

## ORGANIZATION FORMAT OF GANITA SUTRAS

### Step – 41: Ganita Sutra-7 ‘संकलव्यवकलनाभ्याम् ।’

#### I

#### Text features

1. Text avails 24 letters.
2. These 24 letters are organized as 10 syllables.
3. The artifices pair (10, 24) permits re-organization as (4 + 6), (4 x 6).
4. The artifices pair (4, 6) is of features parallel to coordination of 4-space as dimension of 6-space.
5. Further it is parallel to Lord Brahma (overlord of 4-space) being the presiding deity of measure of Sathapatya measuring rod, while Lord Vishnu (overlord of 6-space) is the presiding deity of the measuring rod itself.
6. These features shall be helping us comprehend the applied values of the organization format of the text of Ganita Sutra-7, as well it would further comprehend and to imbibe the values of the working rule of Ganita Sutra ‘addition and minus’.
7. Here it would be relevant to note that NVF (Addition) = NVF (Minus).
8. It is this simultaneous application of ‘addition’ as well as of ‘minus’ the focus would be upon the pair of orientations accepted by a ‘line’.
9. The transcendence values index of the text of Ganita Sutra-7 comes to be 80.
10. The artifice 80 admits re-organization as 8 x 10, which is parallel to the solid boundary components of creative boundary components of transcendental domain.

11. Further, it also would be relevant to note that  $NVF(\text{Creator}) = 80 = 40 + 40 = NVF(\text{Line}) + NVF(\text{Line}) = NVF(\text{Mind line}) = NVF(\text{Water age})$ .
12. Here it would be relevant to note that mind lines are of water age within head, as that  $NVF(\text{Water}) = NVF(\text{Head Axes})$ .
13. As such water flow lines structure the transition and transmission of 'Earth' / 'first element' / 'linear order manifestation layer' as solid / domain fold of hyper cube 3 into 'water' / second element / spatial order manifestation layer, as domain fold of hyper cube 4.
14. With it the first / linear manifestation layer (1, 2, 3, 4,) together with second / spatial manifestation layer (2, 3, 4, 5) together synthesized a first / linear order five fold transcendence range (1, 2, 3, 4, 5).
15. Here it would be relevant to note that first manifestation layer (1, 2, 3, 4) as hyper cube 3 is having 3-space in the role of domain fold.
16. Further as that the second manifestation layer (2, 3, 4, 5) as hyper cube 4 shall be having 3-space in the role of dimension of origin fold (5-space, the solid order space in the role of origin fold).
17. With it, the split of a three dimensional frame into a pair of three dimensional frames of half dimensions within creator space (4-space) shall be splitting sphere / solid / domain fold into a pair of hemispheres and the space in between would be bridged by having a transmission of 'content / matter' from one hemisphere to another hemisphere, a phenomenon which is of very big range of pure and applied values features which deserve to be chased to encash and exploit the features of organization format of Ganita Sutras (including Ganita upsutras).
18. The transmission of content / matter from one hemisphere to another hemisphere shall be attainment of 3-space as domain (at first hemisphere) in the role of 3-space as dimension (at the second hemisphere) which would amount to attainment of structural set up transcendental domain (5-space).

19. Here it would be relevant to note that this attainment is there because of the spatial order set up / space in between the pair of hemispheres (at center of cube / sphere) / (origin of 3-space).
20. Linear order of 3-space shall be attaining a degree of freedom of motion along the first axis of the spatial order because of which the solids / 12 edged cube shall be manifesting an additional edge and shall be transiting and transforming into a 13 edged cube of the features of hyper cube 4 as that 13 edged cube shall be having the potentialities of swapping the domain fold of hyper cube 4.
21. The availability of second axis of the spatial order of 4-space shall be transforming 13<sup>th</sup> edge of 13 edged cube of a spatial format.
22. Because of this spatial format for the degree of freedom of motion which manifest as 13<sup>th</sup> edge of 12 edged cube within 4-space, there shall be a spatial dimensional order at work and thereby there shall be a set up of a spatial order manifestation layer (2, 3, 4, 5) which shall be leading to solid order 5-space in the role of origin fold.
23. This spatial order lead to 5-space, as such shall be working out a set up of  $5 \times 5 = 25$  artifice value set up.
24. This set up of artifice  $25 = 5 \times 5$  shall be settling the working format with the features of NVF (Area) = 25 and further as that Vedic systems accept 25 Sankhya elements range.
25. The chase of solid order 5-space of spatial approach to it as artifice 25 shall be bringing to focus the set of sequential triples artifices with summation value 25.
26. This set up of sequential triples of artifices of summation value 25 is to be of following features for the triples as members of this set:
  - i. None of the artifices of triple is to be zero.
  - ii. First artifice of the triple is to be of value smaller than that of second artifice while the second artifice itself is to be of value smaller than that of third artifice.
  - iii. Summation value of all the three artifices is to be 25.

27. As Trishapta coordination of artifices 3 and 7 is parallel to the feature of 3-space being of 7 geometries range, as such first of the triple of artifices members of the above set can be 1, 2, 3, 4, 5, 6 or 7 and not above.

28. The sole triple with first artifice being 7 comes to be (7, 8, 10).

29. The first artifice being six, there would be three such triples namely (6, 7, 12), (6, 8, 11) and (6, 9, 10).

30. With first artifice being 5, there shall be four such triples namely (5, 6, 14), (5, 7, 13), (5, 8, 12) and (5, 9, 11).

31. With first artifice being 4 there shall be five such triples namely (4, 5, 15), (4, 6, 14), (4, 7, 13), (4, 8, 12) and (4, 9, 11).

32. With first artifice being 3 there shall be seven such triples namely (3, 4, 18), (3, 5, 17), (3, 6, 16), (3, 7, 15), (3, 8, 14), (3, 9, 13) and (3, 10, 12)

33. With first artifice being 2 there shall be nine such triples namely (2, 3, 20), (2, 4, 19), (2, 5, 18), (2, 6, 17), (2, 7, 16), (2, 8, 15), (2, 9, 14), (2, 10, 13), and (2, 11, 12).

34. With first artifice being of value 1 there shall be 10 such triples namely:

(1, 2, 22), (1, 3, 21), (1, 4, 20), (1, 5, 19), (1, 6, 18), (1, 7, 17), (1, 8, 16), (1, 9, 15), (1, 10, 14), (1, 11, 13),

35. The total number of above triples comes to be  $1 + 2 + 4 + 5 + 7 + 9 + 10 = 38$ .

36. It would be relevant to note that NVF (fire) = 38.

37.It would further be relevant to note that ‘fire’ is the third element of the range of 5 elements namely ‘Earth, Water, Fire, Air, Space’.

38.Solid order 5-space as origin of creator space of spatial order, as such, shall be splitting the spatial order in 4 quarters like a split of a square into four quarter squares and leading to organization features for 5 x 5 matrix / varga format consonants / grid format as under:

2	3	4	3	2
3	4	5	4	3
4	5	6	5	4
3	4	5	4	3
2	3	4	3	2

39.One may have a pause here and have a fresh look at the above 5 x 5 values format and it would be blissful to comprehend and to imbibe as that 3 triples namely (2, 3, 4), (3, 4, 5) and (4, 5, 6) are at work to structure out the above format.

40. Further as that there are multiple symmetry features parallel to the reflection pairing of heads and tails of arrows.

41. There is symmetry of the type of placement of mirrors at the central diagonal along third row and third column of above 5 x 5 grid setting.

42. First, third and fifth row together with first, third and fifth column divide the 5 x 5 format into four grid zones with each grid zone having placement for artifices 3 and 4 only.

43. This placement of artifices 3 and 4 within four grid zones would bring to focus four different features of coordination of artifices 3 and 4 parallel to coordination of 3-space and 4-space.

44. It would be relevant to note that 3-space plays the role of boundary of 4-space.

45. Further as that 4-space plays the role of origin of 3-space.

46. 3-space plays the role of dimensional order of 5-space as origin of 4-space.
47. Further as that 3-space and 4-space are respectively the dimension fold and boundary fold of hyper cube 5.
48. One of the feature of artifices pair (3, 4) and parallel to it of (3-space, 4-space) is that 3-space has 7 geometries range while 4-space has 9 geometries and these together as artifices pair (7, 9) is of summation value  $7 + 9 = 16$  which is parallel to 16 letters range of the text of Ganita Sutra-1.
49. Further it would be relevant to note that the summation value of artifices pair of all the four grid zones comes to be  $(3+4) + (4 + 3) + (4+3) + (3+4) = 28$  which is parallel to the letters range of the text of Ganita Sutra-2.
50. Still further it would be relevant to note that parallel to 7 geometries of 3-space there are 7 versions of cube and ahead solid boundary of 4-space is of eight components and this way stand worked out  $7 + 8 = 15$  solids range, which is parallel to 15 letters range of the text of Ganita Sutra-3.
51. Still further it would be relevant to note that  $NVF (\text{Air}) = 28$ , and that 'Air' is the fourth element.
52. Still further it would be relevant to note that  $NVF (4\text{-space}) = NVF (\text{Porous})$ , and as such 'air', and in a way, all the first four elements namely 'Earth, Water, Fire and Air' have a free flow in 4-space because of its 'porous' feature.
53. Here it also would be relevant to note that  $28 + 16 = 44$  is parallel to the features of NVF equation, namely  $NVF (\text{Space}) = NVF (\text{Air Cage})$  and that the letters ranges of first Ganita Sutras and second Ganita Sutra together is a synthetic range parallel to be a NVF value of fifth element namely 'Space'.

54. Here in the context, it also would be relevant to note that artifices triple  $(3+4+5) = 12$  is parallel to the range of 12 components of transcendental boundary (5-space) in the role of boundary of self referral space (6-space).
55. Therefore the artifice value 6 at the center of the 5 x 5 grid shall be permitting envelope of artifice value 12 and further as each of the 12 transcendental boundary component admits creative boundary of 10 components, as such the artifices values of all the four grid zones, namely value of artifice 28 together with artifice value 10 of ten creative components, shall be leading to transition and transformation for fourth element namely 'Air two' to third element, namely 'Fire' as 'Air Bag' as that  $NVF(\text{Fire}) = NVF(\text{Air Bag})$ .
56. One may have a pause here and permit the transcending mind to chase as to how 'Fire' as 'Air Bag' flows out of its bag.
57. The background of these features, it would be blissful to chase text of Ganita Sutra-7 which is a composition of precisely 10 syllables.
58. To be face to face with the features of organization format of the text of Ganita Sutra-7 it would be blissful to sequentially chase the internal structure of each of the ten syllables in the sequence and order of the letters availed by each syllable and further as that the coordination of syllables as well is of the sequence and order of their placement in the text itself.
59. With it, the chase of whole range of features of organization format the text of Ganita Sutra – 7 would be of the focus of 24 letters of the text being organized as ten syllables in the given sequence and order.
60. Therefore the chase is to be of the transition from first syllable to the second syllable and from second syllable to third syllable till the last syllable of the text.
61. Further as that in respect of every syllable as well the chase is to be had of transition from the first letter of the syllable to the last letter of the syllable itself.

62. Illustratively, the chase is to begin with the first syllable (सं) which is a composition of three letters namely (i) स second ushmana letter (ii) ं anuswar / first yama letter (iii) अ (first vowel).

63. Therefore firstly the chase is to be of steps of reaching at the features of the organization format of first letter and from there to have transition to the organization feature of the second letter and finally to reach at the organization format of third letter.

64. Once the chase of first syllable is complete, then the chase is to be for transition from the format of first syllable / format the next syllable.

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