

आदिकविश्रीमद्वाल्मीकिमहर्षिप्रणीतबृहत्योगवासिष्ठः

BRAHADYOGAVAASISHTAM

JNAANA RAAMAAYANAM

[DVITEEYA RAAMAAYANAM]

COMPOSED BY

VAALMIKI MAHARSHI

उत्पत्तिप्रकरणम् तृतीयम्

UTPATTI PRAKARANAM

THIRD SECTION

[THE PRODUCTION OF THE JAGAT-PHENOMENON]

CHAPTER SIXTEEN

[MANDAPAAKHYAANAM (5)]

{THE STORY OF THE BRAHMIN COUPLE, VASISHTA AND ARUNDHATI}

Sanskrit text, Translation and Explanation

by

Narayanalakshmi

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DEDICATED

TO

ALL THE SEEKERS OF TRUTH

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 in 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.

A TINY STORY INSIDE THE CREATION MANDAPA

[The term 'Chidaakaasha' refers to the conscious understanding of some perception. Whatever we perceive in any time-mode or space-mode is included inside the 'expanse of awareness'.

Imagine the Chidaakaasha itself as a dome. Though it is bereft of all appearances and is actually empty, all the worlds exist inside the 'Chidaakaasha dome' alone.

A single creation of any Brahmaa is another tiny dome inside that emptiness-dome of awareness.

Imagine again, a very ancient ruined dilapidated dome-like structure with dust and mud covering all its floors, walls and roofs; with some unruly kids playing about; insects hovering all over the roof tops; anthills in each and every nook and corner; a very old man whose age cannot be guessed sitting in some dark corner brooding over something; some areas damp with shallow streams of muddy waters flowing here and there; dark corners all over the place; deep pits here and there; winds making weird noises as they flow through the holes on the roof; old pillars with statues corroded by the winds etc.

This is just one tiny dome out of the countless similar domes existing in the huge 'Chidaakaasha-dome' containing all the worlds which were ever created, are created and will be created.

The event about to be described to Leelaa occurred in a very tiny pore of an anthill in some tiny corner of this tiny dilapidated dome.]

(18.30 to 18.36)

अस्ति क्वचिच्चिदाकाशे क्वचित्संसारमण्डपः,

There exists some 'Mandapa of worldly existence' in some 'awareness expanse';

आकाशकाचदलवत्संस्थानाच्छादिताकृतिः, (30)

whose structure is covered on the surface with the 'broken parts that are made of the skies shining like the crystal pieces (like some broken tile-pieces);

मेरुस्थम्भस्थलोकेशपुरन्धीशालभञ्जिकः,

where, the wives of Indra acting as the statuettes, adorn the pillar of the 'Meru Mountain (the support of the Mandapa)';

चतुर्दशापवरकस्त्रिगर्तो भानुदीपकः, (31)

which has the apertures of fourteen worlds and the three-world pits, lighted by the lamp of the sun;

कोणस्थभूतवल्मीकव्यासपर्वतलोष्ठकः,

where the lumps of mud namely the mountains, are spread all over the tiny anthill existing in some corner;

अनेकपुत्रजरठप्रजेशब्राह्मणास्पदं, (32)

which is the abode of the very aged Brahmin, namely Brahmaa with many sons (Prajapatis);

जीवौघकोशकाराद्यो,

which is filled with hosts of insects called the Jeevas, that are bound by their own shells;

व्योमोर्ध्वतलकालिमा,

where the topmost space near the roof is dark and empty (dark deep space);

नभोनिवाससिद्धौघमशकाहितघुम्घुमः, (33)

where the humming noise is made by the mosquitoes, namely the 'hosts of Siddhas residing in the sky';

पयोदगृहधूमोग्रजालावलितकोणकः,

where one corner is enveloped by the network of smoke, namely the clouds;

वातमार्गमहावंशस्थितवैमानकीटकः, (34)

where the 'flying insects namely those travelling in airborne vehicles', stay inside the huge bamboo kept as the air passage;

सुरासुरादिदुर्बाललीलाकलकलाकुलः,

which is filled with terrible noise arising out of the games played by the unruly children, namely the Suras and Asuras;

लोकान्तरपुरग्रामभाण्डोपस्करनिर्भरः, (35)

where the villages namely the various worlds, exist filled with the vessels of various ingredients (of various tastes of joys and sorrows);

सरःस्रोतोब्धिसरसीजलोक्षितमहीतलः,

where the waters of the streams, rivers, Oceans, and lakes dampen the ground;

पातालभूतलस्वर्गभागभासुरकोटरः। (18.36)

where exists the cave shining with the three divisions of Paataala, BhooLoka and Svarga.

STORY OF 'VASISHTA BRAHMIN'

तत्र कस्मिंश्चदेकस्मिन्कोणेष्वम्बरकोटरे शैललोष्टतलेष्वेको गिरिग्रामकर्तकः। (18.37)

Somewhere in (that 'Creation Mandapa'), in some 'unobtrusive single unseen tiny little cavity' inside the 'tiny hollow of space', below the tiny clod of mud lump namely a hill, exists a tiny hollow place named 'GiriGraama' (like a tiny worm-hole under a small mud-lump inside a muddy ground).

तस्मिन्नदीशैलवनोपगूढे साग्निः सदारः सुतवानरोगः

गोक्षीरवान्राजभयाद्विमुक्तः सर्वातिथिर्धर्मपरो द्विजोऽभूत्। (18.38)

In that village surrounded by the rivers, hills and forests, there lived a Brahmin, who regularly worshipped the 'Sacred Fire'; who had a wife; who had many sons; who was without any ailment; who had enough milk-yielding cows; who had no cause to fear from the king; who followed religiously the duty of serving the guests.

वित्तवेषवयःकर्मविद्याविभवचेष्टितैः वसिष्ठस्येव सदृशो न तु वसिष्ठचेष्टितः। (19.01)

In the matter of wealth, dress, age, actions, learning, property and behaviour, he was equal to Vasishtha himself; but was not acting like Vasishtha (the Preceptor of RaghuVamsha Kings).

(This one was just named Vasishtha; that is all!)

वसिष्ठ इति नाम्नासौ तस्याभूदिन्दुसुन्दरी नाम्ना त्वरुन्धती भार्या भूमिव्योमन्यरुन्धती। (19.02)

For this person named Vasishtha, there was a wife beautiful like the taintless moon, known by the name of Arundhati on this Earth, but real Arundhati (star) was in the sky (or Arundhati in the heaven as the wife of Sage Vasishtha). (She also never opposed her husband in anything.)

वित्तवेषवयःकर्मविद्याविभवचेष्टितैः समैव साप्यरुन्धत्या न तु चेतनसत्तया। (19.03)

In the matter of wealth, dress, age, actions, learning, property and behaviour, she was indeed identical to Arundhati but not equal to her state of Self-realization.

(She was not equal in knowledge to Arundhati, the wife of Sage Vasishtha.)

अकृत्रिमप्रेमरसा विलासालसगामिनी सास्य संसारसर्वस्वमासीत्कुमुदहासिनी। (19.04)

She was filled with unfeigned love for her husband; was very lively; was pleasant with the smile of the 'night lotus,' to all around her.

BIRTH OF A VAASANAA

स विप्रस्तस्य शैलस्य साणौ सरलशाद्वले कदाचिदुपविष्टः संददर्शाधो महीपतिं,

समग्रपरिवारेण यान्तमाखेटकेच्छया महता सैन्यघोषेण मेरोरिव बिभित्सया,

चामरैः कीर्णचन्द्राम्शुपताकाभिर्लतावनं कुर्वाणं खं सितच्छत्रमण्डलै रूष्यकुट्टिमं,

अश्वपादूखनत्क्षमाजरेणुपूरावृतांबरं हास्तिकोत्तंभितकरवाताट्टालकगोपितं,

महाकलकलावर्तद्वद्भिर्भूतमण्डलं कचत्काञ्चनमाणिक्यहारकेयूरमण्डलम्। (19.05) to (19.09)

That Brahmin, once while resting on the grass-land spread with pine leaves on the summit of the hill, chanced to see down below the hill, the king who was travelling with his entire retinue with a desire to hunt; the shouts of the armies surrounding him piercing the sky like Meru Mount; the chowries and the white coloured banners spreading out like the moonlight in the flower garden thus constructing a lovely mansion in the sky with layers of many white royal umbrellas; filling the skies with the dust rising from the metal shoes of the horses digging the earth; well hidden by the trunks of the elephants blocking the winds and the sun rays, like the ‘pearl decorated golden dome’; melting the directions all over the Earth with the tumult of excited noises; encircled by the garlands and armlets made of shining gems and gold.

तमालोक्य महीपालमिदं चिन्तितवानसौ - ‘अहो नु रम्या नृपता सर्वसौभाग्यभासिता,

पदातिरथहस्त्यश्वपताकाच्छत्रचामरैः कदा स्यां दशदिक्कुञ्जपूरकोऽहं महीपतिः,

कदा मे वायवः कुन्दमकरन्दसुगन्धयः पास्यन्तःपुरस्त्रीणां सुरतश्रमसीकरान्,

कर्पूरेण पुरन्धीणां पूर्णेन यशसा दिशां इन्दूदयावदातानि कदा कुर्यां मुखान्यहम्’। (19.10 to 19.13)

(दिक्-दिश- ददाति अवकाशं –gives place to move) (Dik-Kunjara -Elephant-deities that guard the directions.

पुरन्ध्यः – women who support the city with their virtues, learning and conduct)

Observing the King, he started thinking like this,

‘Ah! Pleasant indeed is the royalty shining with all sorts of prosperities!

When will I also become a king possessing the ten elephants of the quarters, along with the foot soldiers, chariots, elephants, horses, the banner, the royal umbrella, and the chowries!

When will the winds fragrant with the pollen of the jasmine suck the sweat formed by the effort made in the sexual unions with the ladies of the harem!

When will I make the faces of my wives fully white with the camphor (application), and the directions with my white fame, and make them shine as with the moon rise?

इत्थं ततःप्रभृत्येव विप्रः संकल्पवानभूत्स्वधर्मनिरतो नित्यं यावज्जीवमतन्द्रितः।

हिमाशनिरिवाम्भोजं जर्जरीकर्तुमादृता जले जर्जरितेवाथ जरा द्विजमुपाययौ। (19.14 to 19.15)

In this manner, from that moment itself the Brahmin became filled with this desire. He was engaged in his own prescribed duties always, but restless as long as he lived. Like the hail-snow intent on destroying the lotus, old age fell on the Brahmin like the shattered bridge on waters.

आसन्नमरणस्यास्य भार्या म्लानिमुपाययौ तस्य शाम्यति पुष्पतौ लतेव ग्रीष्मभीतितः।

मामथाराधितवती सा ततस्त्वमिवाङ्गने अमरत्वं सुदुष्प्रापं बुद्ध्वेमं सावृणोद्वरम्।

देवि स्वमण्डपादेव जीवो भर्तुर्मृतस्य मे मा यासीदित्यतस्तस्याः स एवाऽङ्गीकृतो मया।(19.16,17,18)

As he lay on his death-bed, his wife felt very apprehensive like the creeper fears the summer when the spring season comes to an end. Then she propitiated me as you did, hey lady.

With the understanding that ‘immortality’ to be non-attainable, she asked me for this boon.

“Devi! Let not the ‘Jeeva’ of my dead husband leave this Mandapa (inner-hall of the cottage-dome) of mine.” That request of hers was granted by me.

VASISHTA-JEEVA IS BOUND TO THE HOUSE SPACE

अथ कालवशाद्विप्रः स पञ्चत्वमुपाययौ तस्मिन्नेव गृहाकाशे जीवाकाशतया स्थितः। (19.19)

Then, that Brahmin died in course of time.

He remained in that ‘house-space’ itself as the ‘Jeeva-space’.

BRAHMIN VASISHTA IS KING PADMA

संपन्नः प्राक्तनानल्पसंकल्पवशतः स्वयं आकाशवपुरैवेष पतिः परमशक्तिमान्,

प्रभावजितभूपीठः प्रतापाक्रान्तविष्टपः कृपापालितपातालस्त्रिलोकविजयी नृपः,

कल्पाग्निरिवृक्षाणां स्त्रीणां मकरकेतनः मेरुर्विषवायूनां साध्वब्जानां दिवाकरः

आदर्शः सर्वशास्त्राणामर्थिनां कल्पपादपः पादपीठं द्विजाग्र्याणां राकाधर्मामृतत्विवः। (19.20 to 19.23)

Being under the control of numerous desires of the past birth, remaining in the state of the 'space-form' itself (as the Brahmin-Jeeva), he became the mighty Ruler of the Earth (as Padma).

He had conquered the entire Earth with his valour. He had taken over the heaven with his strength.

He ruled the 'Paataala' with compassion. He had thus conquered the three worlds.

He was the 'dissolution-fire' for the 'trees named enemies'; he was the 'deity of love' for the women; he was the 'Meru Mountain' blocking the stormy winds of wicked sense pleasures; he was the 'Sun' for the lotuses namely the saints; he was the 'mirror' reflecting the knowledge of all scriptures; he was the heavenly 'Kalpa Tree' fulfilling the wishes of the needy; he was the 'foot-stool' for the foremost among Brahmins; he was the ever shining 'full moon of righteousness' oozing nectar.

स्वगृहाभ्यन्तराकाशे चित्ताकाशमयात्मनि तस्मिन्द्विजे शवीभूते भूताकाशशरीरिणि,

सा तस्य ब्राह्मणी भार्या शोकेनात्यन्तकर्षिता शुष्केव माषशिम्बीका हृदयेन द्विधाभवत्। (19.24, 25)

When the Brahmin turned into a dead body in the 'element-space' (Bhootaakaasha), inside the 'space of his own house' (Grhaakaasha), inside his own 'Mind-space' (Chittaakaasha), his Brahmin wife shattered by the grief had a broken heart like the dried up bean seed in the pod.

(Element is also emptiness only; Jeeva is also emptiness only; mind is also emptiness only.)

भर्त्रासह शवीभूता देहमुत्सृज्य दूरतः आतिवाहिकदेहेन भर्तारं समुपाययौ।

नदी निखातमिव तं भर्तारमनुसृत्य सा आजगाम विशोकत्वं सा वासन्तीव मञ्जरी। (19.26 to 19.27)

She also died along with her husband; and throwing afar the body, she reached her husband with her 'Aativaahika' body. Like the river rushing through the grounds dug already, she followed her husband and became happy like the flower creeper in the spring.

तत्रास्य विप्रस्य गृहाणि सन्ति भूस्थावरादीनि धनानि सन्ति।

अद्याष्टमं वासरमाप्तमृत्योर्जीवो गिरिग्रामककन्दरस्थः।

Even now, the same houses, same land, same estate, and the same wealth of that same Brahmin are still there. Today the Jeeva of the dead person (Vasishta) has passed eight days staying in the hole of the little GiriGraama Village.

स ते भर्ताद्य संपन्नो द्विजो भूपत्वमागतः यासावरुन्धतीनाम्ना ब्राह्मणी सा त्वमङ्गने।

That Brahmin having attained the King's personality has become your husband.

That Brahmin-lady named Arundhati is actually you, O Good lady!

इहेमौ कुरुतो राज्यं तौ भवन्तौ सुदंपती चक्रवाकाविव नवौ भुवि जातौ शिवाविव।

You both who were a good pair of husband and wife, now rule the kingdom like the newly paired 'Chakravaaka birds' (ruddy goose), like Shiva and Shiva born on Earth.

एष ते कथितः सर्गः प्राक्तनः संसृतिक्रमः।

Thus has been related to you the story of the past life, the delusory way of the worldly existence.

भ्रान्तिमात्रकमाकाशमेवं जीवस्वरूपधृक्। (19.28 to 20.03)

The 'empty expanse' which is of the essence of illusion alone, shines as the 'Jeeva-field of experience' (as some Vaasanaa-fulfilment state).

भ्रमादस्माच्चिदाकाशे भ्रमोऽयं प्रतिबिम्बितः असत्य एव वा सत्यो भवतोर्भवभङ्गदः। (20.04)

In this 'awareness expanse' (Self-awareness of existence), delusion alone is reflected (as a world-state) because of delusion; (previous delusions cause the post delusory states); false (according to me), or true (according to you all), giving rise to the entire world perception to people like you (as real).

तस्माद्भ्रान्तिमयः कः स्यात्को वा भ्रान्त्युज्झितो भवेत्,

सर्गो निरर्गलानर्थबोधान्नान्यो विजृम्भते। (20.05)

Therefore, which one (world perception) is delusory, which one is free of delusion?

The Creation shines forth in all its grandeur because of the 'continuous flow of false knowledge'.

Nothing else shines forth.

(A Jeeva is a state of numerous Vaasanaas combined together, and the most dominant Vaasanaa unfolds as a new world experience, after the illusion of death.)