

Numbers and Aksharas

The Dawn of Global Spirituality - 3

Sai Venkatesh Balasubramanian

Earlier articles have elaborated on the details of an imminent Global Vedic Spirituality based on the sixteen syllabled Shodashi Mantra of the Sri Yantra. The connections to the various Avaranas of the Sri Yantra as well as to the Aksharas or alphabet were also detailed. The articles are here:

<http://vixra.org/abs/1807.0322>

<http://vixra.org/abs/1808.0061>

In this article we explore yet another facet of this universal Shodashi structure - numbers.

First, we understand that the sixteen stages of the Shodashi, being progressive stages in the spiritual path by itself is a complete representation of numbers, in a hexadecimal base. The sixteenth stage, Amma Herself is Samashti and takes the place of 0 while the others from 1 to 15 are the numbers of this system. But these are ordinal numbers, valued on the basis of position as first, second etc.

However nature, through giving us ten fingers to count has made the decimal system the norm of human mathematical and scientific thinking.

Spiritually, the significance of these numbers 1 to 9 are immense, and seen as not just place holders but representations of the Navagrahas, energy radiations from celestial sources capable of altering every facet of life on earth.

To understand a mapping between the decimal number system and the Shodashi, one need look no further - the nine Avaranas of the Sri Yantra are the source.

Varivasya Rahasya had given the correspondence between the sixteen stages and the nine Avaranas, which formed the main subject of the earlier article.

The nine Avaranas themselves have been mapped to the nine gems or Navaratnas - Pushparaga, Neela, Vaidurya, Vidruma, Muktha, Marakatha, Vajra, Gomedha and Manikya in order from outermost to innermost Avaranas. So also, there's a mapping between these Ratnas and the Navagrahas. This forms the basis of understanding the correspondence between each Avarana and its associated Graha, and in extension, the sixteen stages.

Furthermore, Sangitha Makaranda also gives a connection between the seven Swaras or music notes, and seven of the Navagrahas. Rahu and Kethu must be understood as transitions

between the notes. Finally, Navagrahas may also be mapped to Dikpalas based on their traditional positions as seen enshrined in temples.

Number One as Surya is Sarvanandamaya with Manikya. In this Avarana resides Amma Herself, as the source of everything else. So too, the sun is the source of all other planets energy wise. Surya is Atma karaka, and Amma is the Atma itself as Parabrahman. The sun corresponds to centre direction, Madhyama Swara and stages 1, 3, 8 and 13. Of these the stages 1-8-13 represent Jnana, Iccha and Kriya Shakti through the manifestations of Allah, Buddha and Christ respectively, whereas stage 3 denotes the triality of Amma Tripurasundari as Bala Sundari Bhairavi. In the scheme of Dikpalas as Navasandhi, the center position stands for Brahma.

Number Two as Chandra is Sarvarthasadhaka with Muktapala. This Avarana houses the ten Prana Shaktis, and as Ramana Maharshi had explained, Prana is synonymous with mind, both having same source. It is through mind power that man achieves extraordinary feats. Chandra the moon is well known as the Lord of the mind. Chandra corresponds to southeastern Agni, Gandhara Swara and stage 2. This stage is denoted by Yahweh with related manifestations such as Tengri, who is visualised as the wind horse and expansive flight bird symbolising the mind. Another name for Chandra is Soma, which refers to fruit of a sacrifice or Yajna. Yajnas are mediated by Agni, and the Yajna referred to here is the Brahma Yajna for which the fuel and offering is the Prana or mind, which is represented by the moon. Thus the connection between Chandra and Agni.

Number Three as Brihaspati is Trailokyamohana with Pushparaga. The root word Brah means expansive, as also seen from the size of Jupiter. Thus the Graha represents one's expansion, be it physically in treasure and progeny, or intellectually through wisdom, that is eventually seen in a person's speech, thus giving the name Geeshpathi. So also, this outermost Avarana is most expansive in size, and houses Siddhis, Matrikas and Mudras, corresponding to control of emotions, afflictions and regulating the elements. Brihaspati maps to the northern Kubera, Daivatha Swara and stages 4, 10 and 14. These correspond to Ganapathi, Sastha and Shiva, who are known in their Guru aspects as Brahmanaspathi, Ek Omkar Guruprasad and Dakshinamurthi respectively. Kubera, the Lord of Treasure represents physical expansion, which is bestowed by Brihaspati as mentioned earlier.

Number Four as Rahu is Sarvasiddhiprada with Gomedha. Rahu is the body of the serpent, and the cyclical and coiling nature represents time. Rahu is a Graha along with Shani and Kethu unfavorable in worldly context but extremely favorable towards Mukti. The black of Rahu represents, similar to Mahakali or Kala Bhairava, the subtle aspects beyond space and time, similar to the Avyakta, Mahad and Ahankara in the Avarana. In essence, Rahu represents the power of Divine Will and fate that makes or breaks a person's effort to achieve something. Rahu corresponds to southwest Niruthi, descending transitions of Swaras, and stage 15. This is the stage of Guru as Nirguna Sacchidananda, completely transcending all space, time and form, as the most subtlest existence ever- as the very Self or Atman. Niruthi means lack of order, or

chaos. The order is symbolism of human expectation, and Niruthi represents thwarting of these by Divine Will and destiny, which Rahu represents.

Number Five as Budha is Sarvarakshakara with Marakatha. The Mercury Lord represents intellect and knowledge as Buddhi, and its role in conquering and achieving various tasks. Similarly, the Avarana consists of 10 Agnis which while symbolising Jnana, represent the internalizing and conquering obstacles using various elements and forces of nature. Budha maps to northeast Ishana, Panchama Swara and stage 9. This stage is seen as Shakti, who is of course of the Marakatha hue, and represents understanding Brahman in its truth and infiniteness. Ishana means perfection, and that is the result of Budha Anugraha, using the power of knowledge.

Number Six as Shukra is Sarvarogahara with Vajra. Venus or Shukra is often believed bestowing harmony, pleasures and wealth. However, on deeper insight one understands that the Lord actually bestows what leads to these things - soundness of body and mind with correct perception. Thus the relation with Sarvarogahara, for the curing through Mrida Sanjeevini was the uniqueness and forte of the Asura Guru alone, to the exclusion of even Brihaspati. Shukra maps to eastern Indra, Rishabha Swara and stages 5 and 11. These represent Yoga in the context of Kundalini and Nidhidhyasana represented by Digambara and Hanuman respectively. Both these represent elimination of unwanted desires, thoughts etc. Indra, the Lord of rain is the fundamental personification of prosperity, which as mentioned earlier is bestowed by Shukra.

Number Seven as Kethu is Sarvasamkshobhana with Vaidurya. Kethu is the snake's head, which is famously known for rising its hood, above the earth which is its natural habitat. So too, Kethu represents the impulse and propulsion to elevate oneself to higher heights. Kethu represents a necessary change from status quo, through actions and efforts directed towards liberation. Such disturbance and excitement is Samkshobhana. Kethu represents the northwestern Vayu, ascending transitions between Swaras, and stage 12. This stage is Vishnu, who represents Sattvapatti or purification and understanding God's Will behind actions. Vayu represents Prana the fundamental life force which is non different from Kundalini. This serpent, and its motion upward directly is represented by the snake head Kethu.

Number Eight, as Shani is Sarvashaparipooraka with Neela. The Lord of Saturn rewards the good and punishes the bad. The driving force behind this is the infinite compassion of Shani that expiates both good and bad effects of Karma as soon as possible, so that liberation may be achieved. The Avarana represents various organs of oneself specialized in various functions, since these are the means through which one may perform Karma and reap the consequences. Shani is mapped to Western Varuna, Shadja Swara and stage 7. This stage is Suryanarayana driving one to Subheccha or the thirst of Truth. Varuna is worshipped in the Vedas as the eternal punisher of evil, surrounding everyone like the vast ocean, from which none can escape. This punishing aspect is reflected in Shani.

Number Nine as Angaraka is Sarvasaubhagyadayaka with Vidruma. The Lord of Mars is also called Mangala, signifying His nature as all auspicious. Auspiciousness essentially means removal of all defects so that went undertaken task may proceed unimpeded to complete fulfillment and bear fruition. So too, the Avarana consists of the Nadis and energy body, which is a circulatory system nourishing and keeping oneself in optimal condition so that no deficiencies arise impeding one's achievements. Angaraka maps to southern Yama, Nishada Swara and stage 6. This stage is Skanda who is popular on Tuesdays and seen in many places in correspondence with Angaraka. Yama, as death, is seen here as the finisher who puts a permanent end to the miseries of life. This same finishing tendency is represented by the all auspicious Angaraka.

Finally the number Zero is to be seen as Samashti of all the nine Avaranas and the nine Grahas, and is mapped to stage 16, which is Amma Herself, and which forms the Samashti or Zero as hexadecimal ordinal position within the sixteen stages.

This concludes the correspondence between the numbers and Avaranas of the Sri Yantra, and by extension to the Dikpalas, the nine Ratnas, the Swaras, the Brahmanda and Pindanda universe, sixteen stages of the Panchadashi, the Aksharas, the four Vedas, cultures of the world and the 48 manifestations.

Implicit in this big all-inclusive image is a connection between the Aksharas and numbers. Such a numero alphabetic connection forms the subject of Numerology. In the present world one may dismiss this as a pseudo science, but one can see the solid correspondences between various mappings, as explained in this and earlier articles. Also it would be far too naive one one's part to turn a blind eye to the radiations of planets reaching earth and the fundamental vibrations of sound energy, both of which are very observable factors affecting human life.

Various schemes of Numerology exist in today's world: one based on English alphabets, one based on Hebrew alphabet called Gematria which provides for interpretation of the Bible, and the Katapayadi Sankhya of Sanskrit.

One can safely say that all these systems, while a good start, are essentially incomplete, simply because they lack all the phonemes extant in human usage. It is natural that different cultures interact, and names and words of any language are borrowed into other languages. Incompetence therein to represent the borrowed phonemes has direct bearing on the numerology.

Vedic language in contrast, is a timeless, truly global language. Periyava has repeatedly iterated that there is no phoneme spoken by any human that is not included in this language, and one can see this in the Avaranas of Sri Yantra. Sounds not found even in Sanskrit can also be found here - the throaty guttural, the tongue rolling zha, the Khoisan clicks, the trilling Ra, the Welsh lla, and more.

Furthermore, as Periyava has said, every language spoken on earth is ultimately a descendant of the Vedic language, formed out of the 32 regional modifications of the Vedic Aksharas, which in turn are sanctioned through injunctions in the Vedas.

This means the Vedic numerology is the only accurate method which will work universally, for all words in all languages in their native forms, without the need to "Sanskritize" or "Anglicize" them.

Hebrew is known as an Abjad, where vowels are seldom represented. The Katapayadi scheme also assigns zero values to vowels. However, in the Vedic system, the sixteen vowels are mapped to Sarvashaparipooraka Chakra and thus to Shani, which is number 8. The inherent A sound of each consonant should be counted as long as it is pronounced. However the end A sounds may be omitted, since they can be regarded as silent or modified to ah or e sounds based on grammar rules. Example only one a sound will be counted in Hari, as also in Hara.

A few examples are: Shiva and Rama both yield 9, the very essence of auspiciousness. Vishnu yields 1, Krishna 5, Sai 3, Venkatesha as 7, and the endonymic names of languages as follows: Samskrutham 3, Thamizh 2, English 8, Francais 7.

However there is a caveat in using Vedic numerology. It will not apply to Bijaksharas like Hrim, Shrim and Aum. As Bhaskararaya clearly states, the ending M sound in these leads to a number of subtle states like Bindu, Ardachandra, etc til Unmana. These cannot be included among the numbers, and doing so would be as inaccurate as describing a complex number such as $4+7i$, as just simply 4.

In another dimension, we shall now explore the 16 stages of the Spiritual Path. Essentially, spirituality is based on the fact that the mind is the keystone of Maya, by which one is deluded into the world of Samsara. It is the same mind that one can use to get out of Samsara and ultimately liberated. Spiritual path is essentially an exercise in changing perspectives and mindsets away from deluded Samsara and towards the Ultimate Truth of Advaita.

Consequently, one sees that the various stages of the spiritual path correspond to different ways in which one perceives himself, the world around, and interacts and processes information. These parameters are the basis of personality typologies, such as the Myers Briggs Type Indicator or MBTI. It is based on the conceptual theory proposed by Carl Jung, who had speculated that humans experience the world using four principal psychological functions – sensation, intuition, feeling, and thinking – and that one of these four functions is dominant for a person most of the time. The MBTI sorts psychological differences into four opposite pairs, or "dichotomies", with a resulting 16 possible psychological types.

Myers-Briggs results are reported as a four-letter personality type (e.g., ESTP, ISFJ). Each letter corresponds to an individual's preference in each of the four pairs of personality indicators (i.e., E or I, S or N, T or F, and J or P). There are a total of sixteen possible combinations of personality types on the MBTI. Letter One: E or I: Extraverts focus more on people and things,

introverts on ideas. Letter Two: S or N: Sensing-dominant personalities prefer to perceive things through sight, sound, taste, touch, and smell, while intuition-dominant types look to past experience and are more abstract in their thinking. Letter Three: T or F: The third subtype is a measure of how people use judgment. Thinking types use logic to judge the world, while feeling types tend to view things on the basis of what emotions they invoke. Letter Four: J or P: Everyone judges and perceives, but those who are judging dominant are said to be more methodical and results-oriented, while perceiving dominant personalities are good at multi-tasking and are flexible.



Much like how the nine Avaranas denoting various systems of the human body emerged from the 16 stages, one might rightly infer that the 16 personality types, forming the basis of psychology, also emerge from the 16 stages. These 16 types are more aligned with the bigger spiritual context, and thus differ from conventional MBTI types. For example, spirituality itself being introverted, I or E is all about more or less introverted within this overarching introversion. Thus, one might define the dichotomies within the context of 16 stages as follows:

E or I based on whether one perceives the outside world or one's own thoughts. If one's focus is inward or outward, it is inevitable to decrease or increase one's interaction with the world, since one's mind and actions are intricately tied to one another. For example, stage 1 is an E observing Divinity in the world, whereas stage 2 Dharma is an I, since it focuses on one's own actions.

S or N based on whether one is engaged in particular details, or the big questions and big picture ideas such as existentiality and truth. Thus, Dharma, being day to day activities are S, whereas Samadhi etc focusing on higher truth is N.

T or F based on whether a certain stage transforms a person's intellect mindset or his emotional self. This is the classic Vedic Jnana-Bhakthi dichotomy. Love and compassion of stage 8 or 13 is an F, whereas intellect as in Jnana of stages 9 and 10 is T.

P or J based on whether one's actions are in reaction to certain events or are inherent and arising from basic principles. For example, Dharma involves one's action as response to every event and incident, thus making it a P, while process of Viveka and VAiragya in stages 3 and 4 comes from one's own inherent resolve, making those J.

The result of this mapping is that a person's MBTI is not fixed for life. Rather, it undergoes multiple transformations throughout a person's spiritual path, some of which can have profound impact on perspective and behaviour. By the end of the 16 stages, a person is so versatile, that he can choose at his will, an MBTI type corresponding to the situation on demand. Thus mapped, here are the MBTI types of the 16 stages.

Satsanga-ESTP, Dharma-ISFP, Viveka-ESTJ, Vairagya-ISFJ, Yoga-ISTP, Mumukshu-INFJ, Subheccha-ESFP, Sathya-ESFJ, Anantha-ENTJ, Vichara-ENTP, Tanumanasi-INTP, Sattvapatti-ENFJ, Asamsakthi-INFP, Padartha-ISTJ, Thuryaga-INTJ, Lalitha-ENFP.