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*** Through This Website expert astrologer Shastrishree Dr.Rupnathji after analyzing your horoscope in depth let you know the exact positions**

of your planets and how can they effect your life. Our Astro expert astrologer Shastrishree Dr.Rupnathji would suggest you the suitable remedies, which could be wearing of Kavach(Amulet) or performing regular puja of Yantra or Mantra Chanting. If necessary we would recommend you to perform specific puja for a particular planet(which could be done by you or you can request us to perform puja on your behalf).

The sacred syllable "om" is composed of three matras, namely "a", "u", and "m". These three matras correspond respectively to bhuh, bhuvah and svah; jagrat, svapna and susupti; sukshma, sthula and karana; and vaikhari, madhyama and pashyanti. Besides

these three matras, the pranava ("a-u-m") is also composed of a fourth constituent, namely the a-matra or anahata-dhvani - the non-syllable or unstruck sound. For our practical understanding, this a-matra corresponds to the humming sound after one recites the "om" syllable. The a-matra represents the transcendence, the turiya, the para-vak.

Thus the syllable om contains all elements of existence. It is the reservoir of all energies of the Supreme Lord, and for this reason Lord Krishna states in the Gita:

*** om ity ekaksharam brahma.**

"The single syllable Om is the supreme combination of letters."

*** Elsewhere the Lord states:**

yad aksharam veda-vido vadanti;

"Those knowers of the Vedas recite Om (akshara)."

*** Why do they do this? Because the syllable om is the Supreme Lord and the potency of all Vedic mantras:**

*** pranava sarva vedeshu;**

"Within all the Vedas, I am the symbol Om."

Sri Caitanya Mahaprabhu established the pranava as the maha-vakya of the Vedas, for within it exist all Vedic hymns (and shabda). The world itself is a manifestation of this syllable. It is the sound representation of the Absolute Truth.

***The vak is not a manifestation of the material nature, for the Vedanta sutra 2.4.4 states as follows:**

tat-purvakatvad vacah.

This indicates that the vak existed before the pradhana. Pradhana is the root of the material manifestation - the three qualities non-differentiated in absolute equilibrium. Yet prior to this is the vak. Thus the vak is non-material.

***For this reason we find in the Vedanta Sutras the following statement:**

anavriti shabdat.

"Liberation by sound."

Since sound is the non-material source of the material manifestation, it is the key by which we can become free from bondage. It is the thread-like link between the material and spiritual realms.

In describing the four phases of sound, sometimes the descriptions of one will overlap another, or sometimes an

aspect of one will seem to be attributed to another. For example sometimes pashyanti is described as "mental sound", whereas madhyama will be described as "intellectual sound". This will require a deeper explanation of the intricacies of these stages of sound and their relationships. Such an explanation is not possible here at this time.

To study these concepts in greater depth one may refer to the Nada-bindu Upanishad, Bhartrihari's Vakyapadadiya, Prashna Upanishad, Mundaka Upanishad, Mandukya Upanishad, Maitri Upanishad and Katha Upanishad, as well as the concepts of shabda, vak, matrikas, hiranyagarbha, four states of consciousness, etc., as found in the tantras and throughout the upanishads. One should remember that

in Vedic study one will not generally find a book on a particular topic (such as "vaikhari", etc.) One must study from numerous sources and assimilate a number of apparently diverse concepts. These concepts must then be harmonized internally. This constitutes the meditation and sacrifice of svadhyaya yajna.

For those who have assimilated these topics, they will find all this information contained in detail within nine technical verses of Srimad Bhagavatam beginning from 11.2.35 and ending at 11.2.43. For example, if one sees verses 38 through 40 one will find a complete explanation of sound in four levels and the process of manifestation. One must be trained to see the inner meaning of words, for these topics are discussed in esoteric and confidential manners:

**paroksha-vada rishayah;
paroksham mama ca priyam.**

"The Vedic seers speak about these topics indirectly in esoteric terms, and I am pleased by such confidential descriptions."

*** When we see such words as pranah, manasa, sparsha-rupinah and chandah-mayah as occurring in verses 38 and 39, we should immediately understand the indirect and esoteric nature of the discussion, and thereby conclude the direct meaning being inferred by these words. We must learn the transcendental code of the Vedas. In reality everything is explained in the Srimad Bhagavatam in full, but because we generally lack the proper**

vision to understand the indirect and esoteric discussions, we therefore need to study and refer to other more direct scriptures. Thus the commentaries of the Acharyas will help us to understand these topics.

***The science of sound, shabda-vijnana, as explained in the above mentioned verses of Srimad Bhagavatam, is also summarily explained in the Pancharatrik text known as Lakshmi-tantra as follows:**

**mulam adharam arabhya dvistkantam
upeyusi;**

**udita aneka sahasra surya vahnindu
sannibha;**

**cakravat punar adharat santa
pasyatha madhyama;**

**vaikhari sthanam asadhya tatrasta
sthanavartini;**

**varnanam jananim bhutva bhogya
prasnoumi gouriva;**

"Seated in the area starting from the muladhara to the position of dvistkanta with effulgence equal to the rising of millions of suns, fires and moons. Like a wheel from the adhara becoming the sounds known as santa, pashyati, madhyama. Reaching the position of vaikhari, there situated in eight places, viz., the throat etc. Being the mother of all sounds I bestow enjoyments like a cow."

The Four Kinds Of Vak

By Tantra Siddha Maha Yogi Paramahansa Dr. Rupnathji

*** Sprouting in Para, Vak (power of speech) gives forth two leaves in Pasyanti, buds forth in Madhyama and blossoms in Vaikhari—that Vak, earlier described, reaches the stage of the absorption of sound, reversing the above order, viz., beginning with Vaikhari, etc.**

*** Para, Pasyanti, Madhyama and Vaikhari, are the four kinds of Vak. Para is the highest of sounds. Vaikhari is the lowest of sounds.**

*** Vak begins from the highest of sounds to the lowest, in evolution.**

*** In involution it takes a reverse order in order to merge in Para or the highest subtle sound.**

*** Anyone who thinks that the One who is the great Lord of that Vak, the undifferentiated, the Illuminator of that Vak is the Self—such a person**

who thinks over thus, is never effected by words, high or low, good or bad.

*** The Absorption In Paramatman:-**

*** Through the absorption of their respective Upadhis or vehicles all these in turn are absorbed in the Pratyagatma—the three aspects of consciousness, Visva, Taijasa, and Prajna in man, the three, Virat, Hiranyagarbha, and Ishvara in the universe, the egg of the universe, the egg of man and the seven worlds.**

*** Heated by the fire of Jnana, the egg is absorbed with its Karana or cause, into Paramatman or the universal Self. It becomes one with Parabrahman.**

*** It is then neither steadiness nor depth, neither light nor darkness, neither describable nor distinguishable. That alone remains which is the Be-ness or the Sat.**

Dasha Maha Vidyas: "kali"Time is the great force of change and the rhythm of our life. Time, or 'kala', is birth and death, growth and decay, which is the essence of our existence. The Supreme Time-force or 'shakti' of kala is 'Kali'. Kali is also the prana or life-force within us.

In order for the new to come into being, we have to let go of the old. So time is both creation and destruction. Kali helps us destroy the attachments in our life so that we gain mastery over time.

Kali is also Life and Death, which are movements in time. To worship Her, we must 'die' daily, that is, death of all our worries, ambitions, cares, anxieties, loves and hates. Before sleeping if we empty our minds of all this, we are 'born' again the next day, fresh and new. Kali is death of the separate self.

Kali also relates to the element of air, and the lightning force that is in the atmosphere. She is located in the heart chakra of the human body.

Kali is the 'kriya-shakti' or power of action, which is an essential part of the Time-force, and is the first of the Maha Vidyas.

Meditation:Keep your mental focus all the time on each inhalation and exhalation as your eyes focus on the seed mantra 'kreem' in the centre. Repeating 'Om Kreem' in your mind with each inhalation and exhalation, let your eyes take in the entire yantra and feel the colours penetrate your entire being. Experience the feeling of endless time.

***Tara is the second of the Maha vidyas. She is worshipped by Hindus, Buddhists and Jains. The Chinese Buddhists worship her as Kwan Yin. In the Hindu tradition, She is 'sabda shakti' or power of Sound.**

According to Tibetan Buddhist tradition Tara emanated from the tear of Avalokiteshvara. Once Avalokiteshvara liberated all beings from the lower realms and an instant later saw that the lower realms were again filled with suffering beings. Saddened, a tear fell from his eye and from it sprang Green Tara. Both Avalok-iteshvara and Tara embody the principle of compassion (one of the three main aspects of enlightened mind: compassion, wisdom and power). Kwan Yin is generally explained as a Chinese (feminine) equivalent of Avalokiteshvara, who

manifested to help all those suffering on earth.

"Tara" means the one who crosses and helps others to cross the river. She is the Saviouress who helps us overcome our difficult situations and also helps us transcend them.

Tara is the feminine form of 'Aum'. She also relates to the power of perception and knowledge.

Her location in the human body is the Manipura chakra or navel centre. As 'Aum' She is also in the Third Eye or Ajna chakra.

Meditation: Let your eyes start focusing on the 'Aum' in the centre, and feel its energy enter you. Now start chanting 'Aum' slowly as your eyes move slowly around the yantra, absorbing the healing lavender colour,

and let the water surrounding the yantra 'wash' over you.

Bring your gaze now to the triangle with rainbow colours, and visualize this entering you through your Third Eye chakra, filling it, and then move down into your navel chakra. Feel your navel chakra fill with all the rainbow colours. Continue chanting Aum and feeling the rainbow as long as you wish.

*** "tripurasundari" The third of the Maha Vidyas, Tripurasundari represents the ultimate beauty of pure perception which arises when we see all the Universe in ourselves.**

"Tripura" means 'three cities', the three worlds of matter, energy and thought, which we experience through our three bodies- physical, astral and causal. Tripurasundari helps us delight

in these experiences of the three worlds and transcend them.

She is also known and worshipped as Lalita, the deity of the Sri Chakra, and Rajarajeshwari, the Supreme ruler of the Universe. Her 'command' is based on Love.

When we open ourselves to her command, we discover that beauty and bliss are the fundamental energy of existence, and play is the nature of all manifestation. When we experience this insight, we free ourselves from attachment and find happiness and delight in whatever life may bring us.

Sundari represents the moon as the visible image of Delight.

She resides in the Crown chakra in the body, the abode of immortal nectar. By her grace, the nectar descends through the Sushumna nadi, and pervades the whole body, an experience of bliss.

She has her own yantra, the Tripurasundari yantra, as well as the great Sri Yantra.

Meditation: Visualize the lotus in the yantra as your Crown chakra, and bring your focus slowly to the central point. Keep your focus there, relaxing the whole body, and let your peripheral vision take in the rest of the yantra. Feel the 'liquid' cool light flowing into your body and filling you with bliss.

*** "bhuvaneshwari": Bhuvaneshwari means 'the Queen of the Universe'. Fourth in the list of the 'Dasa Maha Vidyas', Bhuvaneshwari stands for the concept of space.**

Space has many levels of manifestation: The space of the physical Universe and the space of the mind. Just as there are many layers of space in the Universe, there are many layers in the higher levels of the mind. In our body, the heart is where the infinite space of the Universe resides, and this is the seat of the Divine Mother, Bhuvaneshwari, who represents this Space.

By creating space, we release ourselves from stress and tension. Those seeking the supreme peace should invoke and worship the Goddess Bhuvaneshwari, who is the power of infinite 'expansion', peace and equanimity.

Her sound-body is 'Hrim', which is as powerful as 'Aum'. 'Hrim' connects the space within the heart with the infinite, vast space of Consciousness.

Meditation:Inhale

deeply as you focus on the seed mantra 'hrim' in the centre, and feel your whole being expand. With each inhalation let your gaze move radially outwards, taking in the shining 6-pointed star, then the soft, eight-petaled pink lotus, and the colour blue, which gives a feeling of expanding space. Then, the glowing eight-petaled lotus and the yellow circle surrounding that. Feel yourself expanding into space as

your vision takes in the blue and white 'clouds' around the yantra.

Continue breathing deep, and experience this feeling of expansion.

*** "bhairavi":Fifth among the Maha vidyas, She is one of the most powerful and also popular Goddesses, also known as Durga.**

Bhairavi represents transforming heat, 'Tapas', and also Divine radiance, 'Tejas'. Tapas is not just asceticism, it is a heightened aspiration that consumes all secondary interests and attachments. She is also the basic will power of life which we strive to master.

She is the 'warrior' Goddess, who with Her power of Divine speech and spiritual fire eliminates all obstacles to the unfoldment of true awareness, just as She destroyed the demon Mahishasura.

She dwells in the Muladhara or Root chakra, and is the same as Kundalini.

Meditation: Focus on the centre of the yantra with Light radiating, and then let your gaze move

toward the red eight-petaled lotus and fill your root chakra with that colour. Then allow your vision to take in the flame-like forms surrounding the yantra. 'Inhale' these flames and let them burn all the fears, doubts and negative 'attachments' inside you. Look at the golden circle surrounding the triangles, and visualize this encircling you and protecting you as you fearlessly move forward toward your goals.

*** "chinnamasta":The sixth of the Maha Vidyas, Chinnamasta is the Goddess who causes us to 'cut off our own heads', or, in other words, freeing ourselves from the limitations of the mind. She is the shakti or power of Indra- lightning, the electrical energy of transformation. This represents direct perception, cutting through**

everything and revealing the Infinite beyond all forms.

Chinamasta is also the Kundalini in her active role. Her activity is in the Sushumna nadi, where She traverses up and down and distributes this electrical energy through all the nadis throughout the body.

She is also Yoga Shakti, or power of Yoga in its most dramatic action.

One way of meditating on her is to see the light that makes the object visible, and not the object itself.

Meditation: Look at the light in the centre of the yantra and keeping your focus there, take in the feeling of light cutting through the dark forms in the surrounding areas. Breathe in this light, and visualize it moving up and down your Sushumna

nadi. Keeping this focus on the Sushumna nadi, let any thoughts drift into your mind. Sometimes you may get an unexpected resolution to a problem, or insight into something you were contemplating.

*** "dhumavati" The seventh Mahavidya, Dhumavati represents the first and foremost state before creation. She contains within herself all potentials and shows the latent energies that dwell within us.**

‘Dhuma’ means ‘smoke’, so Dhumavati means one who is composed of smoke. She obscures what is evident and known to reveal the hidden and the profound.

She reveals all that is imperfect, the disappointments, sorrows, humiliation, defeat, loss and loneliness, and all the negative states in our

ordinary existence in order that we may transcend it.

Learning from our negative experiences and treating them as lessons in wisdom, we honour Dhumavati.

When we stop focusing on the outer forms and notice the background space instead, we begin to see her.

Meditation: Let your eyes travel all around slowly, taking in the 'smoky' background. With each inhalation, slowly let your gaze move inwards, and take in the dark, eight-petaled lotus with its diffused glow at the base of each petal.

Now let your vision take in the shining yellow six-pointed star which has the swirls of smoke within. Let your eyes rest there for a while. Contemplate on

your negative experiences in a detached manner, and let the golden message come through with the Grace of Dhumavati.

*** "bagalamukhi" The eighth Maha Vidya, Bagalamukhi represents hypnotic power, the power to 'stun'. She is the Goddess who stupefies the opponent and paralyses his speech. She is the paralysing power, the striking force. She induces sudden immobility or restraint. She also represents speech used as a weapon to destroy negativity.**

In Yoga, asanas are postures of stillness the physical body attains through movement. The aim of asana is to give flexibility to the rigid human body by alternate arresting and releasing of the movement expressed by it. Bagalamukhi grants complete control

over our movements and the capacity to stop them at will. This 'stopping' helps in self-awareness. It helps us achieve 'Mindfulness' in all our daily activities.

One experiences the play of Bagalamukhi while practising Hatha Yoga and Raja Yoga.

Meditation: Start by gazing at the light in the centre of the yantra, the stillness there. Let your eyes move around the whole yantra, taking in the colours and balanced movement of forms. Bring your focus back to the stillness in the centre.

Absorb the colours and light as you focus on your breath.

You can keep this yantra in the room where you practice yogasanas. It will radiate energy helping your practice.

*** "matangi" Matangi is the ninth among the Dasa Maha Vidyas. She is the Word as embodiment of thought. She is the Goddess of the spoken word as well as outward articulation of inner knowledge, including all forms of art, music and dance.**

Matangi relates to Saraswati, the Goddess of wisdom and knowledge. She is the form of Saraswati directed towards inner knowledge. She represents the teachings of the guru, and the continuity of spiritual instruction in the world. By honouring her, we also honour the guru. Those seeking to teach others should seek the grace of Matangi.

She is the manifest form of song, and the vibratory sound, Nada, that flows in the subtle channels, 'nadis', down through our entire body and mind.

Matangi resides in the Throat chakra, the centre of speech. There is a special 'nadi' or channel that runs from the Third Eye to the tip of the tongue, which relates to Her. This is the stream of inspiration from the mind to its expression via speech. Matangi represents the flow of Bliss through this channel, which is experienced by the creators of great literary, poetic and other artistic work, resulting in brilliant expressions of creativity.

Meditation: Start by focusing on the seed mantra 'Aim' in the centre and visualize its energy coming into your Throat chakra, and then moving into your Third Eye chakra. Let your eyes take in the surrounding forms very slowly, and absorb the green colour with each breath. Notice if you 'hear' any sounds

or music. Let yourself hum whatever tune you hear.

*** "kamalatmika" The last of the Dasa Maha Vidyas, Kamalatmika is Beauty revealed in all its glory. 'Kamala' means 'lotus', and Kamalatmika represents the unfoldment of Divine Nature and its manifestation in the physical world.**

Just as the lotus has its roots in mud and yet produces a beautiful flower, the beautiful soul emerges from the gross physical body. Kamala nourishes and supports us in the elevation of our soul through our spiritual as well as worldly goals. She brings to the devotee abundance of worldly wealth as well as love and bliss. She is also the force who helps us to see the beauty and Divine quality in every thing.

She is located in the heart chakra in the body.

Meditating on the rays of the Sun awakens the process of inner unfoldment which is Kamalatmika.

Meditation: Focus on the seed mantra in the centre, and slowly let your gaze absorb the rays radiating from there and take in also the lotuses and water element surrounding the yantra. Relax, and just keep a relaxed focus on the golden radiance for a while. Feel this golden radiance filling you with its abundance of light, love and beauty.

Sri Madhvacharya is credited with the writing of the Dwadasha stotra which extols the various virtues and avatars of Sri Han or Vishnu. One day, during

the daily recitation of the Dwadasha stotra, Sri Madhvacharya suddenly went inside his room indicating that he should not be disturbed. Finding this rather strange, Sri Trivikrarna Panditacharya, peeped in the room through the open window. He was shocked when he saw 1. Hanuman worshiping Sri Rama, 2. Bheemasena worshiping Sri Krishna & 3. Sri Madhvacharya worshiping Sri Veda Vyasa. Filled with trepidation, confusion, happiness, surprise, he quickly wrote a poem which he called Vayu stuti and presented it to Sri Madhvacharya. While not accepting the poem in its present form as it only extols his avatars, Sri Madhvacharya added two slokas (Nakha stuti) to the beginning and at the end of the Vayu stuti and called it as Sri HariVayu Stuthi. Nakha Stuti describes one of the avatars of Sri.Vishnu, Narasimha. The two slokas describing the power

in just the Nakha (fingernail) of Narasimha. Sri Madhvacharya also indicated the benefit of reciting each sloka of Sri Hari Vayu Stuti, called Phala Stuti. Phalastuti of Each Shloka:

1. Vak siddhi (power of speech)
2. Jnana siddhi (Knowledge Frutifies or good thinking)
3. Remedy for diseases
4. Mantra siddhi (gets efficiency for all mantras)
5. Parakrama siddhi (valour)
6. Friendship
7. Freedom from bondage
8. Relief from mental distress
9. Happiness from women
10. Happiness from children
11. Victory over enemies
12. Overcome sorrow
13. Remove poverty
14. Gain respect
15. Hari bhakti siddhi (grace of God)
16. Moksha (eternal liberation)
17. Gain manly vigor
18. Improve power of medicines
19. Physical strength
20. Victory over enemies
21. Fulfills ones desires
22. For clearing obstacles
23. Victory in a dispute
24. For a job
25. Vak siddhi
26. Guru bhakti
27. Success

in undertakings 28. Clearance from false allegations 29. Improve influence 30. Win over opponents during debates 31. Dishearten enemies 32. Protection from untimely death 33. Charming personality 34. Increase all-round skills 35. For name and fame 36. Develop detachment 37. Recover losses 38. Earn money 39. Santaana siddhi (get children) 40. Fulfillment of desires 41. Detachment.

Sri Pratyangira Devi

By Tantra Siddha Maha Yogi Paramahansa Dr. Rupnathji

SriMaha PratyangiraDevi is a powerful Devi who is said to have destroyed Sarabheswara's arrogance. Sarabheswara is a ugra avatar of Shiva. She is also known as Narasimhika. She who is the Ferocious with Face of a Lion. The most detailed source for worshipping

Pratyangira is Meru Tantra. Pratyangira mantras are also given in Mantra-mahodadhi and some other texts. Pratyangira is sometimes identified with Bhadrakali and Siddhilakshmi.

However it is far better to worship Devi in One form as Kali, Kamalatmika, Tara, Tripurasundari etc. One cannot jump into post-doctoral research without going through school and various levels of college. Pratyangira may look attractive because it gives power. However, power comes with responsibilities, duties, and maturity. She has dark complexion, terrible in aspect, having a lion's face with reddened eyes and riding a lion, entirely nude or wearing black garments, she wears garland of human skulls; her hair strands on end, and she holds a trident, a serpent in the form of a noose, a hand-drum and a skull in her four hands. She is also known as Atharvana-Bhadra-Kali. Pratyangira sadhana is done mainly to protect yourself from attacks of black magic (Dhurmantravaadam) and to prosper in your life. Advantages of this

sadhana are too many.1. Tremendous Vak siddhi2. Karya siddhi3. Healthy body and full protection from accidents/sudden deaths.4. People cannot talk/do bad at the back of you, if they do so, I am sure you can see them crying soon.5. Vashikaran is possible.6. Forecast is possible.7. Your most inner desires will be fulfilled.

Mahavidhya

By Tantra Siddha Maha Yogi Paramahansa Dr. Rupnathji

In Hinduism there are two dominant views about the connectivity between word meaning (varna) and word sound (dhvani), which make up sabda, or linguistic sound in general (Beck 8). One view is called Mimamsa, which tries to establish that the Veda is divine law and that one can only come to know dharma from Vedic command (Beck 55). This idea relies on the pretences that meaning (artha) and “the Eternal Word” can only exist in the Veda “and does not manifest in any other form apart from the specific linguistic constructions found there” (Beck 63). The theory attempts to

explain that individual letters are the main substance of sacred speech (Beck 52). The grammarian view is different in that it allows for Sabda-Brahman [Sabda-Brahman refers to the sonic absolute (Beck 8)] to exist “both in the cosmos and within normal human consciousness” (Beck 63). The concept of sphotavada and the sphota theory were developed by the grammarians and the Mimamsa School discards the sphotavada because it undermines their doctrine that relies on the “reality of Vedic words” (Beck 68). The sphota theory tries to depict “the mysterious manner by which meaning is conveyed in sentences” which is a cognitive approach to the “intuitive perception of the Absolute as Sabda-Brahman” (Beck 52). Sphota also illustrates that words (sabda) and sentences are important in conserving the Vedas (Beck 64).

The sphota theory “refers to the interior apprehension of meaning in language” (Beck 8). Sphota comes from the Sanskrit word sphut which literally means “to burst forth or when applied to language a bursting forth of illumination or light” (Coward 12). This means that words, specifically in Sanskrit, get their meaning from something set intrinsically within them, and literally ‘shed light’ on to what they are referring to. “Probably the

simplest and clearest image for the meaning of sphota is that of a light bulb flashing on when one understands (“gets”) an idea” (Beck 67). Sphota has two parts, internal and external, both important, and reliant on one another. One is the sound which the meaning is carried in (dhvani), and the other is the actual meaning that the sound carries (varna) (Coward 12).

Notions of speech as sacred sound are revealed mainly in the Vedic texts, the Brahmanas, the Upanishads, Aranyakas, and the Vedangas (Beck 23). The Rg-Veda, which is the oldest of the Vedic texts, is said to be “impregnated with sacred speech” (Beck 25) and has extended insight into the origins of language (Beck 36). The sphota theory was originally developed by grammarians Patanjali and Bhartrhari who wrote the Mahabhasya and Vakyapadiya respectively (Beck 63). “Wider concepts concerning the philosophy of grammar in India draw mostly from Patanjali and Bhartrhari” (Beck 63). According to grammarians, sphota is a “kind of meaning-bearing sound revelation within normal human consciousness” (Beck 63), and meaning (artha) comes from human consciousness, it is something that comes from the mind, and does not dwell in things or “objective existence” (Beck 63-4). From the Mahabhasya, Patanjali’s definition of a word is

“that sound from which there arises the knowledge of things in the affairs of the world” (Beck 64).

Understanding language and meaning is very important in the Hindu religion. Mantras are a major part of their daily life, “the chief instrument of tantrism” (Bharati 101), and are based on the major Hindu texts like the Vedas (Bharati 104). A brief definition of mantra is; a spiritual utterance “to be recited at the time of spiritual exercise” (Bharati 107). There are two uses for mantras, either in a planned ritual or ceremony, or in “spontaneous meditation” (Bharati 121). Mantras like the Gayatri Mantra are used daily.

Language (vak) has origins that are explained in the Rg-Veda. There are three references to vak in the text, “the Goddess Vak..., vak as speech in general, and vak in the symbolism of cows” (Beck 25). The vak explained in the Rg-Veda mentions the meaning that exists in even the sounds produced by birds and beasts (Beck 25). This extends to even the heavens, where thunder is supposedly the voice of Vak (Beck 26). The Rg-Veda contains a tale about the creation of human speech, and how it came to be because of a quarrel between Indra and Vayu. The two Gods went to Prajapati for help,

and when the soma that they were fighting over was divided up Indra took offence to his small portion and made it so that the speech of man would be unintelligible to the Gods (Beck 26-7).

There is only one hymn about the Goddess Vak in the Rg-Veda. It asserts her divinity and power, and along with a similar hymn from the Atharva-Veda, is “the earliest document of the personification of speech as a productive principle of energy” (Beck 28). Later Vak is expanded and even has influence on “the earliest meaning of the word Brahman” which was “sacred word.” This shows a direct relationship between language and the primary concepts of Brahman and Hinduism (Beck 29).

Mantras are related to the sphota theory because of the mystic origins of the mantras. There is an assumption that mantras are language because many are often a recitation of Vedic texts, but that does not mean that they are all language (Staal 253). Bija, or seed mantras, like Om and Aum, are probably the best known type, and consist of only one syllable. Stobhas mantras are the Vedic forms of bija mantras, and also only contain one syllable (Staal 227). Both types of mantras do not contain language per-say, but are supposed to

be a means of realizing Brahman (Staal 253). The Om syllable is believed to be reminiscent of the child of Brahma with the same name, who defeated the Asuras, or demons, when they were attacking a city. As a reward to the son the make it so “no holy text shall be chanted without Om” (Beck 29).

Sphota is the “transcendent ground in which the spoken syllable and the conveyed meaning find themselves unified” (Coward 13). People use language to think. The great goddess of language, Vak, is even associated with the goddess of learning Sarasvati (Coward 5). And, the Brahmanas point out that the hymn about Vak and language should be recited when students first meet their teachers (guru) (Morgan 282). With such an intrinsic connection between knowledge, language, and meaning it follows that once a person can use a single syllable-mantra to calm their mind, and focus on its undefined meaning, then perhaps they can use that to understand Brahma, and find mindful silence and liberation.

DASHA MAHAVIDYAS AND

THE VEDAS

By Tantra Siddha Maha Yogi Paramahansa Dr. Rupnathji

As in later times there were forms of Durga, so in Vedic times, the goddess Durga was Indrani or Shachi. Shachedrani is hence the Durga-form, and other forms derive from her, as per the Rig Vedic forms of Indra.

Tara is the spouse of Vedic Brihaspati, a form of Indra (Mahakala) as Lord of Speech. Speech is also Fire in the Vedas, and in this form Brihaspati is called Narashamsa.

Indra has also forms of wisdom (RV.VII.32.26), that relate to Brihaspati.

The idea of the Goddess as Fire as the Saviouress is shown in the famed mantra I.99.1, which starts Durhasgukta, and also the Agni-taraka mantra, in which he is

invoked as Saviour and Preserver as Mother (Tara) and Father (Akshobhya, Brihaspati) forms - by the son of Tara and Brihaspati - Rishi Bharadvaja (RV.VI.1.5).

Dhumavati derives from Danu the mother of Indra (male form of Kali) and the Maruts (male forms of Mahavidyas) in the Vedas. She is also widow-goddess like Dhumavati. She is the male form of Svarbhanu the demon of darkness that eats or consumes the Sun-God, which later becomes Shiva, consumed by Dhumavati. The Goddess Aditi in her Danu aspect relates to Dhumavati, as Aditi means both 'Eater' and 'Primal Reality'. She is also Goddess Nirriti and Arayi, crone-goddesses of destruction and misfortune (alakshmi).

It is interesting the dark form of Rudra-Shiva beyond death, Mahakala as Shani (saturn), the dark planet and higher form of death (mrityu) as Mahamrityunjaya, has the same Seer Pippalada, as Dhumavati.

Shani is also the cosmic-eater like Svarbhanu.

Matangi mahavidya is Saraswati as Vritraghni (femantine slayer of Vritra, RV.VII.96.1), and Goddess of Speech. As Indra slays Vritra and becomes the outcaste, Matangi is this femantine Saraswati-outcaste form (as Vritraghni) form he finds in degradation (RV.VI.18.13), where even the gods abandon him.

Kali is the Supreme Mahavidya, and is the Vedic Goddess Shachi (RV.X.159) or Indrani, the female form of Indra the supreme Vedic divinity (RV.VI.30.4), as the Supreme Goddess. It is Shachi, the spouse of Indra who is his power to overcome evil forces in the Rig Veda (RV.VI.31.4). The Maruts themselves are his weapons, and can be translated as Shaktis.

Hence, like Indra, she rules the Maruts or Rudras (male forms of the mahavidyas), and relates to Prana, like Indra. She is Indra in his Ugra (wrathful) aspects, as storm.

As mother of the Maruts, she is called Prishni (spotted), being the night sky, and her black body garlanded with stars that later become skulls. She is hence Goddess Ratri (night) with her dark limbs (RV.I.62.8).

Along with Sundari or Lalita she is thus a Supreme-form of the Goddess. Interestingly, a verse from Rig Veda extols both Indra (Mahakala) and Soma (Sundara) as Supreme demon-slaying forms of Shiva. This shows the supremacy of Prana and the Soma-region being personified as Goddesses or divine principles.

Baglamukhi means to bridle or control. Baglamukhi is the Vedic Goddess Varunani, the spouse of Varuna or Yama, god of death, who holds the noose that binds the soul or Pranas (breaths of life). Like Yama (meaning Controller, of Prana, thus deity of Pranayama) or Varuna, she thus relates to the practice of controlling Prana.

Varuna represents the Cosmic Law (rta) in the Vedas, and it is hence his chastising noose that binds the tongue and prana thus later becomes the weapon of paralysation. The tongue is the main enemy to be bound, since harmful speech goes hand-in-hand with going against the Cosmic Law.

She is golden in form and hence is also a form of the Sun in it's blinding and thus paralysing aspect (wrathful or war-like form of Bhuvaneshvari). She is hence Indra's thunderbolt in it's golden form, where Indra is the Sun in his golden, but

wrathful form (RV.X.96.3). As the Vajra, she is his actual shakti here.

Thus, she is Indra or Indrani as Vritraghni, yet again, the Goddess form of Indra in his paralysing aspect. Moreover, as the Vajra - the wepaon that slices all of Vritra's limbs off (RV.I.32.7), thus rendering him paralysed, reminding one of the law of Mitravaruna (Sun-form of Varuna, being Golden Varuna or Bagla) RV.X.89.8.

Bhairavi Bhairavi is Rudra's spouse or Prishni as the firey-form and wrathful form of Speech, known as Vak or Saraswati. She is the ego-destroying Vritraghni, in her Ghora (terrifying) aspect, she is Bhairavi - with her path of gold or inner illumination - being Kundalini shakti (RV.VI.68.7). Rudra is the lord of wrath in his form as Lord of Yajna and Chants or speech (RV.I.43.4-5). It thus relates to Bhairavi, the wrathful or firey form of speech again. Yet again we have

the idea of the illuminating force of Kundalini as Gold.

Rudra here as medhapati, lord of sacrifice or offering - also represents the offering of the Divine Ego to the Supreme. Bhairavi is the shakti aspect that makes this manifest. Bhairavi is also Indra in his Ghora (terrifying) aspect.

Kamla is the form of Indra's spouse Indrani as the goddess Ushas, the youthful goddess of Light and also Wealth. She is Indra the wealth-giver (ie.RV.VIII.1.6,X.42.9, RV.X.47.5). She is Rajeshwari, the feminine form of Indra as the wealth-giving Rajendra or Lord of the Gods and Mahavan (RV.I.174.1).

Lalita is the goddess Sundari, shakti of Sundara - the Moon, Divine Seer and Youth who personifies the Sahasrarapadma Chakra - the realm from which Nirguna Brahman comes and from which the Trinity and Three Realms are born. She is

thus femanine form of Vedic Soma, the youthful god of bliss, wisdom and who personifies the sdahasrarapadma chakra and is the divine lover.

Lalita as this transcendental realm is the Mother of the Gods Indra, Brahma (Surya), Vishnu, Shiva (Agni), Maheshvara and the three regions as Soma is (RV.IX.96.5,RV..IX.87.2-3), as deity of Sahasrarapadma Chakra. She is the transcendental form of the Goddess as Bliss. She is the higher form of Kamla or Rajeshwari, as Rajarajeshwari, "The Supreme Rajeshwari", Soma being the Supreme Rajeshwar or Indra as Rajarajeshwar.

Along with Kali or Indrani, she is thus a Supreme-form of the Goddess. Interestingly, a verse from Rig Veda extols both Indra (Mahakala) and Soma (Sundara) as Supreme demon-slaying forms of Shiva.

Bhuvaneshvari is Indrani as Ishani, the form of Indra as Ishana, who is later Shivasurya or the Sun. Indra as the Sun in the Rig Veda is thus Bhuvaneshvara. She is Aditi as the unbounded, who pervades all of nature under the form of Maya (RV.I.89.10). Through her knowledge, we thus come to understand the divine sun that pervades all things.

Chinnamasta beheads herself in order to feed her two attendant Shaktis, Dakini and Varnini, who are the Vedic Ashwins (RV.VII.67.5) , who are taught the science of Soma (being amrita or liquid-beverage that is the mind or manas in Vedic thought) or Honey (madhu, also being food) - thus "feed" by the Rishi Dadhyach (RV.I.119.9). Dadhyach personifies Indra's Vajra or thunderbolt, whose head is cutt off in order to reveal the Soma (RV.I.134.13-15). As with the grace of Chinnamasta, Dadhyach thus also grants the amrita and is lord of Soma

(RV.IX.108.3), taking us to Lalita Tripurasundari.

She may also be related as the spouse of the be-headed Vishvarupa, the false Guru of the gods (and brother-form of Vritra or Svarbhanu as Ketu, the trunkless form of Vritra) whose three heads represent her three streams of bloods. Interestingly, the Brihadaranyaka relates Vishvarupa as a disciple of the Ashwins, the purush-forms of the goddesses Dakini and Varnini who wait upon Chinnamasta.

In truth, she is the headless form of Kali. Indra in the Rig Veda who kills his father Vritra, beheads himself. Brihadaranyaka-upanishad (I.5.6-7) states Father = the Mind (Head or Ego). Indra who slays father Vritra, thus beheads himself. Chinnamasta is thus another form of Vritraghni (femaline slayer of Vritra) Saraswati like Matangi, rendered here as

Indra beheading himself, or as spouse of Dadhyak.

**** Both Bhairavi and Tara represent speech (Vak). However, while Tara represents the illumined Word (Pashyanti Vak), Bhairavi indicates the supreme Word (Para Vak). Hence Bhairavi is subtler than and is the origin of Tara. ****

*** Their tremendous social relevance is baffling * :**

The word Vidya is derived from the Sanskrit root, vid, which means the path of knowledge. Tantric literature features the ten Mahavidyas as Kali, Tara, Lalita, Tripurasundari, Bhuvaneshvari, Chinnamasta, Bhairavi, Dhumavati, Baghalaamukhi, Mathangi and Kamalathmika.

In the colourful pantheon of Hindu gods and goddesses, who stand out for their beauty and noble qualities, what is the role of these ten goddesses who represent death and destruction, live in the fringes of

society and have qualities that are considered "inauspicious"?

*** What They Represent:**

To look for a common denominator in this diverse group of goddesses, one may view the Mahavidyas as the wives of Siva, or as sister goddesses. They may also represent the stages of womanhood or stages of creation and destruction. They may be grouped into goddesses that represent sattva, rajas or tamas. They may be grouped into goddesses worshipped by left and right-handed modes of worship. They may also exemplify the dynamic and static aspects of the Divine.

*** * However, the most plausible explanation is the fact that they are all one--projections of the one**

great Goddess:-

They represent both the stages of consciousness of the microcosm (the individual) and the stages of evolution of the macrocosm (the universe)--Kali, the void before creation; Tara, the first

movement towards it; Sodasi, the creatrix; Bhuvaneshwari, nourishing the world and Chinnamasta, Bhairavi and Dhumavati, destroying its rajasic qualities and replacing it with sattvic qualities; Bagalamukhi, who conquers and confers mastery over others, Mathangi, who purifies by eradicating pollution and Kamala, who enriches the material world.

The sadhaka begins with the worship of the Great Goddess for satisfaction of worldly desires, such as wealth, and as he progresses in the path of worship he requires her to purify him, bestow vak siddhi and a strong will to control others and gradually learns to control himself and his desires, including pleasures of the body, wiping out rajas and replacing it with sattvic qualities.

As a householder who has achieved renunciation, he worships her as saguna bramhan in her beautiful forms as Bhuvaneshwari and Sodasi. Soon even this is not enough and he yearns to renounce everything and undertakes nirgunopasana,

worshipping her as Tara, who is an expanded state of awareness and finally Kali, who is fully enlightened consciousness, realising that all he ever really wanted was to become one with the Divine.

*** * Nothing to Fear:-**

He realises that the great Goddess pervades all of reality--there is nothing impure, polluting or inauspicious, because she exists in everything. He learns that there is nothing to fear even from death, which is the ultimate transformation.

The Dasamahavidyas are the feminine path to enlightened consciousness and they represent the power focused in all feminine attributes. They exemplify the concept of the all-pervading nature of Divinity and worshipping the paramatma in each jivatma.