

STEPS 61 TO 65**61****UNITY STATE ALPHABET**

1. Unity state alphabet is of features and values of unity state consciousness.
2. Being of the features and values of the unity state consciousness, the unity state alphabet attains unity state consciousness for the sadkhas.
3. Sadkhas / students of unity state alphabet urge to attain unity state of consciousness in terms of features of unity state alphabet, in fact being, the features of unity state of consciousness itself.
4. In other worlds, features of unity state of consciousness, constitute alphabet of unity state of consciousness itself, and as such it is designated as unity state alphabet.
5. Unity state of consciousness is the seventh state of consciousness and as such it of the order and features of 7-space itself.
6. 7-space is of transcendental order.
7. 7-space as origin fold is the forth fold of the manifestation layer (4, 5, 6, 7).
8. Transcendental order is provided by 5-space in the role of dimension.
9. 5-space as origin fold is the fourth fold of the manifestation layer (2, 3, 4, 5).
10. As such for script form, format and features of unity state alphabet, the pair of manifestation

layers, namely (4, 5, 6, 7) and (2, 3, 4, 5) have basic role to play.

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ROLE OF PAIR OF MANIFESTATION LAYERS (4, 5, 6, 7) AND (2, 3, 4, 5)

1. To approach unity state alphabet for its features and values, first of all, one shall focus upon the role of pair of manifestation layers (4, 5, 6, 7) and (2, 3, 4, 5).
2. The manifestation layer (4, 5, 6, 7) is of creative dimensional order as that here 4-space plays the role of dimension.
3. Further it is of transcendental boundary as 5-space plays the role of boundary of self referral domain.
4. Still further it is of self referral feature as that here 6-space plays the role of domain / self referral domain.
5. Above all, 7-space being the origin fold as such source origin of self referral domain is of unity state consciousness values.
6. Therefore self referral domain, in the process gets fulfilled with unity state consciousness values and features.
7. The manifestation layer (2, 3, 4, 5) is in a way a dimensional order of the manifestation layer (4, 5, 6, 7) as that every fold of (2, 3, 4, 5) respectively plays the role of the dimension of the corresponding folds of the manifestation layer (4, 5, 6, 7).
8. With it, it emerges as that, the different folds of the manifestation layer (2, 3, 4, 5) shall be playing

the role of dimension for the corresponding folds of the manifestation layer (4, 5, 6, 7).

9. Further with it, it would emerge that the script form, frame, format and features of the unity state alphabet letters would be settled in terms of the features of the manifestation layer (2, 3, 4, 5).
10. The organization format of such letters as of the order and values of the manifestation layer (2, 3, 4, 5) shall be of the potentialities for ensuring attainment of the unity state of consciousness as the origin fold of the manifestation layer (4, 5, 6, 7).

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SCRIPT FORM, FRAME, FORMAT AND FEATURES

1. Four folds of the manifestation layer (2, 3, 4, 5) respectively provide for script form, frame, format and features of the letters of unity state alphabet.
2. Script forum of the letters are provided by 2-space in the role of dimension / spatial order.
3. Square / circle / surface, as such shall be providing script forum for the letters.
4. As 5-space, as origin source manifestation layer (2, 3, 4, 5) is to provide for the features of alphabet letters, as such this alphabet is designated and is known as Devnagri alphabet / gods city language alphabet (of transcendental values).
5. With it is to be taken as that the script form of Devnagri alphabet letters is settled by the spatial order / 2-space in the role of dimension / square / circle / surface.
6. It is this spatial feature of the script form which

deserve to be chased letter by letter, as well on the whole.

7. For its appreciation, one shall have a fresh look at the script form of Devnagri alphabet reaching us and being availed at present.
8. Its specific classification as vowels, consonants and yamas may be approached category wise.
9. Consonants divisions as varga consonants, Anthstha and Usmana as well may be approached division wise.
10. Yamas, self contained sequential order, as such may be approached in that sequence and order.

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DEVNAGRI ALPHABET SCRIPT FORM REACHING US

The Devnagri alphabet script form is reaching us as follows:-

अ इ उ ऋ लृ ए ओ ऐ औ

VARGA CONSONANTS

Following are the 5x5 varga consonants of devnagri alphabet.

क ख ग घ ङ
च छ ज झ ञ
ट ठ ड ढ ण
त थ द ध न
प फ ब भ म

ANTHSTHA USHMANA LETTERS

Anthstha letters: Following are the four anthstha letters.

य व र ल

Ushmana letters: Following are the four ushmana letters.

श ष स ह

Composite letters: Following are the three composite letters

क्ष त्र ज्ञ



Yama letters: Following are the eight yama letters.

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VOWELS RANGE

1. Vowels range of Devnagri alphabet is nine steps long.
2. The sequential order of this range is as
 $\text{म } \text{b } \text{m } \text{— } \text{y' } , \text{ } \text{vks } , \text{ } \text{s vks}$
3. Parallel artifices range is
 (1, 2, 3, 4, 5, 6, 7, 8, 9).
4. Another parallel dimensional spaces range is
 1-space, 2-space, 3-space, 4-space, 5-space, 6-space, 7-space, 8-space, 9-space
5. Hyper cubes sequence range of nine steps would be
 HC-1, HC-2, HC-3, HC-4, HC-5, HC-6, HC-7, HC-8, HC-9
6. These hyper cubes as tracks of Bindu Sarovar / structured points shall be of the range values :-

HC-1 as a track of a Bindu Sarovar of 0-space domain

HC-2 as a track of a Bindu Sarovar of 1-space domain

HC-3 as a track of a Bindu Sarovar of 2-space domain

HC-4 as a track of a Bindu Sarovar of 3-space domain

HC-5 as a track of a Bindu Sarovar of 4-space domain

HC-6 as a track of a Bindu Sarovar of 5-space domain

HC-7 as a track of a Bindu Sarovar of 6-space domain

HC-8 as a track of a Bindu Sarovar of 7-space domain

HC-9 as a track of a Bindu Sarovar of 8-space domain

7. As parallel to linear track, there may be a circular track, like circumference corresponding to straight line, as such there would be a pair of track forms.
8. As each track would permit split as beginning, middle and end, as such every format accordingly shall be of three parts.
9. Parallel manifestation layers sequence members shall be
 (1 2 3 4), (2 3 4 5), (3 4 5 6) (4 5 6 7) (5 6 7 8) (6 7 8 9) (7 8 9 10) (8 9 10 11) (9 10 11 12)
10. Above features of sequential formats of vowels would deserve to be chased sequentially vowel wise

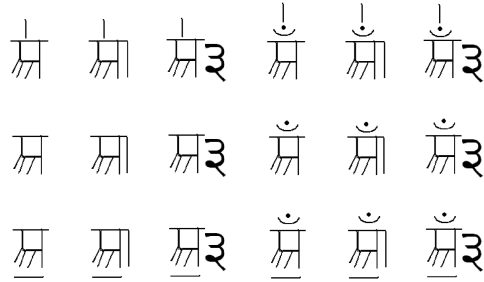
to have a comprehension view of the applied values
formats of the vowels of the Devnagri alphabet

STEPS 66 TO 70

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18 FRAMES FOR EACH VOWEL

1. Ancient wisdom preserves 18 frame values for each vowel of Devnagri alphabet.
2. In respect of first vowel, these frames are as follows:-



3. is the beginning / upper part of linear format while is the beginning / upper part of the circular format.
4. Likewise are the middle and lower / end parts of both formats reproduced above in the first and third and the third row in their first and fourth columns above.
5. Here It would be relevant to note that parallel to $1+1=2$ and $1+1+1=3$, there are 3 sequential expressions for each of the three parts of linear as well as circular expressions of the first vowel,

which together may count of eighteen frames as reproduced above.

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SCRIPT FORM OF FIRST VOWEL

1. Script form of first vowel as () is of spatial features.
2. It is the printout of 3-space body in 4-space along spatial dimension.
3. It may be approached as a cube placed upon four legged table.
4. It is like a container on a base.
5. It reflects as of features of a carriers range up till base.
6. Being a solid domain container of carrier feature, it shall be of a vertically downward track.
7. Volumes of solid domain as content being carried shall be as third fold of a manifestation layer being carried.
8. Third fold accepting first fold in dimensional order, as such ultimately would be the repository of such carriers features with it 1-space would emerge as the features repository format of first vowel.
9. 1-space as a track of a moving point (body of 0-space) shall be simultaneously focusing upon '0' as well as '1' as units.
10. Moreover as part as well as whole, both would permit association as a unit value, as such " as a part, as well as 'v' as whole, for their roles would require to be consciously distinguished and deciphered as the end fruit of applied values of first vowel () as it is being accepted as the last /

concluding sutra of Ashtadhyey, the source grammar book of Sanskrit.

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TRANSITION FROM FIRST VOWEL TO THE SECOND VOWEL

1. Transition from first vowel to second vowel would be parallel to transition from artifice 1 to artifice 2.
2. Further it would be parallel to 1-space to 2-space.
3. Also it would be parallel to interval to square.
4. It would be of the feature of transition from hyper cube 1 to hyper cube 2.
5. The same would be of the format of manifestation layer (1, 2, 3, 4) to (2, 3, 4, 5).
6. As the format of 1-space as well as 2-space in their different roles shall be availing 4 x 4 square formats, as such transition shall be attainable as for the 4 x 4 formats for N=1 and 2 respectively in respect of the following d

N	N+1	N+2	N+3
N+1	N+2	N+3	N+4
N+2	N+3	N+4	N+5
N+3	N+4	N+5	N+6
7. The transition is to be along 7 steps long unity range, namely d

N+1	N+2	N+3	N+4	N+5	N+6
-----	-----	-----	-----	-----	-----
8. Along atifices of numbers, this range (0, 1, 2, 3, 4, 5, 6).
9. Along dimensional formats it shall be of the range

(0-space, 1-space, 2-space, 3-space, 4-space, 5-space, 6-space).

10. This transition from first vowel to second vowel, accordingly deserves to be chased for its above all features as well as for their all connected traits and characteristics.

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SECOND VOWEL

1. Let us have a fresh look at the script form of second vowel (b).
2. To have pointed focus upon different features of this script form, let us have its enlarged depiction as follows
3. To have focused catch of the script feature of second vowel, the same also deserves to be viewed along with that of the first vowel.
4. The first vowel focus as upon its solid domain / cube and the focus of second vowel upon its screw drilling process would bring to focus as that the first vowel takes uptill the center of the domain while second vowel drills through the center of the domain.
5. In the process, may be taken as that seal of the center of the origin gets broken / unsealed the drilled through.
6. It would be like transcending through origin.
7. Attainment would be of the order of going from domain to its origin, and also as going from origin to its base.
8. All this of the order and values of going from 'N to N+1'.

9. Sequentially it would mean going from '1, 2, 3, 4' to '2, 3, 4, 5'.
10. Also it would mean transiting from (1, 2, 3, 4, 5) to (2, 3, 4, 5).

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TRANSITION FROM SECOND VOWEL TO THE THIRD VOWEL

1. Transition from second vowel to third vowel would be a sequential step ahead of transition from first vowel to second vowel.
2. As such it would be a step ahead of transition from artifice 1 to artifice 2, i.e. from artifice 2 to artifice 3.
3. Likewise it would be a step of sequential transitions from N to $N+1$ for $N=1$ and 2.
4. Likewise would be the sequential step for geometric formats, hyper cubes as well as the manifestation layers.
5. As transition from first vowel to second vowel has been a step from origin to base of origin, and as it would be a drilling through the origin, as such a step ahead would be a phase and stage of domain splitting into a pair of domains.
6. It would be like a sphere splitting into a pair of hemispheres.
7. Also it would be parallel to split of a frame into a pair of frames.
8. One may have a fresh look at the script form of third vowel (m).
9. One may further have a fresh look at a three dimensional frame and see the way it is

synthesised as a pair of three dimensional frames of half dimensions.

10. It would be there because of origin of 3-space being a spatial order 4-space.

STEPS 71 TO 75

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SPLIT OF A FRAME INTO A PAIR OF FRAMES

1. Spatial order 4-space as origin of 3-space is responsible for synthesis of pair of frames into a single integrated frame.
2. It is because of the spatial order of 4-space that a three dimensional frame splits into a pair of three dimensional frame of half dimension..
3. It also would help comprehend the split of 3-space into eight octants.
4. It also would help chase split of solid boundary of 4-space as of eight octants.
5. Further it would help appreciate as that a three dimensional frame of half dimensions is embedded into all the eight corners of a cube.
6. Still further it would help us chase surface printout for four directions and four sub directions as well.
7. It would be relevant to note that $8 = 2 \times 2 \times 2$ is a sequential step ahead of $1 \times 1 \times 1$.
8. As such the working with dimensional frames of half dimensions would be a unique feature of spatial order 4-space.

9. Further it would help us imbibe the values of mathematics of 2 as 1.
10. And step ahead would be a mathematics of 3 as 1.

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FIRST MAHESHWARA SUTRA

1. First Maheshwara Sutra coordinates first three vowels.
2. The coordination is in terms of 'Anubandas'.
3. Anubanda literally means to follow the bound / limit.
4. It is like enclosure / boundary of the expression zone like circumference of a circle.
5. Anubanda is a limit / limiting point of the expression range of the letters coordinated in terms of the Anubanda.
6. Here '𑀅' is the anubandha.
7. One may have a fresh look at this script form of '𑀅'.
8. It is of three parts, a vertically downward flow, horizontal flow and vertically upward flow.
9. Sequentially these parts depict the respective flow bounds of three vowels tracks formats.
10. First vowel as a vertical downward flow up till its limit, second vowel as of horizontal flow and third vowel as of vertically upward flow limits

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SECOND MAHESHWARA SUTRA

1. Second Maheshwara Sutra coordinates fourth and fifth vowels.

2. These are coordinated with Anubanda letter '𑌕'.
3. Fourth vowel is of the features and values of 4-space.
4. Fifth vowel is of the features and values of the 5-space.
5. Here both, namely fourth and fifth vowels, and as such 4-space and 5-space features and values are being together coordinated.
6. Ancient wisdom preserves the meanings of letter 'd' as brahma as well as Shiv.
7. Lord Brahma is the overlord of 4-space.
8. Lord Shiv is the overlord of 5-space.
9. 4-space as manifestation layer (2, 3, 4, 5) is having a transcendental origin.
10. It is the phenomenon of creator space (4 space) being of the potentialities to be fulfilled with transcendental values.

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FOURTH VOWEL

1. One shall have a fresh look at the script form of fourth vowel (𑌕).
2. As first three vowels are coordinated by same anubandha (.k) as such the script form is to be approached only in this background and as a step ahead of the coordination bounds of first three vowels.
3. The coordination bounds of first three vowels are like coordination of three axes of three dimensional frame but put in a sequential order of a measuring

rod synthesised by representative regular bodies of 3-space namely by interval, square and cube.

4. This way it also may be viewed as a phenomenon of existence of intervals, squares and cubes within cube.
5. With it cube becomes the bound / limit.
6. One may have fresh look at the script form of anubandh 'r'.
7. It is like having a printout along a vertical plane.
8. The script form with a focus upon halanth part indicates as that transcendence through the bounds of surface boundary of cube would be permissible but that would lead to be out of the 3-space domain.
9. Further as that, that transcendence shall be a transcendence from linear dimensional order to spatial dimensional order.
10. This shall be chased to reach at the script form of fourth vowel which is like a take off posture for to be in space ahead.

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COMPOSITION OF FOURTH VOWEL

1. Ancient wisdom further enlightens as that fourth vowel is of a composite features of letter raif as well as of second vowel.
2. And It would be relevant to note that anubandh 'd' of fourth and fifth vowels is a composite domain of creative values as well as of transcendental values.
3. It is because of this feature that inner structural

folds of anubanda 'क' are of values and virtues of letters 'raif', makar, lakar and hakar'.

4. This, as such would help us comprehend and appreciate the composition split for fourth vowel as raif and second vowel.
5. This split available as such, shall be focusing upon the second vowel as a spatial order to be availed for processing within the creator space (4 space).
6. It in a way would mean a shift from dimensional domain to dimension to dimension.
7. 3-space as domain of (linear order), a step ahead in 4-space shall be leading to working with spatial dimensions.
8. Being four dimensional frame, it would, as such require quarter by quarter approach for the chase of applied values within creator space (4 space).
9. This would help us comprehend and appreciate the composition of Swastik.
10. One shall sit comfortably and permit the transcending mind to chase script form as well as position split of fourth vowel.

STEPS 76 TO 80

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COMPOSITION OF FIFTH VOWEL

1. Composition of fourth vowel accepts split as raif and second vowel.
2. Composition of fifth vowel accepts split as 'lakar, raif and second vowel'.

3. While fourth vowel composition is of pair of letters, a step ahead fifth vowel composition accepts three parts.
4. It is parallel to 4-space being of a spatial order and 5-space being of a solid order.
5. Further It would be relevant to note that 'raif' letter is of the values and order of 3-space within first inner fold of letter 'क' and letter lakar is of values and order of 5-space within third fold of letter 'द'.
6. This inter connection of 3-space and 5-space as dimension and domain folds would help chase transition from composition of fourth vowel to the composition of fifth vowel.
7. It would be blissful exercise to chase fourth and fifth vowel together in reference to their compositions of two parts and three parts respectively but simultaneously accepting a common anubandha 'क'.

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GEOMETRIC FORMAT OF LETTER 'द'

1. As letter 'क' admits meaning as Lord Brahma, as well as Lord Shiv, as such its geometric formats shall be of features parallel to idols of Lord Brahma as well as of Lord Shiv.
2. Idol of Lord Brahma is of the format of hyper cube 4,
3. Idol of Lord Shiv is of the format of Hyper cube 5.
4. Hyper cube 4 is of the values and order of manifestation layer (2, 3, 4, 5).
5. Hyper cube 5 is of the values and order of manifestation layer (3, 4, 5, 6).

6. With it the format of letter 'd' is of features of pair of manifestation layer (2, 3, 4, 5) and (3, 4, 5, 6).
7. The pair of manifestation layers (2, 3, 4, 5) and (3, 4, 5, 6) are of transcendental range base (2, 3, 4, 5).
8. Accordingly creator space (4 space) would get fulfilled with transcendental values of 5-space along self referral base (6-space).
9. It would be blissful exercise to chase the geometric format of letter 'd'.
10. Further it would be a blissful exercise to chase coordination of fourth and fifth vowels along geometric format.

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GEOMETRIC FORMATS OF SIXTH TO NINTH VOWELS.

1. Sequentially sixth to ninth vowels are approachable in terms of artifices 6 to 9 respectively.
2. Parallel to it chase would be permitted along geometric format of 6-space to 9-space respectively.
3. Still further these may be chased along formats of hyper cube 6 to hyper cube 9 respectively.
4. Still further is being chased respectively as manifestation layers (6, 7, 8, 9), (7, 8, 9, 10), (8, 9, 10, 11) and (9, 10, 11, 12) .
5. Third Maheshwara Sutra coordinates sixth and seventh vowels.
6. Fourth maheshwara sutra coordinates eighth and nineth vowels.
7. Third Maheshwara Sutra and fourth maheshwara

sutra shall be availing pair of manifestation layers each and shall be synthesizing a pair of transcendental ranges, one each in case of third and fourth sutras.

8. The pair of transcendental ranges synthesized self referral range.
9. Three transcendental ranges of second third and fourth Maheshwara Sutra deserve to be chased individually as well as in pairs and also all the three together, like the first Maheshwara Sutra coordinates a set of three manifestation layers.
10. It would be blissful exercise to sequentially chase nine vowels along their respective geometric formats.

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ALONG NINE VERSIONS OF HYPER CUBE 4

1. Hyper cube 4 accepts nine versions parallel to nine geometries of 4-space.
2. This range of nine versions of hyper cube 4 may be availed for chase of nine vowels range.
3. Hyper cube 4 being of a spatial order, it may accept re-organization as -4, -3, -2, -1, 0, 1, 2, 3, 4.
4. This as such, being parallel to the boundary components of pair of parts of solid boundary of hyper cube 4, may be taken as a range of geometries of negative signature, zero signature and positive signature.
5. Zero signature geometry / version of hyper cube 4 is completely free of the boundary.
6. With its placement at the middle, it shall be having

four positive geometries on its one side and four negative geometries on its other side.

7. Bend at the middle as origin, shall be permitting re-organisation for pair of parts as pair of axis of four steps each from the origin.
8. One way to re-organize these steps in term of pair of coordinates with reference to steps along each axis may be as follows

(-4, +4), (-4, +3), (-4, +2) (-4, +1) (-4, 0)
 (-3, +4), (-3, +3), (-3, +2) (-3, +1) (-3, 0)
 (-2, +4), (-2, +3), (-2, +2) (-2, +1) (-2, 0)
 (-1, +4), (-1, +3), (-1, +2) (-1, +1) (-1, 0)
 (0, +4), (0, +3), (0, +2) (0, +1) (0, 0)
9. This, as such shall be providing 5 x 5 format for transition from vowels to 5 x 5 varga consonants.
10. A step ahead while proceeding along the format of hyper cube 5, another 5 x 5 matrix format would emerge.

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5 X 5 MATRIX FORMAT ALONG HYPER CUBE 5

1. Non zero signature versions of hyper cube 5 shall be accepting re-organization along 5 x 5 matrix format as follows

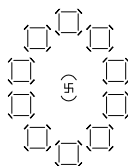
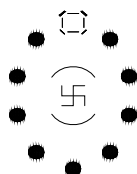
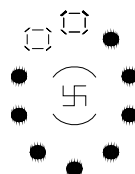
(-5, +5) (-5, +4) (-5, +3) (-5, +2) (-5, -1)
 (-4, +5) (-4, +4) (-4, +3) (-4, +2) (-4, -1)
 (-3, +5) (-3, +4) (-3, +3) (-3, +2) (-3, -1)
 (-2, +5) (-2, +4) (-2, +3) (-2, +2) (-2, -1)
 (-1, +5) (-1, +4) (-1, +3) (-1, +2) (-1, -1)
2. It would be a blissful exercise to have a simultaneous chase of 5 x5 matrix formats of hyper

cube 4 format and hyper cube 5 format coordinating different versions of hyper cube 4 and hyper cube 5 respectively.

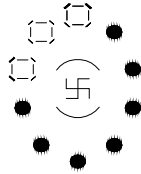
3. It is this common matrix format for coordination's of versions of hyper cube 4 and of hyper cube 5 whose chase may help have insight of the when insight about the meanings of first varga consonant (क) as Lord Brahma, as well as, Lord Shiv.
4. This insight would further help to have simultaneous organization of Rigved Samhita as ten mandals, as well as eight austhaks.
5. First row of 5 x 5 matrix format shall be sequentially arranging the geometric formats of 'क' varga consonants.
6. Likewise second, third, fourth and fifth rows of 5 x 5 matrix format shall be respectively, in that sequence and order shall be providing geometric formats for cha varga, ka varga, ta varga and pa varga consonants.
7. These formats as well be of hyper cube 4 features as well as of hyper cube 5 features.
8. With it for each varga consonants there shall be a pair of formats (of hyper cube 4) and of hyper cube 5 features.
9. With this, each varga consonant shall be having interactive pair of layers along a transcendence base.
10. This being so each varga consonant shall be of transcendental values, and all varga consonant together shall be of the order and values of the transcendental worlds.

STEPS 81 TO 85**81****KA VARGA CONSONANTS**

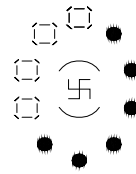
1. Ka varga consonants row is of five letters.
2. The first row of 5 x 5 matrix formats (of hyper cube 4 and hyper cube 5 features) shall be sequentially providing geometric formats for the five letters of ka varga letters.
3. Along hyper cube 4 format these letters shall be sequentially of the versions of hyper cube 4 of features (4, 4), (4, 3), (4, 2) (4, 1) (4, 0).
4. Symbolic representations for these sequential formats would be as follows:-
5. Likewise hyper cube 4 format shall be providing sequential geometric formats of different versions of hyper cube 5 of the values (5, 5) (5, 4) (5, 3) (5, 2) (5, 1) (5, 0).
6. The symbolic representations for these sequential formats would be as follows:-

FIRST GEOMETRY**SECOND GEOMETRY****THIRD GEOMETRY**

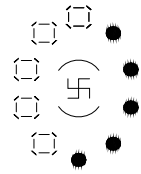
FOURTH GEOMETRY



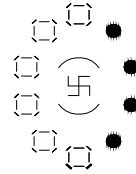
FIFTH GEOMETRY



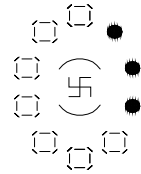
SIXTH GEOMETRY



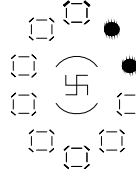
SEVENTH GEOMETRY



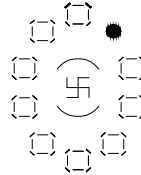
EIGHTH GEOMETRY



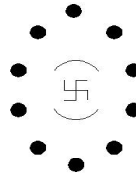
NINTH GEOMETRY



TENTH GEOMETRY



ELEVENTH GEOMETRY



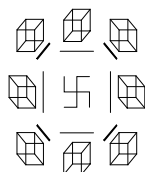
7. It would be blissful exercise to have a simultaneous chase of pair of formats for each of the five letters and starting with first letter namely (d) it would be a simultaneous chase in terms of (4 x 4) hyper cube 4 and (5 x 5) hyper cube 5.
8. Likewise one shall have a chase for other four letters of the row.

9. It would be relevant to note that differentiating feature for five letters of the row would be as to be the composition of the boundary of hyper cubes.
10. One shall sequentially chase the formats of the five letters of this row.

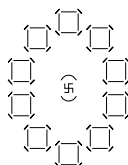
82

OTHER FOUR ROWS OF VARGA CONSONANT

1. The chase of other four rows of varga consonants is to be parallel to the chase of first row of varga consonants.
2. It would be blissful to chase each row separately of Varga consonants.
3. While chasing a row, each of its five letters shall be chased sequentially.
4. The symbolic representation of hyper cube 4 format for second row shall be as follows:-



5. Further the symbolic representation of hyper cube 5 format for second row shall be as follows:-
6. Further the symbolic expressions of hyper cube 4 and hyper cube 5 format for third row shall be as follows:-



7. Still Further the symbolic expressions of hyper cube 4 and hyper cube 5 format for fourth row shall be as follows:-
8. And ahead the symbolic expression for fifth row would be as follows:-
9. It would be blissful exercise to have a full expression for all the rows along hyper cube 4 format as follows
10. And of hyper cube 5 format as follows

83

COLUMN WISE CHASE OF 5 X 5 MATRIX FORMATS

1. Parallel to row wise chase of varga consonants, there can be a column wise chase of varga consonants as well.
2. 5 x 5 matrix shall be permitting its split as 5 columns.
3. Each column (from top to bottom) shall be of five steps.
4. Chase of each column is to be sequential in the order of the placement of letters in the row.
5. It would be a blissful exercise to chase transition from one column to the other column.
6. At each step of transition from one column to another column, as there would be simultaneous progressions for the rows as well, as such rows progression steps as well shall be simultaneously viewed.
7. As a end result the attainments of column wise transition would be parallel to the end result of row wise transition, as such this feature shall be re evaluated.

8. Further as 5 x 5 matrix format shall be having pair of main diagonals and parallel diagonals to the main diagonals, as such diagonal wise progressions as well be chased step by step to imbibe their values.
9. These approaches, may it be row wise, diagonal wise or column wise, have their own progression features.
10. All these progression feature of geometric formats of varga consonants deserve to be complied to have a comprehension view of this set up.

84

4 VOWELS ANUBANDAS

1. Geometric format features of four vowels anubanda letters deserve to be chased individually as well as collectively.
2. First anubanda letter (.k) as has been pointed earlier is having a coordination of first three vowels.
3. Its placement as fifth letter of the third row, as well as third letter of fifth column, as such shall be focusing upon its different features along hyper cube 4 format as well as along hyper cube 5 format.
4. Hyper cube 4 format would be of version (2, 0).
5. Hyper cube 5 format shall be of versions (3, 1).
6. It would be relevant to note that (2, 0) is of the format of 0-space as dimensional order of 2-space.
7. And further (3, 1) shall be the coordination of 3-space with its linear dimensional order.
8. This as such shall be a sequential transition from 0 order 2-space to linear order 3-space.

9. Likewise the geometric format feature of other anubandas of vowels namely 'd [k x ?k M+]' shall be chased.
10. It would be a very blissful exercise to simultaneously chase the transition features of geometric format of four anubandas of vowels as order and values (i) (2, 0), (3, 1) (ii) (4, 4), (5, 5) (iii) (4, 0), (5, 0) (iv) (3, 4), (4, 5)

85

SUPER IMPOSITION OF 4 X 4 GRID UPON 5 X 5 GRID

1. Let us draw 5 x 5 grid.
2. It shall be having $4 \times 4 = 16$ grid zones.
3. Centers of these grid zones shall be constituting a 4 x 4 grid.
4. This 4 x 4 grid would get super imposed upon 5 x 5 grid base.
5. It would be parallel to spatial order 4-space as boundary of solid order 5-space.
6. As such the pair of geometric formats for varga consonants as of formats of hyper cube 4 and hyper cube 5 respectively would permit simultaneous chase as super imposed grids like feature of the domains enveloped by dimensional boundaries.
7. This feature as such, deserve to be chased in reference to formats of each varga consonants.
8. Finally, it is also to be chased for all the varga consonants, collective formats.
9. The super imposition model as well shall be facilitating chase of the transcendence process.
10. It would be a blissful exercise to comprehend

features of the transcendence process in respect of every varga consonants with a focus upon domain folds of hyper cube 4 and hyper cube 5 irrespective of the composition of their respective boundaries.

STEPS 86 TO 90

86

TRANSITION FROM VARGA CONSONANTS TO REMAINING LETTERS OF ALPHABET

1. 25 varga consonants are followed by 16 remaining letters of Devnagri alphabet.
2. A transition step from 5 x 5 varga consonant to 4 x 4 remaining letters, shall be parallel to the transition from 5-space domain to 4-space boundary within creator space (4 space) of spatial order.
3. 4-space as four dimensions.
4. Here it would be relevant to note that remaining 16 letters are of four groups of four letters each.
5. The four groups are designated and known as Anthsta, Ushmana and coordinated particles (yamas).
6. Anthsta means that is established in between sadhna.
7. There are four anthstas, parallel to five points accepting four gaps.

; o j y

8. One shall have a fresh look at the script form of Anthsta letters to decipher out their

characteristics features of in between state of linear and spatial order

; o j y

9. Likewise script forms of usmana letters as well be deciphered out as features of in between states of spatial and solid order.

'k "k l g

10. A step ahead, yama letters would be of connected particles chase phenomenon within spatial order creator space (4 space), as being of the following script forms.

87

ORGANIZATION FORMAT FEATURES OF DEVNAGRI ALPHABET

1. Nine vowels, 25 varga consonants and 16 other letters together constitute a triple artifices (9, 25, 16).
2. This triple (9, 25, 16) accepts re-organisation as (3^2 , 4^2 , 5^2).
3. It is first triple of right angle triangle format as $5^2=4^2+3^2$.
4. With it the organization format of Devnagri alphabet would permit re-organisation parallel to right angle triangle format.

88

PARALLEL TO VEDIC SYSTEMS

1. Devnagri alphabet is structured parallel to Vedic systems.

2. As such Devnagri alphabet accepts sole syllable Om () as prefix and its transcendental synonym namely parnava 'iz.ko%' as a suffix.
3. With it Devnagri alphabet becomes $(1+50+1)=52$ letters range.
4. Artifice 52 accepts re-organisation as 4×13 which is parallel to set up of 13 edged hyper cube along each of four dimensions of 4-space.
5. This way Devnagri alphabet potentializes itself to exhaustively chase 4-space domain.

89

ALONG TRANSCENDENTAL RANGE

1. Creator space (4 space) has transcendental origin.
2. With its creator space (4 space) its fulfilled with transcendental values.
3. The transcendental values permit chase as transcendental range.
4. Transcendental range is of five steps and parallel to it fifth vowel at the middle shall be permitting approach from either end (first vowel as well as from ninth vowel) along five steps long transcendental ranges (1, 2, 3, 4, 5) and (9, 8, 7, 6, 5).
5. With it bend at the middle shall be constituting 5×5 matrix format/ frame.
6. With it their shall be a transition from vowels to varga consonants.
7. Ahead super imposed 4×4 grid coordinate centers of grid zones shall be providing coordination format for remaining 16 letters.

90**QUARTER OF A SURFACE FORMAT**

1. 5 x5 matrix format of varga consonants avails quarter of a square / surface.
2. Along artifices of numbers its chase may be as follows

11	12	13	14	15
21	22	23	24	25
31	32	33	34	35
41	42	43	44	45
51	52	53	54	55

3. Like that number codes may work.
4. One such number code of many applied values is as followed

Vedic number code

STEPS 91 TO 95**91****YAMA LETTERS**

1. There are eight yama letters.
2. These are of the format of connected particles.
3. Particles are like Bindu Sarovars / point reservoirs.
4. Connected particles means a pair of connected Bindu Sarovars / structured points.
5. Structured points are of the format of sphere as representative regular body of 3-space providing 3rd fold (domain fold) format.

6. As such a pair of point domains would be at work here in such formats.
7. Point super imposes upon itself.
8. Point as Anuswara / following rider is the first yama / eternal path letter.
9. Point as a point sphere unfolding outward progression is a chase phenomenon of yama letters / eternal path letters.
10. One shall have a fresh look at the script forms of eight yama letters and decipher out their sequential features.

92

COMPOSITION OF LETTERS

1. The geometric formats of individual letters would permit, composition of letters as synthesis of their respective formats.
2. Sanskrit grammar as special combination rules known as Sandhi rules.
3. Also there are compound / composite letters like 'क्ष = ज्ञ'.
4. These three composite letters together with composite vowel (ए) compose a very big formulation 'क्षेत्रज्ञः'.
5. Let us follow the formulation 'कृत्स्नं' and notice that four letters (ऋ, ॠ, ॡ, ॢ) mark their presence maintaining their individual features.
6. Single letters, pair of letters, triples quadruples chase would help have insight about the compositions of roots.

7. It also would help and insight about the compositions of words.
8. Grammar rules are to be structured presuming the existence of roots and words.
9. It also shall be presuming about fixed geometric formats for letters obeying definite synthesis rules for the geometric formats.
10. Hyper cube 4 is the basic format and as such spatial dimensional order is to play the central role.

93

SHIFT FROM EARTH ELEMENT TO WATER ELEMENT

1. Grammar rules take into account the transcendence rules for transition from one geometric format to another geometric format.
2. This essentially would be to have sequential transition from one element to another element, beginning with a shift from Earth element to Water element.
3. It would help workout transition from state to dynamic state.
4. It also would take into account the flow feature of water elements.
5. Transmigration and transportation of content would become the attainment index.
6. This would bring into the role of containers and carriers.
7. Further it would bring into play the super imposition of a format over another format.

8. It would be like simultaneous play as that of a rider and carrier, like horse.
9. The time factor and attainment limits would emerge as the evaluation features for the systems.
10. As a sequential step, shift ahead would be from water element to fire element, fire element to air element and air element to space and still ahead from Space to Sun, and this as such shall be bringing in built mechanism for the systems to cover whole range of existence phenomenon.

94

SOUND TO LIGHT

1. Vedic systems work out both sound and light systems, as well as the transition from sound to light as content manifestation formats as well as, as contents carriers paths.
2. Sequential steps of sound waves are designated and known as Dwani, Nad and Anahat nad.
3. Sequential steps of light are designated and known as Parkash, Jyoti and Braham Jyoti.
4. The sequential steps of sound wave deserve to be chased step by step.
5. Likewise the sequential steps of light wave as well deserve to be chased step by step.
6. The sequential transition steps from sound step to light step, as well deserve to be chased step by step.
7. Transition from Dwani to Parkash is first transition step.

8. Transition from Nad to Jyoti is the next transition step.
9. And , transition from Anahat nad to Braham Jyoti is the final transition step.
10. One shall sit comfortably and permit the transcending mind to chase whole of the transition process of both waves manifestations formats.

95

DIVYA GANGA FLOW

1. Ancient wisdom, particularly Balya Kanda of Adi Valmiki Ramayana preserves Divya Ganga flow phenomenon.
2. Divya Ganga flow phenomenon is the Jyoti phenomenon.
3. Bindu Sarovar of Om formulation is fulfilled with Jyoti.
4. It flows out as seven streams from Bindu Sarovar and takes up till the second / Ardha Matra component of Om formulation.
5. A step ahead seven stream flow splits as three streams along eastern side, and other three stream along the western side of the central flow line.
6. This as such makes out a flow path of triple artifices order and values namely (7, 3, 1).
7. The origin center of Bindu Sarovar being the Brahman source origin, and the same accepts association of artifice 9.
8. This makes the whole flow process as along quadruple artifices (9, 7, 3, 1).

9. A close look at these quadruple artifices shall be making a transcendence phenomenon of pair of artifices (9, 7) and of ascendance phenomenon of pair of artifices (1, 3).
10. It would be relevant to note that both end processing (as transcendence and ascendance) shall be fulfilling transcendental middle of order and values of artifice (5).

STEPS 96 TO 100

96

TRANSCENDENTAL MIDDLE

1. Transcendental middle of the Divya Ganga flow path is of the order and values of artifice (5).
2. It is the seat of transcendental worlds (5-space).
3. As such it would be of the format of hyper cube 5 domain.
4. One shall sit comfortably and permit the transcending mind to chase 5-space domain as per the following symbol.



5. It is of double facet.
6. One facet, in the Divya Ganga flow process is the transcendence process of Brahman domain to unity state to transcendental domain.
7. The second facet, in the divya ganga flow process is the ascendance process of linear order to solid order to transcendental order.

8. The unity range of the Divya Ganga flow path, as such shall be seven steps long range (9, 7, 5, 3, 1).
9. The lower limb of the flow path (1, 3, 7) is parallel to linear order to 3-space to seven geometries of 3-space.
10. However, the upper limb of the flow path promises Brahman privilege of the transcendental carriers (5-space) leading to unity state (7-space) as of the privilege of Brahman values and virtues.

97

LOCATION OF TRANSCENDENTAL WORLDS (5-SPACE / ५)

1. Divya ganga flow, in a way locates the transcendental worlds.
2. It also fulfills the transcendental worlds with Brahman privilege.
3. It is this privilege for which the sadkhas urge and aspire for.
4. It is this urge and aspiration which takes the sadkhas to the source origin of creator space (4 space).
5. It is the location of the transcendental worlds at the origin seat of creator space (4 space), which ensures the first step on the right path of sadhna.
6. Ancient wisdom preserves Lord Brahma's enlightenment the way one can go transcendental, it is the Sun light meditation path.
7. It is the path of meditation within cavity of heart.
8. This meditation path unlocks the seal of cavity of

heart parallel to unsealing the origin of creator space (4 space).

9. With unlocking of the seal, transcendental values come into play.
10. These values come into play as transcendental carriers.

98

RIDING TRANSCENDENTAL CARRIERS

1. Riding transcendental carriers is the brahman privilege.
2. It is privilege of the format of ninth geometry of 4-space.
3. It is of the format of hyper cube 4 domain free of all the solid boundary components.
4. Ancient wisdom preserves the enlightenment as that in this state of meditation, the sadkha goes transcendental.
5. Parallel to Lord Brahma multiply ten fold, sadkhas as well transit and transform by riding the transcendental carriers parallel to creative boundary of transcendental domain.
6. It is this phase and stage of existence phenomenon which leads to self referral state of Braham randra, the sixth chakra of human frame.
7. It is from this self referral state of Braham randra that Jeev (Being) takes off for the unity state of existence phenomenon.
8. One shall sit comfortably and permit the transcending mind to glimpse this phenomenon of Being taking off from Braham Randra (6th chakra).

9. And riding the transcendental carriers of Sunlight.
10. And attaining unity state of existence phenomenon.

99

UNITY STATE OF EXISTENCE PHENOMENON

1. Unity state of existence phenomenon is the phenomenon of seventh state of consciousness.
2. Unity state consciousness bits manifest letters of unity state alphabet.
3. Within unity state every existence feature dissolves and unifies.
4. Because of it all alphabets dissolve and unified in unity state alphabet.
5. With it sadkhas have not to learn different alphabets individually.
6. It is the sadhana path attaining unity state of consciousness shall be making him privilege of living unity state and knowing whole range of knowledge as a single discipline of unity state alphabet.
7. Consciousness transcends intelligence.
8. With this intelligence is much left behind the consciousness.
9. It is because of it that intelligence follows the consciousness.
10. Further it is the intelligence fulfilled with consciousness ensures creative enlightenment and a step ahead, the transcendental enlightenment as well.

100

BEYOND CONSCIOUSNESS

1. Beyond consciousness is the Brahman privilege.
2. And Par Brahman privilege.
3. Brahman privilege graces consciousness of its own.
4. Sadkhas to remain conscious of one's consciousness.
5. Beyond that the consciousness will take care of itself.
6. The bliss of consciousness shall be fully satisfying.
7. One may evaluate one's sadhana in terms of the index of one's bliss.
8. The intelligence approach is to be accepted only uptill the intelligence field permissible at the core of the sensory domain.
9. Beyond that is to be taken the domain of consciousness.
10. And beyond that is the privilege of Brahman.

STEPS 101 TO 105

101

ONE SPACE

1. Sequential chase of unity state alphabet format would require a sequential chase of different roles of 1-space to 9-space.
2. **One** space has interval as its representative body.
3. **Interval / Hyper cube 1** is a track of point body of format of **hyper cube 0**.

4. One way to approach is along artifice **1**.
5. Different roles of **1**-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice **1**.
7. One shall chase **one** space as dimension fold.
8. Further chase shall be of **one** space as boundary fold.
9. Still further chase is to be of **one** space as domain fold.
10. Ahead would be a chase of **one** space as origin fold.

102

TWO SPACE

1. Second Sequential step of Brahman range is of 2-space in its different roles.
2. **Two** space has **square** as its representative body.
3. **Square / Hyper cube 2** is a track of a moving hyper cube 1.
4. One way to approach is along artifice **2**.
5. Different roles of **2**-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice **2**.
7. One shall chase **two** space as dimension fold.
8. Further chase shall be of **two** space as boundary fold.

9. Still further chase is to be of **two** space as domain fold.
10. Ahead would be a chase of **two** space as origin fold.

103

THREE SPACE

1. Third Sequential step of Brahman range is of 3-space in its different roles.
2. **Three** space has **cube** as its representative body.
3. **Cube / Hyper cube** is a track of a moving hyper cube 2.
4. One way to approach is along artifice **3**.
5. Different roles of **3**-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice **3**.
7. One shall chase **three** space as dimension fold.
8. Further chase shall be of **three** space as boundary fold.
9. Still further chase is to be of **three** space as domain fold.
10. Ahead would be a chase of **three** space as origin fold.

104

FOUR SPACE

1. Four space is a creator space (4 space).
2. **Four** space has **hyper cube 4** as its representative body.

3. **Hyper cube 4** is a track of a moving hyper cube 3.
4. One way to approach is along artifice **4**.
5. Different roles of **4**-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice **4**.
7. One shall chase **four** space as dimension fold.
8. Further chase shall be of **four** space as boundary fold.
9. Still further chase is to be of **four** space as domain fold.
10. Ahead would be a chase of **four** space as origin fold.

105

FIVE SPACE

1. Five space is a transcendental domain.
2. **Five** space has **hyper cube 5** as its representative body.
3. **Hyper cube 5** is a track of a moving hyper cube 4.
4. One way to approach is along artifice **5**.
5. Different roles of **5**-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice **5**.
7. One shall chase **five** space as dimension fold.
8. Further chase shall be of **five** space as boundary fold.

9. Still further chase is to be of **five** space as domain fold.
10. Ahead would be a chase of **five** space as origin fold.

STEPS 106 TO 110

106

SIX SPACE

1. Six space is a self referral features of Sun domain.
2. **Six** space has **hyper cube 6** as its representative body.
3. **Hyper cube 6** is a track of a moving hyper cube 4.
4. One way to approach is along artifice **6**.
5. Different roles of **6**-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice **6**.
7. One shall chase **six** space as dimension fold.
8. Further chase shall be of **six** space as boundary fold.
9. Still further chase is to be of **six** space as domain fold.
10. Ahead would be a chase of **six** space as origin fold.

107

SEVEN SPACE

1. Seven space is of Sapt Bhumi features of pole star.
2. **Seven** space has **hyper cube 7** as its

representative body.

3. **Hyper cube 7** is a track of a moving hyper cube 4.
4. One way to approach is along artifice **7**.
5. Different roles of **7**-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice **7**.
7. One shall chase **seven** space as dimension fold.
8. Further chase shall be of **seven** space as boundary fold.
9. Still further chase is to be of **seven** space as domain fold.
10. Ahead would be a chase of **seven** space as origin fold.

108

EIGHT SPACE

1. Eight space is of Asht Prakrati features.
2. **Eight** space has **hyper cube 8** as its representative body.
3. **Hyper cube 8** is a track of a moving hyper cube 4.
4. One way to approach is along artifice **8**.
5. Different roles of **8**-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice **8**.
7. One shall chase **eight** space as dimension fold.

8. Further chase shall be of **eight** space as boundary fold.
9. Still further chase is to be of **eight** space as domain fold.
10. Ahead would be a chase of **eight** space as origin fold.

109**NINE SPACE**

1. Nine space is the Brahman space.
2. It is designated as Nav Braham.
3. It plays the source origin role for Asht Prakrati (8-space).
4. One way to approach is along artifice 9.
5. Different roles of 9-space along manifestation format is to be of 4 x 4 format within creator space (4 space).
6. The diagonal of this format shall be of equal values of the order of artifice 9.
7. One shall chase nine space as dimension fold.
8. Further chase shall be of nine space as boundary fold.
9. Still further chase is to be of nine space as domain fold.
10. Ahead would be a chase of nine space as origin fold.

110**BRAHMAN BLISS**

1. It is Brahman bliss which ultimately drives the existence phenomenon.

2. It is because of Brahman bliss that Brahman itself expects Par Braham privilege.
3. It is also because of Brahman bliss that Asht Prakrati gives way to the transcendental carriers.
4. Sapt Bhumi as well unifies because of Brahman bliss.
5. Self referral features too are there because of Brahman bliss as source origin of the manifestation layer (6, 7, 8, 9).
6. Transcendental carriers carry being at the middle of the Brahman range.
7. Creator spectrum is there of the Brahman range because of the Brahman bliss itself.
8. Triloki is fulfilled with self referral values as at the middle of the manifestation layer (3, 4, 5, 6) there is a Brahman bliss expressing as transcendental values within creator space (4 space).
9. Triloki as such is sustained by Trimurti.
10. It is Brahman bliss which continuously renews the existence phenomenon within Triloki as sustained by Trimurti.

STEPS 111 TO 115

111

ASHT PRAKRATI GIVES WAY TO TRANSCENDENTAL CARRIERS

1. Asht Prakrati gives way to transcendental carriers with Brahman privilege.

2. Transcendental carriers are of solid order and transcendental domains.
3. The solid order and transcendental domain together are of the order and values of Asht Prakrati.
4. Ancient wisdom enlightens us that Asht Prakrati is of dual existence feature, designated and known as Jad Prakrati and Chetan Prakrati.
5. It is Chetan Prakrati which Gives way to the transcendental carriers with Brahman grace.
6. It is Brahman grace that Asht Prakrati as well as transcendental carriers are fulfilled with Brahman Privilege.
7. The split of artifice 8 as (3, 5) is there because of Nav Braham / 9 as source origin.
8. One shall sit comfortably and permit the transcending mind to permit the transcending mind to remain in prolonged deep sitting of trans to glimpse transcendental carriers getting path within Asht Prakrati due to Brahman privilege.
9. 2^3 as a solid dimensional order within creator space (4 space) fulfills creator space (4 space) with transcendental values which may get transcendence path within Asht Prakrati.
10. It is transcendence at the origin of creator space (4 space) which aspire for the Brahman bliss.

112

SAPT BHUMI UNIFIES AS UNITY RANGE

1. The way Sapt Bhumi (seven steps long unity range) unifies itself deserve to be chased.

2. It would be the way all the eight corners of cube get sequentially coordinated in terms of its seven edges.
3. Further it would be the way the Sun light manifests its visible seven colours spectrum.
4. It is the way rainbow garlands the Sky.
5. It is also the way consciousness expresses itself as unity state of consciousness.
6. Further it is the way artifice 7 becomes the biggest numeral of ten place value system.
7. It also is the way pole star becomes the source origin of solar system.
8. It is the way Trishapta (3 and 7) get coordinated.
9. Seven fold versions of cube parallel to seven geometries of 3-space range within creator space (4 space) deserve to be followed for the comprehension of Sapt Bhumi unifies itself.
10. One shall sit comfortably and permit the transcending mind to permit the transcending mind to remain in prolonged deep sitting of trans to glimpse the phenomenon of artifice 7 and dimensional frame of pole star running parallel to each other.

113

SELF REFERRAL INTERACTIONS

1. Self referral interactions deserve to be chased as being there because of the Sapt Bhumi unification process.
2. Self referral interaction are the interactions of a pair of self referral ranges.

3. These interactions of self referral ranges emerge as the communications intersee the self referral ranges.
4. These communications manifest as languages.
5. The component wise interactions of self referral ranges sinthil basics as alphabet of the interactions communications languages.
6. The alphabets split into letters as of the features of Brahman bliss flow from origin source (9-space) into self referral domain (6-space)/ Sun.
7. It is this creative dimensional order of self referral domain which manifest themselves within creator space (4 space) itself as the features range of the alphabet letters.
8. As such chase of alphabet unity is to begin with the chase of manifestation features of alphabet letters.
9. This chase is to take to the creative dimensional order.
10. And a step ahead, it shall be leading to self referral domains.

114

TRANSCENDENTAL CARRIERS

1. Creative dimension create self referral domains because of the availability of transcendental carriers.
2. The availability of transcendental carriers is there because of transcendental origin source of creator space (4 space).
3. The creator space (4 space) gets fulfilled with transcendental values flow from its source origin.

4. It is this inflow of the transcendental values within creator space (4 space) which amounts to having availability of the transcendental carriers.
5. The inflow of transcendental values within creator space (4 space) ultimately manifests as creations riding the transcendental carriers.
6. It is with this riding of creations upon the transcendental carriers which transits and transforms the whole phenomenon of manifested creations into a transcendental phenomenon.
7. It is chase of this transition and transformation for manifested creations into of transcendental values which would ultimately help imbibe the values and features of transcendental carriers themselves.
8. The rest of the pilgrimage of the transcendental domains, as such would follow of its own because of the availability of the transcendental carriers.
9. The way transcendental carriers interact amongst themselves and go self referral is a phase and stage of the existence phenomenon, designated and known as the phenomenon of self / spirit / sole / being / transcendental being.
10. One shall sit comfortably and permit the transcending mind to permit the transcending mind to remain in prolonged deep sitting of trans to glimpse this phenomenon of Transcendental carriers.

115

MANIFESTED CREATIONS

1. Unity state alphabet is to be all about manifestation creations.

2. The manifested creations are of four fold manifestation layers formats.
3. Being of manifestation layers format, it as such become capable of carrying sound (Dwani) waves.
4. Sound waves as carriers and manifested creations to be carried, are the features which deserve to be chased to reach at the basics of the unity state alphabet.
5. It is the spatial order of creator space (4 space) with solid order origin, which are to play their roles for manifested creations to be carried by transcendental waves.
6. The subsequent transitions and transformations of Dwani into Nad and Nad into Anahat Nad are to be followed as their transition feature,
7. A step ahead would be the transition phenomenon of light as Jyoti and Braham Jyoti.
8. Sound to light, Nad to Jyoti and Anahat Nad to Braham Jyoti are the interactive features of the transition phenomenon.
9. These transition phases and stages deserve to be sequentially chased.
10. The features of these transition phases and stages become the inherent features of the unity state alphabet.

STEPS 116 TO 120**116****SUSTENANCE OF TRILOKI BY TRIMURTI**

1. Central core of the unity state alphabet is the sustenance feature of Triloki by Trimurti.
2. This would emerge as the chase of manifestation layer format (3, 4, 5, 6).
3. The chase may be of the sequential steps (3, 4), (3, 4, 5) and (3, 4, 5, 6).
4. The coordination pair (3, 4) / (3-space, 4-space) is to be of the coordination feature of 4 x 4 format of different roles of 3-space and 4-space.
5. The coordination triple (3, 4, 5) / (3-space, 4-space, 5-space) is to be of the coordination features of formats 4 x 4 x 4, as well as of 5 x 5 x 5 for different roles of 3-space, 4-space and 5-space respectively.
6. A step ahead coordination quadruple (3, 4, 5, 6) is the full range manifestation format itself.
7. It as such shall be coordinating four manifestation layers at a time namely (3, 4, 5, 6), (4, 5, 6, 7), (5, 6, 7, 8) and (6, 7, 8, 9).
8. Sequentially these shall be leading to transcendence ranges, self referral ranges and unity state ranges.
9. It is this chase which deserves to be sequentially followed to completely comprehend and fully imbibe the features inherently being there with the unity state alphabet.
10. One shall sit comfortably and permit the

transcending mind to permit the transcending mind to remain in prolonged deep sitting of trans to glimpse the inherent feature of unity state alphabet.

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DEVNAGRI ALPHABET SCRIPT

1. Devnagri alphabet script is the script form of unity state alphabet.
2. As such for comprehension of unity state alphabet, one is to begin with the Devnagri alphabet format.
3. As a next step, script form of each letter is to be chased.
4. This chase shall be leading to the geometric format of each letter.
5. It is the synthesis rules of different geometric formats which have to play their role for the compositions in terms of individual letters of the Devnagri alphabet /unity state alphabet.
6. The transition from single letters to pair of letters, triple letters and quadruple letters and so on is to be worked out.
7. This shall be helping tabulate roots and words.
8. A step ahead would be to have the grammar rules for which sanskrit grammar would be the guide.
9. Sanskrit grammar to Vedic grammar would be a big step ahead.
10. Attainment of transcendental path within Asht Prakrati for Brahman privilege would be the blissful end fruit of the Sadhana along unity state alphabet format.

118

OPTIMUM INDEX OF EXISTENCE PHENOMENON

1. Optimum index of existence phenomenon for us is as is within human frame.
2. It is of the order and values of the fourth element namely Vayu (air).
3. This as such would bring into focus width and depth of the existence spectrum as to be of the value $4 \times 7 = 28$ parallel to the expression of unity state along each of the four dimensions of creator space (4 space).
4. Artifice 28 is of features which make it a perfect number.
5. Infact '28' is the second perfect number, following '6' as the first perfect number.
6. First perfect number, namely '6' is of the features as that $1+2+3=1 \times 2 \times 3=2+2+2=3+3$, and because of it existence within Triloki availing pairing feature is of the order of sustenance of Triloki by Trimurti.
7. The split of $28 = (1+2+3+4) + (3+4+5+6)$ makes it of special features where manifestation layers (1, 2, 3, 4) and (3, 4, 5, 6), of the order and values of dimensional fold layer and domain fold layer, makes artifice 2 as of very special role for the existence phenomenon of manifested creations.
8. It is this width and depth of the fourth element / Vayu (Air) which deserves to be chased to glimpse the way diversity gets unified.
9. It is this feature of diversity getting unified which is at the base of unity state alphabet being of the

potentialities and features of width and depth which shall be unifying all the alphabets.

10. One shall sit comfortably and permit the transcending mind to remain in prolonged deep sittings of trans to revisit optimum index of existence phenomenon.

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DIVERSITY SPECTRUM OF ALPHABETS

1. Diversity spectrum of alphabets is of the order and values of the diversity spectrum of existence phenomenon within Triloki.
2. Existence phenomenon within Triloki, in its diversity, is to be of the order and values range of the manifestation layer (3, 4, 5, 6).
3. This order and range is of the values and virtues Triloki (3-space) being sustained by Trimurti (Brahma, Shive, Vishnu presiding deity of 4, 5 and 6 space respectively).
4. The expression range of cube as representative regular body of 3-space within creator space (4 space) is of the range of seven versions of cube parallel to seven geometries of 3-space and as such it would emerge as the diversion spectrum width and depth.
5. This width and depth of the diversity spectrum of existence phenomenon within Triloki is reflected in the frames within which existence phenomenon remains lively.
6. Of it, existence of human beings within human frame, is of core features.
7. Trees, insects, birds and animals diversity is also

there because of width and depth feature of their frames.

8. Even the five basic element mark their presence within Triloki in terms of width and depth of their dimensional frames.
9. Their diversity range, as such, turns out to be of the range of 26 elements, which together manifest as the geometric envelope for the cube itself as of components features of eight corner points, twelve edges and six surfaces.
10. This, this way makes unison process fulfilling the gap range of five basic elements and 26 existence display elements range, as of the order and values of the range $26-5=21=1+2+3+4+5+6$ -range of sathapatya measuring rod / range of 21 branches of Rigved as to be of the order and values range of the orb of the Sun itself.

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ALPHABET UNISONS

1. One shall sit comfortably and permit the transcending mind to remain in prolonged sittings of trans to glimpse alphabet unisons with unity state alphabet.
2. Unity state alphabet assimilate the unity range features parallel to 'Earth to Pole star' range while the existence phenomenon within Triloki sustained by Trimurti is to be of self referral features.
3. Self referral range runs parallel to 'Earth to Sun range' and the interactive feature of self referral

ranges brings into play the unity state range of 'Earth to Pole Star'

4. Here manifestation layer (4, 5, 6, 7) plays its role and provides needed manifestation format.
5. Along this manifestation format of manifestation layer (4, 5, 6, 7) with summation artifice value $(4+5+6+7)=22$, visarga range of the order and values of 22 visargas comes into play.
6. One shall sit comfortably and permit the transcending mind to remain in prolonged deep sittings of trans to have sequential look at the range of 22 visargas (२२ —) to imbibe their values for complete comprehension of the diversity spectrum of existence phenomenon within Triloki along the manifestation format of the manifestation layer (3, 4, 5, 6).
7. Within Triloki the diversity order of existence phenomenon is there because of seven geometries range of 3-space within creator space (4 space).
8. Diversity spectrum of existence phenomenon alphabets within Triloki would permit unison as Triloki itself is sustained by 'Trimurti'.
9. Unity state alphabet avails unity range parallel to 'Earth to Pole Star range', and as such it would be successful to provide unison for whole range of alphabets for Triloki sustained by Trimurti.
10. It would be blissful to have attainment of unison of alphabets with unity state alphabet.

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