CHAPTER V

MĀYĀ AS ŚAKTI, THE POWER OF THE ABSOLUTE

5.1 Śakti in Vedas

In the previous chapter itself, we have introduced the notion of Māyā as the power of the Absolute. The notion of the Goddess (Śakti) is found in the Vedas. For e.g., the eight ślokas composed by Vāg, the daughter of Maharshi Ambhṛṇi, are from the Rg. Veda.

1. I go about with the Rudras, with the Vasus, I with the Ādityas, and with the All-gods.

   I support both Mitra and Varuṇa, I both Indra and Agni, I the two Aśvins.

2. I support the impetuous Soma, and I Tvaṣṭr, Pūṣan, (and) Bhaga.

   I grant wealth to the skillful sacrificer who offers oblation, who presses the Soma.
3. I am the queen, who brings treasures together, wise, foremost of those worthy of worship.

The gods have put me in many places, variously abiding, of manifold presence.

4. Through me a man eats food: he who sees, who breathes, who hears what is spoken (does so through me).

Unknowing, they depend upon me. Hear, O famous one – I am telling you (something) worthy of faith.

5. I myself proclaim this (state of affairs) which is approved by gods and men.

Whomsoever, I wish I make mighty, a Brahman, a seer, a sage.

6. I draw the bow for Rudra, so his arrow may slay the foe of sacred speech.

I stir up quarrels among people; I pervade heaven and earth

7. On the summit of this world, I give birth to the father; my origin is in the waters, in the ocean.

Thence I spread through all worlds, and I touch yonder Sky with my summit.

8. I blow forth like the wind, grasping all worlds.

Beyond heaven, beyond this earth, in (my) greatness Such have I become.¹

¹ Rg.Veda, The Vāg Āmbhrni Sūkta; (10.125). DMC., P. 256
These ślokas expressed the truth realised by Vāg, who identifies herself as Brahma Śakti, and expresses herself as eleven Rudras, eight Vasus, twelve Ādityas and all the Devas, Indra, Agni and Aśvinikumars who are sustained by her and She is the source, substratum and support of the whole world. She is verily Brahmasvarūpini.²  

Śaktism is the worship of Śakti or the Devi principle, the primary factor in the creation and reproduction of the universe. The term Śakti represents female divinity in general and stands for the energising power of some divinity in particular. Śakti generally, as Śiva’s spouse, is worshipped in many incarnations, of which Devi, Durgā and Kāli are the best known. From the historical point of view, Śaktism seems to be a combination of Āryan religion with non-Āryan beliefs.³

5.2 Śakti in the Upaniṣads

However, the Upaniṣad mainly elucidate the principle of Ātman and Brahman where there is reference to Śakti. The Kenopaniṣad raises the question “By whom is the immanent

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² The Devi Māhātmya, P. 3-4. (Eng. trans. and comm. by Swami Sivananda)
³ SCAI, P.1
world process controlled and maintained”. ‘Ken’ means ‘by whom’. This implicitly refers to the power which is responsible for all activities of the world. In this Upanisad there is an anecdote wherein the power of Śakti is brought out clearly. There is a fine Chapter in Kenopaniṣad where Śakti is presented as the feminine Goddess Umā Haimavati. Umā appears in the Taittariyā Āranyaka and in the same text Rudra is invoked as Umāpati⁴. She is Umā Haimavatin the Kenopaniṣad. The legend of her appearance before Indra and other Gods and imparting divine knowledge to them (Brahman iti) is mentioned in a very beautiful way⁵: - “In the fight between Gods and devils, Brahma conquered the devils and gave the Gods the victory. Gods became delighted with that victory. Brahma knew the pretension of the Gods and decided to teach them a lesson. He appeared before them as Yakṣa. Gods could not comprehend the power or identity of this strange apparition. Therefore they called upon Agni to go and find out the identity of the strange being. Agni approached Yakṣa. Yakṣa asked him, ‘who he is?’ Agni replied that he is Agni known also as Jātaveda. When asked

⁴ Taittariya Aranyaka, X.18
⁵ Ke.U., III. 25
about his power, *Agni* replied that it could burn up everything on earth. *Yakṣa* placed a straw before it and asked *Agni* to burn up the straw. *Agni* approached the straw and tried to burn it. He failed to burn the straw. He went back to the gods and admitted his failure. He also confessed his inability to know the identity of *Yakṣa*.

Thereafter the gods approached *Vāyu* and asked it to find out ‘who this *Yakṣa* is? The *Yakṣa* asked *Vāyu* as to his power. *Vāyu* said that it could blow away everything on earth. The *Yakṣa* placed a straw as before and asked *Vāyu* to take it up. *Vāyu* approached the straw and attempted to take it up but found out that it could not be moved. *Vāyu* also confessed finally his inability to know the identity of *Yakṣa*. Then the gods approached *Indra* and asked him to find out ‘what this *Yakṣa* is?’ *Indra* approached the *Yakṣa*, but the *Yakṣa* vanished from the presence of *Indra*. In that very space, he approached the superbly charming woman viz. *Uma Haimavatī*. *Indra* asked *Uma*, ‘who this *Yakṣa* is?’ She said, “It was *Brahman*”

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6 Ke.U., III.25 (Trans. by Gambhirānanda)
Devi's reply to the Devas is elaborated in the *Devi Bhagavata* as follows:-

"This aspect of mine is *Brahman* in reality, the cause of all causes, the seat of *Māyā*, witness to all and free from all defects. Divided into two parts, I create the entire world. One of these parts is *saccidananda prakṛti* and the other is *Māyā-prakṛti*. That *Māyā* is my *Parama* (supreme) *Śakti*, and I am the *Īśvarī* who possesses that *Śakti*. But just as moonlight is not distinct from the moon, so I am not distinct from *Māyā*. O Lord of Devas!, during the dissolution (*pralaya*) of the whole world, this *Māyā* exists inseparate from me in a state of equilibrium, and again, in consequence of the past *Karma* of *jīvas*, this unmanifested *Māyā* becomes manifest. The aspect of *Śakti*, in which She is inward looking, is called *Māyā*, and that in which She is outward looking is called 'Avidyā'. It was from *tamas*, the outward looking 'Avidyā', that *sattva*, *rajas* and *tamas*, the three *guṇas*, appeared at the beginning of creation, and from that three-fold division appeared *Brahma*, *Viṣṇu* and *Maheśvara*. The *rajasguṇa* pre-dominates in *Brahma*, the *Sattva guṇa* in *Viṣṇu* and *tamō guṇa* in *Rudra*, who is the embodiment of causes."
In this *Brahmāṇḍa* (which is but a manifestation of Avidyā consisting of *tamas*), *Brahma* is like my gross (*Sthūla*) body, *Viṣṇu* is like my subtle (*liṅga*) body, *Rudra* is like my causal (*kāraṇa*) body and I myself am ‘*turiya caitanya*’. It is in my state of equipoise that I reside in all things. Beyond that, I am *Parabrahman*, devoid of form. I have two aspects, according as I am with and without attributes. The aspect, which is above *Māyā*, is attribute less, and the aspect with *Māyā* is with attributes. Thus, possessing two aspects, I create the world as *Māyā*, enter into it as *Brahman*, and send *jīvas* along their respective paths, whether good or bad, according to law and *Karma*.

It is I, again, who appoint *Brahma*, *Viṣṇu* and *Maheśvara* to do the work of creation, preservation and destruction of the three worlds. It is out of fear of me (in obedience to me) that the wind blows, the sun rises and sets, *Indra* gives rain, fire burns and death takes the life of *Jīvas*. For this reason, I am called ‘the best of all’ (*sarvottama*), ‘the ruler of all’ (*sarveśvarī*). It is through my grace that you triumph in all things. You are but puppets in my hand.
Being will in substance, I ever act according to my own will, and according to your *karma*, I grant victory at one time to you, and at another to *Asurās*. Through pride, and overpowered by intense delusion, you forgot me, the dweller in all things. For this reason, in order to favour you, my energy, the *Śakti*, which is ‘the best of all’ emerged from out of your bodies and appeared before you as what you thought to be a *Yakṣa*. (That is to say, separated from that great *Śakti*, you failed to recognise your individual *Śakti* and also were unable to do the works for which you are appointed in the world).

Hence, forward, shake off pride and seek the protection of me, who am existence, consciousness and bliss. (That is to say, knowing me to be the controller of all, attribute the fruits of all works, done or undone, to the full exercise of my great *Śakti*, and be gratified on thus resigning yourselves to me)”.

From the above illustration, we can know the real nature of *Śakti*. In *Śvetāśvataraopaniṣad*, we find the *Upaniṣadic* conception of *Śakti* fully developed. In this theistic *Upaniṣad*,

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7 PT., P. 298-299
Absolute Brahman of the Upaniṣads becomes the ‘personal god’, associated with his Śakti who is not an altogether separate principle but belongs to him as his own. 8 She is also called Māyā when Śiva is Māyin. 9

“She is called the power of Brahman. Similarly all the principal Upaniṣads agree in emphasizing the active nature of Brahman (not devoid of nature).” 10

Arthur Avalon says, “The final decision of the śāstra, however, is that in reality Śakti is Ātma and Ātma is Śakti. It is but a mode of speech to say that fire has the power (Śakti) of burning. The truth is that fire exists as power of burning and the power of burning appears as fire. We in our ordinary vision see only the material and gross aspect of fire........ There is no distinction between Śakti and the possessor of Śakti. Inspite, however, of this absence of distinction, they have had, even while establishing such absence, to speak of two- namely, Śakti and the possessor of Śakti - in order to explain the matter to

8 Śves. U., 1.3 devātmaśaktim svagunairnigūdham
9 Ibid. IV.10. māyām tu prakṛtīm vidyām māyinam ca mahaśvaram
10 SDP., P.57
people whose knowledge consist of distinctions. Without two there can be no distinction, and without distinction there can be no establishment of the absence of distinction.”

5.2.1 Philosophical aspects of Śakti

“Śākta Upaniṣad explains the philosophical basis of Śaktism and centre round Śakti, regarded as Brahman or Īśvara. These advocate idealistic monism or Absolutism. They lay stress on the dynamic nature of the creating power of Brahman, i.e. Śakti, here as Brahman itself and not a separate entity only pertaining or related to Brahman. The Upaniṣads as well as the Śākta Tantras have made Śakti and Brahman inseparable from each other. This inseparableness is the keynote of Śaktism.

“The Śākta Upaniṣad, like the Śaiva Upaniṣad regard Śakti as the creative power of Śiva without which he cannot create the universe. She is the mother of the universe. She is the creator of the Prakṛti, Puruṣas or individual souls and the world. She is identified sometimes with Prakṛti as well as with Māyā.”

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11 PT., P.p.296-297
12 HIP., Vol I. P.87
13 Devyupanishad. 1,2.
14 SCAI., P.20
In Devyupaniṣad, Śakti is depicted as Brahmasvarūpiṇī. On an enquiry made by the gods as to her identity, the Supreme Goddess said, "I am this world." This is very significant because it indicates that there is nothing in the world, devoid of Śakti. She is the manifestation of different things, Gods and Powers. The author of the Bahvṛchopaniṣad tells us that nothing existed in the beginning but the Goddess alone. Who after words created the world with all animate and inanimate objects. "She is the Supreme Power that permeates the three worlds and the three bodies, and enlightens them both internally and externally. She is all forms and she fills all space and time with her limbs. She is the unique consciousness of Brahmanic state. She is the self, the universe, all gods and all that exists. The only true thing is Lalitā. Bhaskararaya, one of the commentators of 'Lalitā-Sahasranāmam' says: 'Lalitā' literally means "one who plays." The Padma Purāṇa says: Having passed beyond the worlds she plays, hence she is called 'Lalitā'. She can be known only by experiencing the oneness of the Self and the Brahman."
In the Sarasvathi Rahasya Upaniṣad Goddess Sarasvati is described as the vallabhā of the four-faced God Brahma. She is verily Brahma and hence has even that Brahmanic nature. She creates the world by means of prakṛti but is, in fact, puruṣa, the Supreme Person.  

In the Sitopaniṣad Sīta is Śakti and is identified with prakṛti or creative power of God Rama. She is called Mūla prakṛti and Māyā.

5.3. Śakti in Purāṇas

In the Purāṇas also, importance of Śakti is mentioned. In Purāṇas, we can see Māyā as the Power of Brahma.

In Mārkandeya Purāṇa, the Goddess Durga is Pure Consciousness, Power of Śiva, the Māyā of Viṣṇu. She is omnipotent the power of Viṣṇu or Śiva, cosmic nescience (Mahāmāyā) and the seed of the world.

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22 Si. U., 1, 7, 8
24 Ibid., XI. 14
25 Ibid., V. 14, 16
26 Ibid., IV. 7, XI. 6
The *Purāṇa* opens saying that Šakti is beginningless *Brahmavidyā* and *Sarva caitanyarūpā*, i.e. of the nature of all-consciousness\(^2^7\). "Devi Bhāgavata *Purāṇas* mentions the words Šakti to denote Devi. Everybody in the world, however great he may be, is under the sway of the goddess Šakti and is compelled to work according to her wishes. That very power is given different names and epithets according to the action or profession completed by the power viz. Creative power is called *Viṣṇu*. She is called the great Šakti, higher than the highest and the cause of all cause.

She is eternal *Māhāmāyā*, the mother of all, and the supporter of all. She is of the nature of *Brahmavidyā*, beyond the *gūnas*, and she is prime *prakṛti*, who pervades the three *Lokas*, the whole universe, moving and unmoving\(^2^8\).

"*Māyā* is great, having unconquerable powers to her credit. Nobody in the world can overpower her, even the gods like *Brahma*, *Viṣṇu* and *Śiva* etc. That *Māhāmāyā* is creating, preserving and dissolving this world by time, *Karma* and Nature

\(^{27}\) SCAL, P.52  
\(^{28}\) Ibid., Pp. 53 - 54
and other efficient causes. She is inconceivable and unapproachable. As a magician makes the wooden dolls dance in his hands at his hands at his will, so this world-enchanting Māyā is making this world, moving and non-moving, dance from Brahma down to the blades of grass and all human beings. All the embodied beings labour under the direction of Māyā, never can they work independently".29

5.4 Sakti in Tantras

The supreme deity of Tantras is known as Śakti, inseparable from Śiva. Śakti and Śiva are not two but are ultimately the same. Śakti is the reverse of the concept of Śiva who is Sthāṇu and immovable. In one respect, it is the concept of Divine Energy in its static aspect, motionless, inert and without agitation; whereas, Śakti is the concept of Divine Energy in its dynamic aspect. That is, Śakti is the creative and preservative energy of Brahman30. Śakti manifests herself as power, force or energy in everything and in every being. This universe is the manifestation of Śakti. This is the concept of the Śakti conceived

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29 Ibid., Pp. 61-62
30 D.N. Bose & Haldar, Tantras., P.86
in the Tantras. God along with his Divine Energy or attributes conceived as Mahāśakti is perhaps the most profound philosophical concept of Brahman, preached in the Tantras.

Goddess Śakti is the fullest conception of Brahman in all its aspects, i.e., as Creator, Preserver and Destroyer of the universe. Creation is a mode of Divine existence, and Divine energy sustains the universe that binds the atoms with atoms. Again, destruction is also an aspect of Divine energy that goes hand in hand with the creative energy. Thus, the creative, preservative, and destructive forces are but the three aspects of Divine Energy that exists in Brahman. The Brahman pervades the whole world and it depends upon him. All the things are real with the reality of Brahman. He is manifested in the world and creates it through his energy (Māyā). Though Śakti is formless, it assumes diverse forms through Māyā.

In Vivekacūḍāmaṇi, Śankarācārya, the great teacher of Advaita, presented Māyā as Śakti in the following stanza.
avyaktanāmi parameśaśaktiḥ
anādyavidyā trīguṇātmikā parā
kāryānumeyā sudhiyaiva māyā yayā
jagat sarvamidam prasūyate

“Māyā is called avyakta. It is the power of Parameśvara, it is beginning less avidyā. It is compacted of three gunās. It is superior to its effect and is to be inferred from them by the wise whose intellect functions in accordance with Śruti, she gives birth to this entire world.”

It is in the Tantras that the Śakti aspect is brought out prominently. Sir. John Woodroffe says: “The ‘Will to be many’ is Power or Śakti which operates as Māyā. The Power whereby the One gives effect to Its Will to be Many is Māyā Śakti.” He continues as follows: “We may call it cit, Pure Consciousness or Pure Feeling as Bliss (ānanda) knowing and enjoying its own full Reality. This, as such Pure consciousness or Feeling, endures even when finite centres of consciousness or Feeling arise in It. If there is a real causal nexus between the two, then Being, as Śiva,

31 VC., 110. P.131
32 Ibid., Trans. MK.Subrahmanian and TV. Viswanatha Iyer.
33 SS., P.24.
is also a Power, or Šakti, which is the source of all Becoming. The fully Real, therefore, has two aspects: one called Šīva, the static aspect of Consciousness, and the other called, Šakti, the kinetic aspect of the same. For this reason Kālī Šakti, dark as a thundercloud, is represented standing and moving on the white inert body of Šīva. He is white as Illumination (prakāśa). He is inert, for Pure Consciousness is without action and at rest. It is She, His Power, who moves. Dark is She here because, as Kālī, she dissolves all in darkness, that is vacuity of existence, which is the Light of Being Itself.................. Potency is actualized as the universe, and this also is Šakti for the effect is the cause modified. Monistic Vedanta teaches that God is the material cause of the world. The statement that the Supreme Šakti also exists as the Forms evolved from It, may seem to conflict with the doctrine that Power is ultimately one with Šīva who is changeless Being. Śankarācārya answers that the existence of a causal nexus is Māyā, and that there is (from the transcendental standpoint) only a seeming cause and seeming modification or effect. The Šākta, who from his world-standpoint
posits the reality of God as the cause of universe, replies that, while it is true that the effect (as effect) is the cause modified, the cause (as cause) remains what it was and is and will be”.

Again, he explains: “Māyā is not rightly rendered ‘Illusion’. It is conceived as a real Power of Being and as such is one with the Full Reality. The Full, free of all illusion, experiences that engendering of the finite centres and the centres themselves in and as Its own changeless part less Self. It is these individual centres produced from out of Power as Māyā-Śakti which are ‘Ignorance’ or ‘Avidyā Śakti. They are so called because they are not a full experience but an experience of parts in the Whole. .................

................. Man is power in limited form as Avidyā. The Lord is unlimited Power as Māyā. In whom then is the ‘Illusion’? Not (all will admit) in the Lord. Nor is it in fact (whatever be the talk of it) in man whose nature it is to regard his limitation as real. For these limitations are he. His experience as man provides no standard whereby it may be adjudged ‘Illusion’. The latter is non-conformity with normal

34 Ibid., P. 26-27
experience, and here it is the normal experience which is said to be illusion. If there were no *Avidyā Šakti*, there would be no man. In short, the knowing which is Full Experience is one thing and the knowing of the limited experience is another. The latter is *Avidyā* and the Power to produce it is *Māyā*. Both are eternal aspects of Reality.”

According to *Śaiva - Śākta* doctrine, *Śiva* and *Śakti* are one. *Śiva* represents the static aspect of the Supreme Substance, and *Śakti* its kinetic aspect; the term being derived from the root ‘Šak’ which denote ‘capacity of action’ or power. According to Śankarācārya, *Brahman* has two aspects, in one of which as *Īsvara*, it is associated with *Māyā* and seems to change, and in the other dissociated from *Māyā* (*Parabrahma*). In the *Āgama* the one *Śiva* is both the changeless *parāśiva* and *parāśakti* and changing *Śiva-Śakti* or universe. As *Śiva* is one with Himself, He is never associated with anything but himself. *Śākta* doctrine states, Consciousness at rest is *cit-svarūpa* Consciousness in movement is *cit-Šakti* associated with *Māyā-Śakti*.

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5.5 Śakti Principle in Śrī Nārāyaṇa Guru

The Guru has depended on both the Vedic and Tantric tradition in explaining the Śakti aspect of Māyā. One of Guru’s important work in which Śakti is described is ‘Kāli-Nāṭakam’. Here Śakti is the personified aspect of a Goddess known as Kāli. Kāli is a popular deity in Bengal and in Kerala.

In ‘Kāli-Nāṭakam,’ the Guru says: “All the worlds emanate from the ‘Mother’. She holds sway over them and she again destroys the entire universe. All this is for her a delightful sport interspersed with agonised cries. The mother dwells in the heart of the poet as Pure Bliss. .........................she has entered into the infinite universe and she is inner essence”36.

In Darśanamālā, in the first darśana (Adhyāropadarśana) itself, the concept of Śakti is introduced.

36 Kāñ. 5-10 Samasta prapañcam srjiccum bharicctum
Mudā samhariccum rasiccum ramiccum
Kaliccum pulaccum mahāghoraghorravam
Viḷiccum mamānandacādē sa viccum
Telinìhum parañhum tulturum prapañjam
tulañhulollolamussayırumnum
Prāgutpatteridam svasmin
vilinamatha vai svataḥ
bijādaṇkuravat svasya
śaktirevāsrjat svayam

Śaktistu dvividhā jñeyā
taijasī tāmasī ti ca
sahavāsō’ anayōrnāsti
tejastimirayoriva

In Śankara Vedantā, Māyā is seen as a Śakti of Iśvara.

In Nirguṇa Brahman for Śankarācārya, there is no Śakti.

In Advaita, the Brahman is one thing and Māyā is quite another, and the Brahman is concealed by Māyā and it is on its basis, on its support, that the cosmos makes its appearance.

The Absolute of the Guru has already been seen as Paramaśīva and Māyā is Paramaśīva’s own power. “The Absolute in Guru’s system is Paramaśīva, as in the Tantric

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37 D M., I.3. This (World) before creation was Latent within Himself, hereafter, like sprout from seed. From Himself, by His power, by itself it was created. (Trans. Dr. Nataraja Guru)

38 Ibid., I.4 The power, however, as of two kinds Is to be known, as the bright and dark, There is no co-existence between these two As with light and darkness. (Trans. Dr. Nataraja Guru)
philosophy, He is Existence, Consciousness and Bliss. He has Māyā a power of his own, not much different from his own consciousness. Actually, the Absolute in the scriptures also is said to be Māyin or one who possesses the power called Māyā. This Māyin is the Supreme Lord- Maheśvara who is all-powerful. The Guru holds this view and says that the Absolute as well as the Supreme Lord who is capable of creating this wonderful phenomenon, can be called by any such supreme names such as Brahma, Viṣṇu, Śiva, Para and so on

................. . It is in the form of His power of Will by which the Absolute, according to the Guru, creates the universe in the manner of creating a dream world. The emergence of His Supreme Will indicates creation before which it was latent in Parameśvara. ................. According to the Guru, Brahman is with Śakti, which initiates His knowing activity, culminates the manifestation of Śiva into this world. The Guru emphatically says that before the creation of a pot, the ābhāsa or negation of pot alone was in existence. That existence of negation was in the form of clay. In the same way, the abhāva
existence of this universe was in the form of Māyā, which is not different from Brahman Himself. Therefore, Māyā is the energy of Pure Brahman (Brahma Śakti) in Guru’s system.

In Ātmopadeśaśatakam the Guru states, that Brahman has infinite powers:

\[\begin{align*}
\text{arivinu śaktiyanantamunṭitella-} \\
\text{marutiyṭām ‘sama’ ‘yanya’ yennivaṇṇam} \\
\text{irupiriyitilanyasāmyamāṛṇnu-} \\
\text{Iḷuruvilamāṛṇnu teliṇṇunarṇniṭeṇam}^{40}
\end{align*}\]

“The immanency of the Absolute is indicated by the throbbing of the consciousness-Force in the cit. Kāśmir Śaivism calls this throbbing the Spanda by which Brahman manifests itself”.

Śankarācārya opens his ‘Soundarya Lahari’ with the following verse:

39 TPSS., P.149.
40 ĀS., 36, The powers of wisdom are many; all of them under two divisions. The ‘same’ and the ‘other’ could conclusively be brought; Merging into that form which makes for ‘other sameness’ To clarity of vision one should awake. (Trans. by Dr. Nataraja Guru)
41 TPSS., P.163.
“śivaḥ saktyā yukto yadi bhavati śaktah prabhavitum na ced evam devo na khalu kuśalaḥ spanditum api atas tvām ārādhyaṁ hariharaviṁśīdibhir api pranantum stotum vā katham akṛtapuṇḍrīḥ prabhavati.”

“Śiva, who is Pure Consciousness or jñāna knowing himself to be what he is (that he is pure jñāna) is the first pulsation of the Brahman. There is no outward movement, no action with the hands or legs. In the state of jñāna that is full and without any thought it is pulsation caused by the thought or feeling of ‘I’.

Amba did not quicken Śiva from outside. She quickened him from within him as his ‘I -feeling’.

What is called ‘Spanda’ here means an object vibrating by itself, within itself.”

Dr. R.S. Misra says, “The Absolute is Existence as well as Force and it is by means of Force that it manifests itself as the world and the individual soul.” Misra also says,

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42 SLN., P.45
43 SLC., P.121.
44 IAA. P.102
"But it also expresses itself as the Supreme Self transcendent of its own cosmicity and at the same time as individual universal in each being. Māyā or Consciousness-Force expresses itself as the Self-power, Ṭatma-Śakti of the Ātman."\(^{45}\) "In Kāśmir Saivism, this Ṭatmaśakti of the Ātman is considered as Mahāmāyā.\(^{46}\) According to Śaiva-gamas, "the Ṭatmaśakti is superior to Māyā- the mere deluding power of the Ātman."\(^{47}\) In Kāśmir Saivism, this Ṭatmaśakti identifies with the consort of Śiva. The Guru upholds this feminine aspect of Śakti in his various works by different names such as Kālī, Bhadrakāli, Janānī, Mahāmāyā etc. The consort of Śiva is called Śivāmbara or Mahāmāyā with illimitable powers. He says that the non-dual Paramaśīva even before His manifestation into Śīva, Brahma etc. is also under the influence of Mahāmāyā-the Kālī. "In Brahmavidyāpañcakam the feminine principle is said to be the source of the mobile and immobile world i.e., the Self -hood and non- Self are the two aspects of the same dynamic principle. It is noteworthy that the dynamic aspect is subsequently described as the feminine aspect itself."\(^{48}\)

\(^{45}\) Ibid., P.110. \\
^{46}\) Iśvara Pratyabhijñā vimarṣini., 11, P.200 \\
^{47}\) Utpaladeva, vr̥tti on Sivaṇḍṣṭii of Somananda., P. 25 \\
^{48}\) TPSS., P.164.
5.6 Kūndalini, Kūndalini Yoga and Śrī Nārāyaṇa Guru

The notion of Kriya or Śakti is discussed above. One of the technical terms used in Tantra is Kūndalini. Prof. T.M.P. Mahadevan speaks of the mysterious Kūndalini in the following words:- “No treatment of the Tantras would be complete if reference were not made to Kūndalini yoga. Kūndalini is the psychic power, which lies dormant in the soul coiled up as it were. The purpose of the yoga is to rouse this power and make it ascend and gain union with Śiva, the supreme reality.”

Kūndalini is the creative power of Śiva. It is the power which lies dormant in the human being. It is symbolised in the form of a snake with three and a half coils that lies at the base of the spine. Usually the term is used along with yoga called Kūndalini Yoga. Before I try to understand the exact meaning in which the Guru has used this term in his work we should know something about Kūndalini Yoga. We are forced to make this digression because we find that the commentators of the Guru have gone astray in this matter. Dr. Agehananda Bharati states:-

49 OLH., P.199
“Let me say that there is hardly any topic in the Yoga-and-meditation universe of discourse about which so much rubbish has been spewed out, both by Indians and occidentals, over the past fifty years."

Dr. Bharati, an Austrian who came to India and was ordained as a monk in the Śankara tradition from Jyotir mutt in the Himalayas. He has written books on Tantra and has worked as a cultural anthropologist attached to the New York University. Dr. Bharati has explained the true position regarding Kundalini: -

"Kuṇḍalini means ‘the coiled one, fem.’ There is nothing mysterious about the term: Kuṇḍala means, “an earring.” The Kuṇḍalini is the crucial function of the imaginary secondary body, the formalised body concept, as it were, which the yogi in the Patañjali and derived traditions uses in order to achieve zero-experience in a systematic way. It is not some sort of a subtler body placed upon, parallel to or infusing with the fleshy body; nor is it an astral body as the theosophists and their sundry offspring claim. Patañjali and his classical commentators made it quite clear that it is Kalpanātmika, imaginary, it is an object

50 LC., P.164
our imagination has to create, and our concentrative energy has
to direct itself to as a crutch for meditation, which appears almost
totally impossible without some sort of formal not totally abstract
object to which to attach itself. This imaginary body or liṅga śarīra presents three central, parallel ducts, forming, so to speak,
the spinal column of the imagined secondary body. The central
duct is called “the sleeping one”, suṣmnā. The one on the body’s
left side is called idā, the right one piṅgalā. Along these nādies
are arranged cakras or padmas. There are usually six cakras
recognised in the ascending order. They are-

(1) Mūlādhāra    (4)  Anāhata
(2) Svādhiṣṭhāna (5)  Viśuddha
(3) Manīpūraka   (6)  Ājñā

These cakras act as a matrix or receptacles for
divinities.”

Dr. Nataraja Guru says:- “Although anatomists have
tried to locate this Kūndalini Śakti (basic nervous energy) in
histologic, organic or functional terms more precisely in

51 Ibid., P. 164-165
modern scientific language, all such attempts remain unconvincing and resemble the efforts of a pseudo science, for the very simple reason that this psychic energy is not reflected directly in objective organs or functions.\textsuperscript{52}

The coiled up energy is supposed to rise up the \textit{suṣmnānādi} and reach the thousand petalled lotus or \textit{cakrā} (\textit{Sahasrāra Cakrā}) which lies at the top of the cranium and above it under suitable \textit{yogic} practices. The union of \textit{Śiva} and \textit{Śakti} takes place at the \textit{Sahasrārapadma}.

An young American, Franklin Jones came to India to practice \textit{Kuṇḍalini yoga} at the Ganeshpuri āśram in Maharashtra under the guidance of the disciples of Swami Nityananda of Kanchangad. However, Jones came under the influence of Ramana Maharshi. He stopped practising \textit{Kuṇḍalini yoga}. He has narrated his experiences as follows:- “In my own case, there was never any tendency to make a synthesis out of the various activities of my seeking. Indeed, as I passed through each form of my experiment, I only came to realise the fruitlessness of seeking in that way.

\textsuperscript{52} LTN., P.324
And at last I saw the entire fruitlessness of seeking in any form
............................................ Then I abandoned the meditation on
the cakras and the entire yogic processes for enquiry. In addition,
enquiry was always epitomized as contemplation in the heart, and
the meditation of bliss in the Amṛtanādi ..........................
When one lives as the “bright”, one no longer knows oneself as
descended, separate etc. Thus, there is no longer any need to
ascend through the cakras. There is only the present enjoyment of
Amṛtanādi, the form of conscious reality. It is pure existence
(no seeking) in the heart. It is no dilemma in the mind53.”

In recent years interest in Kundalini spread widely in the
west due to the publication of a book namely ‘The Awakening of
Kundalini’ by Gopikrishna, in which he spoke of the awakening of
Kundalini. Gopikrishna was a clerk in Kashmir Government
service. The youths of Europe and USA, always on the lookout for
novel and bizarre experiences, took Gopikrishna’s writings
seriously. Many books narrating similar experiences have been
published.

53 Kl., P. 166- 167. 200
Chandrasekharendra Saraswati Swami devotes one full chapter to this topic in his commentary on *Saundaryalahari*. He opens his chapter with the following sentence:- “There is another subject too that which must be kept as a mystery without being revealed to all and sundry. The names of the *cakras* connected with it are now well known. Just as every tiny atom is packed with immense power, so every individual contains in himself the *Parabrahma Śakti* in the form of *Kūndalini Śakti*. In people like us, it lies in a sleeping state. If we practice *yoga* (underline the words “if we practice Yoga”)—it will awaken little by little and rising through certain *cakras*, become fully awake in the end as *Parāśakti*. Then *Parāśakti* will unite with *Parāśiva* i.e., the individual self will become united with the *Brahman*. This, in essence, is the subject of *Kūndalini Yoga*.” He continues—“Sir John Woodroffe wrote books like ‘Serpent Power’ on *Kūndalini Yoga* and what happened? A large number of individuals, claiming to have mastered the *yoga*, conducted classes. Many, without having had any practice in it and without any intention of practicing it, wrote about “*Mūlādhāra*,” “*Sahasrāra*” and so on. Among the
ordinary people, quite a few have come to mouth these words to show that they too are knowledgeable about the subject. Although everybody speaks about cakras, Kundalini and so on, how many practise the Yoga properly, with the required discipline and determination? Those who claim to do it—do they have the courage, the strength and the maturity to withstand the great power that will be released? It is a big question whether they can keep up their sādhana until the end without being distracted. To speak about such matters without serving any purpose is bunkum. Worse, by practising the yoga wrongly one suffers adverse consequences like hallucinations. That is why I am averse to dealing with the subject."

Sri Ramaṇa Maharṣi also speaks in the same vein."

The practitioners of this system concentrate on psychic centres (cakras) in the body in order to generate a spiritual power they call Kundalini. The aim of this practice is to force the Kundalini up through a psychic channel (the suṣumna) which runs from the base of the spine to the brain. The Kundalini yogi believes that

54 SLC., Ch. 33 .P.153
when this power reaches the *Sahasrāra* (the highest *cakrā* located in the brain), self-realization will result. Sri Ramana Maharshi never advised his devotees to practice *Kundalini Yoga* since he regarded it as being both potentially dangerous and unnecessary. 55"

We do not wish to enter into a debate regarding the validity of such experiences. Since my aim in this thesis is to show the meaning and significance of *Kundalini* in Guru’s teachings. The Guru’s has also been cautious like the two teachers above. He has mentioned about *Kundalini* in his work. When one studies the writings of the Guru the following stanza from his *Ātmopadesaśatakam* must always be kept in view –

\[
\begin{align*}
gan\text{\-}nayil & \text{\-} ninnu \text{\-} kavi\text{\-}n\text{\-}nantonnu \text{\-} sādhā \\
rana\text{\-}miva & \text{\-} ra\text{\-}ntumozi\text{\-}n\text{\-}noranya \text{\-} rūpa\text{\-}m \\
ninavilum\text{\-}illatu & \text{\-} nid\text{\-}rayin\text{\-}nikalum \text{\-} me\text{\-}linanagarattilume\text{\-}n\text{\-}numilla \text{\-} nūnam \end{align*}
\]

55 TOR., P.14 2 (Teaching of Sri Ramana Maharshi by David Godman)
56 AS., 67 That which is beyond count on the one hand
And what is ordinary and of the work a day world;
Other than these two, there is no other form at all
Either in memory, in sleep, or in the city on high.
Nataraja Guru explains the two poles of human existence as revealed in the above stanza, namely everyday experience based on common sense on the one hand and the immeasurable Absolute on the other. He continues, “The no man’s land between what is rational and what is within the laws of the existence is the breeding place of all doubts and hesitations. What is between these two poles is the twilight region of the intelligence. It is here that the obscure; the occult and the absurd vie with one another. For its own sanity and survival, the clarified intelligence indeed must abolish this zone of deception and imposition from within and without. Such a region of doubt has been philosophically spoken of in India as Māyā in the terminology of Advaita Vedanta.”

There is a Tamil spiritual classic known as ‘Ozhuvil Odukkam’ written by Kannudaya Vallalār. This classic was used both by Ramana Maharshi and by the Guru. It is believed that the Guru translated this Tamil classic into Malayalam. Only three stanzas from this work are available as translated by the Guru into Malayalam. The point in quoting this work here is

57 LTN., P.69
that it teaches the royal method of *jñāna*. Kannudaya Vallalār has in fact devoted one full chapter to criticising *yoga*. He says that the *Yogi* visualizes one deity in one *cakrā* and discards this deity when he proceeds to the next *cakrā*. All such exercises are futile for being united with the Absolute. It is in the light of the above observations by genuine Gurus that we must evaluate Guru's use of the term *Kuṇḍalini*.

There were a group of wandering minstrels of god who used to roam about in South India. They were averse to the practice of *Vedic* rituals and heterodox in their outlook. They used to sing songs in praise of Śiva. They did not care for *Vedic* orthodoxy. Some of these *Siddhas* call themselves *Pambātti Siddhās*. They were so called because their hymns were sung to the tune of the snake charmers. This tune is usually called *makudi* and sung even now by classical *Karnatic* singers. Here *Kuṇḍalini* is hailed as the principle of cosmic energy performing all the activities of phenomenal world. This display of Her power is characterised by three significant Tamil terms—'arivu', 'ānanda' and 'kūttu' (a meta-rational play filled with joy and grace). Thus, the phenomenal world is not dismissed away as an illusion but looked upon as divine sport.
The concept of creation as the līlā or sport (of the divinity) is also mentioned in the Brahmasūtra, "Lokavat tu līlā kaivalyam." In concluding his commentary on this passage Śankaracārya observes: "According to the Vedas creation does not have to do with the supreme Truth, the Nirguṇa Brahman. It is the dualistic view, worldly truth (Vyāvahāra satyam) born of avidyā (nescience)." Though Śankaracārya speaks thus from the standpoint of Advaita, he accepts the fact of creation as the sport of Īśvara in the vyavahāra or empirical stage and speaks in praise of it, taking delight in it. He says: "the creation of the cosmos may seem to us to be a great feat but is just play for Īśvara since he has unbounded Śakti."

The Guru's "Kūndalini pāṭṭu" opens with the following lines.

"Ātu pāmbe punam teṭu pāmbe yaru -
lāṇandakūttu kaṇḍāṭu pāmbe
тинγgalum konnayum cūtumīśan pada-
пāṅkajam cėṛnnuninnātu pāmbe

58 BSS.
59 Ku.P., 1st 4 line.

Dance, cobra, dance! Thy burrow seek and witness The bliss of grace in wild display. Dance, cobra, dance! Keep close foot so lotus red sacred of the Lord who dons The crescent moon and cassia bloom, and (repeat refrain) Dance, cobra, dance!  AAPN., P.4
It should be remembered that the aim of the poem is to describe the union with Śiva. It does not describe the usual Kūndalini Yoga with cakras and nādīs. One commentator, Kavi Damodaran, has interpreted this poem in a narrow way using the cakrā symbolism etc. But I feel that this poem belongs to the Śaiva Tantric tradition emphasising non-dualism. The following lines of the poem explain the standpoint clearly.

\[ \text{dehavum dehiyumonnai viśiṇṇītu} \]
\[ \text{mēkanumūṇḍariṇṇāṭu pāmbe}^{60} \]

We have already seen that in his Kūndalini pāṭṭu, the Guru does not mention cakras or Dēvatās. He has taken a metaphysical standpoint on Śaiva Tantrāgamās.

Dr. Nataraja Guru says the snake in this poem symbolises the Self in its spiritual progress. He says the whole composition should be treated figuratively as explained by an apt literary device of some aspect of word ‘wisdom’. The verses are meant to be suggestive mystically. It demands on the part of the reader an intuitive imagination.

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60 Ibid., Lines 37&38.

What swallows all, with rival none
Such is the omnipresent Word
Which swallow thou, and steadily
(repeat refrain) Dance, cobra dance!  ‘AAPN., P.7
We should not and cannot explain the poem in cut and dry doctrinal terms. Logical analysis is helpless to explain what is written in an illusive symbolic way. The lines of the poem become meaningful in the context of Self-Knowledge. At the same time, one should not forget the traditional mythology that has grown around Lord Śiva.

The refrain of this poem is dance, cobra, dance. We should understand that the poet is seeing around him various phenomena appearing and disappearing continuously. Here the influence of Tantra in Guru’s writings is very clear. For the Tantrikas, the phenomenal world is a manifestation of Śakti. In this poem, the Guru is addressing the Śakti principle using the symbolism of the snake. The beauty of the poem lies in the fact that Śakti here is understood along with Śiva.

In the first stanza using his poetic license, he asks Śakti to keep close to the foot of Śiva. There are various descriptions of Śiva in this poem. Śiva wears the crescent moon and the cranium. His body is smeared with ash and his holy form is
bright. The Guru asks Śakti to shed streams of tears for Śiva and
dance steadily. The Śakti is now described as ten millions of
Ananta Snake and the Guru asks this wonderful snake to open out
its ten million heads and dance. It is clear that the Guru is
painting the cosmic picture rather than the spiritual progress of
an individual Self. This total approach is stressed by introducing
the Vedic primordial mantra Aum which symbolizes Ṣiva. The
Guru clearly indicates here his non-dual approach by saying that
all the mantras beginning with Aum are nothing but our own
Self. In our tradition, homology or correspondence between the
individual and the cosmos is always stressed. There is no
alienation here. Father Dr. Raimando Panicker has a beautiful
expression for this approach. He calls it ‘cosmotheandric
experience’ an amalgum of cosmology, theology and
anthropology. The Guru portrays Śiva as wearing a spotted
leopard’s skin round his form of tender bloom. This Śiva is
present within us. Śiva is present in the cremation ground, the
supposed abode of charred corpses and ghosts. Guru again asks

61 VE., P.73 (Cosmotheandric Experience by Dr.RaimandoPanicker)
Śakti to keep the form of Śiva, with tresses of hair fragrant with sweet smelling flowers and continue her dance. The five lettered mantra “नमंह शिवाय” is dear to these Śaivites. All these mantras have emerged from the primordial nāda, a technical terms of Tantra philosophy which I have already explained. Brahma, Viṣṇu and Śiva have not known the greatness of Śivaśakti. The Guru again repeats that Śakti should enjoy the name of Lord Śiva who burnt the God of Love. The Guru continues that the Vedic wisdom gleams upon the silver hill, the residence of Śiva. The same Śiva is immanent in me. The Guru again asks Śakti to hold on to Śiva who conjures down and brings out all things. The Guru asks Śakti to transcend all relative knowledge and reach the limit of the void and dance. There is a word that swallows everything. Knowing this one word, Śakti is asked to dance, swallowing all words. There is a radiant sustenance. The Guru asks the snake to dance at the limit of this. The Guru now becomes more metaphysical and without any symbolism, he introduces the two terms dēha and dēhi. He says

62 Supra., ch. II. P. 101
the body is not real. Only the dēhi or the owner of the body is real. Guru asks the snake to dance knowing this subtle secret. The country and the city are one, and teach this secret and dance. In the next stanza, again he emphasises the non-duality as explained in *Tantra* and *Kaśmir Śaivism* by transcending the two terms dēha and dēhi into a unitive principle. The same approach is seen in the *Bhagavad Gīta* also where the dualism of Puruṣa and Prakṛti is transcended by the principle of Puruṣottama\(^{63}\). The Guru shows here clearly that he is an absolutist belonging to the line of ancient *Vedic Āgamic* teachers. Guru again says that the origin of great space and earth is nothing but the primordial nāda. All the substances that appear here are interrelated, all get dissolved in centāroṭu (included in the heart of Śiva).

This poem requires deep study because it contains the secret wisdom of the *Vedas* and the *Āgamas*. Everywhere we find the Guru advising us to transcend our limited individuality. The emphasis is on pūrṇa ahanta, which is stressed in *Tantra*.

\(^{63}\) BG., Ch. 15
What is called for here is not withdrawal or isolation as in *Patañjali Yoga*. Elsewhere the Guru uses the expression "Kevalattin Mahimayumattu". But integration or participation in the cosmic drama is produced and directed by Śakti. This poem shows a method of Self-realization which is not known to ordinary yogis. There are only two principles invoked here namely Śiva and Śakti. These principles again are not two separate principles but only one principle. Śaktism and Kaśmir śaivism consider the Ultimate Reality to be ŚivaŚakīti, i.e., consciousness-power. As Dr. T.M.P Mahadevan says, "Śiva is the stasis of consciousness, while Śakti is its kinesis." In *Kundalini pāttu*, Guru points his finger right at this non-dual, bi-polar principle. In addition to *Kundalini pāttu*, we find the use of the word *Kundalini* in another Malayalam poem by the Guru entitled "Śanmukhastōtram". In this poem the Guru says:

*Etṭucuttotu mōkṣamārgamaṭacu mēvina kundali*

*Kettaruttu kīḷarṇnu mandalavum pilarnnu bhavatpadam*.

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64 AS., 13 ‘Even from the grandeur of loneliness bereft’.
65 OLH., P.192
66 Sa.S.,11
The point to be noted here is that the Guru advises us to cut the *Kundalini* coils. It is clear the *Kundalini* here is used as a substitute for *Māyā*. Usually in *Kundalini* symbolism, the snake is supposed to have three and a half coils. The Guru here uses the number eight. This reminds one of the following stanza of *Bhagavad Gīta*.

\[
bhūmirāpo anala vāyuh
kham mano bhudhir eva ca
ahamkāra iti ayam me
bhinna prakṛtir aṣṭadha^{67}
\]

In this context, we would like to touch briefly upon Guru’s *Yogadarśanam*, which is the ninth *darśanam* of his Sanskrit work *Darśanamala*. In stanza two of *Yogadarśanam* Guru says:-

\[
na draṣṭa, darśanam, drṣyam
vidyate, yatra, tatra, hṛt
yojayed vāsanā yāvat
yogo ayamīti yogavit
\]

---

67 BG., VII, 4 ‘Earth, water, fire, sky, mind reason also, and consciousness of individuality, thus here is divided my eightfold nature.'
Where the seer, the sight and the seen are not known, there the heart should be joined while vāsanā is present such is yoga- thus the yoga knower\textsuperscript{68}.

In stanza three Guru states:-

\begin{quote}
nāmarūpamidam sarvam
brahmaiveti viliyate
yad brahmaṇi mano nityam
sa yoga iti niścitaḥ
\end{quote}

All this name and form is Brahma indeed. Thus, in the Absolute, mind always merges well. That is ascertained as yoga\textsuperscript{69}.

It is seen in the above two stanzas how Guru's Yogadarśanam differs from Patañjali yoga. Just as in the Kundalini pāttu, the secret here is to go in search of the first principle from which the dehi and deha have emerged.

\textsuperscript{68} Psy.DM., P.401
\textsuperscript{69} Ibid., P.405
But even in the *Yogadarsanam*, Guru mentions about *Khecarī mudrā*:-

\[ \text{dyānam antar bhruvordṛṣṭir} \]
\[ \text{jīhvāgram lambikordhvataḥ} \]
\[ \text{yadā syāt khecarīmudrā} \]
\[ \text{nīdrālasyādi nāśinī}^{70} \]

When meditation is done with gaze between the eye brows and the tip of the tongue fixed above the uvula, then happens *Khecarī mudrā*, which dispels torpor and fatigue\(^{71}\)

*Khecarī mudrā* is a technical term, which figures in *Tantra* and *Kāśmir Śaivism*. ‘*Śiva Sūtras,*’ which is an authoritative text of Kāśmir Śaivism, defines *Khecarī* as follows:-

\[ \text{vidyāsamutthane svābhāvike khecarī śivāvasthā}^{72} \]

“On the emergence of spontaneous supreme knowledge, occurs that state of movement in the vast unlimited expanse of consciousness which is *Śiva*’s state i.e., the Supreme State of Reality.”\(^{73}\)

\[ ^{70} \text{DM., 9.9} \]
\[ ^{71} \text{Ibid., P.421} \]
\[ ^{72} \text{ŚŚs., II.5,P.99} \]
\[ ^{73} \text{Ibid} \]
Kshemaraja in his commentary 'Vimarśini' has explained this *sūtra* as follows:

“What kind of Khecarī? It is a state of Śiva who as the possessor of that state is the lord of consciousness. It is Self's delight welling up from within.”\(^\text{74}\) In his notes on this *sūtra*, Dr. Jayadeva Singh, the translator, says: “Khecarī mudrā is of various sorts. Śaiva āgama does not set any store by mudrā in the sense of disposition of certain parts of the physical body. It interprets mudrā in a higher sense in three ways, viz.

1. *mudam (harṣam) rāti (dadāti)* - that which gives muda or joy
2. *mum drāvayati* - that which dissolves mu or bondage
3. *mudrayati iti* - that which seals up (the universe into turīya)”\(^\text{75}\)

Abhinavagupta expresses the ideal of mudra in the following verse:

\[
mudam svarūpalābhaḥkhyaṃ dehadvāreṇa cātmana
rātyarpayati yattena mudrā śāstreṣu varṇitā
\]

\(^{74}\) Ibid., P.100
\(^{75}\) Ibid., P.101
\(^{76}\) Tantroloka -32nd āhṇika.
That which enables living beings to acquire Self-realisation in all the states of the embodied ones is mudrā. By dehadvāreṇa is meant all the bodily states- waking (physical body) dreaming (subtle body) deep sleep (causal body).

Dr. Nataraja Guru and Nitya Chaitanya Yati seem to be unaware of this explanation of Khecarī mudrā given in the Śiva-Sūtras and commentary. For example, Nitya Chaithanya Yati has following interpretation: “The oral and the anal are the two extreme limits of expression. The emission of semen, the excretion of waste, and the mouth are all activated by clusters of nerve endings that are easily tickled. While an adult finds it extremely pleasure-giving to engage in sexual activity, the child enjoys its activity of excretion. The appeasing of two of the major instincts, physical and sexual hunger, is intrinsically connected with the mouth region. From impressing affectionate kisses and mingling of breath to the sweetest whispering of love-promises, the mouth is assigned a great role in love-making. The pleasures of the palate are also not mean. The erection of the sexual organ when it is aroused is suggestive of the organism’s
preparedness to participate to its full measure. In *Khecarī mudrā* there is a wholesale sublimation of the entire libidinal energy by concentrating the arousal in the mouth region.”

It is indeed a tragedy that the follower of the Guru should have used such psychoanalytical jargon in interpreting the sacred wisdom of India. The universe of discourse of *Tantra* is a sacred one. The universe of discourse of Freudian psychology is a profane universe. Sigmund Freud wrote his works when Victorian prudery was ruling Europe and Freud’s writing came as liberation. In fact, Carl Gustav Jung who was a disciple of Freud did not agree with the pan-sexualistic interpretations. Jung himself had studied Hindu and Chinese spiritual texts. But he was also unaware of *Tantric* symbolism.

Dr. Nataraja Guru offers the following comments: “What is known as *Khecarī mudrā* is a variety of mediation referring to the centre of the eyebrows. It refers to a special kind of *yogic* practice whereby the tongue is bent inwards as far as the roof or palate of the mouth while the tip of the tongue enters into the cavity that continuous upwards from the roof part of the

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77 Psy. DM., P. 422-423.
mouth, the insertion of the tongue being fixed above the point where the uvula starts. At the same time the centre of the eyebrows is its culminating target, and the vision and meditation are fixed together at such a centre. This practice, however, is to be undertaken only in the actual presence of a Guru who himself is a man who has practiced it and can actually demonstrate it to the would-be yogi. The practice of this kind of attitude called Khecarī mudrā is to destroy the basic tendencies which express themselves in active (rājasik) and inert (tāmasik) tendencies constituting the main items such as fatigue and sleep which are hindrances to the attainment of yoga perfection or peace (Samādhi). The use of the word ādi (and so on, etc.) in the above verse, is intended to cover the nine kinds of dissipations or distractions such as illness, doubt, confusion, etc., and the consequent indispositions or debilities which are five in number, depression, lassitude, etc. This makes for fourteen subdivisions of hindrances. Because the centre of the eyebrows is the seat of consciousness it is very laudable to meditate with reference to that point.”

78 AISA., Vol. III. P.102
From the above commentary, we can see that Dr. Nataraja Guru also does not mention Śīva-Sūtras at all.

Theos Bernard who has written a book ‘Hindu Philosophy’ was also a practitioner of Hatha Yoga. He has written a book on Hatha Yoga in which he has described Khecarī mudrā.

Chandrasekhara Bharati Swamikal of Sringeri Mutt has also spoken of this Yogic practice. He calls it Lambikā Yoga in the book “The Jagat Guru Replies”.

Swami Vidhyananda in his commentary ‘Didity’ on Darśanamālā’ has openly stated “Sri Narayana Guru himself was a living example of the perfection of Khecarī mudrā.”79

79 DMD., P.138