

ORGANIZATION FORMAT OF GANITA SUTRAS

Step – 47: Tenth syllable of the text

1. Tenth syllable of the text is a composition of four letters Transcendental values summation for tenth syllable comes to be $8 + 1 + 2 + 9 = 20$.
2. The transcendental values of first to the tenth syllable of the text come to be '13, 2, 6, 9, 9, 8, 2, 6, 9, 20'.
3. The transcendental values triples (2, 6, 9) for second third and fourth syllables as well as for seventh eighth and ninth syllables are of the summation values $(2+6+9) = 17$.
4. Here it would be relevant to note that the summation of the transcendental value for fifth and sixth syllables as well comes to be $9 + 8 = 17$.
5. Here it would be relevant to take note that $9 = 3^2$ and $8 = 2^3$ constitute a vertical reflection pair $(3^2, 2^3)$ where base and index swap their places.
6. One may have a pause here and take note that horizontal reflection pair of object and image swapping heads and tails of arrows and their images are there because of a vertical mirror.
7. Likewise the vertical reflection pairing is there because of horizontal planes like surface of an Earth / Water swapping placements for heads and feet.
8. Further one may further have a pause and have a fresh look at the set up of the cube accepting imbedding of three dimensional frames of half dimensions within the corners of the cube.
9. In all the eight corner points of the cube are imbedded three dimensional frames of half dimensions.
10. The way this set of eight three dimensional frames are embedded in the corner points of the cube, and the way these dimensions synthesize as 12 edges of the cube and frame six surfaces of the cube and further the way this set of eight three dimensional frames can be paired as four pairs of dimensional frames of opposite orientations and further the way each of the four pairs of three dimensional frame of opposite orientations can be synthesized as integrated three dimensional frames, four in number, shall be bringing us face to face with the structural set up of cube as hyper cube 3.

11. Here it also would be relevant to take note that eight corner points of the cube permit sequential coordination in terms of seven edges only.
12. Starting with first corner points and reaching up till the eight corner point shall be helping us comprehend as that the first three edges (coordinating four corner points) of a surface say top surface and the last three edges coordinating other four corner points of another surface (say bottom surface), as such shall be of opposite orientations but still because of the middle, i.e. fourth edge, the whole sequence would retain continuation.
13. It is this feature of coordination of eight corner points with the help of seven edges of which first three edges in the last three edges coordination, if disconnected, shall be of opposite orientation but while an integrated set up it preserves the orientation continuity.
14. Further it would be relevant to note that as line / edge accepts a pair of orientations super imposed upon each other as such the same coordination of eight corner points in terms of seven edges, as such shall be providing a pair of coordination's as of a pair of opposite orientations.
15. It is this pair of coordination's in terms of same set of seven edges which deserve to be comprehended well and to be imbibed fully as artifice 77 avails artifice 7 for its both places and $NVF(\text{matter}) = 77 = NVF(\text{one frame}) = (34, 43)$.
16. Here it also would be relevant to note that artifices pair (34, 43), and the split of seven edges coordination for eight corner points of cube are of parallel features as much as that first three edges together with middle fourth edge, because of opposite orientations for the set up of first three edges and last three edges shall be making their set ups of reflection pairs parallel to artifices pairs (34, 43).
17. It would be relevant to note that 1-space plays the role of dimension of 3-space and 3-space accepts seven geometries range, and all these features are inherently embedded in the text of Ganita Sutras (particularly in Ganita Sutra 7).

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