

ORGANIZATION FORMAT OF GANITA SUTRAS

Step – 21: Organization format phase and stage of Ganita Sutra-3

1. Ganita Sutra-3, being 3rd Step of the organization, as such it accepts association of artifice 3.
2. This phase and stage of organization format avails features of the organization format of third letter of the text of Ganita Sutra-1. With it, artifice no. 3 and parallel to it 3-space gets associated with this phase and stage of the organization format.
3. Further as third letter of the text of Ganita Sutra-1 (ॐ), being of the features of artifice 2 and parallel to it of 2-space as such , these features as well get association with the organization format of Sutra-3.
4. The coordination of triple artifices (6, 4, 2) and parallel to it the coordination of (6-space, 4-space, 2-space) focuses upon the features of this phase and stage being parallel to the features of 2-space in the role of dimension of 4-space and dimension of dimension of 6-space.
5. The permissibility coordination of artifices triple (1, 2, 3) parallel to the coordination of (single axis, pair of axes and all the three axes of dimensional frame of 3-space), shall be permitting association of linear order with Ganita Sutra-1, the spatial order with Ganita Sutra-2 and solid order with Ganita Sutra-3.
6. These features together shall be providing a transition from horizontal plane (as format for Ganita Sutra-2) to vertical plane as format for Ganita Sutra-3.

7. One may have a pause here and permit the transcending mind to be face to face with the working rule of Ganita Sutra-3 being 'vertically and crosswise'.
8. It is like the progression along the diagonal of the vertical plane.
9. One may further have a pause here and permit the transcending mind to be face to face with the organization of the text of Ganita Sutra-3 availing 15 letters range and that the value of artifice 15 is parallel to linear equivalence for the solid dimensional order (for transcendental domain / 5-space) being $1 \times 3 \times 5$.
10. Further the transcendental value index for the text of Ganita Sutra-3 being 56 which is parallel to the NVF value of formulation 'light', as such it would be blissful to be face to face with the transition from the transcendental index value of the text of Ganita Sutra-2 which comes to be 107, which is parallel to NVF (reflection).
11. This, as such would help comprehend as that the sequential transcendence from 6-space (Sun) to 4-space (creators space) to 2-space (spatial order shall be accepting transcendence of Jyoti (light) through the components of sole syllable Om (ॐ).
12. With it, the comprehension of Jyoti (light) flow through the four components formulation of sole syllable Om (ॐ) will be blissful and it would go a long way to chase this phase and stage of organization format of Ganita Sutras as is manifesting as Ganita Sutra-3 with a working rule of 'vertically and crosswise' manifesting along the vertical plane with a focus upon its diagonal.
13. Here it also would be relevant to note that, infact, the transcendental values index, is settled as per the flow of Jyoti (light) through the components of Om formulation.
14. One may have a pause here and permit the transcending mind to be through the following NVF equation

$$\begin{aligned} \text{NVF (Transcendental values index)} &= 150 + 61 + 56 = 267 = 100 + 67 + 100 \\ &= \text{NVF (Discipline 'Water Discipline')} \end{aligned}$$

15. Here it would further be relevant to note that while organization format of the text of the Ganita Sutra-1 shall be unfolding features of first element namely 'Earth' and Ganita Sutra-2 unfolding the features of second element namely 'water' and so at the phase and stage of Ganita Sutra-3 the features of third element namely 'Fire' shall be subject matter of reach.
16. Reach from 'Earth' to 'Water' as well is of a range of value of artifice 15 as that $NVF(\text{water}) = 67 = 15 + 52 = 15 + NVF(\text{Earth})$ and that $15 = 1 \times 3 \times 5 =$ the dimensional equivalence of a solid dimensional order = 15 letters range of the text of Ganita Sutra-3.
17. Further, one may have a pause here and sequentially chase as to how fixation of a middle point is to be at third step as that for fixation of the middle point, firstly the first end point need be fixed, to be followed by fixation of the second end point and finally as a third step to be at middle of the fixed end points.
18. In this light, 'fire' as third element would get fixed at the middle of first pair of elements namely 'Earth' and Water'.
19. In this light, the Discipline of 'Water' would get disciplined by having a vertical plane within a water domain.
20. One may have a pause here and have a fresh look at the candle flame / fire flame burning upward (availing vertical plane).
21. The upward progression plane of 'fire' and downward progression plane of 'Sunlight' are parallel to two fold transcendence, (upward and downward) respectively and these features are inherently there in the Divya Ganga flow / Jyoti flow / light flow through the artifices components of sole syllable Om (ॐ).
22. Here it would be relevant to note that the chase of transition from Ganita Sutra-3 to Ganita Sutra-2, as such would be a chase of transition from third element, namely 'fire' to second element 'water'.

23. This reverse transition from 'fire' element to 'water' element as such shall be a chase of Jyoti / light / fire flow through sole syllable Om to 'water' flow through the artifices of the formulation 'Parnava' प्रणवः.
24. One may have a pause here and permit the transcending mind to be face to face with the transcendental values index of sole syllable Om (ॐ) as Anunasik elongated Ukara / third vowel being '10+3+3' = 16' and the transcendental values index of formulation Parnava' प्रणवः being 5 +1 + 1 + 7 +7+1 + 1+13= 36 = 6 x 6
25. One may further have a pause here and permit the transcending mind to fully comprehend and to completely imbibe the expression for artifice '36' as availing a pair of numerals '3 (३)' and '6 (६)', being a reflection pair as much as that '३' and '६' script wise are mirror image of each other.

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