



BALAVIN KURAL

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FEATURING:

Ayurveda Awareness:

Contributed By Dr Saranya, this month's multi part feature covers the importance of *Aharam*/ food as the foundation for our health and well-being .. page 10

Devotee Shares:

Contributed By Smt Roopa, this feature highlights the Concept of Time in vedas .. page 12



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இதன் பொருள் அனைத்துமாக இருப்பவள். அம்பாள் அனைத்துமாக எவ்வறு மிளிர்கின்றாள் என்பதனைப் பார்ப்போம். நமா஁ பதிவேடிகளில் அம்பாளுக்கு அனேக நாமங்கள் உண்டு. வேதங்கள், புராணங்கள், உபநிஷத் ஆகிற அனைத்திலும் அனேக வித நாமங்களை பார்த்திருக்கின்றோம். தேவியாகவும், பராசக்தியாகவும், ஈஷ்வரியாகவும், நிர்குண பிரம்மமாகவும், சகுண பிரம்மமாகவும் நாம் பார்க்கிறோம். சர்வம் என்ற இந்நாமத்தை சொல்லும்போது எல்லோரும் முணுமுணுப்பது 'யாதேவீ ஸர்வ பூதேஷு' என்ற ஸ்லோகம் தான். ஆயிரமாயிரம் வருடங்களுக்கு முன் ஒரு இளம் பெண்ணின் ஞானத்தில், 'தான் இந்த அகன்று விரிந்த பிரம்மாண்டத்தில் இருந்துதான் தோன்றியவள்' என்ற உணர்வு பெற்ற பின்பு தன்னையே மறந்து ஆடிய நர்த்தனத்தின் வெளிப்பாடு தான் இன்று நாம் அறியும் இந்த ஸ்லோகம்.

ஸ்ரீகிருஷ்ணர் அம்பாளை தன் பிரம்மவைவர்த்த புராணத்தில்,

'த்வம் ஏவ சர்வ ஜனனி
மூல பிரக்ருதி ஈஷ்வரி
த்வம் ஏவ சிருஷ்டி விதௌ
ஷ்வசூய த்ரிகுணாத்மிகா
என்று சொல்லி மேலும்,
தேஜஸ்வரூப பரம்பக் அனுக்ரஹ விக்ரஹ,
ஸர்வ ஸ்வரூப, சர்வேஷ, ஸர்வ ஆதார,
பராத்பரா, சர்வ பீஐ, ஸ்வரூப ச ஸர்வ புண்ய
நிராஷ்ரயா, சர்வாக்ய, சர்வதோபாக்ய,
ஸர்வ மங்கல் அமங்கலஹ
என்று அம்பாளை அழகாக வர்ணிக்கின்றார்.

அம்பாள் சக்மியாக, எல்லாமுமாக,
எல்லவற்றிலும் வியாபித்திருக்கிறார்.
அதனால்தான் விஷ்ணு பிராணம் சொல்கிகிறது இ
சக்த சர்வ பாவனம் சிந்த்யா ஞான கோசரஹ
என்று. சக்தியை 3 விதமாக பார்க்கிறது விஷ்ணு
புராணம்.

ஒன்று, பர விஷ்ணு சக்தி
இரண்டு, அபர சேஷத்ரக்ய சக்தி
மூன்று அவித்யா கர்ம சக்தி
இதனை, 'விஷ்ணு சக்தி பரா ப்ரோக்த சேஷத்ர
ஞானக்ய ததாபரா. அவித்ய கர்மா சந்யான்ய
திதியா சக்தி ரிதீயதே
என்கிறது. பராசக்தி என்பது தெய்வீக சக்தி.
சேஷத்ரஞான சக்தி என்பது உயிரினங்களிடத்தில்
இருக்கும் சக்தி. அவித்ய கர்மா சக்தி என்பது
க்ரியா சக்தி.

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அதுமட்டுமல்ல ஷ்வேதேஷ்வர் உபநிஷத்தில் அம்பாளை பிரம்ம சக்தி என்றும், பரா சக்தியை மேலும் பல பிரிவுகளாக பிரிக்கின்றது. அதில் ஒன்று ஆகாந்த சக்தி. அதுதான் லக்ஷ்மி என்ற மகா சக்தி. பராசக்தியினை புரிதலுக்கு மஹா வித்யா சக்தி தேவை. அவள்தான் காயத்ரி சக்தி. அவளை 'காயத்ரி வா இதம் சர்வம்' என்கின்றோம். அவளில்லை என்றால் பராசக்தியை அறிவது கடினம். காயத்ரி 3 பரிவுகளையும் 8 அக்ஷரத்தையும், 2 கன சதுரங்களையும் கொண்டவள். அவை இரண்டையும் ரூபம் அற்றும் நாமம் என்று அழைப்போம். அதனால் 6 சதுரங்கள் உள்ளன. இவை ஆறும் ஆறு சக்திகள். அவைகள் பராசக்தி, ஞாசக்தி, இச்சாசக்தி, க்ரியா சக்தி, குண்டலினி சக்தி மற்றும் மாத்ரிகா சக்தி. இவை அனைத்தும் தங்களுடைய நிலையில் சர்வமாகவே இருக்கின்றன. யோகவசிஷ்டத்தின்படி சக்தி நித்தியமானது. 'சர்வதா பூர்ணம்'. இப்படிப்பட்ட ஒன்றை பிரிக்கவும் முடியாது, கற்பனை செய்யவும் முடியாது அம்பாளின் அணுக்கிரகம் இல்லாமல். அடுத்து நாம் பார்ப்பது சரவக்ஞா. இதற்கு நமக்கு ஆதாரமாக அமைவது, ஆக்ஞா சக்கராதி ரூப சகல தத்வமயிரூபிணி'யான தேவியை பற்றிய வர்ணனையை பார்த்து நாம் அறியலாம். மநஸ்த்வம் வணோமத்வம் மருதஸி மருத் ஸாரதி ரஸி த்வ மாபஹ த்வ ம்பூமிஹித்வயி பரணதாயாம் ந ஹி பரம் த்வமேவ ஸ்வாத்மாநம் பிணமயிதும் விச்வ வபுஷா சிதாநந்தாகாரம் சிவயுவதி பாவேந பிப்ருஷே இதனுடைய பொருள் ஆக்ஞா சக்ரத்திலுள்ள மனஸ் தத்துவமானதும் நீயே. விசுத்தி சக்ரத்திலுள்ள ஆகாச தத்துவம் நீயே. அநாஹத சக்ரத்திலுள்ள வாயு தத்துவமும் நீயே. ஸ்வாதிஷ்டான சக்ரத்திலுள்ள அக்னி தத்துவமும் நீயே ஆவாய். மணிபூரக சக்ரத்திலுள்ள ஐல தத்துவமும் நீயே.

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மூலாதார சக்ரத்திலுள்ள பிருத்தி தத்துவமும்
நீயே ஆவாய். காரண சக்தியாகிய நீ பிரபஞ்ச
ரூபமாக பரிமளிக்கும் போது உனக்கு வேறான
உன்று இவ்வுலகத்தில் இல்லை. நீதான்
'சிதானந்தன்' என்ற ஆனந்த பைரவருடைய
உருவம். உன்னுடைய அகண்டமான
ஸ்வரூபத்தை ஸகல ஐகத் சரீரமாக
பரிமணிக்கும்படி செய்வதற்கு காமேஷ்வனுடைய
தர்ம பத்தினியாக இருக்கும் தன்மையை மனதில்
நினைத்துக்கொண்டிருக்கின்றாய் என்பதே அதன்
பொருள். இதனுடைய தாதபரியம்
என்னவென்றால், இந்த பிரபஞ்சத்தில் இருக்கும் 5
தத்துவங்கள் அம்பாளின் சக்தி. அதாவது காரண
சக்தி. நம் உடலில் இருக்கும் சக்கரங்களில்
அம்பாள் காரிய சக்தியாக பரிமளிக்கின்றாள்.
இஞ்சு சிவன், சக்தி, பிரபஞ்சம் என்ற மூன்றும்
காரண வஸ்து சக்தி. காரய வஸ்து பிரபஞ்சம்.
காரிய காரண வஸ்து பிரம்மம் என்ற சிவசக்தி
என்பர் பெரியோர். ஒரு நிலையில் பக்தர்கள்
காரியம், காரணம், இவ்விரண்டிற்கும் பேதம்
இல்லை என்ற நிலை ஏற்படும்போது அம்பாளே
பிரபஞ்சம், பிரபஞ்சமே அம்பாள் என்ற நிலை
வரும். அது வந்த பிறகு காரிய காரணமாக
மாறிய சக்தி காரிய காரணமான
சிவபெருமானுடன் ஐக்கியம் என்ற உணர்வு
ஏற்பட அவளே நஷ்களங்கமாயும், நிரஞ்சனமாயும்,
குணதீதமாயும், காரண காரிய விபோக
விதுரமாயும், சத்தாயும், சித்தாயும், ஆனந்தமாயும்,
சாந்தமாயும், பிரக்ஞானகனமாயும்,
சிவமுமாயுமுள்ள பரஞ்சோதியிலே
சாக்ஷாத்காரமாம் சித்தித்து, ஜீவன் முக்தி
சித்தித்து பிரேத சரீர வதனத்திற்கு பிற்பாடு
விதேக முக்தி சுகத்தையும் அம்பாள்
கொடுப்பாள். அதற்கே நாம் அவளை சர்வக்ஞா
என்று கூறுகின்றோம்.
இப்படியாக நாம் சர்வ மகா மாயையாகவும்,
சர்வக்ஞாவாகவும் விளங்கும் அம்பாளைப் பற்றி
சொல்லிக்கொண்டே போகலாம். இப்படிப்பட்ட
சர்வமுமாக இருக்கும் அம்பாறைப் பார்த்து
மீண்டும் நம்மை ஒருமுறை சொல்லதங்
துண்டுவது
பூத்தவளே புவனம் பதினான்கையும்
பூத்த வண்ணம் காத்தவளே பின்
கரந்தவளே கரை கண்டனுக்கு மூத்தவளே
என்றும் மூவா முகுந்தற்கு இளையவளே
மாதவளே உன்னையன்றி மற்றோர்
தெய்வம் வந்திப்பதே
என்று சொல்லி முடிக்கின்றேன்.

Krishna was delivering a message for Yudhishthira in the court of Duryodhana and as he swept all of them with his eyes, he toyed with the notion of beating them all up just on a whim but decided against it as it would be quite adharmic. Not to mention how bad Yudhishthira would feel upon hearing news that the kauravas were all sandbagged. The Kauravas simply thought: "This smug cowherd is thinking and acting like he owns the place. Maybe we should take him out on his way out", while having no idea what they were up against, which was a family trait among them. "And with that, Duryodhan, I'd like to remind you how silly and low everything that you do is and it'd be a bright idea to think twice, maybe even thrice before you do anything. You can practise by doing that every morning starting tomorrow, yes?" Krishna finished his speech. Duryodhana, not realising that he was the one who provoked Krishna to go this far, stood up with his mace clenched in his hands and moved on Krishna with a chest full of pride and anger encompassed by a walk filled with menace. "Dushasana! Durjaya! All of you! Let's do it!" The courtiers and sages froze in horror



whilst witnessing a bunch of foolish mortal men march up to Vasudev Krishna with intent to attack. "Heh," Krishna smirked, as he snapped his fingers and turned into a massive fish that startled all of them. Duryodhana and his brothers, distracted by the

sudden change in form but still powered by their adrenaline, yelled out, "What is this magic? Is this what the people from the sticks do during a fight? No matter, no matter. Brothers! We are Kshatriyas, and by our rights: let us hunt!" A few of the brothers took wild swings at the fish in order to hurt it, but the second their weapons touched the fish, it instantly morphed into a tortoise. Every weapon that touched the tortoise instantly shattered into pieces. Still carried through by pure rage and fighting spirit, they yelled out, "Is this a cowherd or a coward? Off with him brothers!", and they continued their useless effort.

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Krishna thought: “These boys must really have sand for brains. Let’s have a little more fun with them shall we?” and the tortoise reared its head and caused a big rush of wind knocking them all back by a few feet. “Here, I’ll give you a bigger clue, this should get you to know who you’re up against. I hope.” Krishna thought and then turned into a giant wild boar and he bared his teeth at all of them. This, of course, was met with more ridicule. One of the brothers at the back yelled out, “Who would want to turn into a boar of all things mid-battle?” While they roared in laughter, Krishna travelled one step further and transformed again, this time after the smoke disappeared, the vamana stepped out of it. He moved the umbrella so he could gaze at all of them unobstructed. A common trait between all these transformations is that they all carried the same smirk that the original master often wore. Duryodhana roared in laughter and said, “Look! Look! Now, he’s a midget! Oh this is too much,” and they continued to crudely insult him. “Incredible, I never thought they’d be ignorant enough for me to have to go this far but I suppose I might as well commit. This next form was quite fun when I did it.” The vamana lifted up his leg and tapped his umbrella with his finger. There was a blast, and the sound of the transformation once again echoed across the hall, but this time it was different. The tense atmosphere that often envelops the space between a predator and prey entered the room. The smoke cleared and the place that was occupied by the vamana was now occupied by a strong man. A man who had the head of a fearsome lion. The aura of pure strength and terror was enough for every single Kaurava to react instantly by running out of the palace while shrieking in terror. Before they could even comprehend what was in front of them, their bodies realised the pure danger and made the decision to flee. Whether it was their enmity, the fact that all of their ends were near, the chance that they might have all done extreme penance in the past or by the grace of the supreme being himself who wouldn’t exclude sinners from his blessing; they witnessed the 5 avatars of Krishna, though they were blinded by ignorance. Duryodhana explained to Dhritarashtra and Gandhari, “I just do not understand father. Someone whose reputation precedes them could not possibly do things like that in response to a fight. I’m honestly disappointed by the extent of his cowardice. Mother? Father?” He gawked as he witnessed Dhritarashtra and Gandhari instantly get on their knees and take the prayer stance in eyes that were full of tears. Duryodhana who obviously still did not understand the gravity of the things that he just witnessed and said, stormed out the threshold filled with more anger and rage. No matter how misguided, evil and borderline stupid someone is, God’s grace is for them and for all.

SCIENCE SNIPPETS : *THE SEVEN MAHADVIPAS...*

When performing sacred rituals, Hindus start with the sankalpam which includes the timeline in cosmology and the location of the place where the ritual is being performed. One of the items mentioned is the 'dvipa', of which there are seven, and referred to as the Mahadvipas. According to the Puranas, the earth is divided into seven islands arranged concentrically, named Jambudvipa, Plakshadvipa, Shalmalidvipa, Kushadvipa, Kraunchadvipa, Shakadvipa and Pushkaradvipa. Further, these concentric islands are believed to be surrounded by seven different types of oceans made up of salt water, sugarcane juice, wine, ghee, milk, yogurt, and nectar. Jambudvipa or the land of the Indian blackberry corresponds to modern day Asia; Plakshadvipa or the land of the fig/ficus trees matches with South America; Shalmalidvipa lines up with Australia and is supposed to mean the land of the cotton trees; Kushadvipa or the land of the kusha grass takes up the region of tiny islands in the Pacific Ocean between Asia and Australia;



Kraunchadvipa or the land of the cranes is associated with North America; Shakadvipa is the land of trees and parallels with Europe; and finally, Pushkaradvipa or the land of lakes refers to modern day Africa. Based on tectonic plate movements, the original supercontinent Pangea broke up into what we see today on the globe. Australia and Antarctica were together as one landmass, and the continental drifts have produced the present land masses. It is believed in Hindu mythology, that Mount Meru - the physical center of the earth as well as spiritual center for Hindus lies in Jambudvipa. This golden mountain is believed to extend from the netherworlds up to the heavens, with its base at the Himalayan mountain ranges, and to the south of which is 'Bharathavarsha' or the land of the sons of Bharatha, which we know to be India. Our rich Hindu shastras may be very intricate and deep in meaning, but certainly very informative and rational only if we are invested in learning what it holds deep down in its Puranic annals.

SAGE SPOTLIGHT: “BOGAR SIDDHAR, PART3” **by Smt. Premavathy**

Last time, we concluded with Bogar fainting in Mount Meru and being revived by the Siddhars there. The Siddhars further take him into one of the caves and explain the various herbs and their capacity to treat or heal human maladies. Bogar erupts with joy that finally his mission to help mankind has succeeded. But there is a saying - “Beyond a limit even nectar can turn poisonous”. In his euphoria, Bogar started rushing downhill while creating a lot of noise and disturbing the peace and calm in that place. Humans always revere Mother Earth by taking her blessings before stepping on her. In this case, Bogar was beside himself and ended up disturbing the penance of several Siddhars in that region. One of them who was infuriated with this behavior of Bogar, cursed him that the Sanjeevini elixir that he has been relentlessly pursuing would not work for him. Bogar now came back to his senses, but it was too late. In the anguish that now washed over him, he fainted again. Immediately a Ganberundu came there and helped revive him with the help of Sanjeevini. The bird then also heard about Bogar and his exploits. Finally, the bird advised him to quickly move away from Mount Meru where he inadvertently was ending up disturbing the crores of Siddhars who were meditating. The bird also showed him the path and then flew away. On his way down, Bogar visited the samadhi of Thirumoolar’s grandfather where he had a vision advising him to quit exposing Siddhars to ignorant people and to leave them as is. Bogar quickly gets out from there and settles down in a different place to meditate to get some clarity. At that point, Goddess Uma Devi appears before and advises him to go to Palani and pray to Lord Muruga. Bogar follows the advice and ends up pleasing Lord Muruga with his penance. The lord appears in the form of Dhandayuthapani and blesses Bogar. Further, he tells Bogar to help people see the divine form of Lord Dhandayudapani like he himself had now experienced. To that end, the Lord instructs Bogar on how to create the moolavar idol and what are the rituals to be followed in praying to the Lord.



Photo courtesy: <http://www.siddharpulippanitradition.org/>

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Following the Lord's advice, Bogar works hard to create the idol made of Navapashanam (9 toxic materials). He also consecrates the idol as per the guidelines provided and starts performing the daily rituals. He then has a meal with vibhuti and the panchamrutham used to perform abhishekam to Dandayudhapani. This wonder food is said to have enlightened Bogar and enhanced his spiritual knowledge. Bogar is also widely believed to have established Tiruchengode Arthanareeswarar temple in a similar fashion. Bogar then settles down in a place near to the Palani temple to spend the rest of his life in penance and meditation. Whenever he is faced with a question, he used to reach out to Lord Dandayudhapani for counsel. To that effect, he is also believed to have created a secret passage between the temple and his abode. He is also believed to have mastered the art of preserving a body without allowing it to decay. This technique was also used to preserve King Dasharatha's body in wait for Bharatha who was returning from his grandfather's house. The Egyptian mummifying technique is also believed to be a derivative. Bogar also used the art of levitating by making his body light as a feather. That is how he is believed to have traveled to China and imparted his teachings to them. In one such instance, he got enamored with some Chinese damsels and ended up staying there with them. His disciple Pulipani Siddhar became worried at this prolonged absence of his guru and went in search of him to China. Pulipani Siddhar finally finds him there and convinces him to return back. In the meantime, Bogar has lost all his powers and knowledge accrued from years of penance and is brought back to Palani on the back of Pulipani Siddhar. On his return, Bogar pleads with Pulipani to instruct back the knowledge he has lost. But Pulipani refuses to preach back to his guru. Hence, Bogar plants his staff in front of Pulipani and asks him to instruct it. Pulipani does so and the staff in turn passes the knowledge back to Bogar who is finally able to recover his power and knowledge.

Among the 12000 works created by Bogar there are several key ones like - Bogar Saptha Kaandam 7000, Bogar Janana Sagaram 550, Bogar Nigandu 1200, Bogar Varma suthram 100, Bogar Gnanasara Amsam 100, Bogar Muppu Soothiram 51 etc.. Among these, all the works are said to have been recovered except Bogar Nigandu 1200 and Bogar Rana Vaagadam 100.

*Bogar Siddhar, Part 3",
by Smt. Premavathy*

Click Link Below To Listen to this Audio Article.

Audio Link : [Bogar Siddhar,Part 3](#)

AYURVEDA AWARENESS: "THE IMPORTANCE OF AHARAM, PART 1" by Dr. Saranya

Today, we are going to talk about Aharam, or the food we consume. Ayurveda stresses the importance of food as the foundation for our health and well-being, as it affects the digestion, absorption, assimilation and circulation processes in our body. Now, you might ask, why do we give so much importance to food? The topic of what to eat and how much to eat is vast, so, I will try to cover it in sections, week by week.



Photo courtesy: <https://www.banyanbotanicals.com/info/ayurvedic-living/living-ayurveda/diet/six-tastes>

In this discussion, we are going to cover Arusuvai Aharam or the six tastes. In Sanskrit, these are called:

- Madhura (Sweet)
- Amla (Sour)
- Lavana (Salty)
- Katu (Pungent)
- Tikta (Bitter)
- Kashaya (Astringent)

Only if these six tastes mix, it is Aharam. If you recall, when we sit down

to eat a meal on a banana leaf at a function, they first serve salt or pickle or payasam. When we look at this, it triggers the digestive process starting from our mouth. In addition, the experience of consuming food excites the various senses; we look, taste, smell, touch, and hear the cooking sounds while the food is being prepared. I will discuss the various aspects of how to eat and how much in greater detail, starting from when to consume water. Ayurveda states that if you consume water before a meal, you will lose weight and if you do after, you will increase the weight. If you eat before and after a meal, it will hamper the digestion process. Therefore, the optimal time is to sip water during a meal, the amount of water depends on your body composition and seasonal variations, more during summer. Our ancestors have clearly recommended what types of food to eat based on the season. For example, during Sankranti time, we eat jaggery (vellam), sesame seeds (ellu) and groundnuts. The rich oil content in these foods helps maintain our health. During Rama Navami, we drink panakam and neer moor (buttermilk), this helps service and hydrate our body as we move into summer. Our body is composed of elements present in the universe, so any seasonal changes affect our body too. Most of the time, we are busy with our lives and we want instantaneous results. This is causing us to lose our values. I am hoping that with this platform and series about food, we can revive these age-old best practices for consuming the right food in the right quantity.

Ayurveda Awareness, The importance of Aharam", by Dr. Saranya

Audio Link :[Ayurveda Awareness,Aharam](#)

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**SHLOKAS SIMPLIFIED: "YATRA YATRA
RAGHUNĀTHA KĪRTANAM by Smt. Indumathy**



**yatra yatra raghunātha kīrtanaṃ,
tatra tatra krudha mastakanjalim,
bāṣpa vāri pari poorna lochanam
maruṭim namatha rākṣhasāṃtakam**

The song says, I pray and salute the son of wind god, when we say maruti, we know marutham, wind, he is the son of wind god that's why his name is maruti. He brought an end to the cruelties of the rakshasas. We say namaskaram to him.

Whenever maruti hears about Rama, maruti does namaskarams to Rama, with head bowed and eyes full of tears. When will the eyes be filled with tears of joy? It is when one is overwhelmed with bhakthi.

"bāṣpa vāri pari poorna lochanam"

yatra yatra raghunātha kīrtanaṃ | Wherever there is a song in praise of Raghu (Rama)

tatra tatra krudha mastakanjalim | There always is maruti.

Which conveys the message of how Maruti will be there in any place that sings praises of Lord Rama.

Shlokas Simplified, Yatra Yatra, by Smt. Indumathy
Audio Link: [ShlokasSimplified](https://www.shlokasimplified.com)

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Concept of Time in Vedas by Smt. Roopa V Rajan

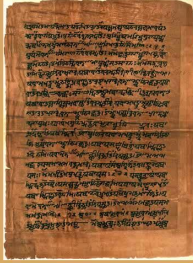
Concept of Time in Vedas is described clearly with its nature. Atharva Veda described the time in Kand 19, Suktas 53 and 54. According to Atharva Veda [53-1] : Kaala or the Time is Aswa, a horse which flows continuously with seven rays and thousands of axes. Time does not get tired, because it has tremendous force or energy. The wheels of the Time are the worlds (Bhuvanani) and the Galaxies (Viswa). Aswa has two components A + Swa. It means the Time has no tomorrow. Time has no future. The statement of the sage Bhrigu is really true, because time is continuous and Time has no past and no future. The Time as far as the Earth is concerned, flows according to the Sun; and the Sun has seven rays namely VIBGYOR. Thus sage says that the Kaala or the Sun has seven rays. As said before, Kaala has thousands of axes. What is an axis? An axis is a line around which a wheel rotates. Time rotates on the Earth around one axis, while on the other planets the time revolves around other axes. Therefore, the time on the Earth is different from the time on other planets, the planets are situated in our Solar system. Since time is different on various planets, the days and nights are also of different durations. We consider a minimum of ten planets in our solar system, which means the time rotates around ten axes in one solar system. There are innumerable solar systems in the Universe. Each of them rotates around a particular axis. Therefore obviously there are innumerable axes for the time to revolve around. The word 'Sahasra Aksha' shows the multiplicity of the axes. Time never gets tired of those rotations. Time does not stop moving. This fact shows that it must have a tremendous energy. This tremendous force is depicted by a single word 'Bhoori Reta'. The wheels of the Time are the worlds and the Galaxies. Bhuvana means a world consisting of a planet and a Sun.



Viswa means Galaxy, in which innumerable solar systems rotate. There are many galaxies. Therefore the sage says 'Viswah', a plural. These seven wheels are the (1) rotations of the Earth, around its own axis and (2) around the Sun, (3) the rotations of the Moon around the Earth, (4) the rotations of the seasons on the Earth, (5) the rotations of the days and the nights, (6) the rotations of the Sun around the centre of the galaxy, and (7) the rotations of the galaxy around its centre. These rotations take place at seven places; naturally there must be seven Nabhis, i.e., centres. Rotation is a circular motion around one centre. That centre is called Nabhi. Unless Kala decides, no new star will emerge. Nobody can tell when a new star will be born. Sage Bhrugu knew all this science. Therefore he says, 'Kaala is the first God, who really moves.'

Atharva Veda [53-3] : The great Kaala is a full pitcher (pot). It never empties. Kaala is placed behind the worlds and the galaxies. Sage Bhrugu says that the Time is situated in the super space, beyond the ordinary space or sky. The Kaala was ever present when the worlds and the galaxies took their form.

Atharvaveda



https://en.wikipedia.org/wiki/File:Atharva-Veda_samhita_page_471_illustration.png

Time was present when space or the sky came into being. Therefore, it is said to be present in the super space. Modern science presents the theory of the genesis of the Universe, called the Big Bang theory. The famous Nasadeeya Sukta of the Rigveda states that before the Universe came into existence, there was no space and nothing else was present then. The space present before the genesis of the Universe is named as the super space. Sage Bhrigu tells that in that super space, Parama Wyoma (Wyoma = space), the Kaala resides.

All the worlds are dependent on the Kaala. The Kaala has full control on them and decides whether to support them or destroy them. The Sun and the Earth constitute our Bhuvana, i.e., our world, which is created by the Kaala, so that Kaala is the father of our world. The measurement of time such as day and night, months, seasons, all depend on the Sun and the Earth. Thus, the Kaala is the supreme power. Nothing is superior to Time, more important than time.

DEVOTEE SHARES : CONTINUED...

Atharva Veda [53-7] : Manas,(the mind), the Prana and the Nama (name) is nicely placed in the kaala. Everything is created by the Kaala. Prana is an energy superior to life. Prana controls life according to the Adhyatma Shastra and the Upanishads. Life and the mind all reside in the Kaala and hence they work according to the directions of the Kaala. Due to Kaala, our mind thinks and proposes to work. Life, too, behaves according to the Kaala. Life comes on the Earth when the Kaala sends it and life goes away when the Kaala decides.

Nama means the name, the fame. It depends and resides in the Kaala. Only when the Kaala decides, a person gets fame and all the people understand his name. If the Kaala is not favourable, no efforts can give fame. Even after death, some persons bear fame; that fame resides in the Kaala itself.

Wikipedia reference Atharva Veda

Time and vedas

Balambika Charanam.