

आदिकविश्रीमद्वाल्मीकिमहर्षिप्रणीतबृहत्योगवासिष्ठः

BRAHADYOGA VAASISHTAM

JNAANA RAAMAAYANAM
[DVITEEYA RAAMAAYANAM]

COMPOSED BY

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निर्वाणप्रकरणस्य उत्तरार्धम्

SECOND HALF
OF
NIRVAANA PRAKARANAM

SIXTH SECTION
'THE NIRVAANA STATE'

CHAPTER SEVENTY FIVE
(STORY OF VIPASHCIT -1)
[THE BATTLE WITH THE POWERFUL ENEMY ARMIES]

Sanskrit text, Translation and Explanation

by

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ABOUT THE AUTHOR

Narayanalakshmi

Narayanalakshmi (Shubhalakshmi), an ascetic spent most of her life in the Himalayan terrain, engaged in the penance of knowledge. She is well-versed in all philosophies and is a scholar in Sanskrit language. Her mission life is to retrieve the lost knowledge of the ancient Rishis and offer it unblemished to all the seekers of the Truth. She is from Bangalore, Karnataka, India.

INTRODUCTION

[Agreed that the perceived alone is Avidyaa, how extensive is its domain?

How much time and space can be crossed by a man who is lacking in AatmaJnaana?

What measure of the perceived world is there as a possibility?

Such questions on Avidyaa triggers up the story of a king named Vipashcit, who with his four 'clone-like forms' tries to reach the ends of all directions.

This section contains Rama's question about Avidyaa; and the story of King Vipashcit and his adventures begins here, extending like the 'show of Avidyaa', never reaching the end as it were, till someone as great as Sage Vasishtha can pull his magic wand and say - 'Enough! Stop it!']

रामोवाच

Rama spoke

अविद्या दृश्यरूपेयं कचन्ती यस्य विद्यते चिन्नभस्वप्ननगरी दृश्यमानापि शून्यकम्।

तस्याज्ञस्य कियत्कालं किरूपा स्यात्किमात्मिका कियती सा च वेत्येवं मुने मे कथ्यतां पुनः।

This Avidyaa (Absence of knowledge) alone, shines as the perceived phenomenon.

This Svapna-city made of Chit-expanse, though perceived (through the mind), is actually sheer emptiness.

For an ignorant person (steeped in Avidyaa), for how long, in what form, of what nature, and how much, is this Avidyaa? Explain this to me again.

(Suppose one is always in Avidyaa and never gets any true understanding of the Reality, then, what will his world be like? How long can this Avidyaa-play go on? What will his extension of the world be like?

If you never die as a mind, and can keep on traveling in space and time forever, where can it end? Will there be an end? What will be there at the end?)

वसिष्ठोवाच

Vasishtha spoke

अविद्या विद्यते येषामज्ञानां भूतलादिका तेषामस्यां ब्रह्मणीव नास्त्यन्तोऽत्र कथां शृणु।

For those ignorant ones who have Avidyaa in them as the (realness of the) lands and skies, there is no end, as it is with Brahman. Listen to this story in this context.

VIPASHCIT STORY BEGINS

INTRODUCTION

Vaalmiki Maharshi is not only a great Knower, but a supreme poet too.

He is basically a 'Kavi', who sees beauty in each and every atom of the world.

'Kavi' means some one who can see what others cannot see.

What he sees with his special eyes, he offers it to others through some beautifully worded poems.

Vaalmiki is a MahaaKavi. He can convert any emotion into a beautifully worded poem.

Raamaayana is his MahaaKaavya. This Vaasishta Raamaayana is his Jnaana Kaavya.

The profound dialogue that took place in the court of King Dasharatha is sung by him as the Vaasishtam.

Of course, you must understand that Rama and Vasishtha did not talk through verses; but had conversed in prose only. This profound conversation is rendered in the poetry-form by the great poet Vaalmiki. His rendering of Bhagavad-Gita (inside Vaasishtam) is different from Vyaasa's version; and is more abstract, fitting the level of a student like Rama.

Vaalmiki is a soft-spoken sage whose heart stayed always in a melted condition of bliss.

He saw the world not just as a perceived field of Vaasanaas; but as a song sung by the Chit.

World for him is a 'SaamaGaana', the rhythmic 'melody song of Knowledge' sung by the Chit.

World for him is a 'dance-form' (Nrthya) where the Chit dances charmingly as NataRaaja.

Every part of the world is oozing with beauty and bliss, for his intoxicated vision.

For a realized Yogi like him, the world is 'Chit' personified as beauty.

He is happy in everything. ...even when he is sad!

Raamaayana itself is a Kaavya that starts with a verse filled with the emotion of sadness.

When the great poet Vaalmiki saw a Krauncha bird shot by a hunter, he exclaimed in sadness and in righteous anger. That alone became the MangalaShloka of Raamaayana.

Vaasishtam is also a Vaalmiki-Kaavya which sings the 'song of Chit', the SaamaGaana'.

Till now, it was pure knowledge that you got out of Vaalmiki.

Now you will enter the land of beauty and poetry.

If you believe that you are a great Knower who has risen so high in knowledge that you can discard all this detailed description about nature and skip all these pages; well, then it is your choice, which sees the beauty of nature as separated from Brahman, and as worthless trash. Such an attitude can only be a gauge of your un-evolved state as a human being.

The learned state that, a person without the ability to enjoy Sangeeta (song, music, dance), Saahitya (literature), and Kalaa (arts), is an animal without tail, that is, he is a walking talking animal.

Poetry can be enjoyed by an evolved human being only.

Only an evolved human being can attain the state of Chit also.

Realization is not running away from perceptions; but to enjoy it as Brahman; as Sat Chit Aananda; as Satyam Shivam Sundaram.

Realization is not a zombie level of dry philosophical contempt directed against the entire world.

Realization is the bliss of existing as the 'knowing understanding principle' which can watch any perception that can be there as a 'bliss expression' of Chit.

Realization does not mean the erasing of perceptions; but is the erasing of the idea of realness in the perceptions.

After understanding the unreal nature of the blueness of the sky, no one can stop you from enjoying the beauty of the blueness. Jagat is the Chit manifesting as the wondrous magical vision through the medium of your mind. If you do not enjoy the blueness, and look at the sky with only contempt; then you are not realized at all. You have understood the truth in the intellectual level only.

If you can look at the blueness and forget everything including your own little identity and remain as the beauty only of that sight...! That is Samaadhi-state!

A realized Yogi is always in the blissful state because he does not 'perceive' anything; but is just aware of Chit (as self-state) only. He is always in a melted state like Vaalmiki.

There is no object, there is no seer, there is no seeing; but just the bliss of beauty and existence and knowledge. No words; no thoughts; just the silence of pure awareness.

Vaalmiki gives you a touch of the Chit as the principle of beauty in the story of Vipashcit, which is about how far the Avidyaa can stretch.

You have enjoyed his rendering of Jnaana-discourse; now enjoy a little of his nature-description also.

(A note to the reader:

Those who do not know Sanskrit even a little, may miss the charm of his poetry.

Translation is just a translation; never the original.

A phonetic based language like Samskrtam has its own 'sound-beauty', which can never belong to a spell-based language like English, and never can get expressed properly in English.

If you can at least read DevaNaagari script, even then you can manage to enjoy the verses.

If you have not made an effort to spend a few hours in life to learn Sanskrit and yet want to understand a great scripture like YogaVaasishta, well, you are like a person who is trying to cross the ocean holding on to a tiny grass piece.)

कूजन्तं रामरामेति मधुरं मधुराक्षरम् आरुह्य कविताशाखां वन्दे वाल्मीकिकोकिलम् ।

I salute the cuckoo bird Vaalmiki, who is seated on the branch of poetry,
and who keeps singing with melody, the sweet-lettered word Rama Rama.

(Rama is the blissful state of Chit.)

OM

वसिष्ठोवाच
Vasishta spoke

सदृशं जगतोऽस्यास्ति क्वचिदम्बरकोणके कस्मिंश्चित्त्रिजगत्किंचिदनयैव व्यवस्थया।

In some corner of the space-expanse (the revealing state of the Aakaashaja, the Creation phenomenon), there is some tri-world similar to this Jagat, in the same sort of arrangement. *(This story happened in some world of some Brahmaa, who had conceived a world like our own world as a tri-world phenomenon.)*

KING VIPASHCIT

अस्ति कश्चिद्भुवो भागो भूषणं तत्र भूस्थितेः पुरी ततमितिर्नाम्ना सुव्यक्तकलनाऽवनौ।

In that place which is similar to Jamboodveepa, there is a part which is like an ornament in that world, and is a city named Tatamiti (limitless stretch with limits), fully equipped with all the things like mountains, rivers, animals etc.

तत्रासीत्पार्थिवः कश्चिद्विपश्चिदिति विश्रुतः यः सभायां सुसभ्यायां विपश्चित्वाद्विराजते।

There was some king there who was renowned for his wisdom and known as Vipashcit (the wise one). In the assemblies filled with the learned, he shines because of his wisdom and learning.

राजहंस इवाब्जिन्यामऋक्षचक्र इवोडुराट् सुमेरुरिव शैलोद्ये यः सभायामराजत।

He shone forth in the 'assembly of the learned' like an 'excellent swan in a lake of lotuses'; like the 'moon among stars'; like a 'Meru among the mountains'.

निवर्तते यतोऽशक्त्या वचनं गुरुवर्णनात्कवीनामचलाकारा भवेद्भा भूधरो यथा।

The words of the poets retreated unable to describe his unending virtues, yet his virtuous nature that was par excellence, shone forth always attracting the poets to sing about him, and they shone like his 'steady shine with their unending poems that tried to describe the least of his virtues' (and were rained with riches, fame, and prosperity); like the Meru mountain shining with the excellent golden luster covers all the animals, trees, bushes also with its shine, and shines steady and unshaken making them all a part of its shine.

BEAUTY OF THE LOTUS/VALOUR OF THE KING

प्रातःप्रातर्विकसितात्सर्वाशाभासनोद्यतात् यतः प्रतापजनितश्रीरुदेत्यम्बुजादिव।

Every morning, blossoming fully, and filling all the directions with its shine, the wealth (Shree) that was produced from his valour (Prataapa) rises like the 'lotus' (which blooms every morning, filling its beauty (Shree) in all the directions, and getting its beauty out of sunlight (Pra-taapa)).

(The words used in the verse refer both to the king and the lotus.

A lotus is like a beloved waiting for her lover Sun. As soon as he appears, a smile lights up on the face of the lotus; it slowly opens her petals to welcome him. Her beauty shines because of the sun.

Sun is 'Prataapa', because he burns; valour also is 'Prataapa' because it burns the opponent.

The king shone forth with prosperity and riches, by conquering all the enemies through his valour.)

(In the abstract sense, it means that the wise man, a Knower of Brahman, kept all the enemies, namely the mind-agitations subdued by his valour of dispassion and shone with the excellent state of wealth namely the liberated state, and his intellect always remain bloomed with the never setting sun of knowledge.)

THE KING WAS AN AGNI-UPAASAKA.

स ब्रह्मण्यमतिर्माणी वह्निमेवाधिदैवतं अपूजयत्समं भक्त्या देवं वेत्ति स्म नेतरम्।

He had reverence only for Brahmins; and believed only 'Agni' as the deity.

He worshipped him with equal devotion; and did not have regard for any other deity.

(The Knower of the Aatman, has no need to bow down before any deity with a particular image as its identity; he is one with all the deities, as their very inner essence (Brahman).

He worships only one deity Agni which always rises up, since it represents the Aatman which always rises up as the Jagat-perception.

Brahman is an unfathomable knowledge-treasure, and a Knower always keeps rising high and high in his knowledge level, by increasing his intellectual purity. Realization state has no end.)

FOUR MINISTERS ARE LIKE THE FOUR OCEANS

समत्स्यमकरव्यूहा गजवाजिगणान्विताः आवर्तचक्रव्यूहाद्याः कल्लोलबलमालिताः मर्यादापालने युक्ता

अकम्पनबलाधिकाः मन्त्रिष्वप्यस्य चत्वारो दिक्षु सत्सागरा इव।

Among his many ministers, he had four men as the guardians in the four directions.

(He was the sole controller of all four of them.)

These ministers were like the four huge oceans.

(In the abstract sense, these ministers refer to the four qualities a Mumukshu should always be endowed with.)

The oceans have hosts of fishes and aquatic animals as strong as crowds of elephants; these four ministers had hosts of elephants and horses in their armies, and were specialized in forming the army arrangements of fish and crocodile.

The oceans were rich with countless whirlpools; these four were experts in various ‘circular puzzling army formations’.

The oceans were garlanded by the turbulent waves; these four were garlanded by the turbulent armies.

Like the oceans, these four never transgressed their limits.

The oceans were enriched with unshaken mountains; these four had armies which were unshaken by the enemies.

तैरशेषककुप्चक्रनाभिराभासितावनिः आसीत्सुदुर्जयो जेता स सुदर्शनचक्रवत्।

Because of them, he shone all over the world like the axle of the ‘direction wheel’. Like the Sudarshana discus (of Vishnu) he was an undefeated winner.

(Sudarshana Chakra rotates and is ready to move in any direction. So was the king always alert to the movement of the enemies in all the directions and kept them at bay by his valour.)

PROBLEM IN THE EAST, SOUTH, WEST AND NORTH

(CONCEALED MEANING OF THE CONTEXT:

‘East, west, south, north’ – are the four directions which bind us as the Avidyaa-fences.

The individual Self, the essence of Chit, the limitless essence of Knowledge (Vipashcit) with a limited mind, has its domain in all the four directions as its field of play.

Vipashcit is an adorer of Agni alone. He adores the ‘Agni’ ‘the individual existence’; and is always endowed with the four main qualities of a Mumukshu. But, when these qualities weakened, he became vulnerable and a prey to Avidyaa.

The words denoting directions will repeat again and again randomly and in no proper order. The reader has to be alert enough to keep track of - ‘which person of which direction’ - gets referred to in any context, like one keeps track of all the events that happen randomly in one’s life in all the directions.)

तमेकदा ययौ पूर्वदिङ्मुखाच्चतुरश्वरः स उवाच रहो रंहोगतिघोराक्षरं वचः।

Once, a talented spy from the eastern direction approached him.

He spoke in private, the words which were as cruel as the speedy flow of a river.

देव दोर्द्रुमविश्रान्तधरागोबन्धनाच्युत।

(The same line refers both to the king and Vishnu.)

“Deva! The ‘cow of the earth’ is harnessed to your powerful shoulders; and you never ever swerve even a little in your steadiness.

(It also means, “Hey Acyuta (Vishnu) - the unswerving deity of compassion and kindness!

Your shoulders always offer a resting place to the ‘earth-cow’ along with her people!”)

श्रूयतां मन्मुखात्पश्चाद्यथाप्राप्तं विधीयताम्।

Listen to this report given by me; and do the needful.

पूर्वदिङ्मुखसामन्तो ज्वरेणास्तमुपागतः, मन्ये जेतुं यमं यातस्त्वयारब्धो जितारिणा।

The subordinate king who was guarding the eastern direction, has died due to some fever.

I believe that, since you, the conqueror of enemies, had ordered the victory march, he has gone to defeat Yama *(has gone to the Yama Loka/ has died).*

तस्मिन्समन्ततो जेतुं दक्षिणापथनायकः पूर्वापराभ्यामाक्रम्य बलाभ्यामरिणाऽऽहतः।

The one guarding the southern direction, desired to win over both the east and south directions.

He was attacked and killed by the enemy-army which had taken over the east and west directions.

तस्मिन्मृते समागम्य यावद्वारुणदिग्पतिः बलेनायाति ककुभौ ते समादातुमादृतः।

पूर्वदेशनृपैः सार्धं दक्षिणापथपार्थिवैः तावदेवारिभिरसावर्धमार्गे रणे हतः।

When he (south person) died, the one guarding the western direction, reached those directions with his army desiring to defeat them, and was killed half-way by the enemy kings belonging to eastern direction and also the kings belonging to southern direction.”

अथास्मिन्कथयत्येवं त्वरार्तमपरश्वरः उपप्लवो जडोत्पीड इव हर्म्यं विवेश ह।

Even as he was reporting like this, another spy came in there in high anxiety, and entered the palace like the rushing flood-water at the devastation times.

(This messenger brought more bad news. He was like the flood of waters entering the palace grounds; predicting the huge waves of destruction coming behind him.)

चर उवाच उत्तराशाबलाध्यक्षो देवारिभिरुपद्रुतः इत आयाति सबलो भग्नसेत्वम्बुपूरवत्।

The spy reports: Deva! The one guarding the northern direction who is getting attacked by his enemies, is coming here along with his army, like the floods rushing forth when the dam gets broken.

THE KING GETS READY FOR THE BATTLE

इति श्रुत्वा महीपालः कालक्षेपमवास्तवं मन्यमान उवाचेदं निर्गच्छन्वरमन्दिरात्।

Hearing these words, the king thought that any more delay will cause more harm.

He started to move out of his palace immediately, and spoke like this (to the men nearby).

राजः सन्नह्य सामन्तान् आनीयन्तां च मन्त्रिणः, उद्धाट्यन्तां हेतिशाला, दीयन्तां घोरहेतयः, क्षेश्यन्तां कंकटा देहेषु, आगच्छन्तु पदातयः, गण्यन्तामाशु सैन्यानि, क्रियन्तां वरकल्पनाः, कल्प्यन्तां च बलाध्यक्षाः, प्रेष्यन्तां अभितश्वराः।

“Bring all the kings, subordinate chiefs and the ministers well prepared for the battle.

Let the storage-place of weapons be opened up. Give them all terrifying weapons.

Get the armors stuck to the bodies. Let the soldiers get ready and come immediately.

Let the armies get counted. Let the efficient men get selected. Let the army chiefs be appointed.

Let the spies get sent everywhere.”

वदत्येवं त्वरायुक्तं संरम्भवति राजनि प्रतीहार उवाचेदं प्रविश्याकुलमानतः।

While the king was speaking such words in haste, the door-keeper entered inside with apprehension, and said these words with his head bent in submission.

प्रतीहार उवाच उत्तराशाबलाध्यक्षो देव द्वार्यवतिष्ठति काङ्क्षत्यब्जमिवार्कस्य देवदेवस्य दर्शनम्।

Door-keeper spoke: Deva! The chief who is the head of the northern army is at the door and awaits your audience, like a lotus for the sun.

राजोवाच गच्छाविलम्बितं तावदेनमेव प्रवेशय जानीमः किं दिगन्तेषु वृत्तं वृत्तान्तसंश्रवात्।

The king spoke: Go and bring him here immediately. We will know what happened in the other part of the world, by hearing what he has to report.

इत्युक्त उत्तराशेशं प्रतिहारप्रवेशितं प्रणामपरमग्रेसौ राजाऽपश्यद्वलाधिपं क्षतविक्षतसर्वाङ्गमङ्गमङ्गेषु संततं, श्वासाकुलं, वमद्रक्तं, धैर्येणाबलनिर्जितं, स प्रणम्य त्वरायुक्तमुवाचेदमुपक्रमं संस्तभ्याङ्गव्यथामाशु संततोच्छ्वासमुच्छ्वसन्।

The king after giving an order like this, saw the army-chief, the lord of the northern direction, who stood in front of him offering his salutations, and who was brought inside by the door-keeper,

His entire body was covered by wounds. Each and every limb of his body had been pierced by arrows. He was breathing very hard. Blood was oozing out of his mouth. He had no army at his disposal now and had been defeated. He courageously bore the pains in his limbs; and was breathing very hard with much difficulty; he immediately started to speak these words hurriedly.

बलाध्यक्ष उवाच देव त्रयोऽपि दिक्पाला बलेन बहुना सह त्वदाज्ञयेव निर्जेतुं यमं यमपुरं गताः।

तद्देशपालनाद्यर्थमशक्तं मामिमं ततः अनुद्रवन्तो बहवो भूपाः प्राप्ता बलादिह।

महत्परबलं प्राप्तमिदं देवस्य मण्डलं विधीयतां तथाप्राप्तं न देवस्यास्ति दुर्जयम्।

Army-chief spoke: Deva! The other three guards of the directions, with their huge armies have gone off to the ‘city of Yama’ to conquer him by your order. (They are dead!) Since I was not able to protect the country, many enemy kings chased me till here. A huge army of enemies has entered the land of his highness. Please do whatever is needed. There is nothing difficult for you to conquer.

अथ तस्मिन्वदत्येवमार्तिमत्याजिविक्षते सहसैवाभ्युवाचेदं प्रविश्य पुरुषोऽपरः।

While he, having been defeated in the combat, was talking pathetically like this, another soldier entered and spoke like this:

SWORDS

पुरुषा मण्डलस्यास्य विपुला दललीलया स्थितान्यरिबलान्युच्चैश्चतुर्दिक्कं नरेश्वर।

Hey king! Men of the enemy forces holding high their weapons, have surrounded this place in all the four directions, and are like the ‘quivering leaves’ of Ashvattha tree.

(The thousands and thousands of swords lifted high by the soldiers are reflecting the sunlight, and look like the quivering leaves that fill all the directions.)

WEAPONS

कचच्चक्रगदाप्रासकुन्तकाननकान्तिभिः वलिता नोऽरिभिर्भूमिर्लोकालोकतटैरिव।

Like the edge-banks of the world, this land of ours is surrounded by enemies with the shining forest of sparkling discus, mace, and many types of spears (like the shining flames of dissolution fire).

CHARIOTS

पताकायुधयोधङ्गाश्चलत्परिकराकुलाः विसरन्ति रथास्तत्र प्रोङ्डीनत्रिपुरौघवत्।

The ‘armies with its limbs of soldiers and flags’, are on the run with all the members perturbed and anxious. The ‘chariots’ are thrown about looking like hosts of Tripuras (floating demons) flying about.

(Tripuras are the three demons who floated in the sky in random circles. They could be killed only when they stayed aligned in a straight line for an instant at least, and had to be hit simultaneously at one shot. This feat was achieved by Shiva and so he is renowned as Tripuraari.)

Here Vaalmiki gives the description of the dying army.

As the enemy armies invade further and further into Vipashcit’s territory, death and destruction become more and more gory and cruel. Even chariots get thrown off into the sky; and they look like not one Tripura set killed by Shiva; but hosts of Tripuras floating about and perishing instantly.)

ELEPHANTS

करानुन्नमयन्तः खे माम्सवृक्षवनोपमाः बृंहन्ति वारणव्यूहा वर्षावारिदवृन्दवत्।

The ‘herds of elephants’ which look like huge trees made of flesh, and who have their trunks held high, are thundering like the hosts of dark monsoon clouds.

(The huge elephants are lifting their trunks up, and appear like huge trees made of flesh. These terrifying elephants are trumpeting aloud; and violently rushing forward like the dark clouds that are ready to pour out heavy rains on the unsuspecting crowd.)

HORSES

नतोन्नतानि कुर्वन्तः स्पन्देनोर्वीनतोन्नतैः हेषन्ते ह्यसंघाता वातस्पन्दमहाब्धिवत्।

रसन्ति तुरगापूराः फेनिलावर्तपातिनः सर्वतो वलयाकारा लवणार्णववारिवत्।

The ‘crowds of horses’ are neighing; and are moving up and down with such speed, making the ground itself move up and down, making it appear like a ‘huge ocean hit by the storms (and filled with huge waves moving up and down)’.

The ‘floods of horses’ make a great noise. They throw off the whirlpools of foams.

Like the waters of the Salt ocean, they arrive like the whirling circles of waters enveloping from all over.

(How does this horse-flood with waves look like?)

It is making terrifying noise with the neighing and hoof sounds of the horses.

Their mouths are throwing out huge amounts of foam. They are surrounding the king’s army like giant whirlpools. That is why they look like the oceans filled with foams and whirlpools.)

ARMOURS

आकाशकान्तिसन्नाहैर्दिशं प्रति बलं बलं उदेत्यलघुकल्लोलैः प्रलयार्णवपूरवत्।

The armies are rising in every direction, with the armours shining like the pure sky, and are not less turbulent than the dissolution floods of the oceans.

(The enemy soldiers are so powerful that their armours are without any scratches or dents. All these armours appear like an unbroken stretch of shining metals, and give the illusion of a pure sky when they sparkle brightly in the hot sun.)

KING’S ARMY

शरास्त्रशस्त्रसन्नाहमुकुटाभरणत्विषः कचन्ति त्वत्प्रतापाग्नेज्वाला इव तदङ्गगाः।

The shine of the arrows, mystical weapons, and missiles, armours and crowns, shine forth from those armies like the flames of your valour. *(The king’s soldiers are also rendering an equal fight.)*

BATTLE-GROUND/OCEAN

समत्स्यमकरव्यूहाः सचक्रावर्तवृत्तयः उद्यन्ति सैन्यसंघट्टैः कल्लोला जलधेरिव।

Like the ocean, the conflicting armies are turbulent with the ‘circular patterns’ made by the fish and crocodiles. (*Designs of fish and crocodile on the armlets worn on the shoulders, are moving because of the wielding of weapons by the soldiers.*)

Like the ocean, there are the circular movements of the whirlpools.

(*The soldiers were throwing the discus and it was creating circular motions.*)

COLLIDING WEAPONS

परस्परपरामर्शात्कुन्ताघायुधपङ्क्तयः कोपादिवोग्रहुंकारैर्ज्वलन्ति विरटन्ति च।

The lines of weapons like the spears thrown at each other are colliding together, with the fierce ‘Hm’ sounds (like the soldiers) roaring and burning, seized as if by anger.

(*The weapons themselves are acting like live soldiers, and are hitting each other in anger with loud-sounding grunts and ‘Hrmps’.*)

इति कर्तुमहं देव विज्ञप्तिं स्वामिनेरितः तस्मान्मण्डलसीमान्तगुल्माद्युद्धाय गच्छता।

तमहं देव गच्छामि शक्त्यृष्टिशरसंगतः मयेहावेदितं सर्वं देवो जानात्यतः परम्।

I was sent by my master to report to you like this, when he was going from that border-land, to battle the enemies. I will go to him now, taking my sword and lance.

I have reported everything. Lordship knows the rest.”

इत्युक्त्वाथ प्रणामं च स कृत्वा त्वरया ययौ कृत्वा गुलुगुलारावं शान्तो वीचिरिवाम्बुधेः।

Having said these words, he saluted and went off hurriedly, like a wave (hitting the shore) goes back into the ocean after making a ‘GuluGulu’ noise.

THE KINGDOM IS LIKE A FOREST HIT BY STORM

संभ्रान्तमन्त्रिणपयोधनियोगिनागनारीरथाश्वपरिचारकनागरौघं

राज्ञो गृहं स्वभयतोलितहेतिसार्थं चण्डानिलाकुलमहावनतुल्यमासीत्।

The kingdom of the king was like a huge forest hit by a storm; as if filled with frightened animals escaping, because of the flying weapons. All the hosts of ministers, kings, soldiers, employed servants, elephants, women, chariots, horses, attendants and citizens were all agitated much (by the enemy army entering inside the cities.)

INTRODUCTION

[Vipashcit’s Story may look like an unwanted addition in the discourse of Knowledge; but actually it contains the explanation of the subtle nature of the ‘perceived’; and the way in which a Jeeva (Vipashcit) gets bound by it.

How else can Avidyaa be explained except by describing its various facets in a story-form?

‘Avidyaa’ is the ‘superimposition of emotions and connections’ on the ‘disunited changing patterns presented by senses’; and a story is the best way of explaining it.

What is the so called ‘perceived’ (Drshyam) which is synonymous with Avidyaa?

‘Perceived’ is not just the sight of vehicles that zoom and the buildings that loom in front of you every moment. ‘Perceived’ is anything and everything that is graspable by the mind.

The story context in this section is as follows:

The king wins over the lands occupied by the enemies, and believes that he is the sole controller of all the lands and mountains that fill the earth.

He wanders all the four directions as four Vipashcits and enjoys the beauty of all the lands he owns.

His mind is still tainted with Avidyaa. He does not have AatmaJnaana.

His enjoyment of the world-perception is tainted with the ideas of ‘I’ and ‘mine’.

He gets only a tiny taste of happiness like an ant satisfied with a tiny bit of sugar particle.

However the story is offered to us through the Chit-mind of Vaalmiki as an explanation of Avidyaa’s nature. A MahaaRishi like Vaalmiki, who is the form of Vidyaa alone, is in the bliss state of Chit when he wanders in the mountains and valleys with his mind-body.

He is absorbed in Chit-state at all times; even when describing these stories to his disciple Bharadvaaja.

For us who study these descriptions, the mind should naturally melt in the bliss of Vidyaa.

Avidyaa as the ‘perceived’ chains the ignorant and blinds them; Vidyaa as the ‘perceived’ gives the Knower, the bliss of the Chit-state!

An ignorant man is just an ant in front of a sugar mountain; a Knower is the sugar-mountain itself which is aware of its sweetness completely!

Make effort to enjoy Vidyaa’s presence, not her absence!]

वसिष्ठोवाच

Vasishta spoke

(Superficially, this is a story of a king named Vipashcit. Yet here and there you will get a sprinkle of the nectar of knowledge too, kept concealed in the double-meaning words. Wherever necessary, those meanings are also explained, for the reader’s benefit. Try to understand both the surface-story and the concealed meanings at the same time.)

एतस्मिन्नन्तरे सर्वे मन्त्रिणो नृपमाययुः मुनयो वासवमिव दैत्याक्रान्तनभोभुवम्।

Meanwhile, all the ministers approached the king, since the ‘skies and lands’ (NabhoBhuva) were occupied by the enemies; like the Sages approaching Indra (Vaasava) ‘who stays in the heavenly sky (NabhoBhuva) and is attacked by Daityas’.

(NabhoBhuva means Indra/ the sky and lands)

(NabhoBhuva – नभसि भवतीति नभोभुवः one who stays in the empty space of Chit-expanse, the Jeeva, also can be a ‘NabhoBhuva’ in this context, since a Jeeva is also a person produced in emptiness and exists in the emptiness as the emptiness, and is always attacked by the forces of Avidyaa.)

मन्त्रिणो ऊचुः

Ministers spoke

(Vichaara with its other counterparts speak)

देव निर्णीतमस्माभिर्यावन्न विषयोऽरयः त्रयाणामप्युपायानां दण्डस्तेषु विधीयताम्।

Deva! Since we have found out that the enemies are not subdued by the three methods of ‘Saama, Daana, Bheda’ (conciliation, gifts, and creating conflict), let them be treated with the fourth one Danda (fight).

(The individual self with knowledge as its essence (Vipashcit) of ‘Tatamiti city’ (Avidyaa perception) is in trouble. He is experiencing problems from all sides. And an analysis goes on now within him using the intellect. The ‘Vishaya-enemies’ (sensual enjoyments as enemies) had been never analyzed so far.

They could have been destroyed by any method, if one had tried hard; say, by the conciliatory method of understanding of their impermanence; or through developing compassion towards others and giving up the desired objects in an unselfish manner; or they might have been destroyed through the practice of strict asceticism (Saama, Daana, Bheda); but nothing had been attempted till now.

At present, only one method was left that could save the king; and that is, ‘Danda, the punishment method’, the destruction of sensuous enjoyments through knowledge; where they will cease to exist once for all.

With courage and wielding the sword of Knowledge, one can destroy these enemies completely.)

प्रणयोऽनुप्रवेशो वा कदाचन यः कृतः अधुना तेषु तं देव कुर्यात्तेषु कथैव का।

When friendship or secret-entry (into enemy kingdom) was never done (before itself, as a precaution), Deva, what can be done at present?

(When Vichaara was never taken recourse to, then what can be done now, when the enemies are attacking from all sides, with the weapons of attachment, religious superstitions, irrational beliefs etc?

पापा म्लेच्छा धनाढ्याश्च नानादेश्याः सुसंहताः बहवो लब्धरन्धाश्च सामादेर्नास्पदं द्विषः।

These (enemies) (sense objects in the form of pleasures and relatives) are wicked (or deceitful); foreign (made of delusion only as against the pure nature of Aatman); and opulent (abundant). They belong to various countries and are united (as Avidyaa forces).

They know of our weaknesses. These enemies are not the objects for conciliation methods.

(Conciliation will not work with them now.) (Sense enemies cannot be got rid of by just ignoring them.)

तत्सुसाहसमेवेदं वर्जयित्वा प्रतिक्रिया नान्यास्ति, शीघ्रमेवातो रणोद्योगो विधीयताम्।

Therefore, except for the presentation of valour, no other course is left for us; therefore, give the command to engage in a battle with them. (*Develop courage and extreme dispassion.*)

वीराणां दीयतामाज्ञा पूज्यन्तामिष्टदेवताः आस्फाल्यन्तां च सामन्ता हन्यतां रणदुन्धुभिः।

Let the valorous soldiers be given the command. Let the favoured deities be worshipped.

Let the kings under you be provoked. Let the war-drums be beaten.

(*Let the meanings of the Scriptures be analyzed well. Let all the deities be prayed for this fulfillment only.*)

सन्नह्यन्तामशेषेण निर्गच्छन्तु रणे भटाः क्रियन्तां कालकम्पाभ्रमेदुरा राजिता दिशः।

Let the all soldiers get equipped well. Let them leave for the battle-field.

Let the directions be made to shine with the densely formed black clouds namely huge (battle) elephants (*of Scriptural study, and discussion with the Knowers.*)

आस्फाल्यतां धनूंष्युचैः क्वणन्तु गुणपङ्क्तयः भवन्तु जलदश्यामाः ककुभः खण्डमण्डलैः।

Let the bows be got ready (of Vichaara). Let the row of strings (GunaPanktayaH) make a high pitched sound. (*In the context of the Jeeva, the battle against ignorance starts with the increasing of virtues.*

GunaPanktayaH/ row of virtues)

Let the directions turn black with the clouds namely the half-circle of bows (ready to shower arrows) (of dispassionate analysis)

स्फुरज्ज्याविद्युतः शूरवारिदा घनगर्जिताः नाराचधारा मुञ्चन्तु कचत्कोदण्डकुण्डलाः।

Let the 'clouds' namely the 'soldiers', (Scriptures) adorned by the 'ear ornaments' of strong 'bent bows'(rainbows)', (instructions that explain the truths with simple explanations of stories and anecdotes, and are pleasing to the ears), shining with the 'lightning' of the 'string' (Glimpses of the Aatman in contemplation), making a 'thundering sound' (of Pranava), release the showers of arrows (of dispassion and discrimination).

राजोवाच

The king spoke

गम्यतां सङ्गरायाशु संविधानं विधीयतां स्नात्वाहं पूजयित्वाग्निं निर्गच्छामि रणाजिरम्।

Leave for the battle-field. Let the contrivances be arranged.

I will bathe; offer worship to Agni and then leave for the battle-field.

(*In the context of the Jeeva, the Mumukshu is ready for the battle against all the forces of ignorance which attack him from all sides, with his mind absorbed in Aatman alone.*)

वसिष्ठोवाच

Vasishta spoke

इत्युक्त्वा नृपतिः स्नातो महारम्भोऽपि स क्षणात्प्रावृषीव नवोद्यानं गङ्गाजलैर्घटैः अथ प्रविष्टोऽग्निगृहं

पूजयित्वा हुताशनं आदरेण यथाशास्त्रं चिन्तयामास भूमिपः।

Having said this, the king ignored all other works (worldly enterprises that bind a Jeeva); and took bath quickly, with a few pots filled with Gangaa waters (study of Scriptures), like a fresh garden by a shower of rain. Then the king entered the 'Agni-Grha' (Fire-worship room) (Vichaara of Aatman), worshipped 'Hutaashana' (one who consumes the offerings at Yajna) (one who consumes all the experiences as the Jeeva) with devotion, in the proper method; and started thinking like this.

(*In the context of the Jeeva, the Mumukshu purifies himself by the study of good texts like Vaasishtam; feels happy by the guidance offered, like a garden blooming after the fresh rains; and trying to find the essence of his own 'Self', he ponders with the help of Viveka- discrimination.*)

(*In the context of the king in the story, the king analyzes his own achievements in the past and observes his present condition where he has become aged and slightly weak.*

You can also analyze the wasted hours of the past like this king.)

राजोवाच

The king spoke (in his mind about his great achievements in the world.)

(In the context of Jeeva, the achievements are the actions done with extreme Saattvic disposition.)

नीतमायुरनायासविलासविभवश्रिया प्रजाभ्यो दत्तमभयमासमुद्रसमुद्रितम्।

The life has passed off in the enjoyment of various prosperities and wealth.

The people have been protected well without fear, under the command of my seal.

आक्रान्तवसुधापीठाः पादपीठे कृता द्विषः लताः फलभरेणैव नमिताः ककुभो दश।

The lands had been conquered. The enemies were kept near the foot-stool. The ten directions were bent like trees filled with fruits. *(All the countries under my rule were made prosperous.)*

प्रजाचितेन्दुबिम्बेषु लिखितं धवलं यशः भूमावारोपिता कीर्तिलता त्रिपथगामिनी।

The white (blameless) fame (like a shining luster) was drawn on the moon-discs of the people's minds (and their minds shine without the taints of agitation).

The creeper of fame was established on the earth, like the Gangaa who went through three paths of the heaven, earth and netherworld. *(My fame of virtues and valour shines in all the three worlds.)*

कोशवद्भरिता रत्नैः सुहृन्मित्रार्यबन्धवः निपीतोऽर्णवतीरेषु नालिकेररसासवः।

Well-wishers, friends, Brahmins and relatives were filled with precious stones like a treasury.

On the banks of the oceans, the liquors made of coconut waters were drunk.

(Charities were done without limits. All the lands up to the ocean were conquered.)

द्विषामाकम्पिता भेकगलाङ्गत्वगिवासवः मच्छासनाङ्किता जाता द्वीपान्तरकुलाचलाः।

The lives of the enemies have been made to tremble like the skin in the neck of the frogs when they croak. All the Kula Mountains in the island have come under my rule.

विहृतं सिद्धसेनासु दिगन्तनवभूमिषु भूम्यन्तभूमृतां मूर्ध्नि विश्रान्तं मेघलीलया।

We have wandered among the Siddha armies, and in the nine wonder-worlds (Kaanchana etc) at the end of directions. Imitating a cloud, we rested on the mountains (Bhoobhrt) in the earth.

(We placed our foot on the heads of the all subdued kings (Bhoobhrt) in all the worlds.)

धियेवोच्चैःपदे ज्ञानपूर्णयैकान्तशीलया विलब्धान्यविनष्टानि राष्ट्रानीष्टार्थकारिणा।

रक्षांस्यप्यविनीतानि बद्धानि निगडैर्घनैः।

Similar to obtaining the highest state through an intellect filled with knowledge, and seeking solitude; the countries were obtained without damages, by me who fulfills the needs of the people.

Even the uncontrollable Raakshasas were tied with heavy chains.

(In the context of the Jeeva: With an intellect filled with knowledge, and seeking solitude, the silence state was practiced well. All the thoughts in the mind were subdued and brought under control.)

धर्मार्थकामैरन्योन्यं चयापचयवर्जितैः अखण्डितैर्मया नीतं पीतातियशसा वयः।

Fulfilling the goals of Dharma, Artha and Kaama, which were without increase or decrease, and unbroken, the life has passed off by drinking excessive fame. (was aged by the fame whitening my hair).

(In the context of the Jeeva: All the achievements that are glorified in the world have been acquired in the form of wealth, good name, Saattvic disposition; but death has not been conquered yet.)

इदानीं शष्पविश्रान्तप्रालेयभरभासुरं आगतं वार्धकं सर्वभोगसंरम्भमार्जनम्।

Now, the bodily old age has arrived erasing off all the interests in enjoyments, shining white like the dewdrops sticking on to the grass (ready to fall any moment).

तस्योपर्यरयो रौद्रा बलवन्तो रणैषिणः संभूय सर्वतः प्राप्ताः संदिग्धो वर्तते जयः।

More than that (more than the problem produced by the arrival of old age), the enemies who are very powerful, violent and battle-mad, have surrounded us from all over; and victory is evasive.

(In the context of the Jeeva: Death can occur any time; but the enemies of sense objects have not been conquered yet.)

तदिहैवानलायास्मै देवाय जयदायिने मस्तकाहृतिमेवेमां समुद्यम्य ददामि वै।

Therefore, to this God of Fire, who bestows victory, I will prepare myself to give this offering of my head.

(In the context of the Jeeva: the Ahamkaara itself is offered in the fire of Vichaara.)

राजोवाच

The king spoke (to Agni)

कृशानो देव मूर्धाऽयं तुभ्यमाहुतितां गतः मया पूर्वं पुरोडाश इव देवेश दीयते।

Hey Lord Krshaanu (Fire who makes everything emaciated) (Aatman which destroys that is unreal)!

This head of mine (Ahamkaara/identity with a form) has become an offering for you.

Hey Lord of all Gods! Like an offering in fire at a Sacrifice, this is offered to you.

यदि तुष्टोऽसि भगवंस्तदनेन कृतेन मे चत्वारो भवतः कुण्डात्स्वदेहाः प्रोद्धवन्तु मे बलवन्तः श्रिया दीसा नारायणभुजा इव तैश्चतुर्दिक्कमेवारीन्वध्यामहं अविघ्नतः। त्वया दर्शनं देयं मह्यं मतिमते विभो।

If you are pleased, O Lord, by this act of mine, then let four bodies of mine rise from this 'Kunda' (the hollow place where the fire is burning), who are powerful, and lighted by Shree (beauty), like the four shoulders of Naaraayana who is lighted by Shree (Lakshmi).

With them, I will destroy the enemies in all the four directions, without any obstacle.

Hey Lord! Give your vision to this person who is devoted to you.

(In the context of the Jeeva, the aspirant after liberation offers his ego into the fire; slices off his ego-centered individual identity; and destroys his form completely. And the newly risen Knowledge-form endowed with the weapon of Vichaara destroys all the enemies in all the four directions.)

(In the context of the king in the story, the king wants to own four strong young bodies, which can subdue the enemies in all the four directions, each proceeding towards one direction.)

वसिष्ठोवाच

Vasishta spoke

इत्युक्त्वा स महीपालः खड्गमादाय चिच्छिदे शिरः कमलमालोलं लीलयेवाशु बालकः।

Having said this, that king took the sword and sliced off his head (that was shaking by the old age), like a child cutting off a shaking lotus with ease.

छिन्नमेष शिरो यावज्जुहोत्यसितवर्त्मने तावच्छरीरेण सह पपाताग्नौ स पार्थिवः।

When the sliced head fell into the 'fire which makes everything black' (AsitaVartman) (Aatman-knowledge which makes everything unreal), then that king fell inside the fire with the rest of the body (and the Jeeva got rid of the form-based identity).

भुक्त्वाथ वह्निस्तं देहं ददावस्मै चतुर्गुणम्।

Then the Agni consumed his body and gave him back his own body four times increased (as the Brahman state which spreads out as all.)

(One Vipashcit rose up as four Vipashcits, with the same identity as four forms.)

महतामुपयुक्तं हि सद्य एवाभिवर्धते।

Whatever is accepted by the great ones, immediately increases.

(Anything offered to the great ones, instantly returns back, increasing in quantity.

When everything that is 'you' is offered to Brahman through Vichaara, 'you' as Brahman, stay as everything, without an 'I' or 'you'.)

ILLUSION OF ONE AS MANY/DESCRIPTION OF THE FOUR VIPASHCIT-FORMS

चतुर्भूतिरथोत्तस्थौ पावकाद्बसुधाधिपः प्रज्वलंस्तेजसां पुञ्जैर्नारायण इवार्णवात्।

Four similar looking bodies of the king rose out of the fire, shining with heaps of luster, like Naaraayana (with four shoulders) rising up from the ocean.

ते देहास्तस्य चत्वारो विरेजुर्भास्वरत्विषः सहजातोत्तमोत्तंसभूषणायुधवाससः सकंकटशिरस्त्राणाः

समौलिकटकाङ्गदाः सहारकुण्डलाभोगाः सर्वाः सर्वे महाशयाः सर्व एव समाकाराः सदृशावयवान्विताः

चञ्चलोच्चैःश्रवःप्रख्यं हयरत्नमवस्थिताः ससुवर्णशरापूर्णतूणीराः सुमहाशयाः समानगुणकोदण्डाः

समानवपुषः शुभाः।

Those four bodies shone with the luster of the Sun.

All those four great men rose up adorned by excellent ornaments, weapons and garments, wearing armours,

and head-gears to protect them, wearing crowns, armlets and bracelets, wearing all types of garlands and ear ornaments. All of them looked alike; had similar type of limbs.

They were seated on excellent horses which were restless, and which were like the Uchchishravas horse of Indra. Those great men were equipped with quivers filled with golden arrows.

They had similar looking bows with strings. They had similar auspicious looking bodies.

(In the context of the Jeeva; the understanding rises that the potential state within the particular mind screen itself exists as the perception experience. The division sense of 'I and the world' is gone.

Every object looks like one's own shine as the potential Brahman state; like the gold looking at all the ornaments as itself, without any thought-intervention, as the 'Poornatva', as all, as one, as the quietness.)

समारोहन्ति ते यस्मिन्पुंसि नागे रथे ह्ये सर्वेषामरिदोषाणां नैव गम्यो भवत्यसौ।

(Any action of a Realized Yogi is not affected by the presence or absence of the sense objects.)

On whichever human, elephant, chariot or horse, they ride, none of these vehicles can be affected by any trick or attack of the enemies.

(Sense objects also turn into the Brahman only. Your Jeeva-based attachment turns into some excellent blissful love-state where each and every object and person is you yourself shining as that form, as some probable state of yourself shining through a mind-screen.

It is the mind-less Brahman looking at the world- Brahman as the realized-Brahman, with the pure mind-screen of a Knower.)

पीत्वा धृत्वा चिरं कालं गर्भे पुरुषतापिताः वेद्यामिव हितास्तत्र सागरा वड्वार्चिषा।

They were like the oceans which were drunk and held in the womb for a long time by the Vadava fire; later made into bodies of men, and then delivered by the Fire-altar.

(Brahma-Jnaani is like the excellent knowledge-state of Brahman, deep within the Brahman, and is the best ever possible state that the Brahman can exist as; and is like the Brahman-Ocean itself appearing with a form through the Atman-analysis.)

रत्नाश्वदेहकुसुमोत्करपूर्णदेहाश्वत्वार इन्दुहसितैरवभासयन्तः सन्मूर्तयो हरय इव यथाब्धयो वा वेदा

इवाहुतिहुतादनलात्प्रससुः ।

Those four men were covered by heaps of flowers as it were by the shine emanating from the precious stones worn by the horses. *(A Knower also is adorned by the precious stones of the subtle understanding of the horses namely Scriptures.)*

They were lighting up the surroundings with smiles like the moon.

(The Knower shines forth with the pleasant state of 'loving all as the Self').

Those handsome men rose out of the fire where oblations are offered, like four Vishnus, like the four oceans, like the four Vedas.

(The Knower who rises newly from the fire of 'Vichaara of Aatman', is like Vishnu who spreads out everywhere, like the Ocean of Brahman covering all without a gap, and is the personified form of Vedas itself.)

BATTLE-SCENES

ILLUSION OF VICTORY OVER EMPTINESS/LIBERATION IS ALSO ILLUSION ONLY

पुरोपकण्ठसंप्राप्तैश्चतुर्दिककं सहारिभिः एतस्मिन्नन्तरे तत्र प्रवृत्तं दारुणं रणं

लुण्टितग्रामनगरं प्रजाकुलमहाकुलं अग्निदाहज्वलद्देहं धूमाभ्रपटलावृतं

शरजालमहाधूमच्छन्नार्कविलसत्तमः क्षिप्रदृष्टरवि क्षिप्रमदृष्टरविमण्डलं

अग्निदाहमहातापप्रतपत्पर्णकाननं लोलालातलताशूलमुसलोपलपूर्णखम्

There started a terrifying battle then, with the enemies who had surrounded on all four sides.

Villages and cities were looted; people were distressed.

All the bodies were getting burnt; a screen of smoke filled everywhere.

Darkness filled everywhere with the arrows; and smoke covered the sun.

One moment, the sun was seen; next moment the sun-disc was not seen.

All the leaves in the forests fell as they got singed by the huge fire.

The sky was filled with creepers of fire-brands, and jewels of spears and maces.

CAN YOU HEAR THE SOUNDS OF THE BATTLE IN THESE VERSES?

दन्तिदन्तविनिष्पेतारक्रेङ्कारकर्कशम्

The harsh screeching sounds of the teeth pressing the teeth (in revengeful anger) filled the air.

कोटकोटिकुटीकुड्यकण्टकोद्धटसद्भटं

The enemy soldiers riding on the huge elephants and horses were filling the strong protected areas of the top of the fort with their shower of arrows.

चटत्कुण्ठितकोटाट्टकूटाटननटच्छटम्

The topmost edge areas of terraces of the fort were enveloped by the dancing fire flames and breaking down.

लुटत्पटनकुट्टाकसाटोपस्फुटपट्टिशं

The rumbling sharp-edged spears and other weapons were thrown with accuracy (by the enemy soldiers) and were creating cracks and breaking the fortress walls into pieces.

खे वटत्केतुपट्टाट्टपटत्पटपटारवम्

The flags made of fine cloth, that were placed at the top of the fort, were burning off with the 'patapata' noise in the sky.

कटद्भटभटाटोपरटत्प्रतिभटोत्कटं

The harsh sounds of the soldiers shouting arrogantly at the enemy soldiers who were showering arrows, filled the air.

चटच्छकटसंघट्टपिष्टकाष्टलुटत्रथम्

The chariots which dashed against the broken chariots that filled the ground, had their supporting wood broken and rolled on the ground.

तरल्लोलास्यवेतालहासघट्टितपेटकं

The floating vampires were overjoyed by seeing the heaps of dead bodies; they filled the air with their terrifying laughter and filled their baskets with corpses.

कंकटोत्कटसाटोपभटभ्रुकुटिभीषणम्

The battle-field looked terrifying with the curved eye-brows of the soldiers (who were burning in anger), and the curved armours that were hit by the weapons.

STRONG BRAVE SOLDIERS ARE THE WEALTH OF A COUNTRY

अविकत्थनगुसानां शूराणां जयघोषणं अशूराणां च गुसानां प्रभावोद्धोषणं परम्।

शौर्यादीनां प्रसुसानां स्वगुणानां प्रबोधनं धनमाधारभूतानां राष्ट्रेषु भुजशालिनाम्।

Victory-hails abounded in the places where the valorous soldiers exhibited their concealed heroism.

Ridicules and insults abounded in the places where the non-valorous ones concealed themselves in cowardice. The recognition of the hidden valour of these noble soldiers is natural for those countries that are supported by the wealth in the form of the 'strong and valorous men with strong shoulders'.

THE ENEMY SOLDIERS WERE POWERFUL

दिनं दिनकरस्येव नृपस्य शरणं गतं अनागतभटव्रातपिष्टार्थमृतमानवम्

People (in the city) were getting smashed by the feet of those who were running away in fear of the army that had not arrived at all there. The day became dark with deaths, and surrendered at the feet of the king, like falling at the feet of the sun, begging for its life (begging him to fight the enemy army).

मानवायुबलोन्मत्तनतप्रारब्धकुट्टनं

The process of smashing the heads that were risen in arrogance and conceit had begun, thus making them bend down in humbleness.

(Absence of knowledge ends in suffering only.)

धनानां प्राणपण्यानां नवमापणपत्तनम्।

A new market has suddenly appeared there with the lives used as the currency.

NOBLE SOLDIERS DIED IN THE BATTLE BUT GAINED ETERNITY

कैलासैरिव संशुद्धैरीश्वराधारतां गतैः तैरुदारैः समाक्रान्तं ये मृत्योरपि मृत्यवः

मरणं जीवितं येषां जीवितं मरणं रणे।

These noble soldiers were like the residents of Kailaasa, where they were pure at heart by their devotion towards their lord, and filled the battlefield where they acted like the death deity for the death itself (and entered the heaven even after their death).

For them, the noble death (at the battle) was life, and life (by running away) was death.

SILENCE OF THE DISSOLUTION STATE

यन्त्राश्मक्षेपणानां प्रसरणसरितां घूकृतैः फूत्कृतैर्द्राक् क्रान्तानां व्योम्नि मूर्धा

शरसलिलमुचां सैनिकानां च नादैः टांकारैरायुधानां नभसि विसरतां अश्वचक्रेभशब्दैः

आसीत् निःसन्धिबन्धोपलजठरजडं जीर्णकर्णं गतं तत्।

Noises of various sorts filled the air.

The stones were thrown from the machines like a stream, and traveled fast with whizzing noises.

The heads sliced off from the bodies jumped up instantly in the sky with 'sighing' noises.

Hosts of arrows were shot from the soldiers and filled the air like gurgling water sprays rising from the water fountains, along with the clanging noises of the swords hitting the swords, and the screams of horses and elephants. The ears were shattered by the noises and lost the ability to hear.

Silence reigned at the end. It was as silent as the silence inside the dense gapless deep belly of the inert rock.

इति कल्पान्तसदृशे यत्ते समरसंभ्रमे पतन्तीषुत्पतन्तीषु सेनासु समराजिरे

तूर्यभेरिमहाशङ्कखड्गेषु खे नदत्सु च धनुर्ध्वनिषु वीराणां तारक्रेकारकारिषु

अन्योन्यकठिनास्फोटविकटे भटपेटके कवत्कटकटाटोपे कटुकुट्टितकङ्कटे

किञ्चित्प्रभज्यमानासु विशत्कश्मासु संगरे विपश्चित्पक्षसेनासु लूयमानलतास्विव

उदभूत्पूरयन्नाशा नृपतिनिर्याणदुन्दुभिः चतुर्धाशनिसंपूर्णकल्पाभ्रवमांसलः।

In this manner, that violent battlefield resembled the scene of dissolution, the armies rose and fell in that battle-ground; the sounds of the Turya, Bheri and huge conches filled the sky; the twanging sounds of the bow-strings rose from the valorous soldiers without stop; the soldiers of both groups fell violently on each other and their armours dashed against each other and made loud metallic sounds of 'KataKata' noise; the army of Vipashcit broke down and fainted like the falling creepers; drums were sounded filling all the directions with their loud sounds, announcing the exit of the king, and appeared like the dense dark thundering cloud of the dissolution with its lightning flashes breaking the sky into four parts.

स्फुटतां कुलशैलानां तुल्यकालमिवोत्कटः स्फुटच्चटचटास्फोटैजडिताखिलदिक्तः।

The ends of directions were frozen as it were by the breaking noises of the bodies and chariots (ChataChata) and equaled the sound of the Kula Mountains getting shattered to pieces simultaneously.

लोकापालैरिवाकारैर्नारायणभुजैरिव स चतुर्भिश्चतुर्दिक्कं निर्जगाम महीपतिः चतुरङ्गेण महता सैन्येन

परिवारितः।

The king who was like the four forms of LokaPaalas moved off in the four directions as if Naaraayana was extending his four arms in four directions, along with his huge army with its fourfold divisions (elephants, chariots, cavalry and infantry).

अट्टालवलयात्कृच्छान्निर्गत्य नगरात्बहिः ददर्शात्मबलं रिक्तं बलवद्विपुरमण्डलं गर्जन्तं च लयाकृत्या भीमं

युद्धोद्धतार्णवम्।

The king slightly stepped out of his watchtower and saw outside of his city his own army in a weakened state and the enemy army roaring like an ocean rising with its turbulent waves.

THE KING GETS READY TO FIGHT THE ENEMIES WITH GREAT ASTRAS

तमालोक्य रणाम्भोधिमगस्त्योऽस्य भवाम्यहं इति संचिन्त्य मनसा स पातुं तं रणार्णवं अस्त्रं संस्मार वायव्यं

चतुर्दिक्कं च संदधे धनुषि शिखराधारे त्रिपुरान्त इवोद्यतः।

He observed the approaching enemy army and decided that he will swallow off this 'battle-ocean' like Sage Agastya, and in order to save his army, he meditated on the Vaayu Astra and held the bow steady in all the four direction (as four forms) like Lord Shiva holding the Meru as his bow when killing the Tripura demons. (The Yogi who was defeated by the Avidyaa army took shelter in the Praanaayama practice, as instructed by Bhushunda).

आत्मीयदेशसैन्यानां श्रेयोर्थं शान्तये अनलं नमस्कृत्याथ जह्वाशु स तत्तत्याज दारुणं

यथा तथैव तत्याज तस्य साहायकाय सः पर्जन्यास्त्रं महास्त्रेशं द्विषदातपशान्तये।

For the protection the armies of his own countries and to bring peace to them, he offered his salutation to the deity of fire, (Aatman-analysis) and reciting the needed chant (becoming one with the Brahman within), shot the terrifying arrows in all the four directions.

At the same time, in order to nullify the heat of the enemy army, he shot the Parjanya Astra (cloud-deity), (with all the division-sense destroyed and becoming all-pervading like Vishnu) that was the most excellent of all the Astras to empower his previous Astra.

ENEMY ARMIES ARE DESTROYED COMPLETELY WITHOUT A TRACE

तस्मादस्त्रजुषो घोराद्धनुषः परिनिर्गताः अष्टमुर्तेश्वतुर्दिक्कमाशाकुहरपूरकाः निर्ययुः

बाणसरितस्त्रिशूलसरितस्तथा शक्तीनामुग्रसरितो भुशुण्डीसरितस्तथा मुद्राणां च सरितः

प्रासानां सरितो रयात् चक्राणां चैव सरितः परश्वधनदीरयाः तोमराणां च सरितो भिन्दिपालमहापगाः

पाषाणानां च सरितो वाताः कल्पान्तशंसिनः अशनीनां च सरितो विद्युतां सरितयस्तथा

जलधारासरित्पूराः खड्गवर्षसमन्विताः।

From that terrible bow which faced the four directions shot out two arrows (Vaayu and Parjanya Astras) in each direction, and it appeared as if eight terrifying missiles were thrown at the four directions filling the direction-hollows, in the form of weapon -streams namely, the arrow-streams, the Trident-streams, terrifying Shakti-streams, Bhushundi-streams, mace-streams, Praasa-streams, and the speedy discus-streams, the speedy hatchet (Parashvadhya)-streams, Tomara-streams, huge javeline (bhindipaala)-streams, stone-streams, stormy winds like that of the dissolution time, lightning-streams, heavy showers of swords resembling huge water fall.

सनाराचा महावर्षहर्षलोत्पातपीवराः नागाश्च युगपर्यन्तस्फुटिताद्रीन्द्रजा इव।

Fattened by the winds as it were, the Naagaas rose up along with their arrow-showers, as if bursting out from the belly of the huge mountains at the end of the Yugas.

तेनास्त्रवर्षवेगेन धुतः सोऽरिबलार्णवः झटित्येव न कालेन पांसुराशिरिवाभितः।

By the speeding shower of arrows and other weapons, the huge ocean of the enemies was instantly blown off like the heaps of ashes blown away at once, and not in any time-span.

सलिलाशनिशस्त्राणामासारैश्चण्डमारुतैः सरांसीव विसेत्तूनि सैन्यानि परिद्रुवुः।

Unable to bear the onslaught of weapons and missiles, the enemy armies ran off like the lakes flowing off when the dams get broken on the onslaught of stormy winds.

चतुरङ्गश्वतुर्दिक्कं बलौघः स पराङ्गमुखः ययौ प्रावृड्गिरिणदीमहावाह इव द्रुतः।

The four enemy-armies with four fold divisions, ran off in four directions running away from the battlefield like the dirty monsoon streams flowing off the mountains.

मृता मृता वयमिति घनकोलाहुलाकुलः सेनावारिमहावर्तचलद्गुलारवः।

‘We are dead’ ‘we are dead’; such anxious sounds rose everywhere like the gurgling sounds from the hosts of the army waves flowing off the battlefield, for fear of life.

सर्वदिक्कमसंख्यानि बलानि बलशालिनां भूभृतां विद्रवन्त्याशु विनेशुर्मशकौघवत्।

The countless powerful armies of all the kings ran off in all the directions and perished like the hosts of mosquito swarms.

असंख्याः प्रपलायन्तः ककुभं ककुभं प्रति नराः सरत्तरङ्गेषु सागरेषु लयं गताः।

Countless soldiers ran off in all the directions and ended up in the huge waves of the Ocean and dissolved off.

क्षेत्राटवीपुरजलस्थलशैलकूलकुल्याग्रहारसरिदब्धिभृगुद्रुमेषु ग्रामारपट्टिगिरिकूपगुहागृहेषु भ्रष्टानि कः कलयितुं कुबलानि शक्तः।

Who can count the numbers of those soldiers who ended up in death at fields, forests, towns, lakes, lands, hills, canals, elongated deep ponds, canals, colonies, rivers, seas, cliffs, trees, villages, gardens, cities, hills, deep wells, caves, houses and so on?

बलान्यनुत्तरन्तोऽथ तदित्थं द्रवतां द्विषाम् दूरातदूरतरं प्राप्ताश्चत्वारस्ते विपश्चितः।

Chasing the enemy-armies escaping like this, the four Vipashcits went off very far (in the four directions).

सर्वशक्तिमयैकेन चेतनेनेश्वरेण तेप्रहिता दिग्जयं चक्रुः सर्व एव समाशयाः।

Those four, with similar purpose in their minds, moved by the single powerful Lord who is in all four of them as pure consciousness, gained victory in all the directions.

(The freedom state was attained by the 'Mumukshu', by destroying all the desires and subtle Vaasanaas completely, without a trace. He was one, but spread out as all in his perception-state.

He was the Brahman enjoying itself as the perception state, like amusing oneself by seeing oneself in a taintless mirror.)

दूरात्तावदविच्छिन्नमनुससुर्बलानि ते यावतीरं समुद्राणां प्रवाहाः सरितामिव।

For a long distance, they followed the enemy-armies, without giving a gap, like the floods of a river going after the bank of the oceans.

(Without a moment of rest, without getting cowed down by the problems encountered during the battle, with a steady flow like that of the rivers rushing towards the ocean, the 'Mumukshu' attains the knowledge of the essence within.)

दूराविश्रान्तयानेन तेषां तत्सर्वसाधनं आत्मीयं परकीयं च क्षीणं कुसरिदम्बुवत्।

Because of the long journey without resting, all their things, their own and the enemy's, thinned out like a shallow stream flowing through a canal.

(Because of the unswerving sincerity towards the goal, the seeker after liberation is now freed of all Vaasanaas, both good and bad. His mind is now like a shallow stream without the agitation of thoughts.)

आत्मीयान्यन्यदीयानि तेषां वीक्ष्यबलान्यलं क्षीणानीव मुमूक्षूणां पुण्यपापानि धावताम्।

Their own and the enemy's armies which were wondrous in performance (of illusory liberation-battle produced by Avidyaa) were gone off like the merits and sins of Mumukshus.

(The liberated one has no meaning now for words like 'merits' and 'de-merits'.

He has transcended the Sattva Guna also, and is a Gunaateeta.)

स्वयमस्त्राणि शान्तानि कृतकृत्यान्यथाम्बरे ज्वालाजालानि वह्नीनां दाह्यस्यासंभवादिव।

The two missiles empowered with chants, which emitted fire-flames, remained quiet in the sky as if they had achieved the fulfillment of their lives, as if there was nothing that existed which could be burnt.

(The battle was over. There was nothing more to be destroyed with effort. Even the desire for liberation was burnt off; there was nothing that needed to be done any more.)

आलयेषु रथाश्वेभवृक्षौघादिषु हेतयः आसन्निद्रालवो लीना दिनान्ते विहगा इव।

तरङ्गा इव तोयेऽन्तर्नीहारा इव वारिदे मेघा वायाविवामोदा व्योमनीव निलिल्यिरे।

The missiles remained as if absorbed in sleep in their nests of chariots, horses, elephants, trees etc, like the 'birds at the end of the day' (in complete rest). They remained withdrawn and silent like the waves inside the ocean, the mist inside the clouds, the clouds inside the wind, the fragrance inside the sky.

(What is the silence of the mind like? Performing all the duties as before, yet silent within, the JeevanMukta remains established in the Aatman alone.

The waves are always in movement; they evaporate as vapours and turn into clouds; the clouds get pushed by the winds; winds carry the fragrance everywhere. So also, the thoughts are there as a part of the world-activity; but they are actually in a melted form and the mind is like a light cloud floating in the wind; and like a wind moving with fragrance, they carry the bliss of the Self at all times.)

शून्यतावारिरमलो व्योमैकाब्धिरभूत्पृथुः लम्बप्रकाशगम्भीरं प्रसन्नं कान्तिमत्ततं रजोविरहितं रेजे खं मनो महतामिव।

The earth appeared taintless as if filled with the waters of emptiness alone.

The sky and the ground appeared like one single ocean of emptiness.

It shone completely freed of dust (Rajas) like the minds of the realized, profound with the pervading elongated light (of the Sun) (of Self-knowledge), pleasant, and bright.

(The world for the liberated one was now completely empty of reality; but was the real emptiness of Chit-expanse.

Prthvee, the stretching field of Vaasanaas was now merged with the empty expanse of Chit. The ghostly lines which divided the division-less Chit-expanse were erased off completely.

There was one single ocean of emptiness alone left back.

There was not a taint of the dust called attachment. Knowledge alone shone forth as the world.)