

## Sri – Om

# Vedas are written on Rays of the Sun

(One shall aspire to learn to read and to imbibe the values)

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### Internal structural chase of formulation रश्मि Rashmi

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1. The formulation रश्मि Rashmi avails five letters namely र्, अ, इ, श्, म in the sequence of their placements as such.
2. The middle letter 'इ' is in letterwise split as per the need of availability of this composition as रश्मि Rashmi infact is of end placement (instead of the middle placement).
3. Individual letters availability utilize for the composition of formulations रश्मि Rashmi makes sequential order of individual letters as (र्, अ, श्, म, इ)
4. This leads to transcendental code values sequence (3, 1, 2, 9, 2) in composed form of the formulation Rashmi.
5. This value sequence would be of placement (3, 1, 2, 2, 9).
6. Individually these five letters are of distinct placements in the organization format of Devnagri alphabet.
7. Of these, two of them namely (अ, इ) are first and second vowels respectively.
8. Letter (म) is the last varga consonant.
9. Letter (र्) is the second antstha letter.
10. Letter (श्) is the first Ushmana letter.
11. With it, the first vowel as of the format of 1-space dimensional frame is the set up of a single dimension with (-1) space playing the role of dimension of 1-space

12. Second vowel as of the format of a dimensional frame of 2-space, as such is a set up of a pair of dimensions of value 0 each as that 0-space plays the role of dimension of 2-space.
13. Letter 'ॡ' is of base format for hyper cube 7.
14. Antstha letter 'ॢ' is of value '3' (3-space) has the attainment during transcendence.
15. Letter 'ॣ' is of value 2 (2-space as the initiation stage for format of ascendance / transcendence upward.
16. This, this way from left to right from west to east organization progression format of formulation Rashmi at its initial stage is the attainment stage of 3-space during transcendence.
17. The second stage is of dimensional frame of 1-space.
18. As such 3-space with its three dimensional frame being a starting point and same being a synthetic set up of a pair of three dimensional frame of half dimension of opposite orientations, as such transition from first stage to the second stage of the formulation will be taking us from the set up of a three dimensional frame to the set up of a three dimensional frame of half dimensions (of negative orientation).
19. The third stage being of the format of Ushmana letter '।' the same as such shall be providing a spatial format for the dimensions of a three dimensional frame of half dimensions of -1 space format.
20. One may have a pause here and take note that the transition from second stage to third stage as such shall be amounting to spatial order getting super imposed upon the linear order.
21. The fourth stage, as it is of value format of end reach of varga consonants 5 x 5 spatial format with it's the attainment would be of the order of spatial order which shall be creating creator's space (4-space) and accordingly the final fifth phase and stage shall be bringing us face to face with the geometric format of second power i.e. a dimensional frame of 2-space, a set up of pair of dimensions of 0 order.
22. One may have a pause here and take note that progression format of formulation Rashmi stood initiated with the 3-space format

23. And it finally in fifth progression stage being of zero dimensional order
24. One may have a pause here and take note that values wise reach is from value 3 to value 0 which amounts to accepting coverage format (3, 2, 1, 0), a hyper cube 2 format in its opposite orientation focus.
25. This focus as (3, 2, 1, 0) with 3-space as origin and 0-space as dimension shall be bringing us face to face with the structural flow of 3-space from origin ultimately manifesting as zero order.
26. One may have a pause here and take note that this reach had been from west to east orientation for the formulation Rashmi as per the availability of its five letters.
27. One may have a pause here and permit the transcending mind to visit and chase formulations Rashmi for its East to West orientation set up.
28. It shall be making varga consonant 'म्' as of first placement on the eastern side (side of the sun).
29. Letter (म्) accepts transcendental code value 9
30. One may have a pause here and take note that parallel to value 9 is format of 9 space.
31. Therefore the initiation point of such progression is 9 space Brahman domain / Nav Braham.
32. One may have a pause here and take note that formulation नव ब्रह्म् Nav Braham accepts transcendental code value 45 which is accepting re-organization as  $39 = 1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9$ .
33. The values reach  $(1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9)$  is parallel to the synthetic set up of hyper cubes 1 to 9 of Sathapatya measuring rod of 9-space having exhaustive coverage of 9-space domain
34. With it the initiation point as such stand settled as 9 space domain in the role of origin.
35. One may have a pause here and take note that 9-space as origin is the origin fold of hyper cube 8 of self referral dimensional order (6-space) in the role of dimension.

36. One may have a pause here and take note that 6-space as origin of hyper cube 5 is of a solid dimensional order.
37. One may further have a pause here and take note that solid dimensional order means 3-space in the role of dimension.
38. Further as that 3-space leads to value 3.
39. Still further as that value 3 is parallel to transcendental code value 3 of letter र्
40. र् being the fifth letter of such progression from east to west, as such it is going to be a reach of the formulation Rashmi in its east to west orientation set up.
41. It would be a blissful exercise to have a chase of internal three letters progression values namely of letters श, इ, अ
42. One may have a pause here and take note that this set up of triple letters accept summation value  $2 + 2 + 1 = 5$
43. One may have a pause here and take note that the formulation Rashmi, accordingly with end values pair (9, 3) accepts middle value (5)
44. The values triple (9, 5, 3), is parallel to 9 numerals range accepting numeral 5 of middle placement and further as that 5 numerals range accepting numeral 3 as of middle placement.
45. One may have a pause here and take note that this will bring to focus the fluctuating role of middle placements as that same may be of middle placement like value 5 and simultaneously the same can be of end placement as numeral 5 is in the organization of 5 numerals range.
46. It would be a blissful exercise to chase and re Chase the internal structural set up of the composition of formulation Rashmi in reference to the placements of its letter as per their respective transcendental code values.
47. It would further be blissful to chase this composition in terms of its pair of syllables of two and three letters respectively of transcendental code value  $3 + 1 = 4$  and  $2 + 2 + 9 = 13$
48. The values pair (4, 13) bring us face to face with the transition from (स) to (सं)d

49. It further brings us face to face with 12 edged cube accepting 13<sup>th</sup> edge within 4-space.
50. Chase further is going to be very very blissful and it shall be bringing us face to face with the structured point fulfilled with 3-space content tracing 1-space format

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