past experiences we know that anything that we think as AnandaM will be temporary only. We wrongfully attach AnandaM to some attachment. It is very difficult to stop having any attachment. It is easy to say like Buddha. Desire is the root cause of all evils. Stop having any attachments. It is not at all easy to do that. Because the mind will just not allow you to do that.

We all would have experienced this when we raise a child. If you want to remove a dirty toy from the hands of the child, what do you do? You give something else that can be even more appealing to the child isn't it? So, you basically train the child at that age itself that if you must let go of something, you have to hold on to something else that is equally good or better. Unfortunately, what have we done? It is the mistake of our parents, and us as parents that we keep on bringing up generations after generations to constantly hold on to something as means of happiness. That is how we have conditioned our mind from childhood. How can you suddenly ask that to stop it to not have any attachment? Not possible. It requires a different faculty within to condition the mind. That faculty is the critical thinking power - the viveka that will tell the mind that all these years you have been holding on to something or some goal and thought that is going to give you the happiness. What happened after you reached that goal?

You may feel the accomplishment may be for a day or a week or a month or some period of time. But beyond that, you realize that, that happiness which you assumed was going to be IT is not IT. It is temporary only. Why? Anything temporary cannot give you permanent happiness. So we know that only permanent things can give me permanent happiness. So we start to analyze what those permanent and temporary things are - this is called nitya and anitya vastu. Nitya vastu is permanent and anitya vastu is temporary. This analysis process - discriminatory analysis process is called vivEkaM. So this nityaAnityavastuvivEkaM is the technique to cut through the vikShEpa shakti. This way, anything that appears as unreal can be discarded. So this vivEka would in turn tell the mind hold on to this nitya vastu. This will never go away so that the AnandaM would be permanent.

Next - what does this severed head mean? AvaraNa shakti. How can that represent the AvaraNa shakti? The head represents the ego. The ego - the I factor always would hide the true Atman within and project the ahaMkAra egoistic I outward always. This is needed for dwelling in this Universe. If you see the wood and not the painting, then where is the scope of enjoying the painting? Isn't it? So AvaraNa shakti is needed for creation to happen.

Let us now look at this the other way - How can we get rid of this AvaraNa shakti? by severed head - getting rid of this ahaMkAraM. When the I is gone, what can remain? Let say my ahaMkAraM is gone, would you become more prominent? would he or she or they become

prominent? When I am not even prominent for me, why would anyone else become prominent? Or would everyone including me become equally prominent? Both are good ways to remove ahaMkAraM. Either I care for no body or I care for everybody. Either I am a avadUta sanyAsI or I am a corporate saNyAsi. Just kidding. This removal of ahaMkAraM is a sure way of escaping this AvaraNa shakti.

Tamo guNA is represented by dark or darkness. Laziness, sleep, ignorance, inactions, Fear etc falls under tamOguNA. So mahAmAyA as dark in color makes sense. Due to the fear factor, having the fangs makes sense. Now, this muNDa mAIA and the body skirt is the next question. What do these represent?

muNDa mAIA has different representations in different tantrAs. I would like to give some of the representations that I feel are relevant and also add what I have contemplated about this representation.

First, a maIA represents a cycle. The cyclical nature of the Universe. Time representation. 51 counts in the mAIA represents the 51 division of the Universe. There is a nyAsaM called the prapancha nyAsaM. TantrAs divide this whole Universe in 51 different parts based on various dimensions.

They are:

prapajca, dvIpaM, jala, giri, pattana, plTha, kShEtra, vana, Ashrama, guhA nadI, catvara (cross ways), udbhija (germinating/sprouting), svEdaja (sweat produced), aNDaja (egg produced), jarAyuja (born from the womb), lava, tRupti, kaIA, kAShThA niMESha (winking of the eye)), shvAsa (time of taking a hard breath), ghaTika (24 mins), muhUrta (48 mins), prahara (1 yamaM - 3 hours), divasa (day - 12 hrs), sandhya, rAtri (12 hrs), tithi, vAra, nakShatra, yOga, karaNa, pakSha (15 days), mAsa, rAshi, Rutu (2 months), ayana (6 months), vatsara (1 year), yuga pralaya, pa~jcabhUta, pa~jcatanmAtra, pa~jcakarmEndriya, pa~jcaj~jAnEndriya, pancaprANa, guNatraya, antakaraNa catuShTaya, avasthAcatuShThaya, saptadhAtu, dHOShatraya

As you can see, there is nothing in this Universe that is not covered by these 51 divisions.

I have talked a lot about nyAsaMs earlier. nyAsaMs, just like any mantra japa can yield different experiences depending on the bhAvA of the sAdhakA. When a sAdhakA is performing the prapanca nyAsaM and can experience the various aspects of this jagat within himself and by completing this nyAsaM seriously think that all the aspects of the jagat within him, can stay in the state of the creator. He would know that the creation is not different from Him and everything that is in and around are nothing but Him. If the nyAsaM is performed as a mundane touching of the part, then this anubhavaM is completely missed out.

As you can see the whole Universe is represented by these 51 division - be it space, time, birth, or the 24 tatvas, etc etc. Every possible aspect of the Universe is covered by this 51 division and this 51 mAIA represents this.

So from a SRuShTi perspective, the creation of the Universe with all its great 51 divisions are represented by the mAIA. From the merging perspective? How do we cut through this mAIA? We need to get out of this cyclic nature of saMsArA isnt it? That is also represented by this same muNDa mAIA.

MuNDa represents - the temporary nature. The human life is not permanent, You can keep on having multiple janmas and keep adding one janma to another and simply add to this cycle. So realize that this is the cyclic nature and the motivation to cut out of this comes because of the muNDa representation. You see yourself as one of the muNDAs so that you start to get the fear that if you maintain the status quo, you will end up going round and round and would never get out of this. The fear that should come by looking at the muNDa mAIA should result seeking a jnAnA gurU and holding his feet tightly as the only way out for salvation. That anugraha is represented by the muNDa mAIA.

What about the body skirts?

It is another representation for you to understand that you take various bodies like you wear different clothes. Since it covers the genitals it also represents shame and secrets. Again there are numerous kaula related meanings to things that I don't want to dwell. It is enough for you to know that if you maintain the status quo, you will wear numerous bodies like changing different shirts. The only way to come out of this life-death cycle is the secretive path that is revealed by your Guru. Whatever your Guru says, have no fear, have no shame - dont analyze if it is right or wrong. Simply follow. nirbhayatA sarvatra claims parashurAma kalpasUtrA. This is one peeled layer of the onion.

So, now you all know what this mahAmAyA is about.

This AdimahAlakShmi looked at mahAmAyA and gave her ten names.

They are -

mahAmAyA (the great delusion), mahAkAlI (great darkness - is that the dark matter? - the black hole? I leave it to your imagination.) , mahAmArI (great death), kShudhA (hunger), triShA (desire), nidrA (sleep), tRiShNA (thirst), ekavIrA (The Only one - victorious leader), kAlarAtrI (dark night), duratyayA (unimaginable).

Why these ten names? These are the ten different actions that she would be performing. AdilakShmi also says that those who understands and can contemplate on these ten actions would be able to understand Her.

At the literal level, what do we do? We do archana to the dEvi with these ten names and move on!! But what is the actual purpose? Adi lakShmi clearly states that these names are basically actions of yours. The sAdhakAs should contemplate of these names and relate with Her actions and then they would understand Her - meaning understand the secrets of this whole creation. Then most importantly, by such contemplation would be able to merge back to Her.

That is the real secret. That is the rahasyAs. Not just the pArAyanaM - I am not saying pArayanaM is bad. You should do that but that should lead you to contemplation. ParayanaM should give you the motivation to take the effort in knowing what is the rahasyaM? Why is it greatly worshipped? Such contemplation should follow the pArAyanaM.

Great. We have now understood the vimarSha bindU and the tamO binbU. The Adi mahAlakShmi and mahA mAya.

Let us now analyze the satva guNA aspect of this bindu. We already saw that her name is mahAvidya.

What is the sthUia description for this mahAvidya? She has four hands. Pearl white in color. She carries pustakaM, akShamAIA, vInA, and aMkushaM.

Since this pure satva guNA, it is represented by white. That makes sense. Satva guNA represents learning, knowledge, shabda brahmaN, Guru, jnAnaM, etc.

What is the most difficult thing to get rid of? ahaMkArA. Right? How do we normally represent this ahaMkArA? Like the musth of an elephant. madaM. How would a mahout control an elephant when it gets the masth? By using the goad - aMkusaM. So ahaMkArA can be controlled by what? aMkushaM. krOdhAkArA~gkushOjvalA. This krOM bljaM is the aMkusha mantraM. So if you feel that your masth is getting too much or your anger is getting out of control, all you have to do is, stop everything you are doing and start krOM japaM for 108 times and you will come back to normal state instantly. You can argue, even if I count 10 when I am angry, I will get back to normal. I am not talking about your laukikha anger and masth here. I am talking about your ahaMkArA related stuff which are much deeper. So, next time you get to that state, do krOM japaM and see the result.

So, to get jnAnaM, ahaMkArA HAS to go away. So having aMkushaM makes sense.

Next, vInA represents shabda brahmaN. AdhAra dhvani, anAhata dvanI, and divya dhvani. In Jainism, the tIrthankars before reaching the state of tIrthankars would start transmitting the divya dvanI. This state is called the state of kEval gyAN. The shishyAs of that kEval gyAN would be able to grasp the transmission of this divya dhvani and start documenting them. This is nothing but the state of dakShiNAmUrthI. He would not say a word - not even open his mouth. But would keep on transmitting his divya dhvani that can be captured and received by the shishyAs. This is shabda brahman.

It also represents hearing what we like and understand. If a person does not have any liking for jaaz music and you keep on playing that for him, it would be horrible - even though it is music. So it has to be to the person's like. Then the person has to understand also. If you keep on playing tadarinaana to a guy in Haryana, he may not be able to appreciate that music. So, this vInA represents learning through hearing - not just hearing - hearing in a manner that we understand and also the stuff that we like. Listening to Guru vAkhyAM is the key meaning. Any learning that happens through listening is denoted by this vInA.

To get to this state, you need to have the motivation to learn. That is again represented by the akSha mAIA. This mAIA represents the cyclic nature of this jagat and the akShamAIA is the mAtrukAs - 51 - again prapancha divisions. It has numerous meanings -japa yajnA, mAtrukA sAdhanA, etc are all represented.

pustakA - All learnings that happen through the scriptures are denoted.

So basically, get the motivation to get out of this life-death cycle. Let go of your ego and only then you can surrender totally. Quickly approach a Guru. Catch hold of his feet. Shed all your ego. Listen to his vAkhyAs and adhere to it. Read scriptures. Always be in satsangam. These are all the path to mOkShAM. All these activities are satva guNa representation.

Adi lakShmI looked at mahAvidyA and gave Her ten names and again said, these names are your actions and those who can understand and relate this would know you!

What are those names?

mahAvidyA (great knowledge), mahAvAnI (great sound), bhAratI (great speech), vAk(voice), sarasvatI (knowledge), AryA (noble being), brahmI (creative power), kAmadhEnu (grantor of all desires), vEdagarbhA (the source of all vEdAs), surEshvarI (Queen of all dEvAs - meaning satva guNAs)

For rajO guNA, as I said earlier, mahAlakShmI took care of that Herself.

It is important for us to understand, again, that all these are still in the bindu state only. Nothing has been created or destroyed yet. We have looked at the blueprint only and nothing else.

These three Goddesses, in turn created the three great Goddesses of DM - mahAkAlI (with ten heads, ten legs, and 10 hands), mahAlakShmI (with 18 hands), and mahAsarasvatI (with 8 hands).

With this we will end today's session. In the next session, we will look at what these three Goddesses did. How did these Gunas merge to start the creation etc.

Guru brahmA guru viShnU guru dEvO mahEshvaraH

Guru sAkShAt paraH brahmA tasmai shrI guravE namaH ||